

Kartell

goes

SOTTASS

A TRIBUTE TO MEMPHIS

Fuorisalone - Kartell Flagship Store
Milan, 14-19 April 2015

Kartell pays homage to Ettore Sottsass with a collection of original projects (vases, stools and a lamp) expressly designed for the company by the great master, some of which will also be placed in production. For the occasion, Kartell is organizing an event to celebrate Memphis, one of Sottsass' greatest adventures, and dedicating its Fuorisalone exhibition signed by Ferruccio Laviani: a vibrant and energetic scenic design at the Flagship Store Kartell, Milan, all centred on the typical post-futurist aesthetics of the famed design movement. The exhibition will also feature Kartell soft seatings, covered with fabric from the Memphis collection.

Kartell loves to dare, revolutionize, to thrill. It loves to surprise.

The thrill can derive from a technological innovation or a new aesthetic trend in its products. Very often indeed it is a question of a blending of both.

But when these aspects give life to the ideas and visions of great designers who have in the past left their unmistakable mark on the international design scene, here one has Kartell proceeding with true and proper cultural revolutions.

Today is the day of an unexpected encounter

Today Ettore Sottsass lives again with his extraordinary creativity thanks to some original projects designed for Kartell in 2004 hitherto unproduced.

Thus Kartell has once again brought Sottsass and Memphis together in a triumph of signs and color, where for the first time 8 vases/tabourets and a lamp by Ettore Sottsass will be on display, while the fabrics of the Memphis collection will give an unexpected pop post-futurist image to some of the upholstered products in the Kartell catalogue, such as Mademoiselle by Philippe Starck, Foliage by Patricia Urquiola, and Trix by Piero Lissoni.

Indeed an epoch making encounter between Kartell and the great Master of Design who lives again in his revolutionary design, for the first time seen with an industrial slant Sottsass was typically tied to the idea of the one-off piece. Kartell's vocation in turn is that of investing strongly in technology and industrial processes in order to give life to a design icon reproducible in thousands of copies. As well as on an exquisitely formal and

artistic level, the encounter with Sottsass is unusual in terms of the scope of the design project. Some of the new Sottsass icons by Kartell will in fact be produced industrially and will hence be available all over the world.

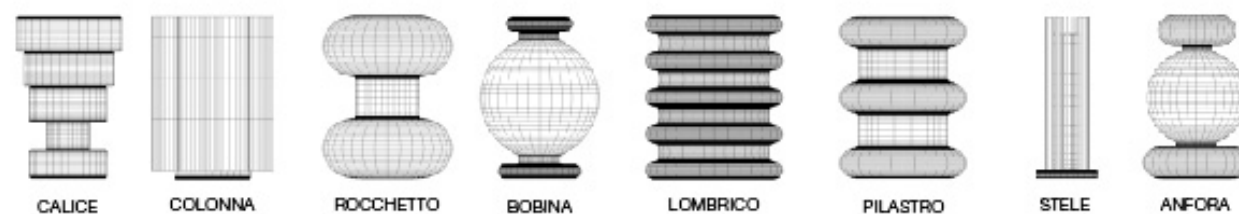
Claudio Luti, President of Kartell, comments: *"We are particularly proud this year to present some original objects that Ettore Sottsass designed for Kartell in 2004 but that we have never produced. We have recovered them today wishing, with an event and with some special products, to celebrate a piece of design history. I believe that Sottsass with Memphis truly enabled me during the course of my entrepreneurial career, even unintentionally so, to draw from the free creative expression of designers devoid of codes and undue formalisms. Today as well technology enables us to realize Sottsass' designs with a quality and sophistication that would have been impossible ten years ago. This celebration and this new manufacturing commitment demonstrate once more how Kartell goes beyond transitory styles and trends. With its design and its versatility it manages to cross eras and cultures, to give shape to the ideas of designers, turning them into lasting objects. I am convinced that the maestro would have been enthusiastic as to how we have given life to his objects, that are one of a kind, unmistakeable, some of which will be projected towards a totally industrial and international future. In this sense the tribute to their creator will be even more long lasting, achieving the return to the factory Ettore Sottsass wished for".*

Alberto Bianchi Albrici, Sole administrator of Memphis adds: *"I find this cooperation with Kartell highly interesting. Two distant worlds wherethat dialogue and meet up. Kartell will allow us to enter, to make ourselves known and appreciated in millions of homes where otherwise we could never have been. And this is a good thing for all".*

Ferruccio Laviani, Architect and designer concludes: *"Managing to have prototyped Sottsass' objects and create a Memphis event, along with customizing some of the products of the Kartell catalogue, has enabled me to pay a small homage to Ettore Sottsass and Barbera Radici, who I had the great opportunity to work with in the past Undoubtedly that incredible experience, which I was lucky enough to be involved in, and that has undeniably marked my way of working, of seeing things, and what I am professionally today, a bit of them and of all the people who took part in has remained part of me."*

The Kartell Ettore Sottsass collection

The protagonists of the collection are 6 vases, 2 stools and a lamp whose shapes and colors clearly declare their Sottsass origins: each protagonist modulates post-futurist volumes and shapes and is lit up by bright



pop colors (such as red, acid green, pink, gloss white and black).

The collection is rounded off by a suspension lamp named **Daisy**, original for its application of a series of tesseras in plastic, rectangular in shape, with typical Sottsass colors and a central disk in black thermoplastic technopolymer.

The cooperation with Memphis

The encounter between Kartell and Sottsass appeared to the company as a not-to-be-missed chance to not only present products designed by the great Master during the years 2004/2005, but to also celebrate one of his greatest adventures that has revolutionised contemporary design, Memphis.

This had led to the creation of a true and proper interaction between companies, on the one hand Kartell and on the other Memphis Srl, that has wished to give its creative contribution to the entire project.

Kartell dedicates the entire scenic design of its Flagship Store in via Turati to the famous design collective, using its typical colors, patterns, geometries, and volumes.

The Flagship Store in Via Turati is "Memphis clad" starting from the decals that frame the 10 windows, up to the wall and floor panels that echo the designs of the Memphis fabrics.

Each show window features totems decorated in the same style while hosting an array of Sottsass' vases and stools. The scenic design is completed with soft Kartell seats covered in Memphis fabrics. The Foliage and Clap Armchair lines by Patricia Urquiola, Piero Lissoni's Trix seating system, and the Mademoiselle armchairs by Philippe Starck are covered with fabrics especially developed by Kartell in full cooperation with Memphis. The collection of fabrics were designed by Michele de Lucchi, George Sowden and Nathalie du Pasquier as well as Ettore Sottsass and offer an original and creative declination of the typical Memphis patterns.

The protagonists of the Kartell Soft catalogue hence take on a new pop, post-futurist look and contribute to making Memphis' artistic message even more up-to-date, interpreted in a new industrial vision by Kartell.

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