



Rumble

since 1967

Poltrona
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designer

Gianni Pettena

description

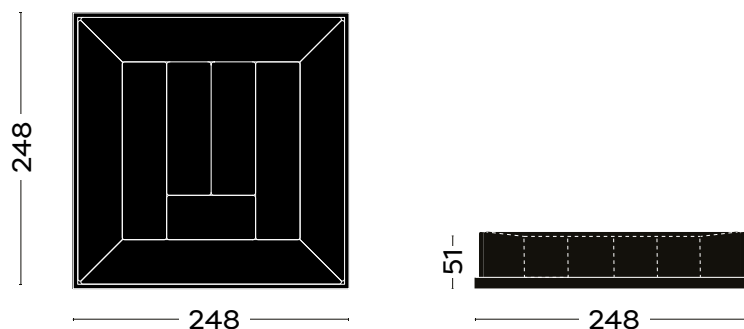
The design of this sofa derives from the experience of living in a large place, originally a 19th century atelier for artists, where the furniture had to be conceived on the scale of the place and not on a human scale. It is an object that dialogues with the volume of the overall space and takes into account the fact that that is where it is used. The sofa is a simple, original form, a womb where everything happens or has already happened, but which still suggests possibilities, other things that can happen there. It is an object that breaks up form as it breaks up function; it acquires meaning when the clean geometry of the initial status quo is upset by equally ungrammatical functions.

typology

Sofa

dimensions

248[l] x 248[w] x 51[h] cm





materials

Frame in solid wood
painted silver,
cushions in
polyurethane foam, cover
in Casentino wool

colours

- Pink
- Green
- Blue
- White





↴ Palazzo Grifoni Budini Gattai, Florence. 2022



Ph. Serena Eller

↴ Palazzo Grifoni Budini Gattai, Florence. 2022



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Palazzo Grifoni Budini Gattai, Florence. 2022

Palazzo Grifoni Budini Gattai, Florence. 2022



↗ Palazzo Grifoni Budini Gattai, Florence. 2022

↗ Palazzo Grifoni Budini Gattai, Florence. 2022



Ph. Isabelle Arthuis



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↗ “Radical Utopias. Beyond architecture: Florence 1966-1976”, Strozziina, Firenze. 2017



Ph. Dario Lasagni

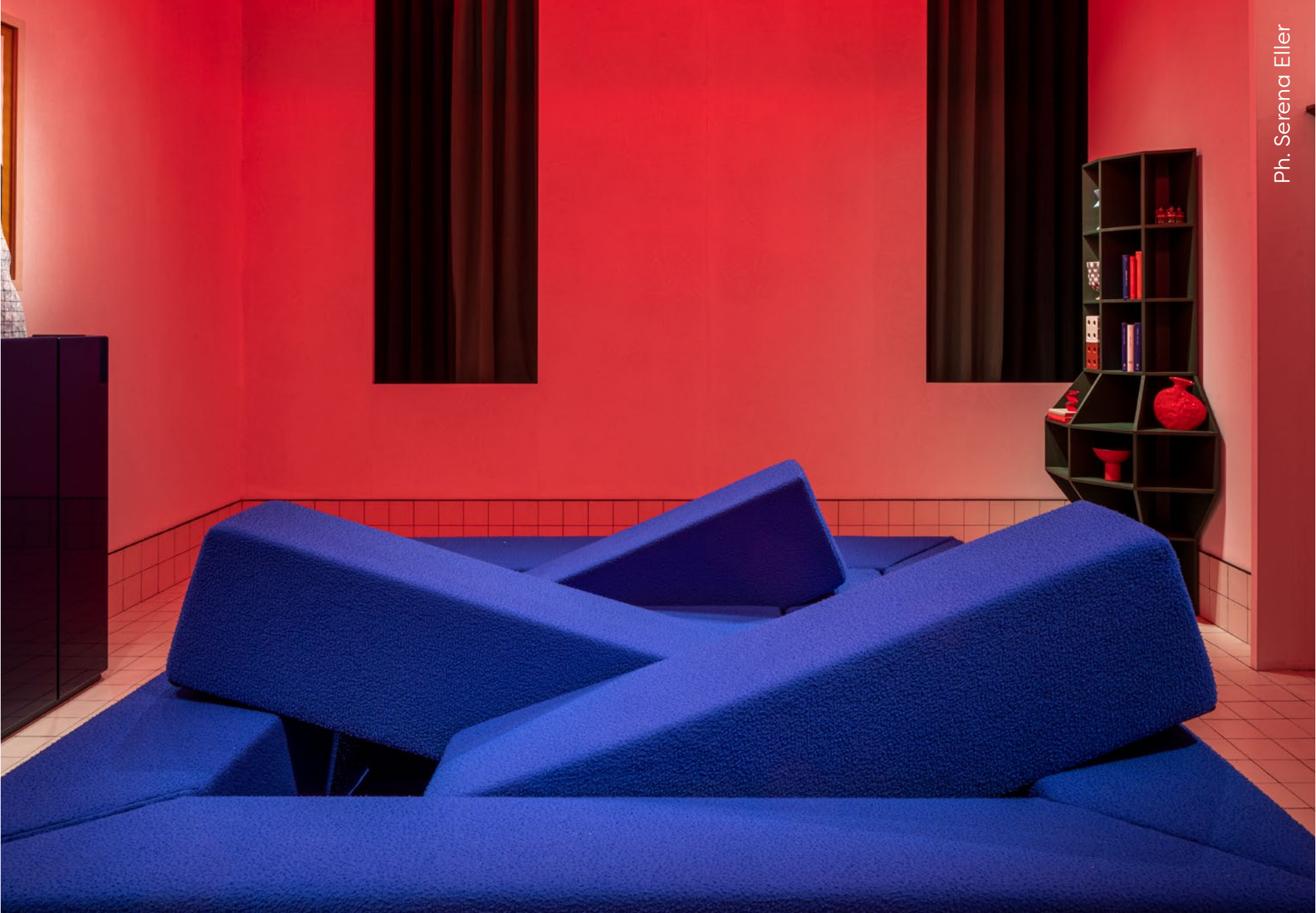
↖ The Student Hotel, Florence. 2020



Ph. Dario Lasagni



↪ “Elle Decor, The Art of Light”, Milano Design Week, Palazzo Bovara, Milano. 2023



