

Founded on rebellious curiosity and a passion for the unique, Karakter is a bit out of the ordinary. Rooted in the proud Danish design tradition, but always maintaining an international outlook, Karakter presents a striking portfolio of furniture, lighting and objects from designers who have already written the history of design to those who are aspiring to write the future.

All designers collaborating with Karakter are curated for their ideas and creativity and shared by all of them is an inspiring level of curiosity and an uncompromising take on their work. Boasting both the relevant and honest, the beautiful, the playful and the expressive, all designs have a clear, undeniable character. Ready to spark curiosity and start conversations.



Seyppel
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Mangiarotti
Anastassiades
PlueerSmitt
Castiglioni
McCobb
Delvigne
Pozzi
Kjær
Bakker
Brüel
Anatomy Design
Madsen
& Trampedach



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2021

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Michael



The Cypriot-born, London-based designer has built a name for himself through curious explorations and experiments. Opening with a strict no-compromise approach, and zero commercial incentive, he later created a world class brand with exclusive, high-end lighting.

With a career spanning more than 20 years, Anastassiades has conceived lights, furniture and objects characterised by a poetic yet rigorous interpretation of technology, materials and functions. His practice contemplates both industrial production and artisan techniques, and in doing so, it expands into a vivid, nuanced balance between improvisation and structure, control and intuition.

His world class designs are on display or in use in private homes all over the world and featured in the permanent collections at MoMA, New York, Victoria and Albert Museum, London, the Craft Council, London, FRAC Centre, Orléans and MAK, Vienna.

Anastassiades

Middleweight by Michael Anastassiades ²⁰²¹

The Middleweight sofa captures the best of two worlds, the Italian super lounge sofa on one side and the compact Danish box sofa on the other. Set on a thin, open steel frame, the cushions are firmly held together by zippers and carefully mitered in the corners of the frame, resembling the sharp edges of folded paper.

Middleweight is a luxuriously comfortable sofa, available as an arm-chair, 2-seater or 3-seater sofa and pouf.





Castiglioni



Pier Giacomo & Achille Castiglioni

From 1911 to 1918, Italian sculptor Giannino Castiglioni and Livia Bolla had three children: Livio (1911 - 1979), Pier Giacomo (1913 - 1968) and Achille (1918 - 2002). The three boys would grow up to be some of Italy's most prominent architects and designers, honoured as pioneers of Italian design.

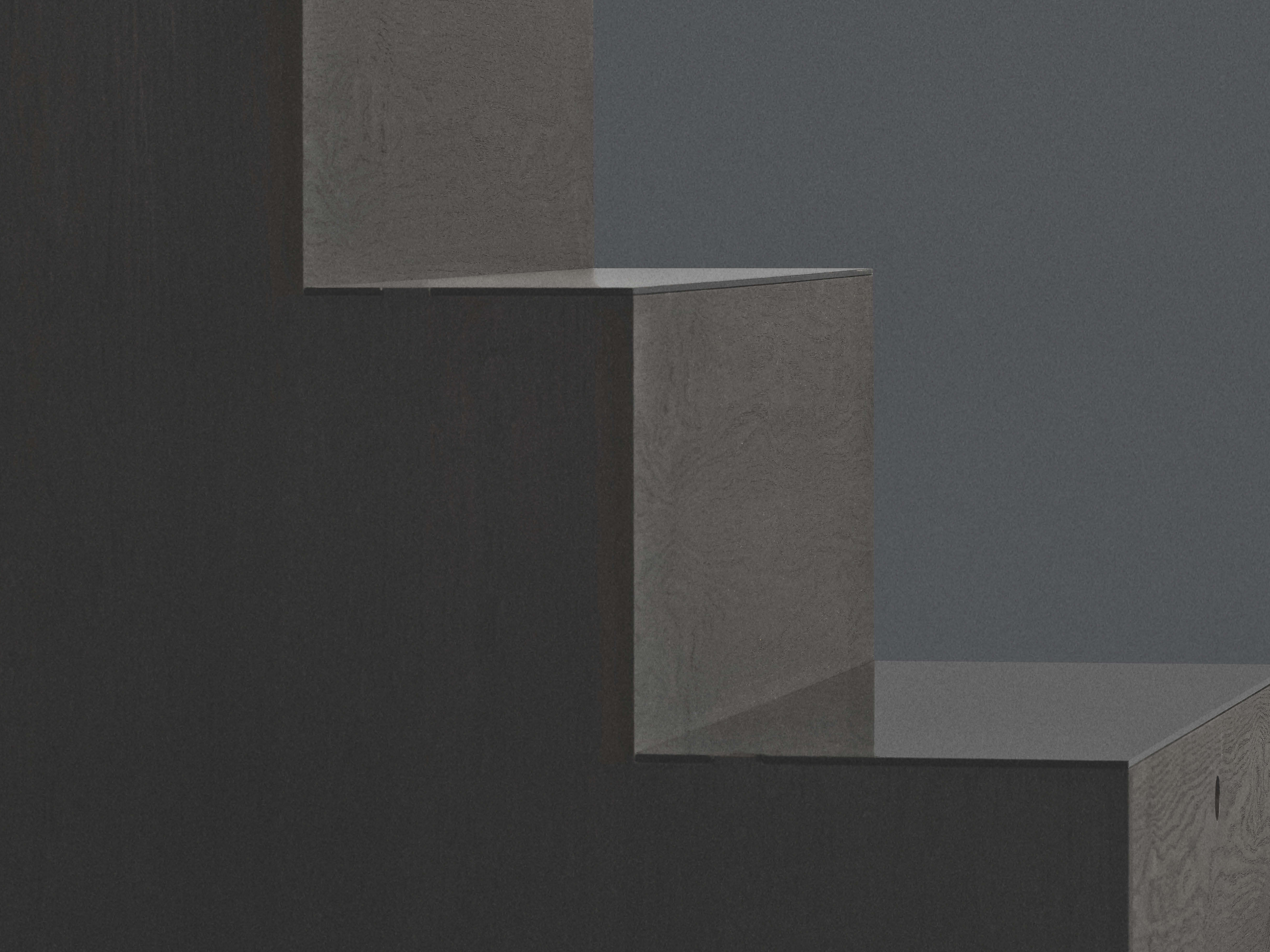
All three Castiglioni brothers were interested in technology and art, and they studied architecture at Politecnico di Milano. In 1938, Pier Giacomo (nicknamed Popo) and Livio founded a practice in Milan, which the youngest brother, Achille (nicknamed Cici), joined in 1944. Livio went on to create his own studio, but Popo and Cici continued their collaborations for many years.

Pier Giacomo and Achille Castiglioni exerted a strong influence on the younger generation of Italian designers. They designed some of the best-known icons in the history of industrial design, many of which are now on display at museums and galleries around the world, including the Vitra Design Museum, Germany, the Victoria & Albert Museum, London, and MoMA, New York. Throughout their careers, they collectively received nine of the prestigious Compasso d'Oro awards.

Libreria Pensile by A. & P. G. Castiglioni ¹⁹⁵⁷

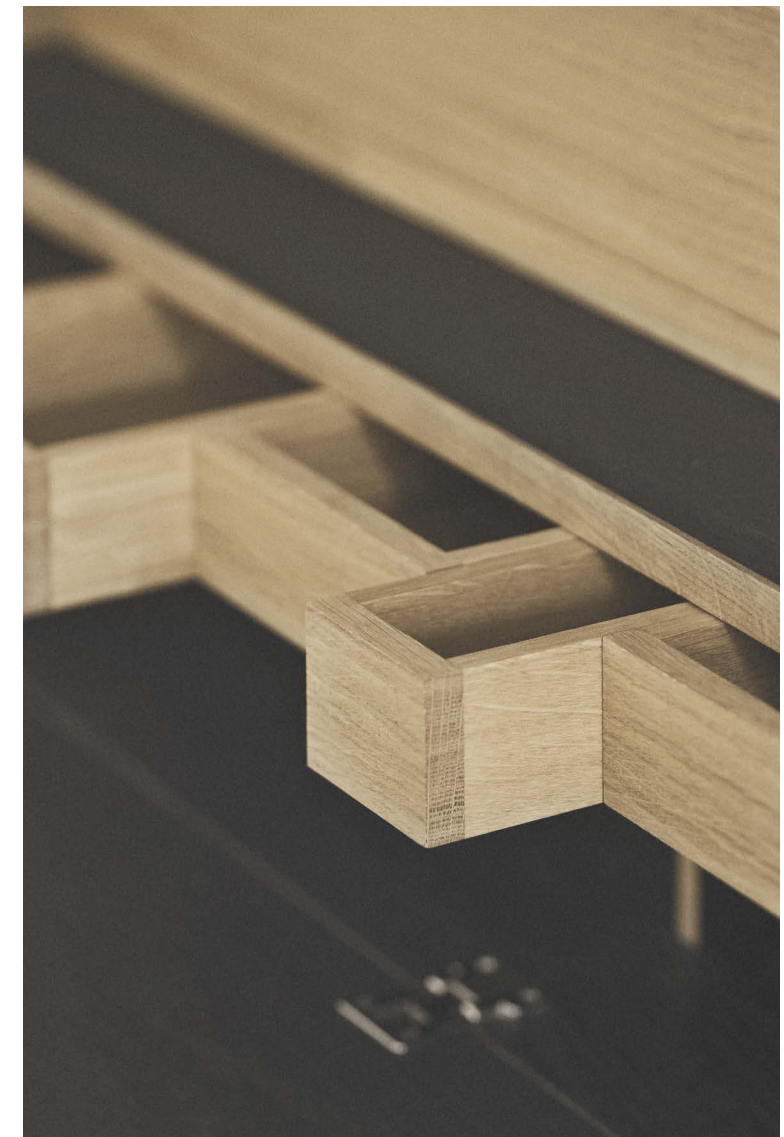
Seeking to pare down the structure of a bookcase to the absolute minimum, Achille and Pier Giacomo Castiglioni decided to mount four shelves in two wires and fix them in a single point on the wall. Originally conceived in 1957, the design was perfected over the years until presented to the public in 1966. 50 years on, Libreria Pensile is still relevant, elegant, and very Castiglioni.





Rampa by A. & P. G. Castiglioni 1965

Achille and Pier Giacomo Castiglioni took their cue from the traditional florist's display stands found in Italian town squares to create Rampa, a multifunctional station on castors. Designed in 1965, it is beautifully executed by master cabinetmakers - as relevant and crisp as ever. On one side, four steps serve as bookshelves with tempered glass plate tops, while the lower large step reveals a compartment behind a flap door. The opposite side of Rampa features two visible compartments for storage as well as a larger flap door that, when opened, acts as a writing desk, revealing two more compartments and six drawers.





Comodo by Achille Castiglioni and Giancarlo Pazzi 1988

Poised on a slim metal stem, Comodo's wood cabinet is set off-centre with a lidded compartment. Castiglioni and Pazzi's elegant multi-purpose unit can be used as a bedside table, a tray, a coffee table or simply as a storage box for all your favourites. Castiglioni, being a big fan of sweets, used his own Comodo to store candy.





Lungangolo by Achille Castiglioni ¹⁹⁹¹

Castiglioni is said to have pondered a lot on lost space. Empty inches and square meters that could be filled with beautiful design - but for some reason just never were. This idea led to Castiglioni conceiving many designs intended specifically for the corners of the home. Lungangolo is one of those. Lungangolo is a multi-use storage unit: four slender pillars with square cross sections make the frame to support the square shelves placed in various heights. The structure is strengthened by a drawer and a panel. The position of the drawer and the elimination of a section of the support meant it had to be manufactured in two versions - left- and right-handed.



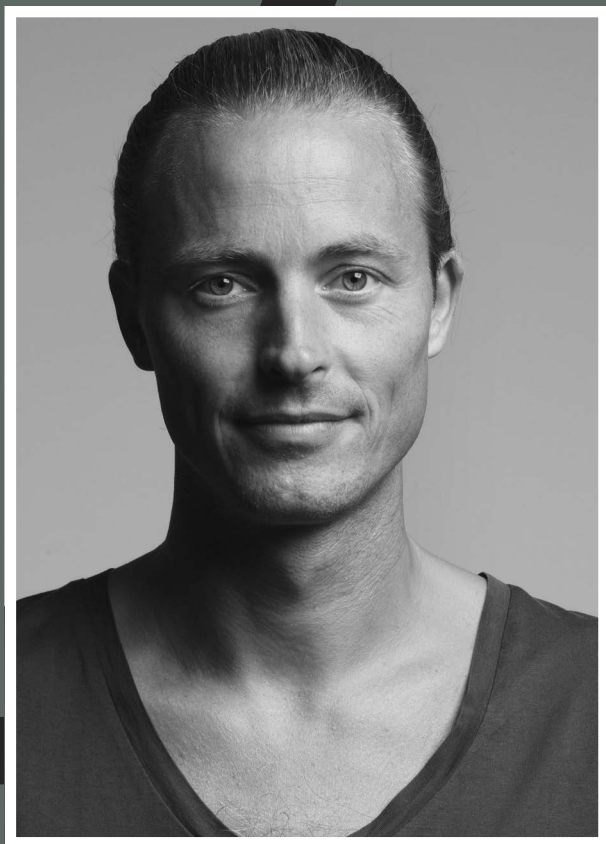
Trio by Achille Castiglioni and Giancarlo Pozzi 1988

“So we thought of the simplest and lightest structure that could be placed next to your bed, with minimum bulk... ultimately, a bundle of diagonals that crosses a series of planes.”

