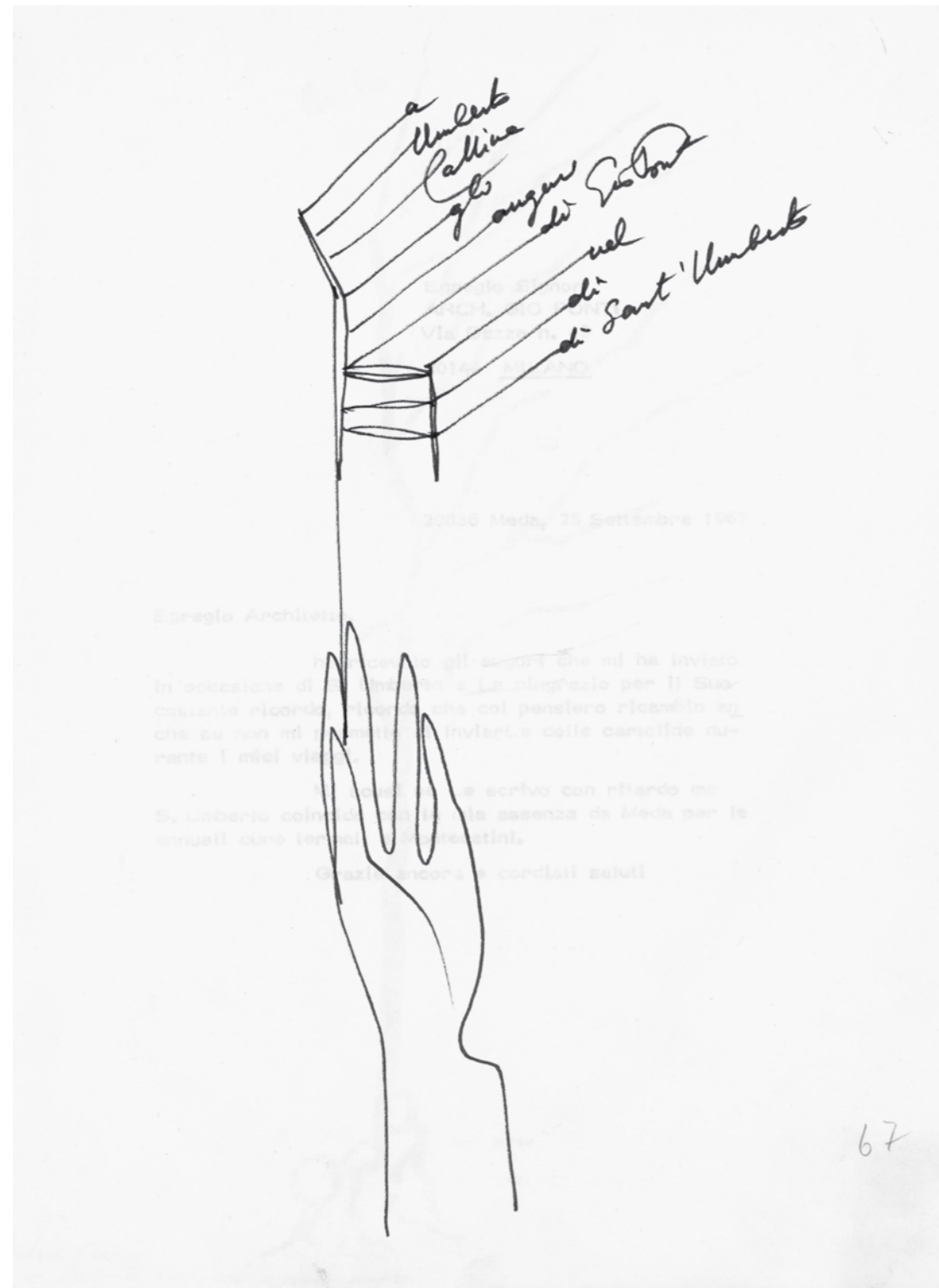


AUTHENTIC ICONS

MASTERS&ICONS

Cassina

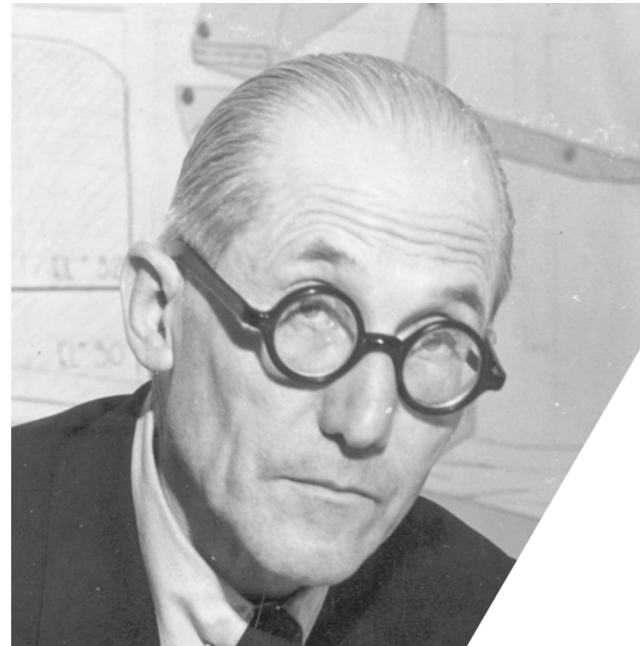
A SHORT STORY ABOUT CASSINA



Letter from Gio Ponti sending his best wishes to Umberto Cassina

- 1927 Amedeo Cassina company is founded.
- 1952 Cassina and Gio Ponti: new horizons to modernism.
- 1954 First Compasso D'Oro award with the 683 chair by Carlo De Carli.
- 1957 Gio Ponti 699 Superleggera.
- 1965 Le Corbusier collection: Cassina starts to disseminate the value, spirit and meaning of modernism.
- 1970 Soriana Model by Afra and Tobia Scarpa: Cassina receives a Compasso d'Oro for the complexity of the image achieved through simplicity and consistency.
- 1973 Cassina i Maestri collection is born with Le Corbusier, Gerrit Thomas Rietveld and Charles Rennie Mackintosh.
- 1973 The Maralunga sofa by Vico Magistretti wins the Compasso d'Oro Award.
- 1986 Frank Lloyd Wright Barrel Chair is launched promoting an Organic Vision of Living.
- 1991 Cassina is rewarded with a Compasso d'Oro for its innovative role, pioneering international marketing of its products, and contribution to promoting the culture of design.
- 2004 Charlotte Perriand's models are put into production, with a profound attention to humankind and its actions - an art of building, an art of inhabiting, "An Art of Living".
- 2009 Cassina's i Maestri collection features models by Franco Albini, Italy's first master of modernism recognized for his poetic rationalism.
- 2010 Cassina enlarges the i Maestri Collection with the LC2 Le Corbusier - Perriand - Jeanneret in linen upholstery and many colours. Gio Ponti Superleggera is also launched with a range of colour combinations.
Cassina promotes the quest for Authenticity in its furniture collection, to enhance lasting value and prestige.
- 2011 Le Corbusier, Jeanneret, Perriand Outdoor Collection.

The company's well-established heritage and experience in carpentry and woodworking is reflected in the wood and leather workshops which are still working, among others, on Le Corbusier - Perriand - Jeanneret reference pieces, on Gio Ponti's Superleggera chair, and on the evergreen products by Frank Lloyd Wright, Gerrit Rietveld and Charlie Rennie Mackintosh. Part of the i Maestri Collection, these icons make the brand highly recognisable and protected at an international level. They offer an authentic interpretation of modernity in the great masters' design careers.



