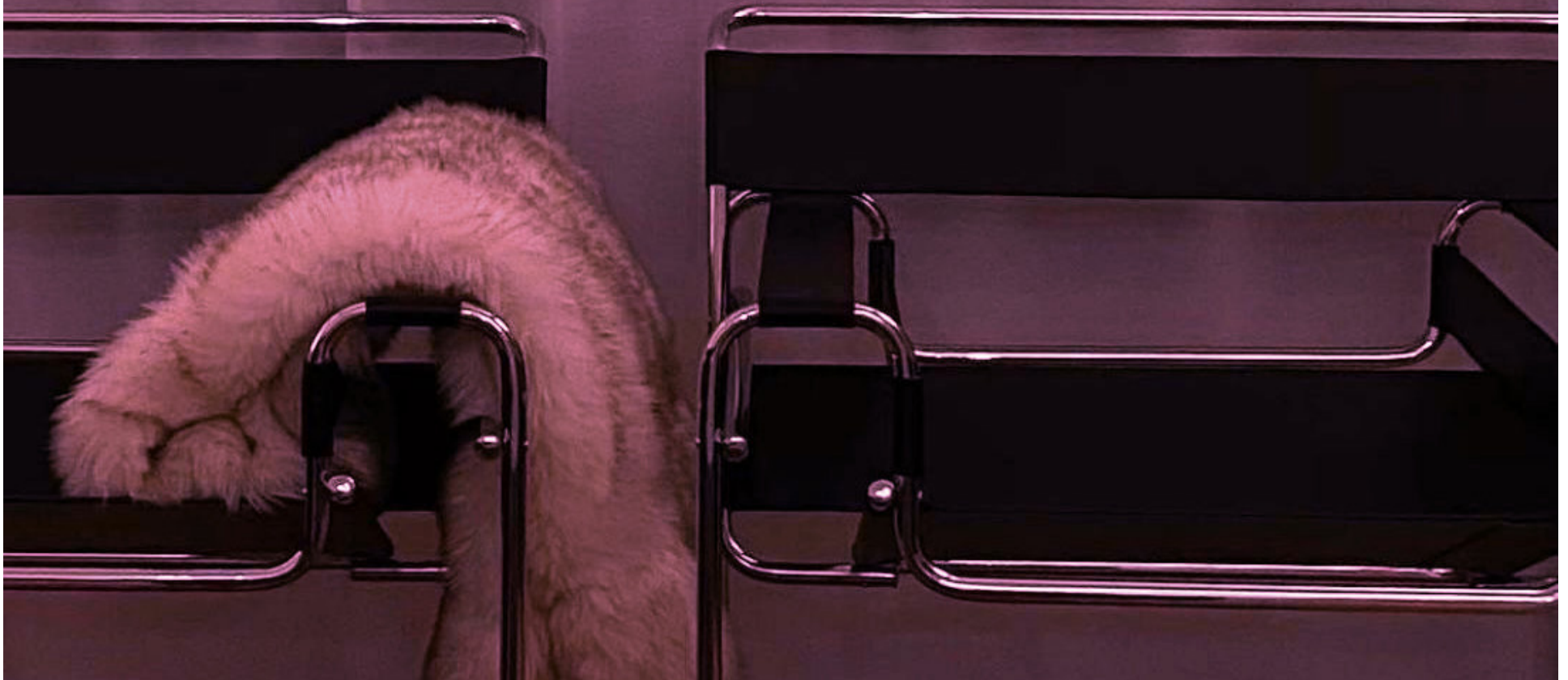


TWIG

MORE THAN FURNITURE

IMAGINING THE FUTURE, RECYCLING THE PAST





A VISION FOR THE FUTURE

A true style icon, defined by abundant curves, Soriana was designed in 1969 by Afra and Tobia Scarpa and awarded a Compasso d'Oro prize the following year. In the 1960s and 1970s, Cassina was pioneering in the way that it experimented with innovative materials to create new forms and industrially develop its designs with the most advanced solutions. The company advances this avant-garde approach to reflect and reconsider the role of innovation today, listening to the needs of the surrounding society to propose new production methods and materials.