Trio is an easy and neat, multifunctional shelving unit from the hands of Italian designers Achille Castiglioni and Giancarlo Pozzi to facilitate the arrangement and use of different sized objects at different heights, always at hand.

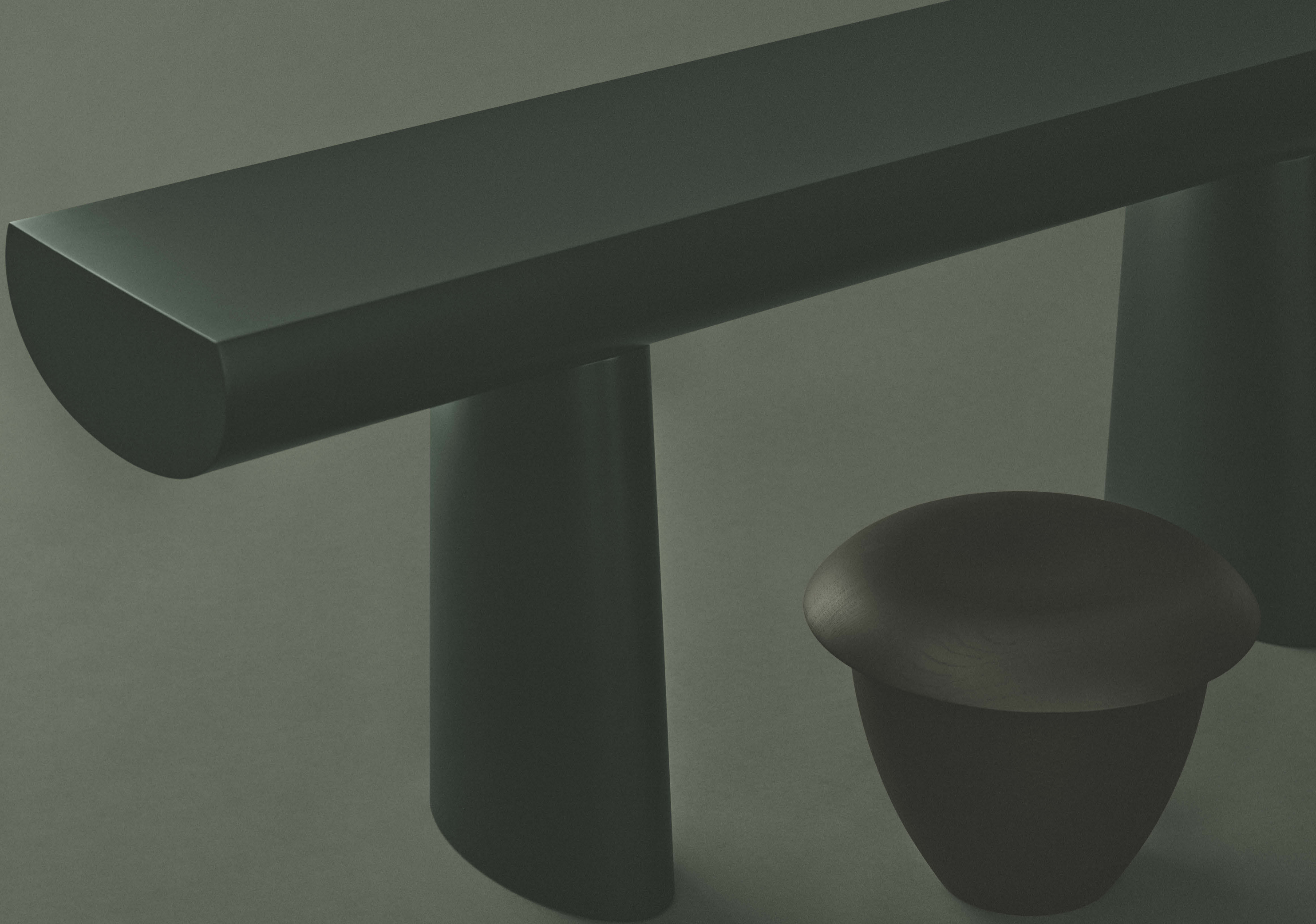


Aldo



The work of Dutch artist and designer Aldo Bakker has a delicate and rare sense of harmony and the shapes communicate through colour, association, touch, texture, and materiality. His designs are exquisitely balanced, often strange, yet strangely familiar. Timeless, sculptural and always intended to trigger a response. Widely published and exhibited, Aldo Bakker continues selected collaborations with renown manufacturers while further completing his personal collection with master craftsmen and galleries around the world.

Bakker



Console by Aldo Bakker ²⁰¹⁷

Tranquil and seductive, Aldo Bakker's Console floats exquisitely between sculpture and furniture. It depicts the simplest concept of a table: two columns and a surface. The legs are an elongation of the line created by the tabletop. The tabletop and the base of the legs have the same width, making them equally important to the design. The distance between the legs is not fixed, but can be changed as preferred, adding to the sculptural quality of this piece.





Bon by Aldo Bakker 2017

A rework of Aldo Bakker's wondrous Pink Stool in urushi lacquer from 2015, Bon exudes Bakker's accomplished sense of serene form and materiality. The sculptural stool consists of two contradictory container shapes put together: an upright and deep vertical shape and a flat horizontal shape that defines the seating.



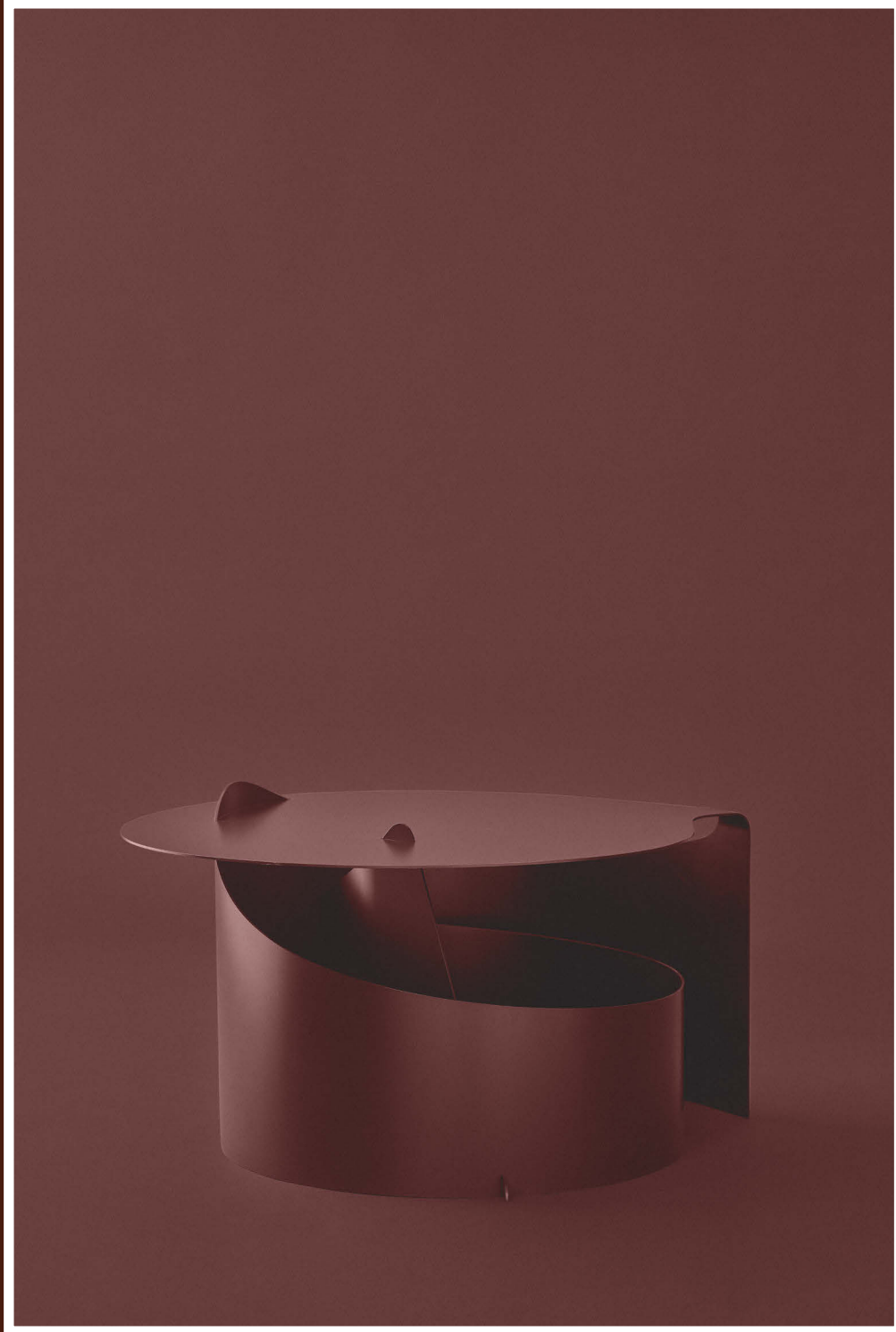
TriAngle by Aldo Bakker ¹⁹⁹⁶

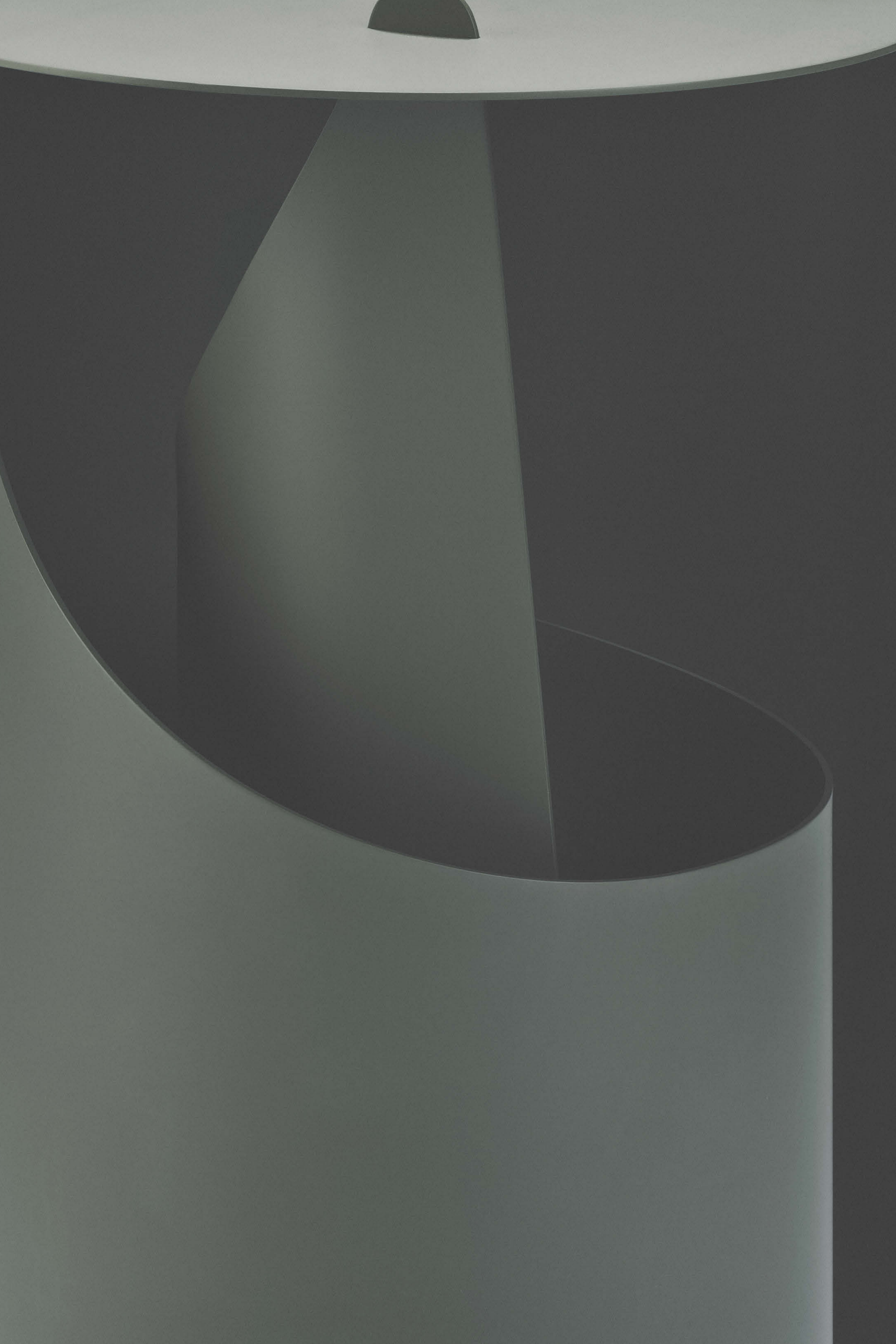
12 triangular elements of solid ash cut to fit together like the perfect puzzle finalised to reveal a square stool or side table. Aldo Bakker wanted TriAngle's sharp edges and visible cuts to become softer and gain patina over time, making tear, wear, and decay an essential part of his design.