LE CORBUSIER

The Poet of Standard Objects

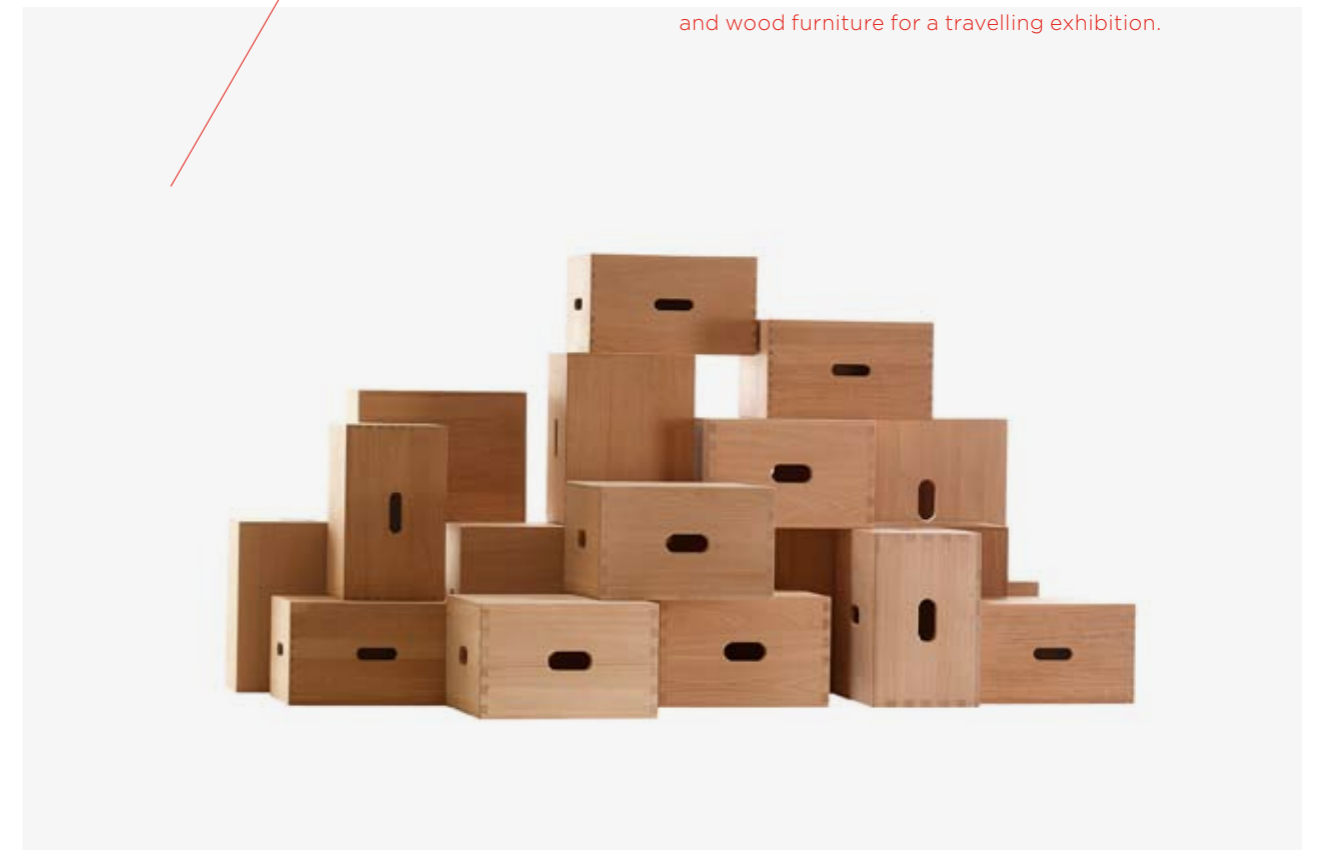
After many years of experimenting with tubular metal, Le Corbusier, having reached his full artistic maturity, began to use wood, rediscovering nature and turning his work towards elementary and archetypal items.

[LA CHAUX-DE-FONDS, 1887 - CAP MARTIN, 1965]

Here, the solid chestnut stool here has a natural wood colour. It was designed for the Cabanon, a place of intense design experimentation where, alongside numerous fixed pieces of furniture, mobile pieces are conceived as boxes. A simple seat, it is also very refined, thanks to the dovetail joints which emphasise the links between each solid wood plane. Le Corbusier also designed LC 14 02, Tabouret Maison du Brésil, Paris 1959, also part of Cassina's i Maestri Collection.

2011
1952

*Le Corbusier Foundation supports Cassina with a precise study of original drawings, sketches and prototypes. In 2006, Cassina recreated the Cabanon with its interior and wood furniture for a travelling exhibition.



LC 14 01 — *tabouret cabanon*



CHARLOTTE PERRIAND

A Modern Pioneer

Designer and photographer, she is one of the most influential furniture designers of the early Modern movement. She introduced the 'machine age' aesthetics to interiors in the steel, aluminium and glass furniture she created at Le Corbusier's architectural studio in the late 1920s and 1930s. Her travel to Japan influenced her a lot in her designs.

[PARIS, 1903-1999]

The designer originally conceived Tokyo while living and working in Japan. The first edition of a project that has never been released, it was a reinterpretation in bamboo of the renowned LC4, a poetic synthesis between human rationalism and nature. Cassina now offers the design in several types of wood: bamboo, teak and beech. This piece of design history superbly extols Cassina's time-honoured mastery of woodwork. In April 2011 it was displayed in the "Charlotte Perriand..." exhibition at the Petit Palais Museum in Paris.

2011
1940



TOKYO — *chaise longue*



LE CORBUSIER
PIERRE JEANNERET
CHARLOTTE PERRIAND

The Home is a Machine in which We Live

Their collaboration lasted from 1927 until 1937 and was extremely fruitful, especially in the field of furniture design. Their partnership was highly significant, both in terms of cultural weight of their achievements and shared professional successes.