Soriana still today maintains the same design concept and characteristic aesthetic allure while its construction and materials have been completely redeveloped for an eco-friendly version that has the aim of creating a lower environmental impact and a higher level of comfort thanks to the work carried out by Cassina LAB, the collaboration between the Cassina Research and Development Centre and Poli.design at the Milan Polytechnic.

Cassina has now introduced a selection of chromatic combinations that match lush fabrics



and soft leathers with a black, blue, burgundy, green and white painted metal frame. To meet the demands of the fans of the original version, it will also be available with a chrome brace. Available as an armchair, chaise-longue, a two or three-seater sofa and pouf, Soriana's unites comfort with an informal style.

a-1
MELTING CHAIR by Philip Aduatz
dimensions: 95 x 93 x 78 cm
materials: black chrome, glass fiber
reinforced polymer



a-1

a-2
LUISITA by Pietro Franceschini
dimensions: 95.5 x 95.5 x 78cm
materials: mohair velvet



a-2



a-3

a-3
CINNA/LIGNE ROSET LOUNGE
CHAIR SANDRA by Annie Hieron-
imus
dimensions: 68 x 96 x 98 cm
materials: fabric, foam, upholstery

b-1
AURUM by Alex de White
dimensions: 30 x 30 cm
materials: blown glass



b-1

b-2
'SALIVASOFA' by Salvador Dalí &
Oscar Tusquets
dimensions: 80 x 175 x 110 cm
materials: foam



b-2



b-3

b-3
THE GEOMETRIA: CERCHI 4
TABLE by Gaspare & Vittorio Asa-
rio
dimensions: 45.7 x 137.2 x 60.9 cm
materials: polished steel

c-1
BRUCO by Giovanni Banci
dimensions: 72.9 x 44.96 x 32.8 cm
materials: chrome, steel, plated



c-1

c-2
RIFLESSO COFFEE TABLE by
Gaspare & Vittorio Asario
dimensions: 30.5 x 71.1 cm
materials: brass, glass



c-2



c-3

c-3
THE HUG CHAIR by Gabriella
Asztalos
dimensions: 178 x 140 x 140 cm
materials: cover – fiberglass or wood;
rotatable base – stainless steel; leath-
er upholstery





Docked en Rio has a fully upholstered bed frame. The cotton weave is stretched around a folded mattress frame inspired by traditional Japanese furniture. The form is composed of modular cross-sections with a walnut rail that accentuates the folding shape and a walnut top that adorns the headboard.

DOCKED EN RIO

DIMENSIONS

HEIGHT 26" X WIDTH 72" X DEPTH 92"

MATERIAL

COTTON, WALNUT, HAND-CARVED, WOVEN

PLACE OF ORIGIN

MEXICO

MADE TO ORDER / CUSTOMIZATION AVAILABLE

23,000 USD



THE CAMALEONDA SOFA: AN ICON OF RETRO FUTURISM

Presented to the public in 1970, Camaleonda has passed through 5 decades of design history as a true icon. Designed by Mario Bellini, this modular sofa has designed the aesthetics of an entire era of interior design, thanks to its great success both in terms of the public and critics. It is constantly featured in most international design museums and in film-sets that have defined the collective imagination. An Object that is loved by design affectionates, antique dealers and interior designers alike is finally back in production after a careful design process that involved the close collaboration between B&B Italia's Research & Development Centre and Mario Bellini.

Mario Bellini's work is characterized by bringing together design and architecture and Camaleonda testifies to his unique ability to move confidently between diverse design languages, between macro and micro, geometry and curves, artificial and natural materials. As Bellini himself says, Camaleonda was created to fill a void: "At the beginning of the 1970s, upholstered furniture for the home stagnated into the tired traditional stereotypes and radical-proactive elitist forays into the future that, although stimulating, rarely challenged the relationship between the evolution of new patterns of behavior in the home and the types of furniture available on the market at the time."