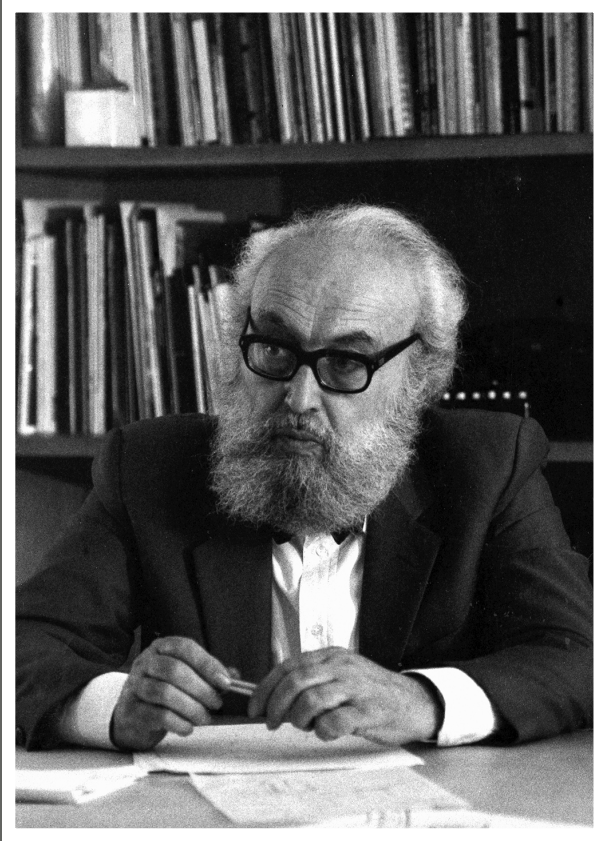
Coffee Table by Aldo Bakker 2015

A single sheet of steel rolled in one smooth motion into a self-supporting construction. Aldo Bakker's exquisite sense of merging colour, material and form has come into play to create an occasional table with an effortlessly sculptural appeal.



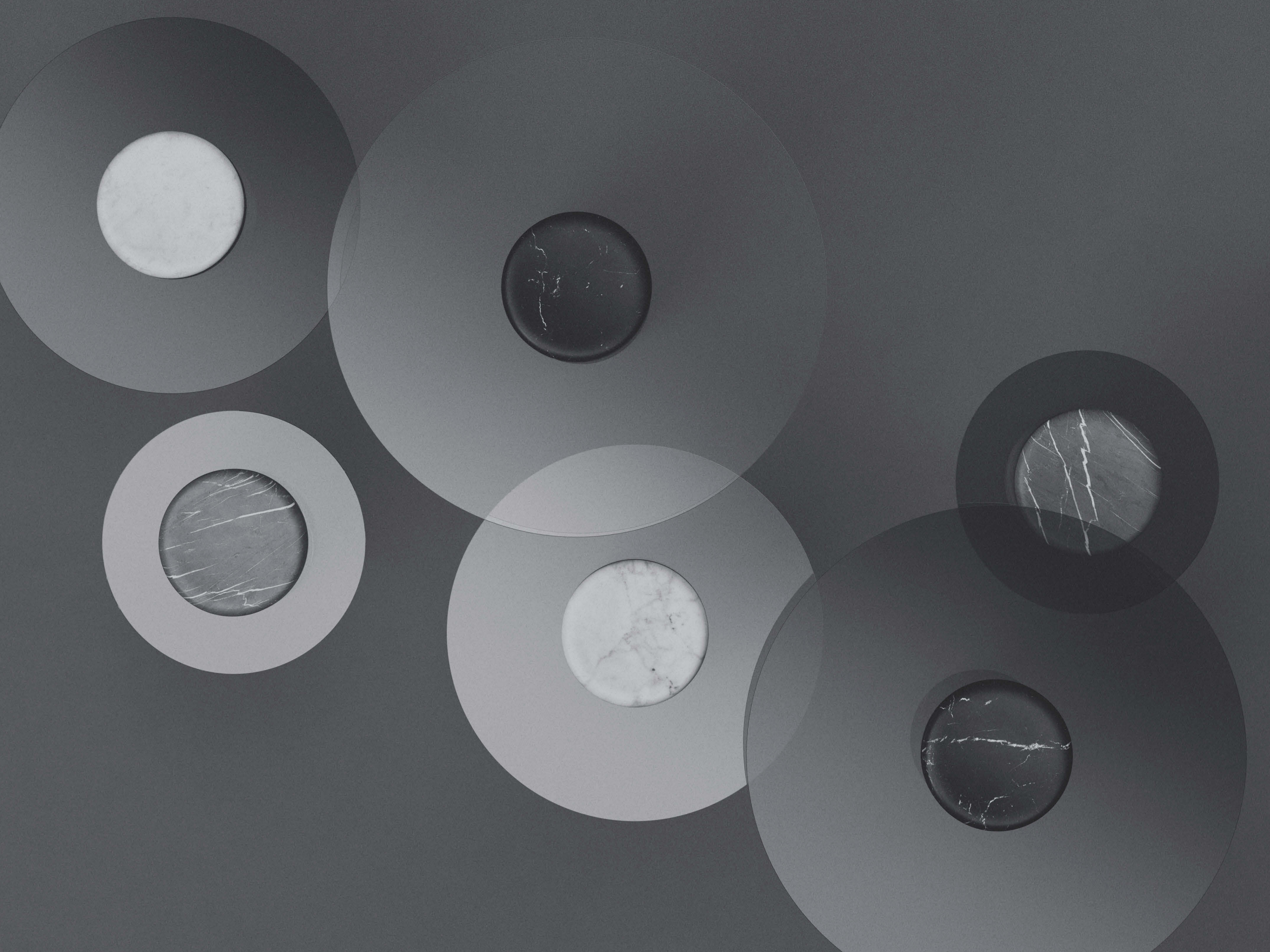


Angelo



Italian architect, sculptor and designer Angelo Mangiarotti (1921 - 2012) is quoted to have said, "Happiness comes from honesty". A quote that hints to his overall design approach rooted in the firm belief that architecture was a practical discipline and that industrial design was an expression of fine craftsmanship. He wanted each individual material to be respected and to be used in an appropriate and honest way. Beyond his many architectural feats, Mangiarotti's body of work boasts a wide array of creative projects from sculpture, to products and lighting. Over the course of his career, he held lecturing positions at a number of distinguished design and architecture schools in Italy and abroad, he won numerous awards in both design and architecture, and his work has been included in exhibitions and collections at some of the world's leading art and design institutions such as Centre Pompidou in Paris, Triennale Design Museum in Milan and Gallery MA in Tokyo.

Mangiarotti



Castore by Angelo Mangiarotti ¹⁹⁷⁵

Castore is a glass and marble table by Italian architect, sculptor and designer Angelo Mangiarotti. Designed in 1975 for Sorgente dei Mobili, the distinct design is now presented by Karakter, available as a 130cm dining table or a 70/100cm sofa table.

The round glass top rests on a heavy marble pillar, and visually, Mangiarotti would have it seem that only a small marble bowl on top of the glass plate is holding it in place.

The rounded corners on both the pillar and the bowl adds a sense of softness to the otherwise heavy aesthetics of the marble. The marble bowl can be removed and used as an individual element.

However, keeping it as an integral part of the design, you can enjoy additional rounded corners, as the bowl reflects in the glass table top.



PlueerSmitt

Based in Basel, Swiss designers Dominic Plueer and Olivier Smitt work to challenge our assumption and perception of daily life's most basic products. Through emboldening a product's material presence and not demoting unfamiliar forms to typical primary functions, PlueerSmitt's small-scale furniture and objects confirm that life's basic products can realize new life as autonomous objects.



Side Table No. 2 by PlueerSmitt ²⁰¹⁴

By contrasting volumes, the angular and the curved, PlueerSmitt teases our sense of the familiar. While in essence it is a side table consisting of two slender trestles and a tabletop, the sculptural quality of Side Table No. 2 blurs the lines between form and function. Viewed from different angles the side table varies greatly – timelessly elegant and ever intriguing.



Joe

Prolific Italian architect and designer Joe Colombo (1930 - 1971), born Cesare Colombo, believed in democratic and functional design, meant to be used in many different ways - all for the benefit of the user. Ahead of his time, Colombo relied on emerging material and the latest technologies to design futuristic "machines for living", many of which have become icons for a new way of living.

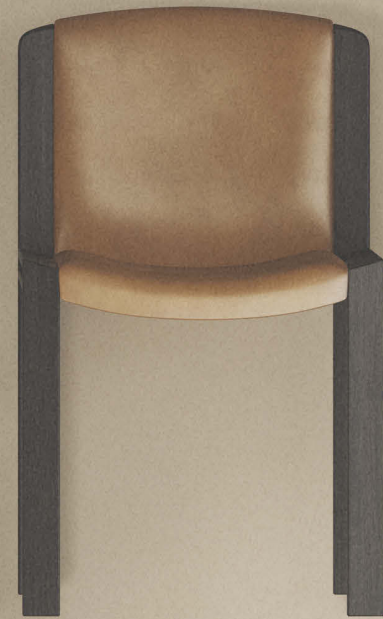
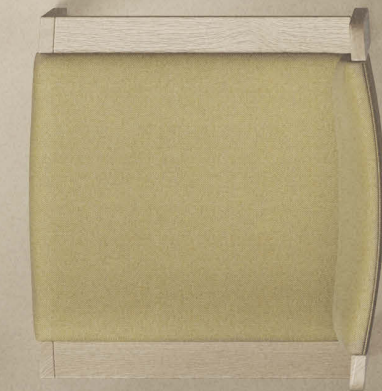
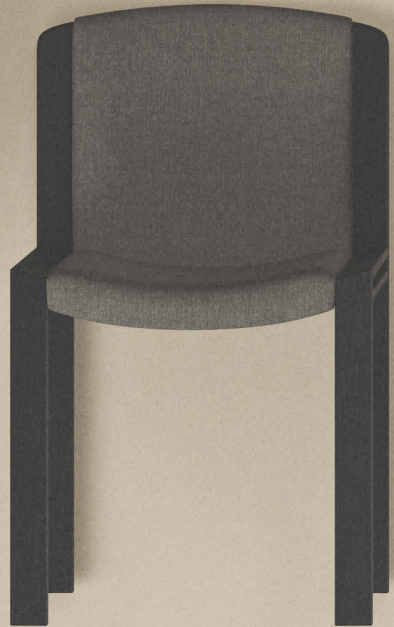
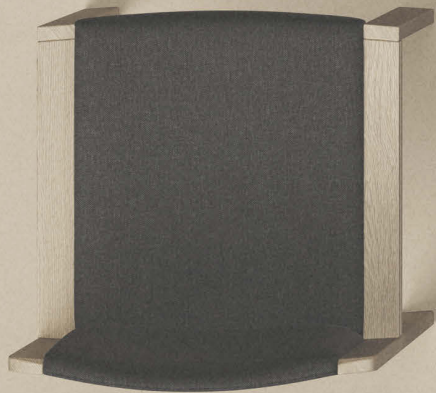
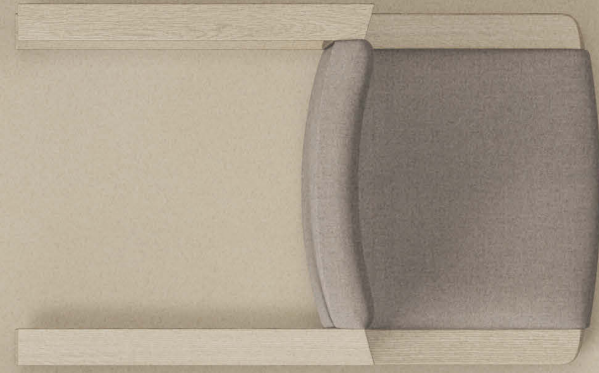
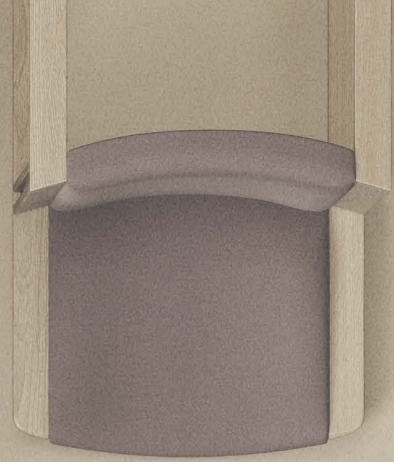
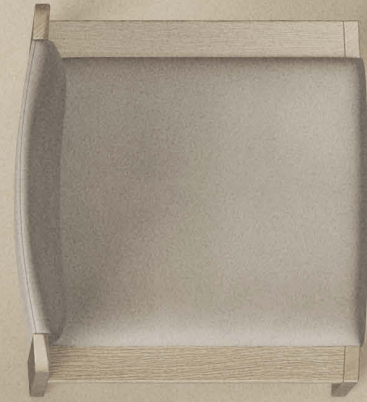


Colombo

Chair 300 by Joe Colombo ¹⁹⁶⁵

Designed by Joe Colombo, Chair 300 is a beautiful example of his functional design sensibility. Upholstered seat and back gently curved inside a modest, clear wooden frame with double horizontal slats give Chair 300 its appealing, comfortable and characteristic look.





