

2018

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Olivari
maniglie
made
in Italy
dal 1911

Dal 1911 Olivari realizza maniglie in Italia,
all'interno dei propri stabilimenti,
dove si svolge l'intero ciclo produttivo.
Partendo da barre in ottone, le maniglie vengono
stampate, lavorate, smerigliate, lucidate,
cromate e marchiate al laser.
Olivari ha ottenuto le certificazioni
ISO 9001 e ISO 14001
e si avvale delle tecnologie più evolute,
ma ha mantenuto tutta la sapienza artigianale
accumulata in cento anni di storia.

Since 1911 Olivari has been manufacturing
door handles at its own factories in Italy
where the entire production process takes place.
Starting with brass billets, the handles are forged,
milled, polished, buffed, chrome-plated and
hallmarked with a laser.
Olivari has attained ISO 9001
and ISO 14001 certifications.
Though it uses the most advanced technology,
Olivari preserves all the artisanal wisdom
it has accumulated in 100 years of history.

OLIVARI




fonderia - torneria
B. OLIVARI
BORGOMANERO
Prov. di Novara
Catalogo 1936

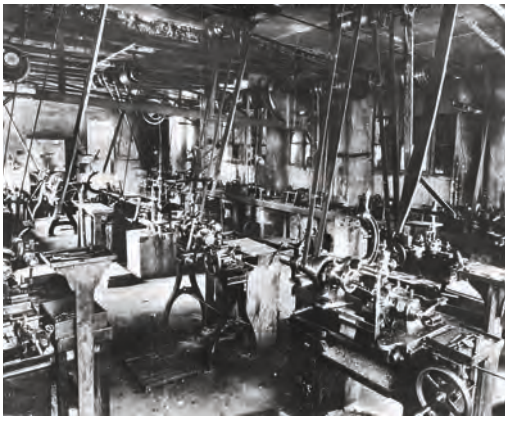
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Premiate Officine B. OLIVARI - Borgomanero
Guarniture in Ottone fuso

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B·O
B
FONDERIA
TORNERIA
B. OLIVARI S.R.L.
BORGOMANERO

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PREMIATE OFFICINE
B. OLIVARI
BORGOMANERO
PROVINCIA DI NOVARA
CATALOGO ILLUSTRATO 1929
Il presente Catalogo annulla il precedente

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8

Cento anni di maniglie Olivari

A hundred years of Olivari door handles

1911-1960

Nei suoi cento e più anni di storia, Olivari si è distinta per la qualità dei prodotti e per la reputazione del marchio. Di generazione in generazione la famiglia Olivari ha tramandato l'attenzione per i dettagli, la ricerca dell'innovazione e soprattutto la passione per il lavoro ben fatto.

Nel 1911 Battista Olivari fonda l'azienda a Borgomanero, in provincia di Novara, dove ancora oggi si trovano gli stabilimenti e dove ancora avviene l'intera produzione delle maniglie.

Nel 1926 la moglie, Antonietta Ramelli gli succede, prendendo in mano le redini dell'azienda di famiglia. È una delle prime donne a capo di un'azienda in Italia: una pioniera dell'imprenditoria al femminile.

Già negli anni Trenta iniziano le prime collaborazioni con i più importanti architetti italiani del tempo: Marcello Piacentini e Gio Ponti.

Dopo la seconda guerra mondiale, l'azienda – passata nel frattempo sotto la guida dei fratelli Ernesto, Ambrogio e Luigi – contribuisce alla ricostruzione lavorando fianco a fianco con grandi maestri dell'architettura italiana: collabora con Franco Albini, Ignazio Gardella, Angelo Mangiarotti e i BBPR. Nel frattempo si approfondisce il rapporto con Gio Ponti. Le maniglie, disegnate appositamente per le loro nuove architetture, oggetti pieni di invenzione e di grande eleganza, entrano stabilmente a far parte del catalogo Olivari, tanto che alcune di esse sono tuttora in produzione.

1911-1960

Throughout the 100-plus years of its manufacturing history, Olivari has earned distinction for the quality of its products and the reputation of its brand. From generation to generation, the Olivari family has passed down the attention for detail, the quest for innovation, and above all, a passion for working to high standards.

In 1911, Battista Olivari founded the company in Borgomanero, Novara, where the factory is still located, and where the entire production process of the handles still takes place today.

In 1926, Battista's wife Antonietta Ramelli took over the helm of the family business. She was one of the first women in Italy to head a company, making her a pioneer of female entrepreneurship.

In the 1930s, the company began its first collaborations with the two most important Italian architects at the time, Marcello Piacentino and Gio Ponti.

After World War II, the company, now led by the brothers Ernesto, Ambrogio and Luigi, contributed to the reconstruction, working side by side with the masters of Italian architecture: Franco Albini, Ignazio Gardella, Angelo Mangiarotti and BBPR. Work relations with Gio Ponti intensified. The handles they custom designed for their new buildings were highly elegant and inventive objects that became fixtures of the Olivari range, and some are still in production.