[LA CHAUX-DE-FONDS, 1887-1965]
[GENÈVE, 1896-1967]
[PARIS, 1903-1999]



2010
1928

1965



LC2—grand confort armchairs

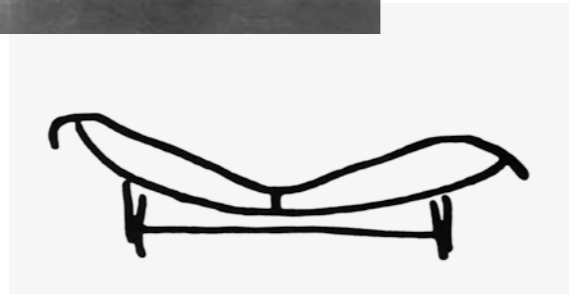
'Objets-membres humains are objet-types that respond to typical needs... Items of furniture are artificial limbs or decorative art that has become orthopaedic...almost to reduce its (the item's) distance from the traditional idea and structure of furniture, if seen perfectly from sideways on, it bares a vague resemblance to the human body', states Le Corbusier.

1928



LC4—*chaise longue*

Salon d'Automne 1929, Charlotte Perriand, on the Chaise Longue LC4, Archives Charlotte Perriand, © AChP-ADAGP.



Cassina | MAESTRI



FRANCO ALBINI

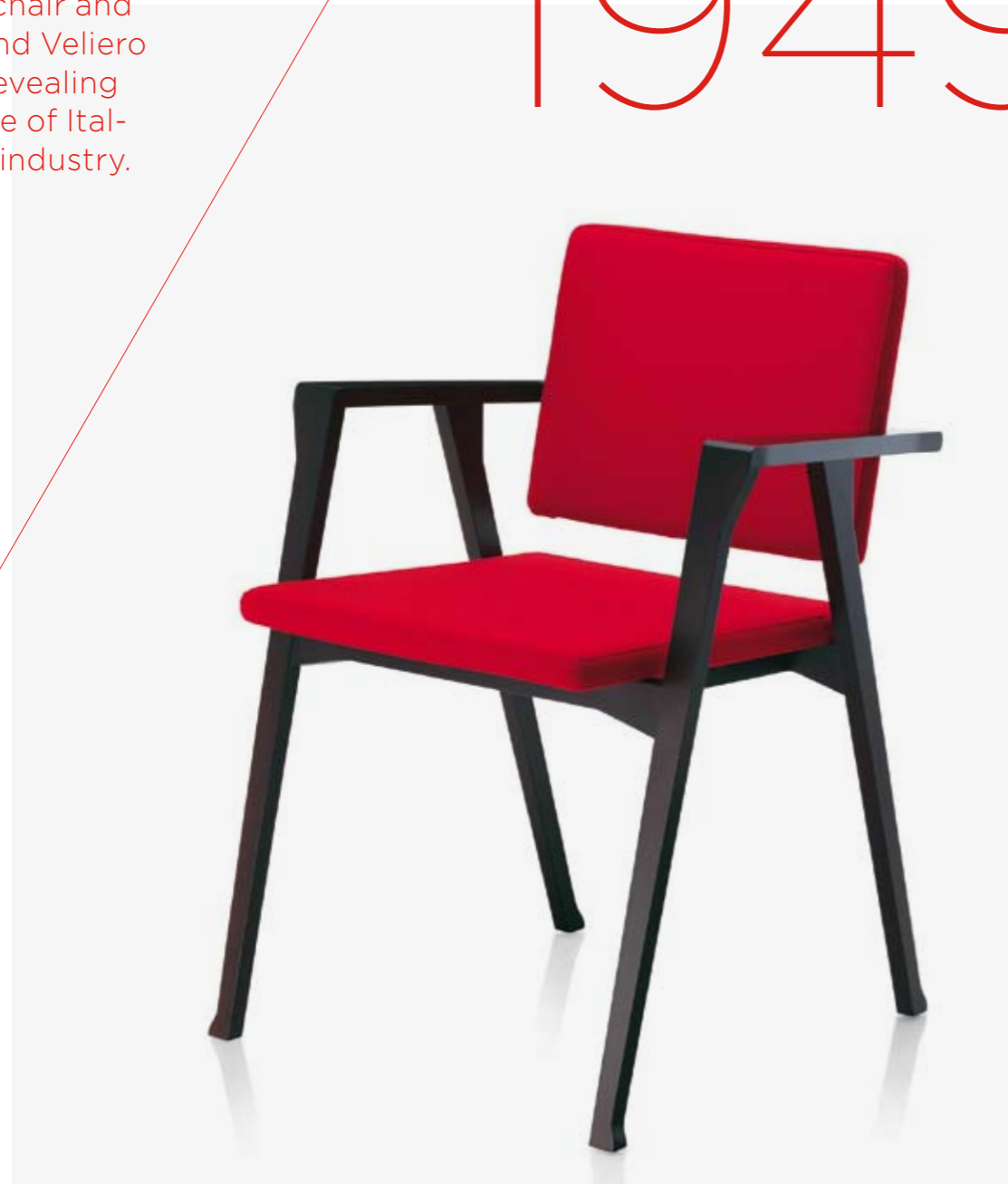
The Neo-Rationalist

Architect and designer, he began working with Gio Ponti in the 1930s, mixing Italian traditional artisanship with the new forms of modernism. Together with Franca Helg, he won a Compasso d'Oro in 1964 for the Line 1 station of the Milan Metropolitan.

[COMO, 1905-1978]

The linear Luisa armchair from 1949 has been reconstructed from original documents and prototypes. Albin spent years perfecting it. This chair is usually combined with the 1950s Cavalletto, a trestle table with two brass pulleys (see next page). Other design classics include the Canapo rocking chair and the Infinito and Veliero bookcases, revealing the excellence of Italian craft and industry.

2008
1949



LUISA — *armchair*



CAVALLETTO — *table*

2008
1950

2008
1945



CANAPO — *lounge chair*



VICO MAGISTRETTI

The Elegance of Comfort