Bodil



Danish architect, designer and professor Bodil Kjær (born 1932) is the female trailblazer of Danish mid-century design, who, although tutored by modernist master Finn Juhl, in her own words "... never had much interest in following in the footsteps of the Danish rat pack". Instead, she looked to America, inspired by Charles and Ray Eames, and many of her most notable designs stem from her time in the U.S., where she briefly worked at Paul McCobb Design Associates, before moving to Boston to further her career in corporate interior architecture. In 1959, Kjær designed a desk for MIT, initially known as 'the most beautiful desk in the world', and eventually immortalized in three early James Bond movies.

Bodil Kjær's reignited prominence as a designer in later years is well deserved. Pared back, elegant and decidedly modern, her iconic pieces slip effortlessly into contemporary life 60 years on. Today, Bodil Kjær is back in Denmark, living on the east coast of Jutland where she continues to teach, do research and participate in the architectural development of the city of Aarhus.

Kjær



Office Desk by Bodil Kjær ¹⁹⁵⁹

Coveted by renowned modernist architects Marcel Breuer, José Luis Sert and Paul Rudolph, Danish architect Bodil Kjær's Office Desk from 1959 has been dubbed 'the most beautiful desk in the world'. Elevated on slender steel legs, the spacious, freestanding work table has an air of architectural transparency and is as practical as it is handsome. With its exquisitely pure lines, Office Desk is a premier example of Danish Modern design principles.

The Office Unit series was part of Kjær's design concept, Elements of Architecture, a range of functional furniture for open and flexible workspaces and everyday life developed in the 50s and 60s. Its timeless sophistication has over the years placed it front and center on BBC's election night broadcasts as well as in three early James Bond movies.



Principal chair by Bodil Kjær 1961

Bodil Kjær is one of the last living mid-century Scandinavian design pioneers. She designed the Principal series in 1961 as part of an architectural exploration of interior solutions for modern living, called Elements of Architecture. Comprising a dining table and an upholstered dining chair, the Principal series is the epitome of her forward-thinking, cosmopolitan outlook and her modernistic design language.





Principal Dining Table by Bodil Kjær ¹⁹⁶¹

The solid wood dining table boasts a clarified form, where a simple angle on each leg is repeated and finishes as a part of the table top. The dining chair has a circular seat and a gently rounded backrest, and the beautiful upholstery adds a softness to the clear, unfussed geometry.





CrossPlex Table by Bodil Kjær ¹⁹⁵⁹

The CrossPlex Low Table was created as part of Kjær's forward-thinking functional Elements of Architecture furniture program developed between 1955 and 1963. Over the decades this crisp occasional table has retained its timeless appeal, making it a welcome addition to a range of contemporary settings. Constructed of a cruciform acrylic base that supports a square glass top, the inherent transparency of the CrossPlex brings an air of lightness to the room.



Guillaume



Graduated from Ecole de Design Nantes Atlantique and Politecnico di Milano, French designer Guillaume Delvigne has worked on projects with Hermès and Givenchy and the likes of George J. Sowden, co-founder of the Memphis movement, Marc Newson and Cédric Ragot.

Delvigne

Bronco Stool by Guillaume Delvigne ²⁰¹³

Saddle or stool? Bronco Stool kickstarts your thoughts. First the speculation about which way to sit: in classic mode or astride? Then the two eye-catching screws and the moulded piece of plywood that unites the seat and one of the legs. Is it a handle, a lower back support, a hook? Maybe all of the above. Through the fluidity of its form and its T-shaped structure, French designer Guillaume Delvigne gave Bronco stool a robust, accessible and likeable identity.



Paul



Paul McCobb (1917 - 1969) was one of the leading contemporary furniture designers on the American design scene in the 1950s and 1960s. Over a timespan of twenty years he designed an impressive range of multi-functional furniture, accessories and textiles, as well as several notable interior design projects. McCobb often offered a playful take on traditional forms with hints of Scandinavian craftsmanship and international style clarity, often made with affordable and robust materials such as iron, solid wood and durable upholstery. Since McCobb's early death in 1969 his designs have not been in production, but are now making their way back.

McCobb

Cache Console by Paul McCobb ¹⁹⁵²

The foundation of the Cache series, part of Paul McCobb's extensive Planner series, is a beautifully simplistic and easy table with slim and straight steel legs, stripped from any details or ornament, leaving only small drawers that can be mounted individually or grouped on either side of the table for small keepings. The series is complimented with the matching Desk Organiser with two drawers and a shelf supported by a steel frame.





Cache Dining Table by Paul McCobb ¹⁹⁵²

A prominent figure in American mid-century design, Paul McCobb conceived the Planner series in the 1950s, a modular furniture series that brought modern design into middle-class American households. The aesthetic attribute of McCobb's design is sleek and unadorned and at the same time warm and approachable. With its versatility and purity of form, the Planner series became one of the most successful commercial furniture lines of its era.



Lightning



Aida Angelo Mangiarotti
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Aida by Angelo Mangiarotti ¹⁹⁸⁸

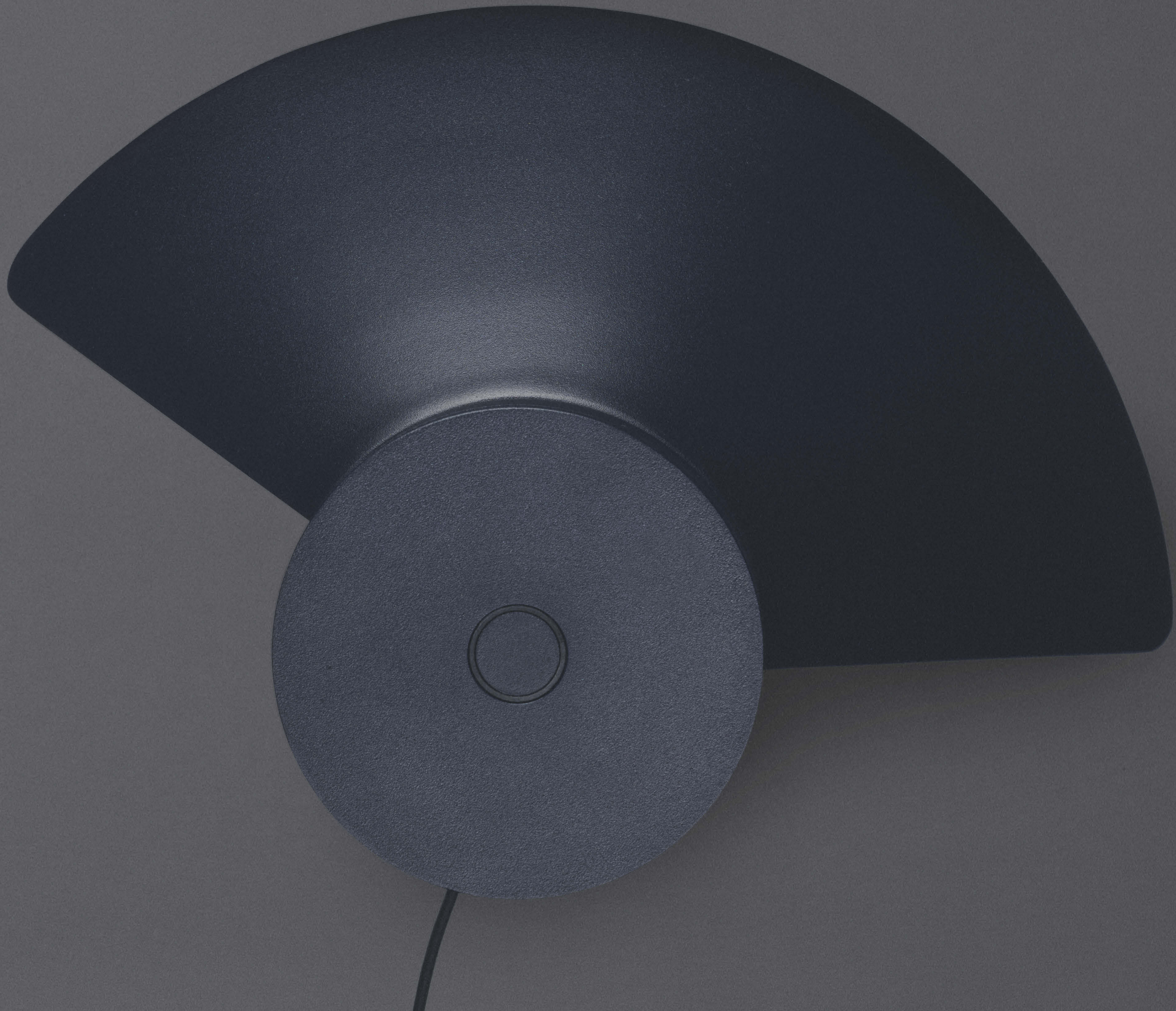
Esteemed for his researched and controlled approach to materials, Italian architect, sculptor and designer Angelo Mangiarotti created the almost gravity-defying Aida lamp with its visual disconnect between the base and shade and a pleasing ambient light. Referencing principles of his hailed architecture, where slim, elegant pillars support large and heavy ceilings in an almost impossible lift, Mangiarotti conceived Aida's beautifully poised silhouette.



Lari by Angelo Mangiarotti ¹⁹⁷⁸

Drawing influence from architectural shapes and materials, prolific Italian architect Angelo Mangiarotti designed the Lari lamp in a singular piece of mouth blown glass, elevated onto a simple base. The oversized rectangular form and texture of the glass work together to suggest the slightly industrial appeal of the Lari light.





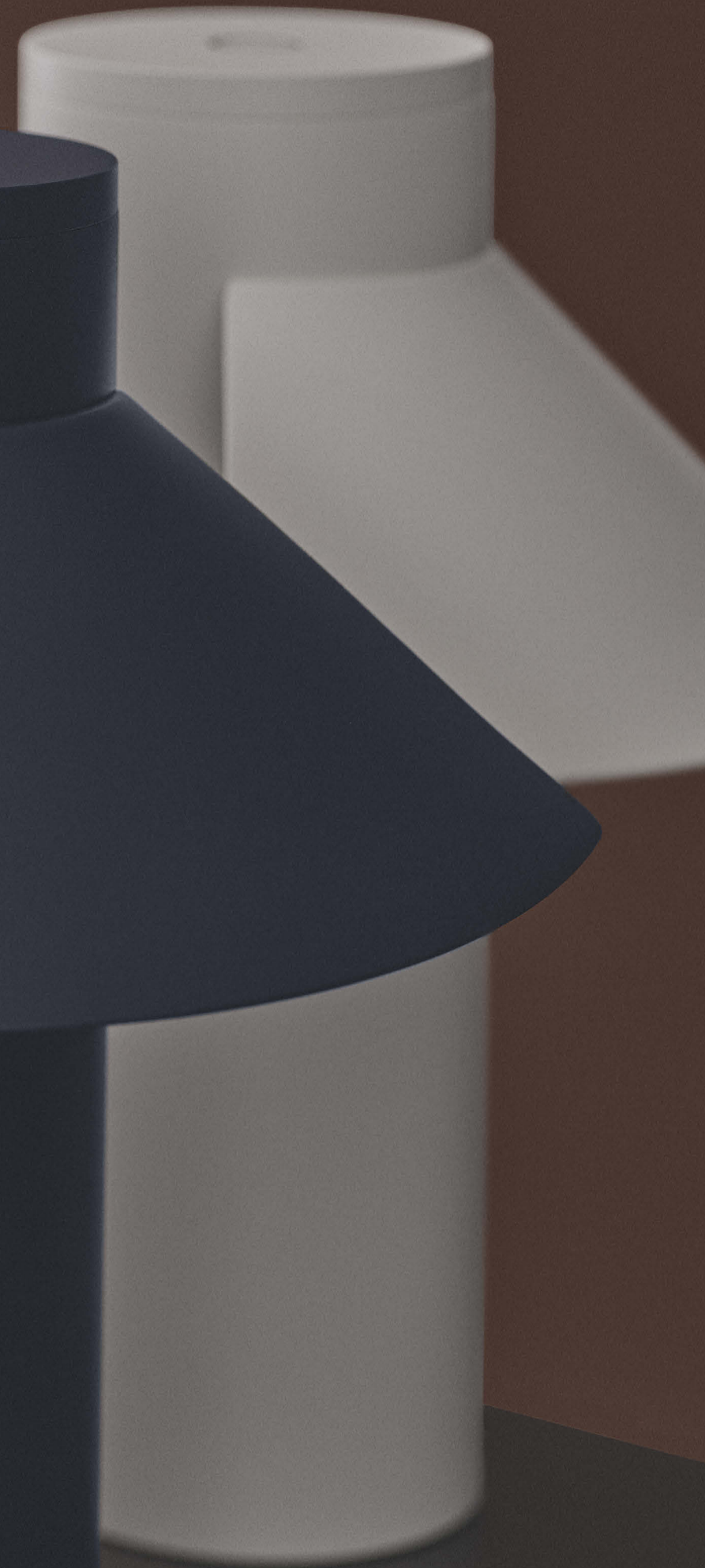
Riscio Lamp by Joe Colombo ¹⁹⁶⁷

'Riscio' is the Italian word for 'rickshaw', and the lamp was Colombo's way of recognising the importance of Asian heritage and culture.