With Camaleonda we find ourselves in the presence of a sofa intended as an architectural element, capable of transforming the landscape of the interior space that inhabits. A landscape that is neither immobile nor permanent, as its chameleon-like nature involves change and transformation. A promise that is clear from the name itself, as Bellini recalls: "Camaleonda is a name that I invented 1970 by mixing two words: the first is the name of an extraordinary animal, the chameleon (camaleonte in Italian), that can adapt to the environment around it and the word 'onda, wave, that indicates the curve of the sea and the desert. Both these words describe the shape and function of this sofa."

Camaleonda continues to live on thanks to an identity that has become an evergreen iconic vintage, current for each generation precisely because of its timeless qualities.

In its reissue, Camaleonda preserves the elements that have made it a contemporary classic. By mutual agreement, Mario Bellini and B&B Italia have decided to keep with the 90x90 cm seat module, together with the backrest and the armrest, faithful to the original project, whose original cutting pattern was used for the new edition.

The generous polyurethane padding that forms the characteristic capitoné design remains



unchanged, still manufactured with the innovative system of cables, hooks and rings created by Bellini in 1970, which defines the characteristics look and modularity. Thanks to the tie-rods and the rings, the modules can be unhooked and recombined at will, allowing the sofa to adapt to an evolving taste and the dynamic needs of those using it.

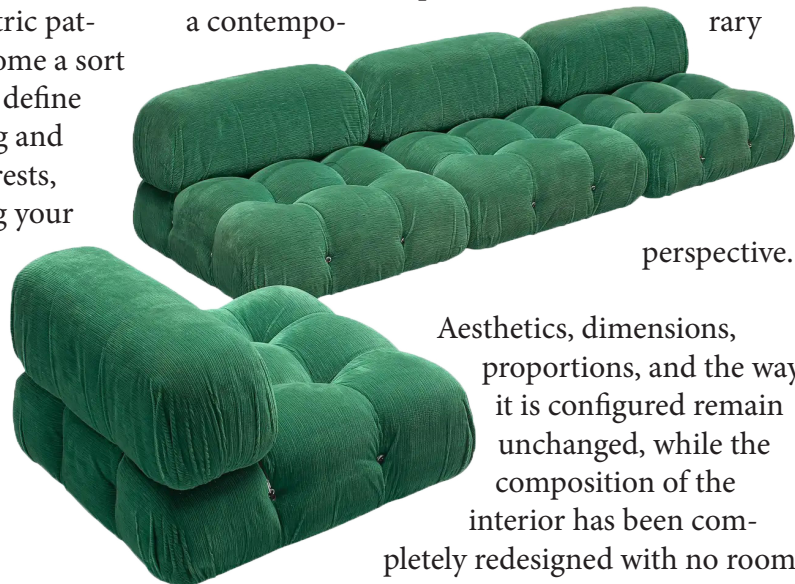
The fundamental characteristics of Camaleonda is its unlimited modularity, a geometric pattern that allows each element to become a sort of enormous pixel through which to define your home environment. By hooking and unhooking seats, backrests and armrests, you can enjoy the luxury of changing your mind as many times as you desire, moving and redesigning the space. A concept which is dead to Mario Bellini: "Of all objects, I have designed, Camaleonda is perhaps the best in terms of its sense of freedom. There are infinite number of possible configurations."

The padding has been thoroughly updated by the B&B Italia Research & Development Centre, making it even more comfortable than the original version. Thus the magical balance between the rigorous geometry of the square and the welcoming of the roundness of the padding is confirmed, further underlining the elasticity and tactile ergonomics that characterize many of Mario Bellini's design projects. Camaleonda can be upholstered with B&B Italia's entire textile and leather collection, allowing for another variable in the multitude of possible combina-

tions.

Camaleonda is a dynamic, alive and sincere object, not at all enigmatic, that allows for an infinite number of configurations while still maintaining its peculiar and unique identity.