Magistretti has said that his designs are 'autobiographical, like a diary or a little private world.' Hailed as one of the true masters of modern Italian design, his work includes a dazzling array of modernist architecture, elegant, rational, functional furniture and everyday objects.

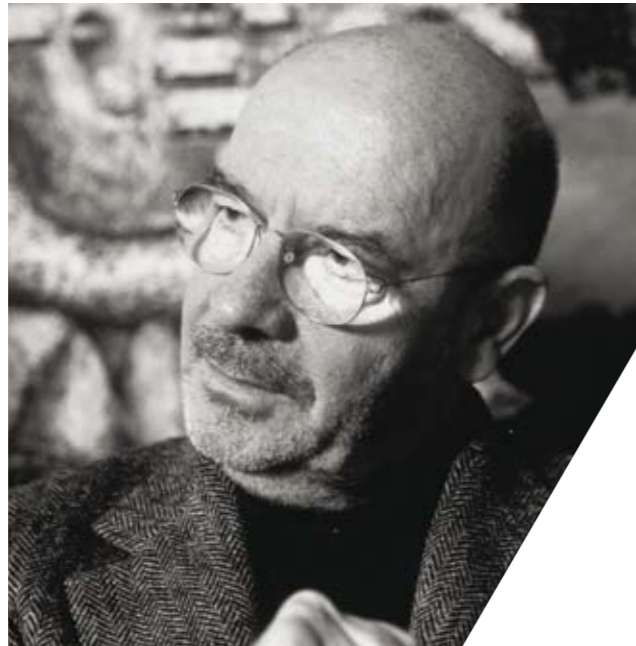
[MILAN, 1920 - 2006]

With respect to a traditional type form, the Maralunga sofa stood out as a model of great strength and market impact. A major international success, and the object of numerous imitations. This discrete innovation, the resulting reassuring appearance and extreme simplicity of the upholstery, the magic of the movement, the modification of the performance and the image of softness it communicates all synthesise its design's salient features.

1973



MARALUNGA — sofa with movable headrest



MARIO BELLINI

The Architect Designer

Winner of 8 Compasso d'Oro awards, he was art director of La Rinascente from 1959 until 1962, moved to Olivetti and has been active within Studio Bellini in Milan since 1973.

[MILAN, 1935-]

The head of a seating family, Cab is the fruit of reflection on the profound meanings and the semantic values of furniture. The chair in particular is, for Bellini, one of the most deeply rooted pieces in our collective memory, thanks to its privileged relationship with the human body. Cab was conceived almost as an extension and prosthesis of the body itself: a skeleton in tubular steel and a taut skin in stitched leather, attached to the frame with four zips; an integral suit stretched over a metal frame, in a relationship of structural and organic symbiosis.