Joe Colombo's Riscio Lamp from 1967 has a light, friendly and modern expression, where the triangular shade seems to almost float off the cylindric base.

Riscio is introduced in three timeless colours; Japanese red, white and midnight blue, that will fit in numerous settings from private homes to public spaces. It casts a fairly strong light and comes with an integrated touch-based dimmer in the top.

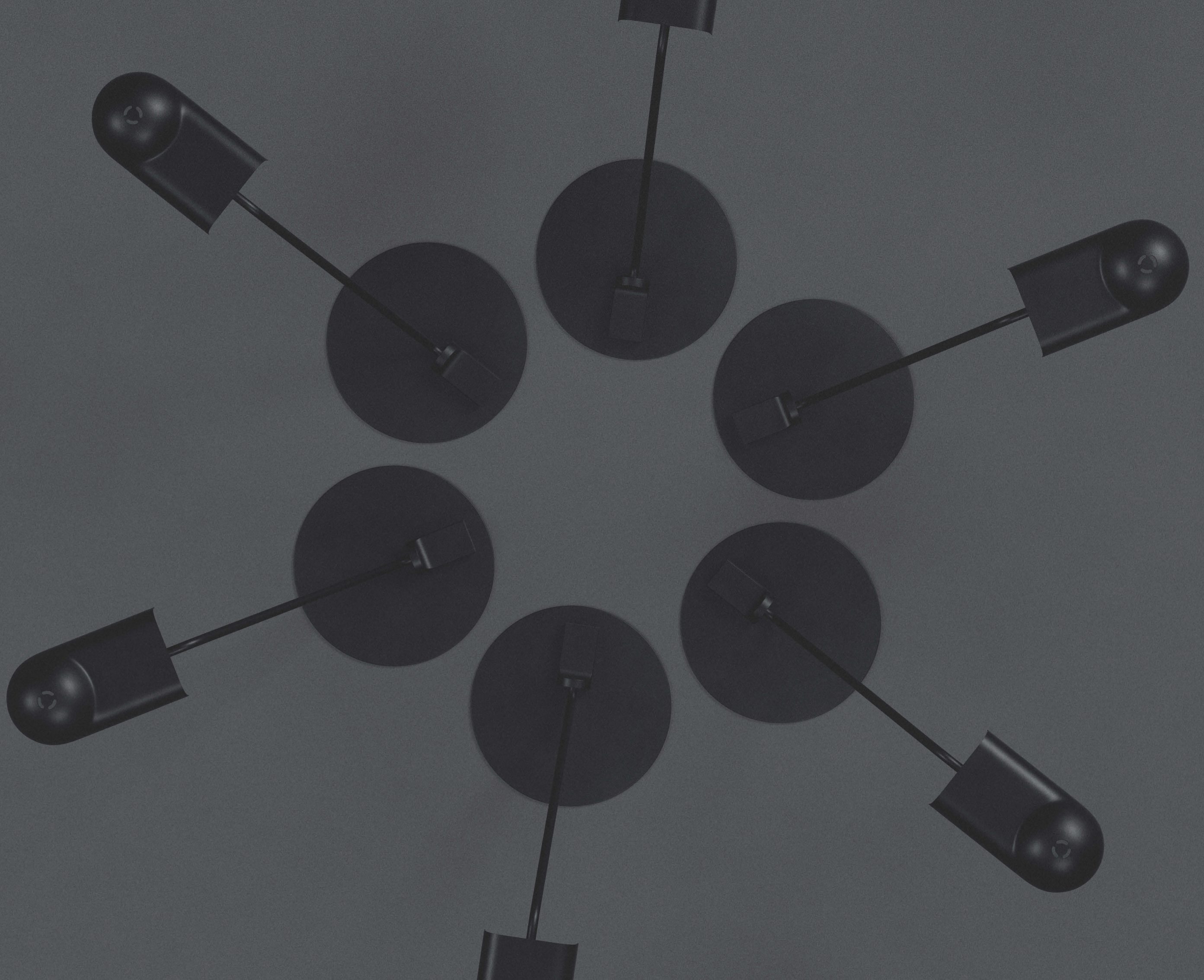




Domo by Joe Colombo ¹⁹⁶⁵

Originally part of a series introduced in 1965, the elegant Domo lamp with its optimistic spherical shade poised on a slender arm was designed by progressive Italian designer Joe Colombo. In his aspiration to design for the future, Colombo often rejected sharp corners and straight lines in favour of curvaceous, appealing forms.





Anatomy

Pragmatic and utilitarian in their approach, South African interior design duo, Anatomy Design, led by Megan Hesse and Andrea Kleinloog draw from a distinctly African sensibility, infused with inspirations from European style. Working out of Cape Town and Johannesburg, their interior design practice and product design has earned them numerous awards and continues to develop interiors for private and corporate clients alike while also engaging in their industry, spearheading the new creative industry hub and event, Design Joburg.



Design



Awkward Light by Anatomy Design ²⁰¹²

Quirky and slightly off, Awkward was first launched as a floor lamp with a deliberately peculiar anatomy - its long, slender arms reaching to illuminate two areas in close proximity; two sides of a sofa or both an armchair and a desk.

In 2012, Karakter introduced the quirky floor lamp Awkward designed by the South African duo Anatomy Design. Now, we are introducing an extension that turns the floor lamp into a wall lamp. Quirky and slightly off, Awkward is a lamp with a deliberately peculiar anatomy. Awkward Wall consists of three different parts: an oblong wall mount and a choice of two arms, short or long. You can combine the wall mount with a short arm and a long one or two of the same as you see fit.



Lab Light by Anatomy Design ²⁰¹⁰

The industrial feel of Lab Light comes from a genuine fascination of laboratory equipment, with its intriguing clamps and levers, resulting in a versatile lamp with an edge for contemporary settings.



Steel Lab Light by Anatomy Design 2010

Inspired by her parents' pharmaceutical work and their old lab equipment, Andrea Kleinloog from Anatomy Design designed the Lab Light mixing steel, brass and porcelain. This brought on a desire to make a lamp with a younger feel. Base, lampshade, and rotating arm - all in painted aluminium and steel.



Gijs

Gijs Bakker is a multidisciplinary Dutch designer, lecturer and one of the original founders of Droog design. Through a philosophy of “conceptual design in context”, his studio in Amsterdam follows a holistic design approach in which heart, mind and substance come together. Gijs Bakker and his studio has conceived numerous design icons, and Bakker’s work is represented in museums and private collections all over the world. As a teacher and lecturer he urges students, artists and designers to find their individuality as designers. Something he himself has managed to do very well.



Bakker

Tripod by Gijs Bakker 1978

One piece of mouth-blown glass for an ambient light. Dutch designer Gijs Bakker's sculptural table lamp is conceived with three structures to support the light bulb in the centre of the lamp.



Birgitte Due Madsen



Birgitte Due Madsen is an artist and designer living and working in Copenhagen. Her portfolio ranges from handmade, custom and serial furniture to sculptures and unique pieces. Through an autonomous and unpretentious approach, she integrates materials such as gypsum, resin, concrete or stone and uses various techniques to achieve her design ideals. Her works are characterized by a subtle, poetic colour scheme, tactile textures and a strict, playful geometry.

Designer Jonas Trampedach's work is based on clear, legible principles, often with a sculptural quality. While the majority of his projects can be defined as industrial design, many of them also incorporate elements of craft. His Copenhagen studio was established in 2010 and centres around products, furniture and lighting. The studio has a flexible and varied approach to materials, processes and techniques, and the works span from mass production design to limited editions and unique pieces.



& Jonas Trampedach

Moby by Birgitte Due Madsen & Jonas Trampedach ²⁰¹⁵

Moby is an extraordinarily sculptural table lamp. Filled with intriguing contrasts, it balances a soft and comforting light with a striking, futuristic design.

The void in the main element creates a small cap in which the light source is enclosed. When Moby is on, the soft light unfolds and illuminates the cavity, immediately drawing the attention to the organic curves.

In 2016, Birgitte Due Madsen and Jonas Trampedach received the prestigious Silver Hetsch medal for Moby, the highest recognition available from the Danish Art and Crafts Movement of 1879.

The two designers run separate studios in Copenhagen, but their collective fondness of the soft, delicate plaster material, typically used for fine art and prototypes, led to this collaboration and the creation of Moby. The lamp was originally cast in plaster, but has now been translated into a durable matte acrylic material with a similar silky-smooth expression.





Accessories



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Bowl No.1 Gijs Bakker
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Glass Carafe by Aldo Bakker ²⁰²¹

Since it was designed in 2000, Glass Carafe has been hiding in Aldo Bakker's prototype archive. The carafe's wide bottom that converts into a very slender neck creates a soft and organic shape. The same shape is mirrored in the drinking glass, which doubles as a lid for the carafe itself. Whether the two are placed next to each other or with the glass upside down on top, the shape of the set has a fascinating and eye-catching appeal.

Glasses are also sold separately in a set of four.



Marble Collection by Angelo Mangiarotti ¹⁹⁶⁷

Angelo Mangiarotti's Marble Collection shows some of his more playful takes on design.

All three sizes in the Marble Collection can be turned upside down, and, depending on which way is up, function as either a vase or a bowl. The vases/bowls are available in three sizes. All in the elegant, almost velvety looking black marble Nero Marquina.





Sferico by Joe Colombo ¹⁹⁶⁵

Taking his cue from clear geometric forms, progressive Italian design icon, Joe Colombo, created his bold and elegant Sferico glass series in 1968, sure to bring a sense of occasion to the everyday table setting.



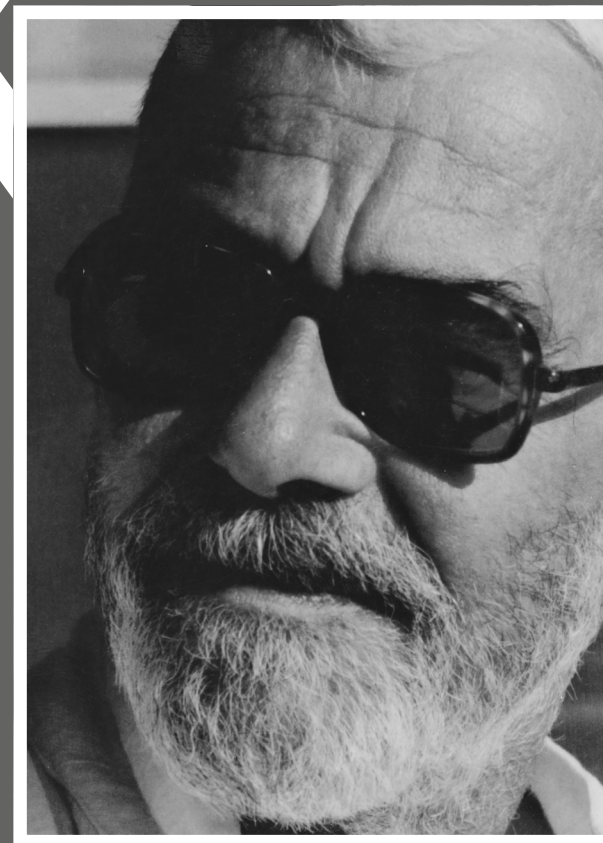
Clessidra by Joe Colombo ¹⁹⁶⁸

Prolific Italian designer Joe Colombo created a wide array of appealing glass objects in his time. Clessidra is his timeless and beautifully scaled glass vase, the container of the vase raised gracefully on the light base to lift the flowers up in the air.