The re-edition of the Camaleonda does not look back at the past, but on the contrary, it aims to rewrite an indisputable classic in a contemporary



Aesthetics, dimensions, proportions, and the way it is configured remain unchanged, while the composition of the interior has been completely redesigned with no room for nostalgia.

"When I was asked to update Camaleonda, it was immediately clear to me that I should never or would never be able to do anything. Change the shape? No, the way it was intended is as good today as it was then. Change the materials? Yes, and that's why I had a conversation with a company that is a leader in terms of its ability to transform a piece of furniture into a sustainable product."

The "sandwich" structure of the Camaleonda is made up of recycled or recyclable materials that

can easily be disassembled. The seat, backrest, armrests and bases are made of wooden panels. The sofa rests on the floor on a series of spherical feet made of FSC (Forest Stewardship Council) certified beech wood.

The padding of the seat, the backrest and the armrests are made of polyurethane in various levels of density and firmness. The highest degree of complexity lies in the seat, where elements are shaped and assembled to allow every layer to interact, at the same time guaranteeing a high level of comfort. The various layers generate empty spaces or pockets designed to create a comfortable spring effect.

The engineering and composition of the seat allow the interior elements of the sofa to be disassembled and therefore easily recyclable. The padding is protected by a removable cover made of dacron, a synthetic fabric that is entirely made of recycled PET, the same material used to manufacture plastic water bottles.

Mario Bellini is an architect and designer internationally renowned. He received the Golden Compass Award eight times (one assigned to B&B Italia Le Bambole in 1979) and 25 of his works are in the permanent design collection of the New York MoMA, which dedicated to him a personal retrospective in 1987.

He has designed countless art, design and architecture exhibitions over the years, both in Italy and abroad: among the latest those at Palazzo Reale with Giotto's masterpieces (2016) and – at the Milanese Museo del '900 – the one dedicat-

ed to Margherita Sarfatti (2018-2019).

In 2015 the Milan Triennale awarded him a Gold Medal for his career in architecture. Since 1991 he has been named as the Royal Honorary Designer of RDI.

Bellini has dedicated himself to almost entirely architecture since the 1980s. Projects currently underway are the New Polytechnic School of Genoa (2006-2020), a vast hotel and residential development on Virgin Gorda Island in the British Virgin Island (2018-2020). He also has various projects within the design stages.

DESIGNERS EXPLAIN THEIR LOVE FOR THE CAMALEONDA:

MICHAEL BARGO, DESIGNER, DEALER, AND CREATIVE DIRECTOR, NEW YORK CITY

» “The Camaleonda sofa represents a moment in European design that was all about the future and functionality. Now, a half century after its conception, it’s still more modern and futuristic than most contemporary furniture.”

