



## THE INVESTMENT PIECE

Beginning his career as a trainee draftsman at the studios of the Castiglioni Architects in Milan, the late Massimo Vignelli and his wife Lella have designed pretty much everything, including corporate identities for Knoll and The Guggenheim Museum, the New York City subway map and showrooms for Arteriors. Their 1961 Creda table, originally created for their own studios, has been re-released boasting new finishes, including a marble top featuring Castiglioni and Vignelli to once again work in the same room.

**CREDA TABLE**  
By Lella and Massimo Vignelli,  
1961. [www.arteriors.com](http://www.arteriors.com)

**BASE LINES**  
Set the Arco lampstand  
off on a pedestal of  
polished brass. Con-  
trasting against a  
palette of blacks and  
greys it not only fits  
in but is reflected.

**URNS**  
Versatile in this  
available variation  
[www.ikea.com](http://www.ikea.com)

[www.ikea.com](http://www.ikea.com)



## THE ICON

Designed by Achille Castiglioni and his brother Pier Giacomo for Flos in 1962, the **Arco lamp** has remained distinctive for more than half a century – a perfect example of form meets function. A floor lamp that provides overhead lighting, it is a lamp of luxury. This serious weight is lifted by the everyday boom handle and one perfectly placed hole in its Carrara marble base.

[www.flos.com](http://www.flos.com)

## STUDIO VISIT

We walk down La Feltrinelli to the Domus de Nostra in Milan to visit Achille and Pier Castiglioni. As former museum, willmans now by Achille's daughter Vittoria Castiglioni, who provides in-depth knowledge on the duo, their work and his design process.

[www.willmans.com](http://www.willmans.com)

## THE MEZZANINE GUIDE TO MAKING THE ICON FEEL AT HOME

# MODERN CLASSIC

## THE TWIST

Achille Castiglioni's 1971 Piretini lamp was the physical adaptation of an idea developed by his late friend, Pio Manzù. The concept was to create a light source that could move from floor to ceiling and rotate through 90 degrees. In 1973 German designer Konstantin Grcic designed the OK lamp, the Piretini's of its time, a time when LEDs have changed the way designers think about lighting and how technology has influenced traditional aesthetics. Grcic, in translating the concept, kept Castiglioni's ceiling one exactly as it was, a beautiful reminder that brilliant ideas are timeless.

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**OK**  
By Konstantin Grcic,  
2007. [www.flos.com](http://www.flos.com)

## THE FINER DETAILS



**MASH PRODUCE**  
Reflecting the contrast  
in mass and material of  
the Arco, these con-  
crete and glass vases  
allow for fresh garnishes  
out of the water, as  
much as the flower.

**WILLMANN  
CONCRETE GLASS  
VASE**  
By Hans Willmann,  
1967. [www.willmans.com](http://www.willmans.com)



**UP OR SHIVE**  
You may not be able  
to wave the boom to lift  
your Arco, but it will act  
as an excellent shade  
for your umbrella  
while you wait up  
the curbs.

**UPPER BUNTON  
AND SHIVE**  
By Jan Bonham,  
2007. [www.upandshive.com](http://www.upandshive.com)



**LONG AND SHORT**  
Castiglioni's work  
was full of double-  
takes, as in this clever  
umbrella stand, which  
adjusts height of tenity  
without the worry of it  
toppling over.

**POPPING**  
By Esther and Cheryl,  
2007. [www.willmans.com](http://www.willmans.com)



## NEW CENTURY MODERN

**OCCASIONAL STYLIE**  
Available in various  
combinations of size  
and finish including  
Carrara marble, the  
classic choice of  
Castiglioni's  
designs, these  
table designs represent a  
new and nostalgic re-  
vision of Milanese design.

**CAGE TABLE**  
By Lucio Colletto,  
1967. [www.flos.com](http://www.flos.com)

**MONOCHROMED**  
The Arco's clean lines  
cast its light on the  
curved plywood forms  
of the iconic lounge  
chair. Brodie  
Brodie's plywood  
Brodie's lounge chair  
casts a new light on  
the classic, imagined  
marble, chrome and  
laminated ply.

**CHROME CHAIR**  
By Brodie Brodie,  
1967. [www.flos.com](http://www.flos.com)