Max

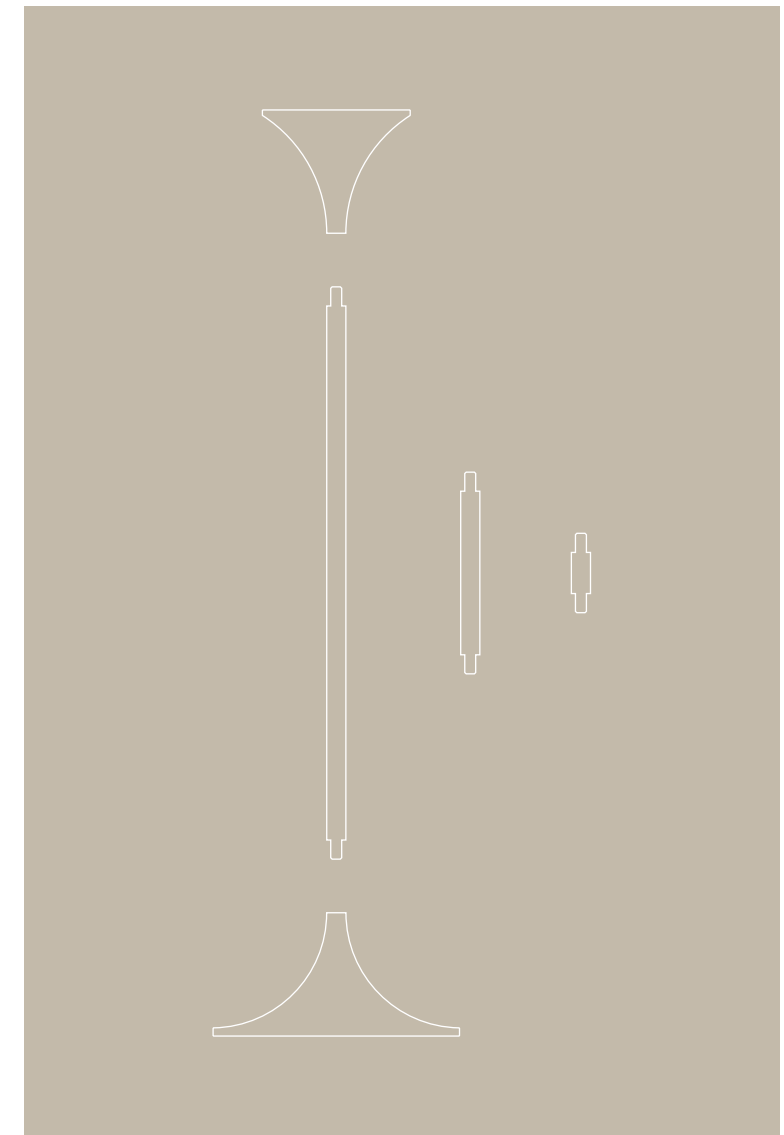
Danish architect, ceramicist and jazz musician Max Brüel (1927 - 1995) was a versatile artistic talent born out of a highly creative family. He won his first architecture competition while still enrolled in the Royal Academy of Art in the 1940s all the while embarking on a career as a jazz musician, which won him international recognition in the 1950s. Alongside his vibrant musical work, Brüel continued his career as an architect and made his mark with the futuristic Herlev Hospital in Copenhagen and the poetic chapel in Glostrup, while also working as a ceramicist and a designer.



Brüel

Jazz by Max Brüel ¹⁹⁶¹

Max Brüel designed his timeless modular candleholder Jazz as a slender, graceful silhouette in three heights, depending on the length of the interchangeable stems. By itself or in groups, Jazz is an elegant addition to the home.



Support by Aldo Bakker ²⁰¹⁶

Contrasting volume and delicacy, Support is artist and designer Aldo Bakker's refined tin vessel. Bakker flips the script on the familiar concept of a cup to let its handle be weighty, while the container lightly grazes the surface it stands on.



Milia



The work of Hamburg-based designer Milia Seyppel spans interior design, furniture, textile, accessories and lighting designs. Seyppel's design speaks a unique, poetic and sensual language, constructing forms, sculptures, playful objects and finding new ways of use. Her design intends to test limits and explore new possibilities of materials and forms - products of high quality, uniqueness and long life.

Seyppel

Vases by Milia Seyppel 2011

German designer Milia Seyppel transforms rowdy industry into sensual ceramic objects. Straight lines, sharp edges and clear form, wrapped in a velvety soft surface reminiscent to concrete or stone, Vases shrewdly reflects the clash between mass production and unique design objects.



Bowl No.1 by PlueerSmitt ²⁰¹⁴

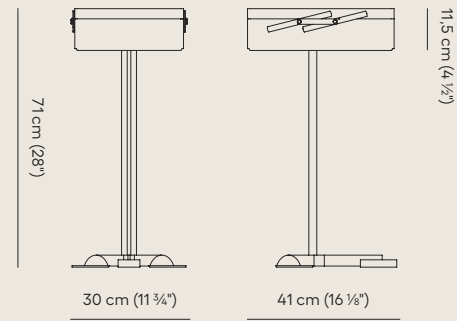
Bowl No. 1 is design duo PlueerSmitt's characteristically wondrous take on the classic lidded trinket box. On top, a ceramic dome with an added rectangular shape hinting at its actual function as a lid, a deliberate asymmetry adding intrigue to the piece. Underneath the lid a small bowl that serves as storage for treasures.



Facts & Figures

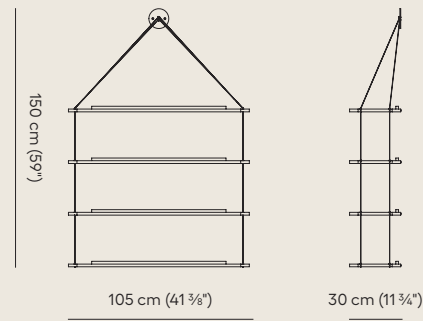
Comodo by Achille Castiglioni 1988
Versatile storage unit

Cabinet in solid and veneered oak with clear or black lacquer. Frame in steel with black powder coating.



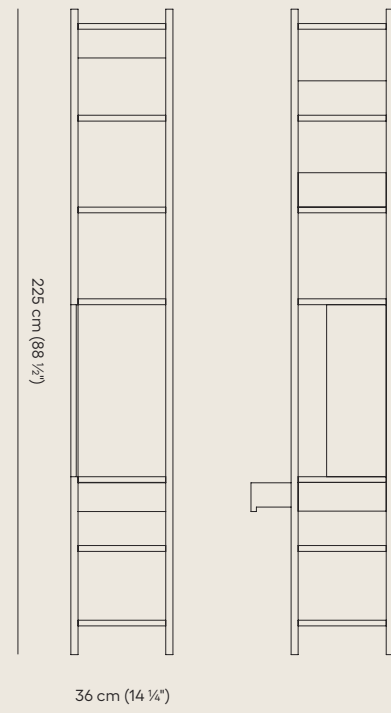
Libreria Pensile by A. & P. G. Castiglioni 1957
Shelving unit

Solid ash, black stained and lacquered. Solid oak, clear lacquered.



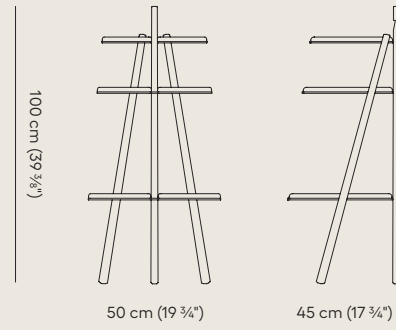
Lungangolo by Achille Castiglioni 1991
Shelving unit

Solid and veneered oak treated with natural oil. Solid and veneered smoked oak treated with black oil. Left-handed or right-handed version.



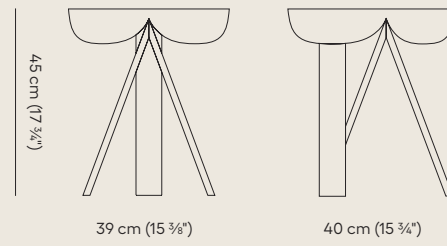
Trio by Achille Castiglioni and Giancarlo Pozzi 1988
Shelving unit

Solid and veneered oak with clear or black lacquer.



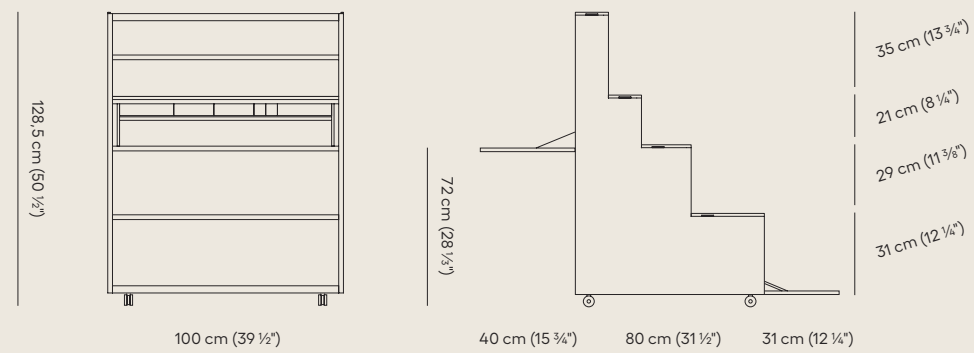
Side Table No. 2 by PlueerSmitt 2014
Shelving unit

Tabletop in polyurethane with Fenix laminate top, legs in solid wood with black lacquer.



Rampa by A. & P. G. Castiglioni 1965
Versatile table, storage and shelving unit

Solid and veneered oak treated with natural oil. Solid and veneered smoked oak treated with black oil.



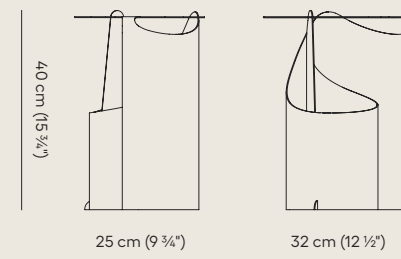
14 cm (5 1/2")
14 cm (5 1/2")
21 cm (8 1/4")
31 cm (12 1/4")

35 cm (13 3/4")
21 cm (8 1/4")
29 cm (11 3/8")
31 cm (12 1/4")

40 cm (15 3/4") 80 cm (31 1/2") 31 cm (12 1/4")

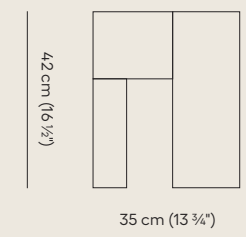
Coffee Table by Aldo Bakker 2015
Occasional table in two sizes

Tables in steel with powder coating. Small table in sky grey or dusty green. Large table in bay leaf, dark terracotta or dark sepia.



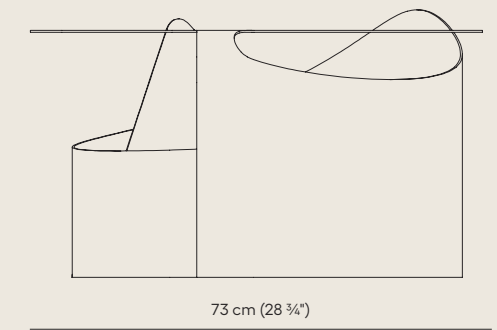
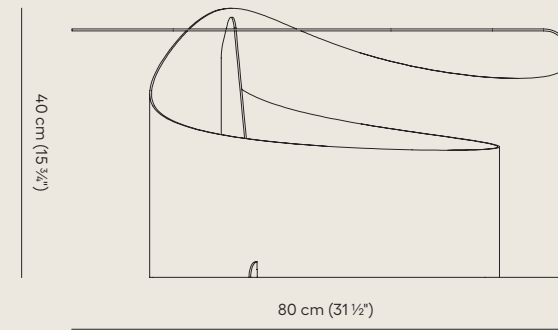
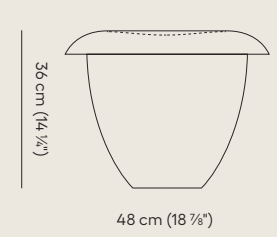
TriAngle by Aldo Bakker 1996
Stool

Solid ash with clear lacquer.



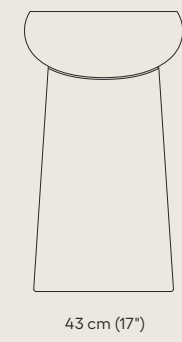
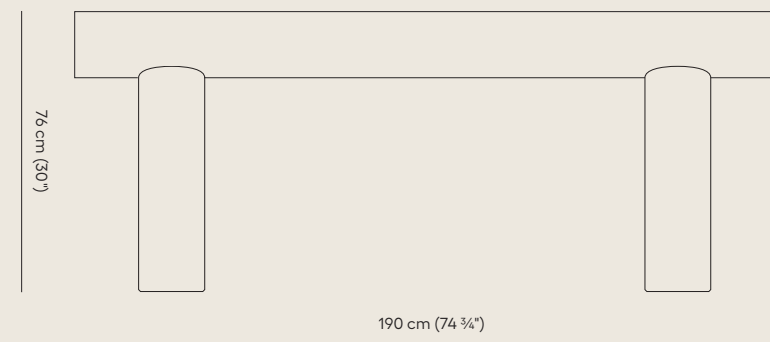
Bon by Aldo Bakker 2017
Stool

Solid ash or mahogany.



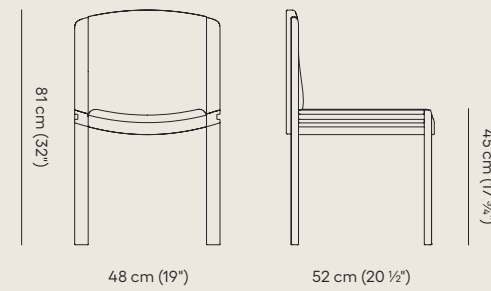
Console by Aldo Bakker 2015
Occasional table in two sizes

Silky matte lacquered HI-MACS. Light Grey, Dark Aubergine, Apricot, Midnight Blue, Dark Green, Dark Sepia



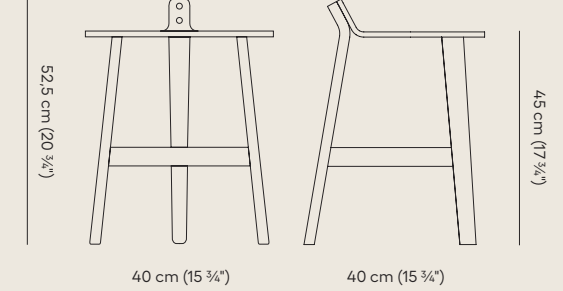
Chair 300 by Joe Colombo 1965
Dining chair

Seat and backrest in leather from Sørensen Leather or fabric from Kvadrat. Frame in solid oak with white pigmented lacquer. Solid oak with clear lacquer. Solid oak with black stain and clear lacquer. Solid oak with tobacco coloured stain and clear lacquer.