Ph. Serena Eller



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Ph. Serena Eller



Ph. Serena Eller



↻ *Hyper Potronova, Salone del Mobile, Milan. 2024*



Ph. Serena Eller



Ph. Serena Eller

↻ *Potronova XS, Salone del Mobile, Milan. 2025*



Ph. Serena Eller



Ph. Serena Eller



Ph. Aurelio Amendola



Ph. Aurelio Amendola



Ph. Aurelio Amendola



Ph. Aurelio Amendola

↗ Gianni Pettena's house, Florence. 1967



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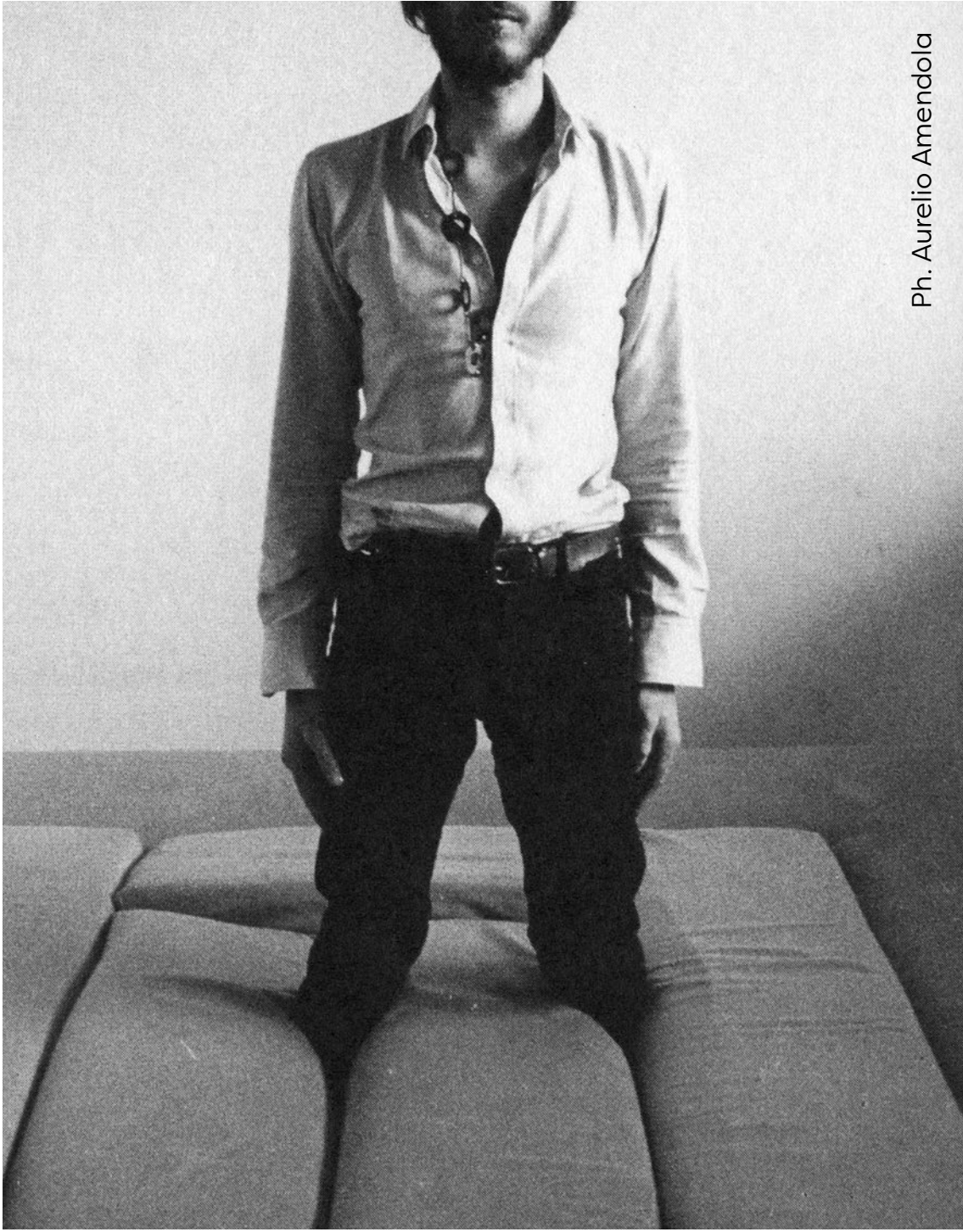
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The necessary condition for innovation and conceptual and linguistic updating is that of a continuous process of research, awareness and construction and definition of languages which, as the recent past has shown especially in the world of visual arts and design, and sometimes, as a consequence, also in architecture, are mutually enriched only when, accepting integration, they simultaneously accept to question their own certainties, in an attempt to identify, if not resolve, doubts and fragilities.

Gianni Pettena



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