1977



CAB—chair and its leather skin



TOSHIYUKI KITA

The Japanese Lifestyle Designer

Kita has extended his creative field from Japan to Italy and to the international arena since 1969. In recent years, he has been promoting education by holding seminars and workshops not only in Japan, but also in Europe and other areas of Asia. He continues to be involved in traditional crafts and developing local industries.

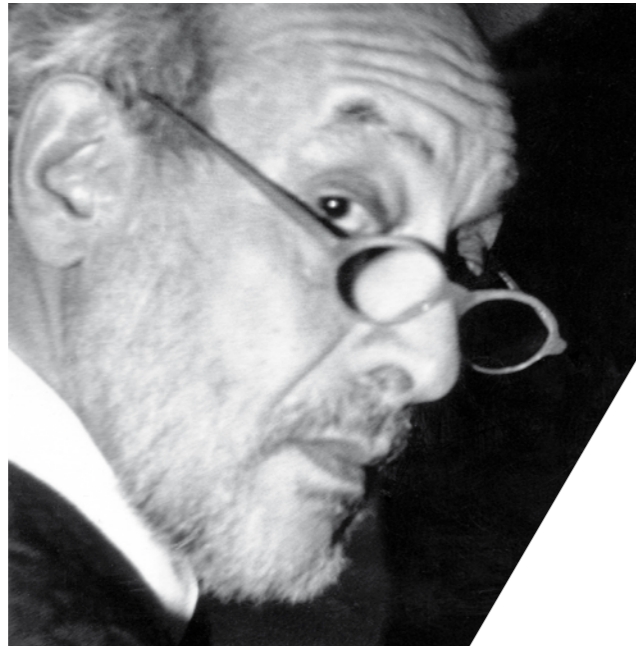
[OSAKA, 1942-]

'An armchair that adapts itself to the shape of man' was Kita's own definition of the Wink armchair which was born out of the complex interweaving of Western strands and Eastern influences, a generator of new objects that comprised the values of both worlds. Used as an armchair or as a chaise longue by folding the base forwards, Wink also has a reclining backrest and is equipped with a headrest in two parts, both of which can be reclined individually. It is therefore an object with multiple levels of transformability that refers to an informal lifestyle and allows man greater freedom of movement.

1980



WINK — *adjustable armchair*



GAETANO PESCE

The Future Archeologist

One of the leaders of Radical Design in the 60s in Italy, he has always been connected to the exploration and uses of new technologies. Pesce experiments with and researches materials in the field of housing and design.

[LA SPEZIA, 1939-]

'The future belongs to the soft materials!... Folding felt you can obtain what you want... from the wardrobe to the chair. It is thus that I intend to develop the furniture of the future.' Pesce's words reveal that research into new materials and new technologies has always been at the forefront of his interests. The Mod. 351 armchair is, in fact, made from thick felt stiffened with thermosetting resin, that is to say a treatment that allows great freedom of form to be achieved.