Bronco Stool by Guillaume Delvigne. 2013
Stool

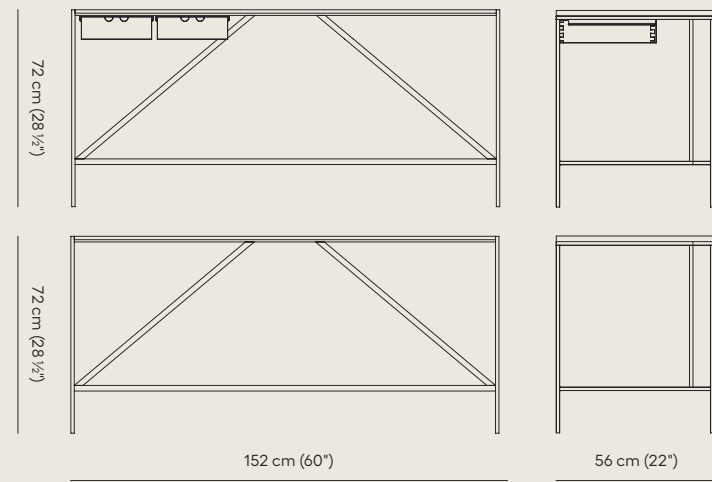
Solid and veneered oak with clear lacquer. Solid and veneered oak with black lacquer.



Furniture

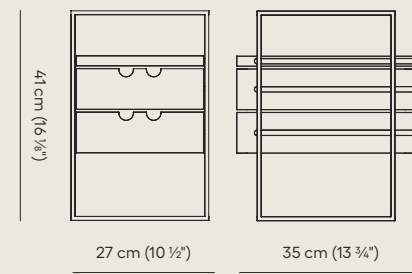
Cache Console by Paul McCobb 1952
Table

Tabletop in marble or oak veneer with clear lacquer.
Frame in steel with black powder coating.
Optional drawers in solid oak with clear lacquer.



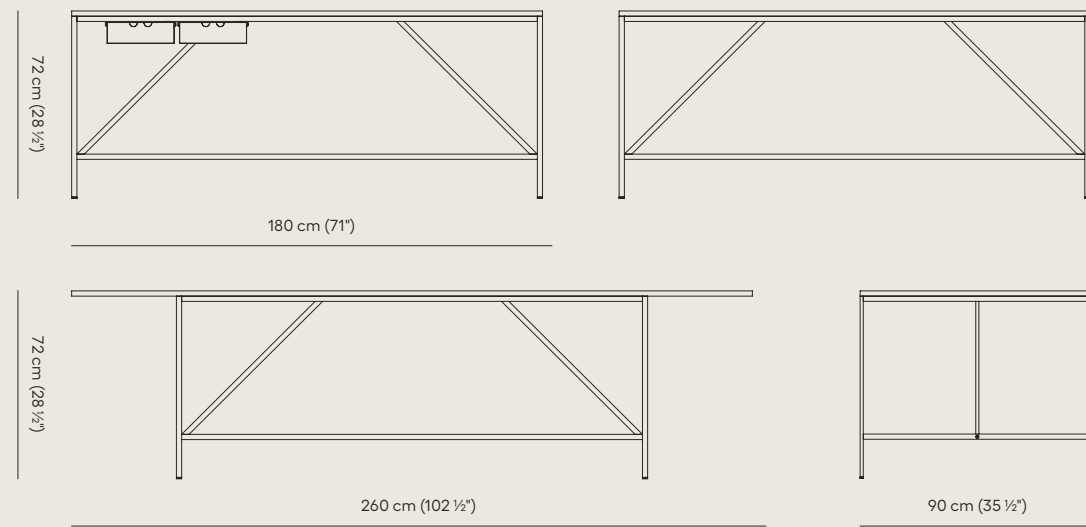
Cache Desk Organiser by Paul McCobb 1952
Storage unit

Drawers in solid oak with clear lacquer.
Frame in steel with black powder coating.



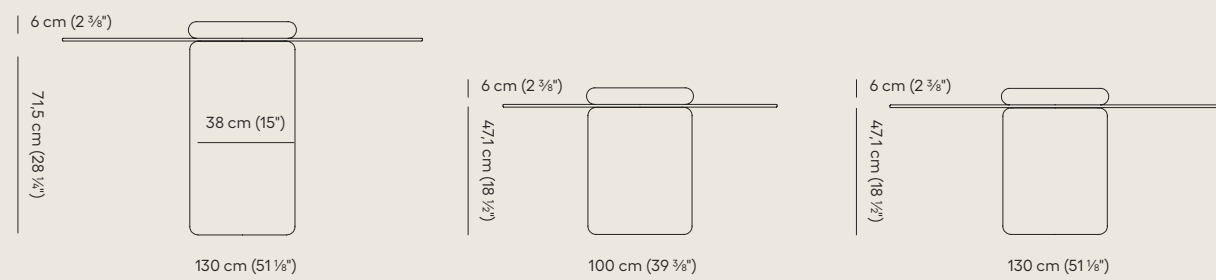
Cache Dining Table by Paul McCobb 1952
Dining table

Tabletop in marble (only for L180 cm) or oak veneer with clear lacquer.
Frame in steel with black powder coating. 180 cm or 260 cm (not with marble tabletop)
Optional drawers in solid oak with clear lacquer



Castore by Angelo Mangiorotti 1975
Dining table and lounge table

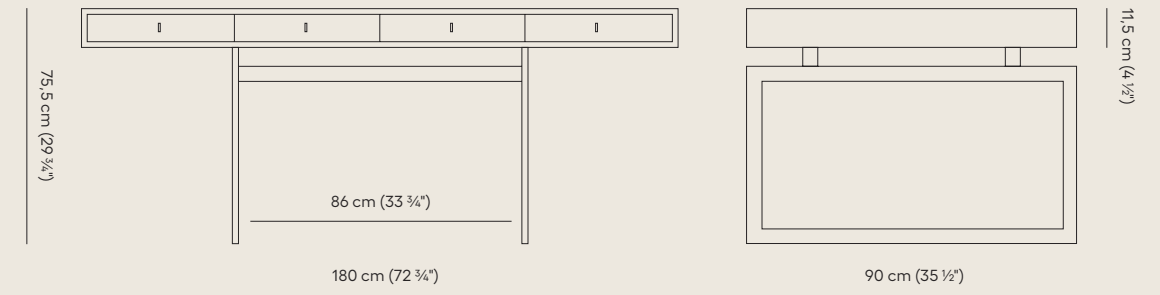
Pillar and bowl in marble, table top in 10mm tempered glass, felt underneath the pillar, cork underneath the bowl.



Furniture

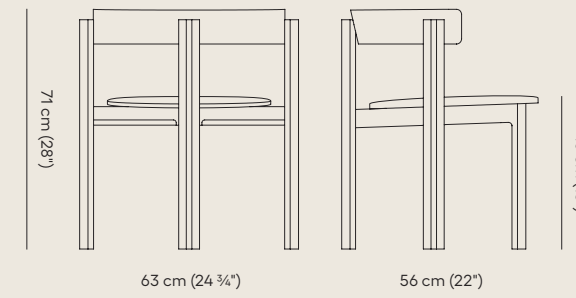
Office Desk by Bodil Kjær 1959
Work table with four drawers

Tabletop in oak or walnut veneer with clear lacquer (walnut only with stainless steel frame).
Frame in steel with powder coating (red or grey) or in brushed stainless steel.



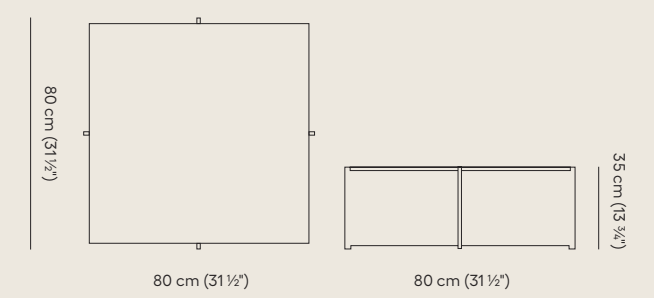
Principal Chair by Bodil Kjær 1961
Dining Chair

Frame in solid oak or walnut with clear lacquer, seat and backrest upholstered with leather or textile.



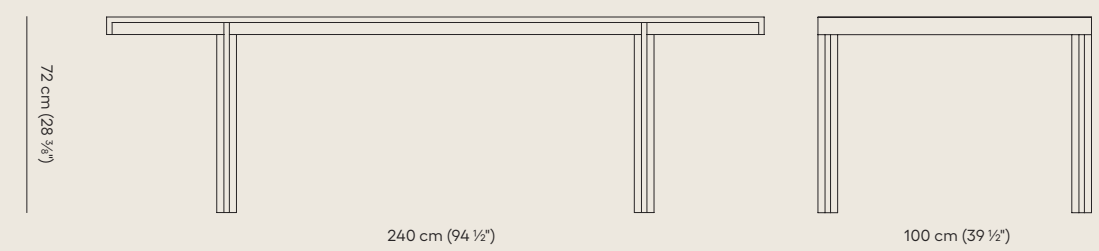
CrossPlex Table by Bodil Kjær 1959
Occasional table

Tabletop in glass or Frame in polycarbonate (PMMA).



Principal Dining Table by Bodil Kjær 1961
Dining table

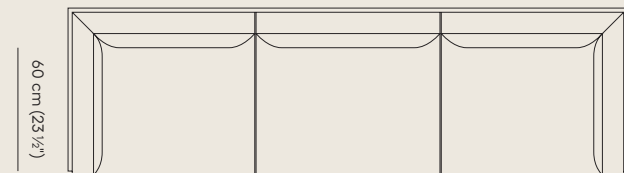
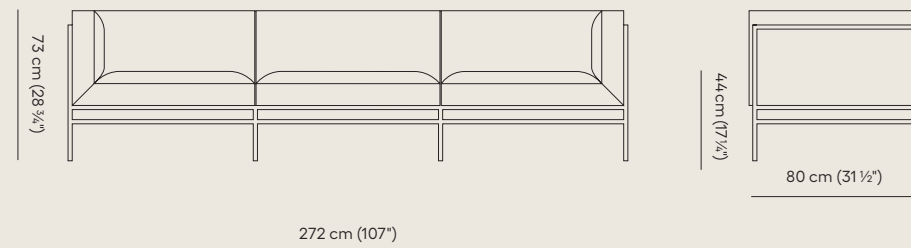
Frame in solid oak or walnut with clear lacquer, table top in oak or walnut veneer with clear lacquer, plastic gliders.



Furniture

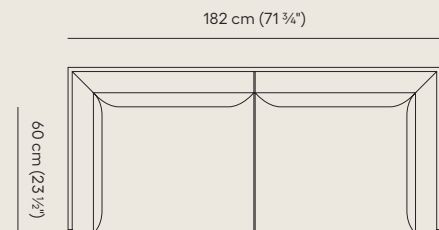
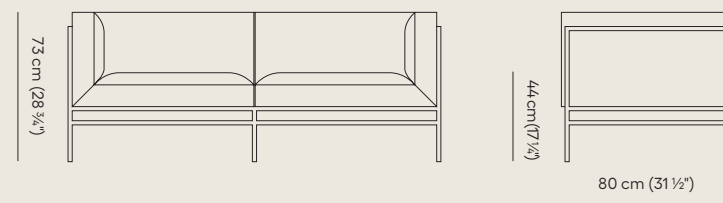
Middleweight by Michael Anastassiades 2021 3-seater

Frame in steel with powder coat, upholstery in leather or fabric.



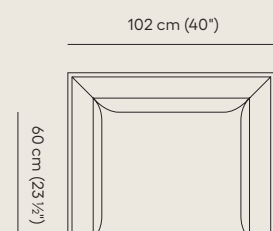
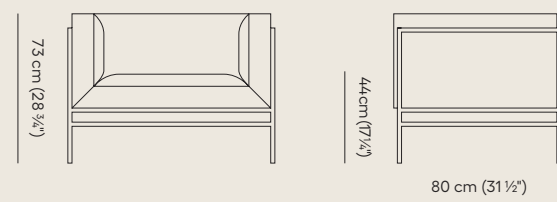
Middleweight by Michael Anastassiades 2021 2-seater

Frame in steel with powder coat, upholstery in leather or fabric.



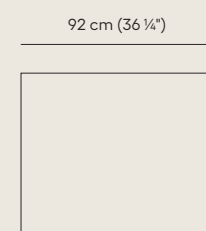
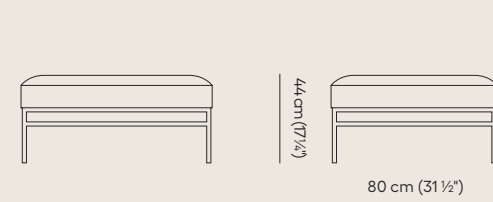
Middleweight by Michael Anastassiades 2021 1-seater

Frame in steel with powder coat, upholstery in leather or fabric.