HANNES PEER, ARCHITECT AND DESIGNER, MILAN

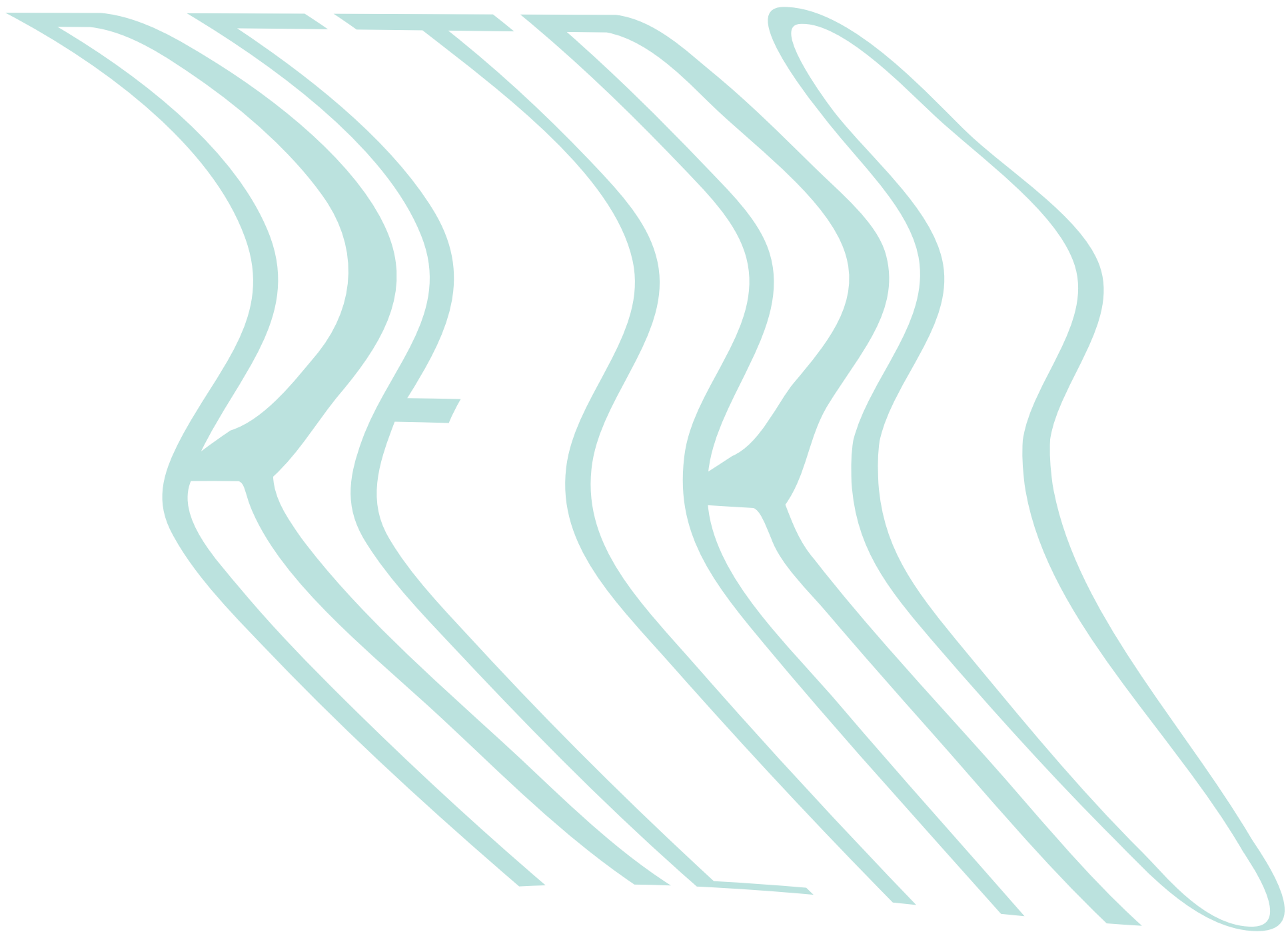
» “One has to really think of

the time when this masterpiece was originally conceived, 1970, the golden era of design. Right before then, upholstered furniture for the home had stagnated into some sort of tired traditional ‘bourgeois’ stereotype. It was up to Superstudio, Archizoom, Ugo La Pietra, Gabriella Crespi, and

of course Mario Bellini to finally revolutionize design. It was a time of social and architectural utopia as well as of radical design as a coherent answer to new patterns of behavior in the home environment. The Camaleonda sofa is exactly that design object intended as a flexible and

adaptable architecture capable of transforming the landscape of the interior space that it inhabits. A landscape that is neither immobile nor permanent, its chameleon-like nature involves change and transformation. The shape but also the functionality and flexibility of this sofa is defined by hooking and unhooking the single modules, a constructive detail of pure genius. Camaleonda is a timeless classical design object, utopian yet extremely functional. It is designed to perfection. Compared to the contemporary, decorative, cozy, and ‘likable’ design that we have to sadly witness on a daily basis on Instagram and Pinterest, the Camaleonda is still today one of the most radical and most intriguing design pieces available on the market, which says a lot about how little design nowadays is concerned with concept and radicality, and how much it is rather concerned with non-functional, uncomfortable yet cute little shapes and forms.”







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