1987



FELTRI — *high armchair*



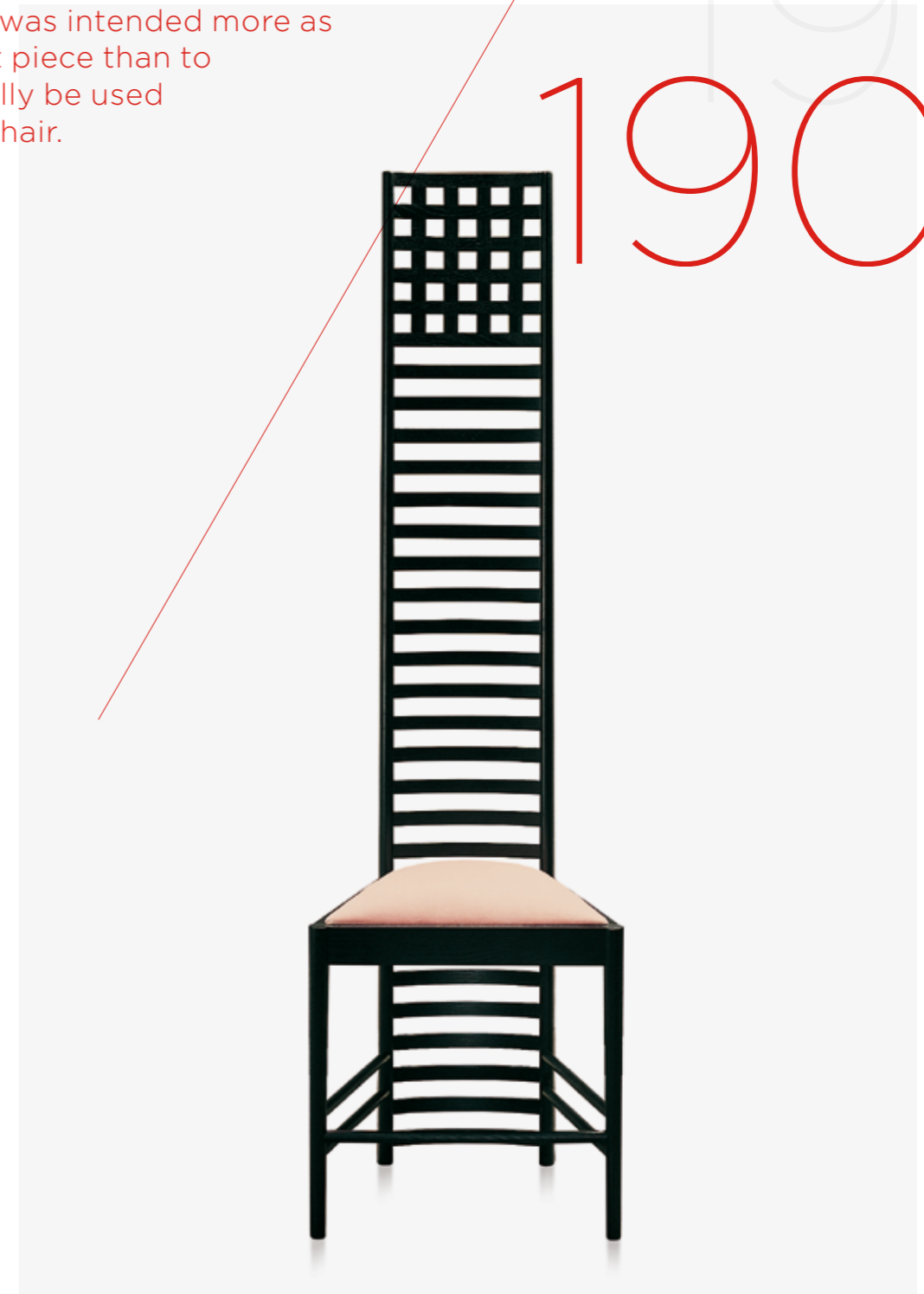
CHARLIE RENNIE MACKINTOSH

The Simplicity of Geometric Abstraction

As architect, designer, watercolourist and sculptor, he was also part of the Arts and Crafts movement in Scotland, the so called 'Glasgow School'. His emblematic buildings and furniture designs are mainly concentrated in Glasgow.

[GLASGOW, 1868 - LONDON, 1928]

The chair is named after the Hill House in Scotland. It was exclusively designed for the 'White Bedroom'. Mackintosh felt that in this case the design was far more important than the function, and the chair was intended more as an art piece than to actually be used as a chair.



HILL HOUSE 1—*chair*



GERRIT RIETVELD

The Radical Modernity

The famous Dutch furniture designer and architect is internationally renowned for his Red and Blue Chair, a real abstract sculpture. Rietveld-Schröder, his house in Utrecht, has been a UNESCO World Heritage Site since 2000. Also part of the Cassina i Maestri Collection, Zig-Zag, created after he resigned from De Stijl in 1928, reflects the ideas of the functionalist movement.

[UTRECHT, 1888-1964]

A direct expression of De Stijl with its palette of primary colours, this chair is very similar to a Mondrian geometrical painting.

1918



RED AND BLUE — *chair*



FRANK LLOYD WRIGHT

The American Modernist

Promotor of organic architecture with the Fallingwater House, he created more than a thousand projects ranging from architecture, to interiors, to furniture. Wright was recognised in 1991 by the American Institute of Architects as 'the greatest American architect of all time'.

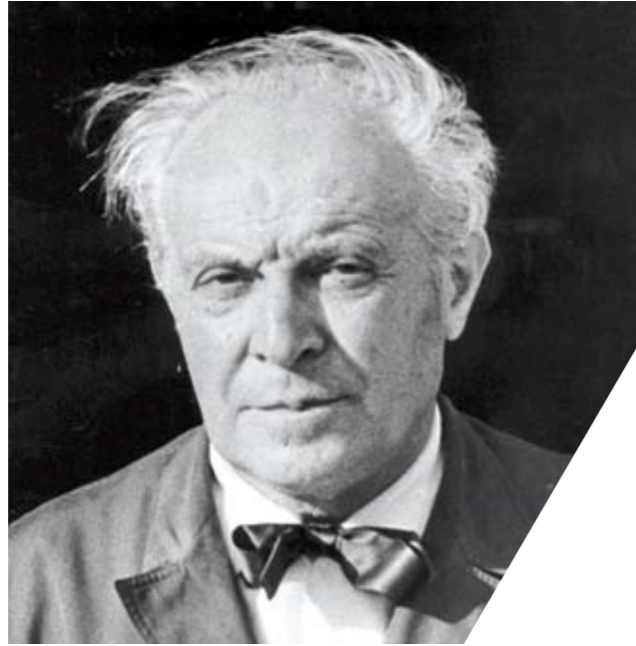
[RICHLAND CENTER, 1870 - PHOENIX, 1959]