Middleweight by Michael Anastassiades 2021 Pouf

Frame in steel with powder coat, upholstery in leather or fabric.

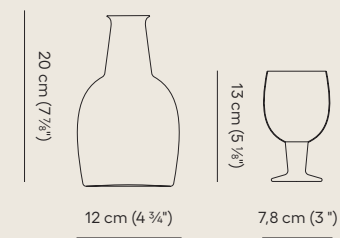


Accessories

Glass Carafe by Aldo Bakker 2021

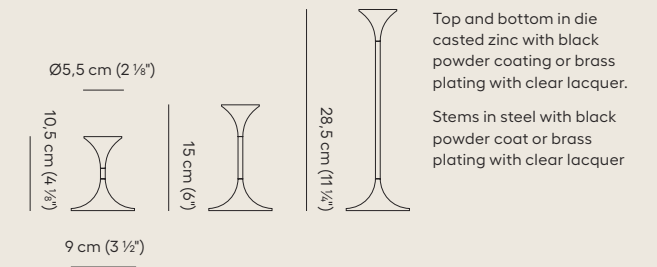
Glass and carafe

Clear mouth-blown lead-free crystal, dishwasher safe



Jazz by Max Brüel 1961

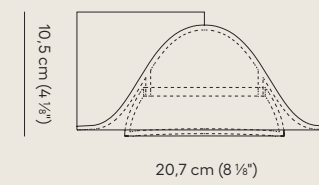
Candlelight holder with three interchangeable stems



Bowl No.1 by PlueerSmitt 2014

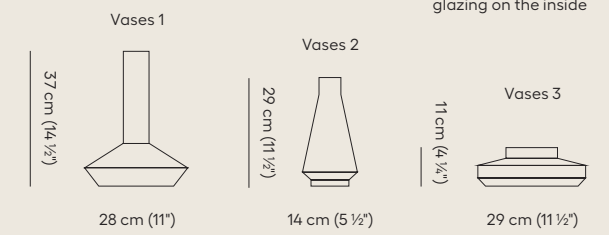
Bonbonniere

Ceramic, matte black glazed.



Clessidra by Miia Seyppel 2011

Vase

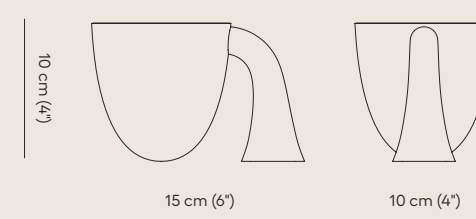


Handmade ceramic vases with white or grey engobe glazing outside and glossy glazing on the inside

Support by Aldo Bakker 2016

Vessel

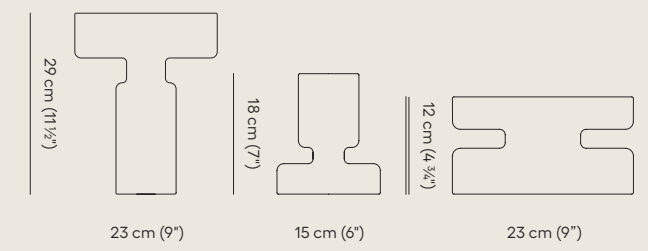
Tin



Marble Collection by Angelo Mangiarotti 1967

Vases

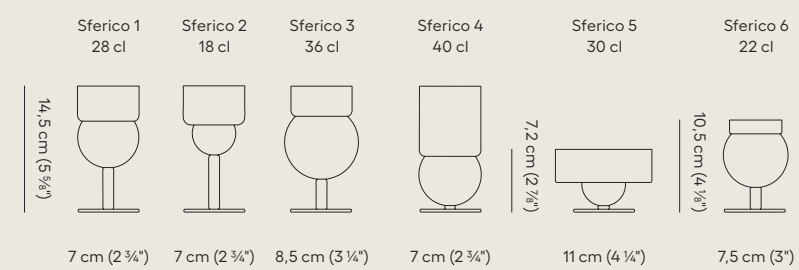
Marble



Sferico by Joe Colombo 1965

Glasses

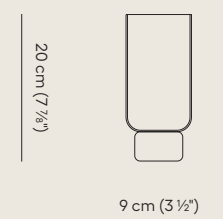
Clear mouth-blown lead-free crystal, dishwasher safe.



Clessidra by Joe Colombo 1968

Vase

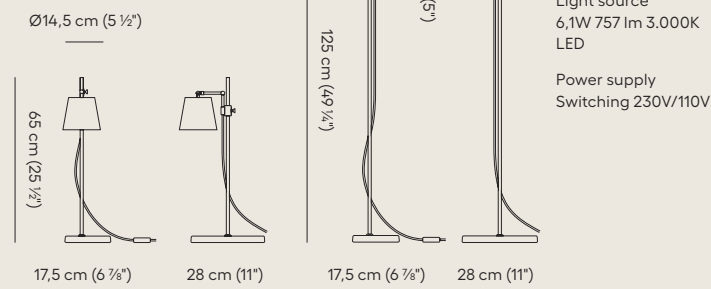
Clear mouth-blown glass or Burgundy mouth-blown glass. Dishwasher safe.



Lighting

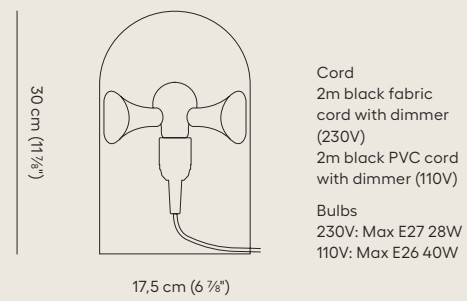
Lab Light by Anatomy Design 2010
Table and floor lamps

Lamp head in brushed brass with clear lacquer. Base in white porcelain.



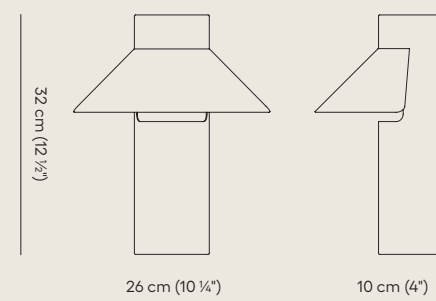
Tripod by Gijs Bakker 1978
Table lamp

Mouth-blown clear or smoked glass.



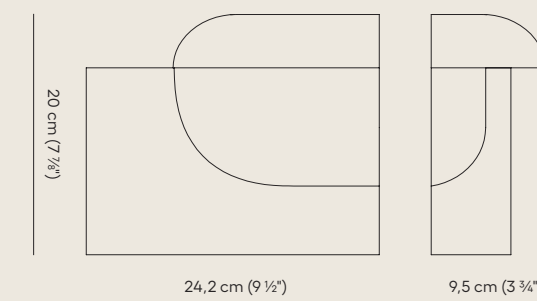
Riscio Lamp by Joe Colombo 1967
Table Lamp

Aluminium with powder coating.



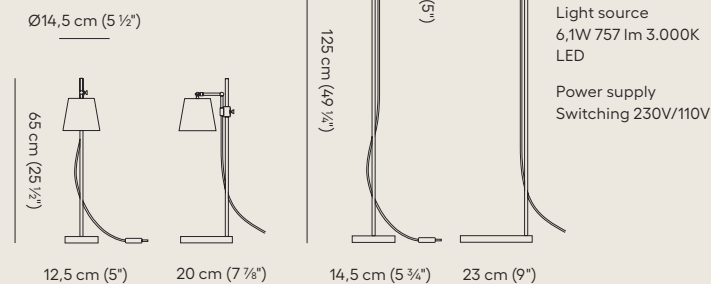
Moby by Birgitte Due Madsen & Jonas Trampedach 2015
Table Lamp

Body in Acovi acrylic.



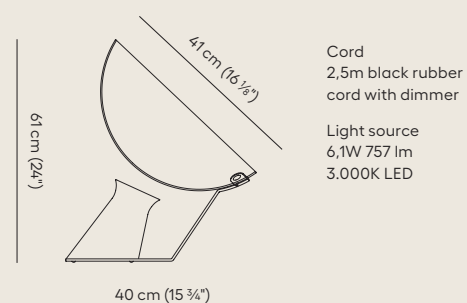
Steel Lab Light by Anatomy Design 2010
Table and floor lamps

Lamp head in steel/alu with powder coating. Base in aluminium with powder coating



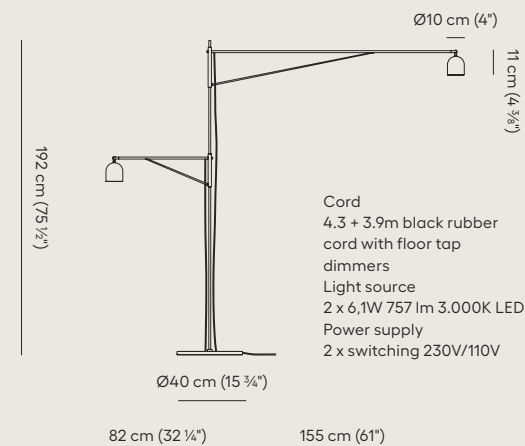
Aida by Angelo Mangiarotti 1988
Table lamp

Shade in opalescent acrylic glass. Base in aluminium and steel with black powder coating.



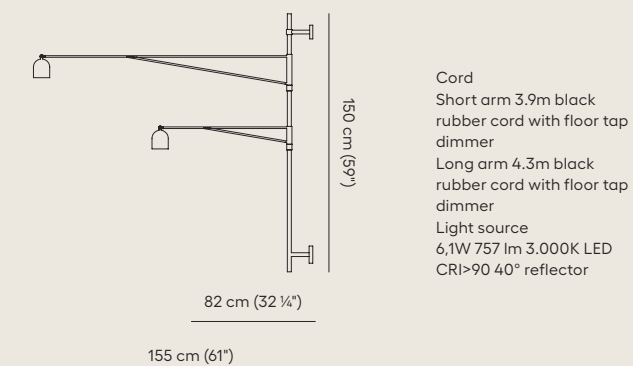
Awkward Light by Anatomy Design 2012
Floor lamp

Steel and aluminium with black powder coating



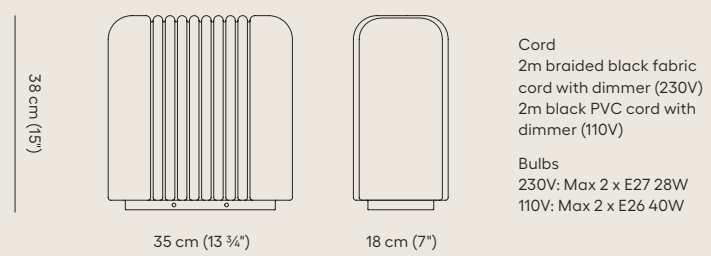
Awkward Light by Anatomy Design 2012
Wall lamp

Steel and aluminium with black powder coating



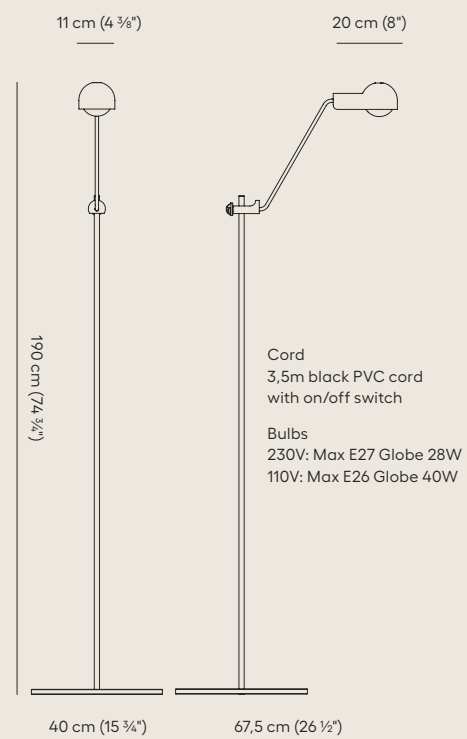
Lari by Angelo Mangiarotti 1978
Table lamps

Shade in mouth-blown glass. Base in aluminium with black powder coating.

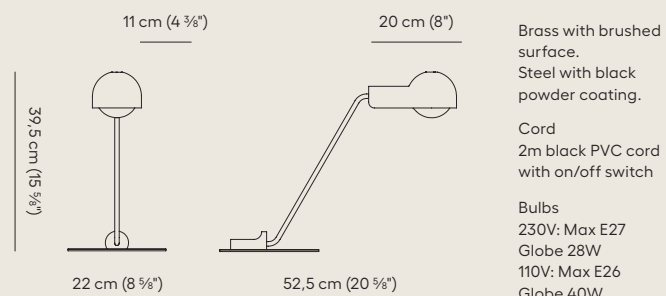


Domo by Joe Colombo 1965
Floor Lamp

Steel with black powder coating.



Domo by Joe Colombo 1965
Table Lamp



Lighting

Karakter