Designed for the Wisconsin home of businessman Herbert Johnson, this chair is an interwar American classic of the Modernist movement. It appears as a new idiom that integrates powerful symbolic and figurative values even in the process of simplification by geometric abstraction.

1937



BARREL—chair



GIO PONTI

The Challenge of Lightness

He was a poet, painter, industrial designer, talented craftsman and founding editor of Domus magazine in 1928, Europe's most influential architecture and design magazine. Both a great designer and architect, he was the godfather of Italy's post-war design revival.

[MILAN, 1891-1979]

'In creating the Superleggera, I followed the usual technical process of moving from heavy to light: removing material and dead weight - see for instance the triangular section of the leg - marrying form with structure as far as possible, but sensibly and without exaggerating. Respecting, in other words, both the function of a particular element and its physical rightness. The triangular section slims down the form visually, and expresses it. And that brings us to aesthetics.'

GIO PONTI

2010
1957



699 SUPERLEGGERA — chair



6999

INFLUENCES

6

CONTEMPORARY DESIGNERS



Cassina Showroom, Milan, 2010.



PHILIPPE STARCK

The Sensualist

[PARIS, 1949-]

He devotes a lot of his designs to a quest for more sensual emotions and experiences. He sets the mood and the manners with his exquisite designs which also include strict rules: lightness, new technologies and the use of appropriate materials. Design is not dead!

Philippe Starck, Privé,
Modular sofa system, 2007



PIERO LISSONI

The Best Seller

[SEREGNO, 1956-]

Architect and designer, he approaches his work with a mastery of proportion and sensitivity. Lissoni's influences include Italian masters Zanuso, Sottsass, Castiglioni, and Magistretti, but also Danish designers such as Arne Jacobsen and Poul Kjaerholm. His clients include many of the most world-renowned design companies.

Piero Lissoni, Toot,
Moov. sofa, 2011



RODOLFO DORDONI

The Multi-faceted Talent

[MILAN, 1954-]

From 1979 until 1989, he was art director and image co-ordinator of Cappellini International. He has a vast repertoire in product design typologies. Since 1995, he has collaborated with Dolce & Gabbana, where he is responsible for the interior design and styling of shops, corners, showrooms and residential spaces.

Rodolfo Dordoni, Pilotta,
Sled, sofa, 2011



JEHS + LAUB

Go back to Basics

[STUTTGART, 1965-]

[ULM, 1964-]

Since 1994, the German duo Markus Jehs and Jürgen Laub has been designing furniture. This armchair is the epitome of extreme simplicity combined to a surprisingly soft and welcoming fibreglass structure covered with leather or fabric upholstery. Jehs + Laub are also responsible of the worldwide master concept of the Mercedes-Benz showrooms.

Jehs + Laub, Cloth,
Lounge Chair, 2011





PAOLO DEGANELLO

A New Myth of Wellbeing

[ESTE, 1940-]

He founded the Archizoom Associati Studio in Florence with A. Branzi, G. Corretti and M. Morozzi, and worked with them until 1972. The AEO armchair came out of this cultural climate of dissent. The product was born as the expression of an ideology free of conventions, 'new in the field of the seatable infinite'. It is collapsible, washable, to be combined with any furnishing scheme.

Paolo Deganello / Archizoom,
AEO armchair Mod. 650, 1973



HANNES WETTSTEIN

The Home becomes a City...

[ANCONA, 1958-2008]

The prominent Swiss designer and architect was renowned for his easy to use and quite formal product designs, which made him popular both across Europe and at an international level.

Hannes Wettstein,
El Dom, table, 2006



CASSINA AUTHENTICITY

Identifying marks and production numbers are essential criteria for Cassina to certify the authenticity of I Maestri collection. Every step of the production process is carefully controlled to achieve high-end quality and an aesthetic finish.

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~~Alvaro~~

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Frank Lloyd Wright