1. Catalogo, 1936
2. Catalogo, 1951
3. Officina Olivari, 1914
4/5. Catalogo, 1929
6. Maniglia per Palazzo di giustizi di Milano (Iustitia), design Marcello Piacentini, 1932
7. Maniglia per Palazzo di Giustizia di Milano (Libertas), design Marcello Piacentini, 1932
8. Maniglia per Palazzo Montecatini di Milano, 1936, Maniglia per Primo Palazzo EUR a Roma (E 42), design Gio Ponti, 1937

1. Catalogue, 1936
2. Catalogue, 1951
3. The Olivari workshop in 1914
4/5. Catalogue, 1929
6. The Iustitia handle for the Milan Palace of Justice, by Marcello Piacentini, 1932
7. The Libertas handle for the Milan Palace of Justice, by Marcello Piacentini, 1932
8. Handle for the Montecatini building in Milan 1936, and handle for the first building in the EUR district in Rome, 1937, both by Gio Ponti



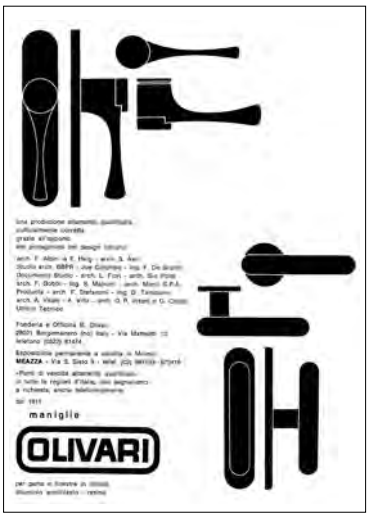
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1960-1990

A partire dagli anni Sessanta la Olivari, sempre alla ricerca di soluzioni progettuali nuove, coinvolge i protagonisti dell'allora nascente design italiano dedicandosi a costruire nuovi solidi rapporti di collaborazione: Sergio Asti, Luigi Caccia Dominioni, Joe Colombo, lo studio Monti GPA, Marcello Nizzoli, e molti altri, entrano a far parte del catalogo Olivari.

Sul fronte industriale, decide di dotarsi di una nuova unità produttiva, più ampia e con rinnovati macchinari di pressofusione, per attrezzarsi alla crescita del mercato.

Dalle idee visionarie, aperte al futuro, dei progettisti e dal rapporto stimolante che ne deriva, nascono maniglie innovative dal punto di vista tecnologico e formale. Nel 1959 nacque Bica, la prima maniglia in alluminio anodizzato, e nel 1970 Boma, la prima maniglia in materia plastica. Entrambe diventarono rapidamente dei best seller rafforzando la stima e la reputazione dell'azienda nel mondo del progetto.

Negli anni Ottanta l'azienda vede progressivamente l'ingresso della terza generazione della famiglia Olivari: i fratelli Antonio, Giovanni, Giuseppe, Carlo ed Enrico offrono un ulteriore spinta in avanti sul fronte dell'evoluzione, sia progettuale, sia tecnologica.

1960-1990

In the 1960s, incessantly searching for new design solutions, Olivari began working with the protagonists of the nascent Italian design scene, establishing solid relations with Sergio Asti, Luigi Caccia Dominioni, Joe Colombo, Monti GPA, Marcello Nizzoli and many others whose handles were added to the catalogue.

On the industrial side, the company decided it needed a new, more extensive production plant with cutting-edge die-casting machinery to rise to the challenge of a growing market.

The designers' visionary, futuristic ideas and the stimulating work environment this created led to formally and technically innovative handles. Bica, the first anodised aluminium handle, came out in 1959. Boma, the first plastic handle, was launched in 1970. Both rapidly became best-sellers, bolstering the design world's esteem for the company's reputation.

In the 1980s, the third generation of the Olivari family progressively came to the fore. The brothers Antonio, Giovanni, Giuseppe, Carlo and Enrico were the company's new blood, and they forged ahead with design-related and technological evolution.

1. Confezione e imballo in polistirolo, 1970
2. Punzone stampa per logo OLivari, 1970
3. Pubblicità maniglia Bica, design Magnaghi Terzaghi 1965
4. Pubblicità per maniglie Paracolpi Alfa, desing Joe Colombo e Boma, design Monti GPA, 1975
5. Pubblicità maniglia Emma, design BBPR, 1975

1. Box and styrofoam packaging, 1970
2. Punch press for the Olivari logo, 1970
3. Advertisement for the Bica handle by Magnaghi-Terzaghi, 1959
4. Advertisement for the Paracolpi Alfa handle by Joe Colombo, 1965, and the Boma handle by Monti GPA, 1972
5. Advertisement for the Emma handle by BBPR, 1967





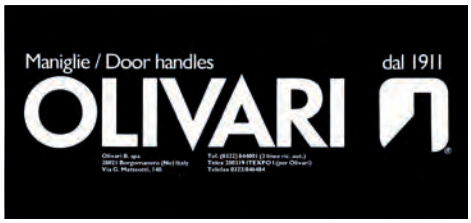
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1. Marchio, progetto grafico TB creative unit (Tranvai Blu), 1985
2/3/4. Depliant, 1985
5. Libro 'L' Architettura presa per mano. La maniglia moderna e la produzione Olivari", a cura di Stefano Casciani, 1992
1. Logo by TB Creative Unit (Tranvai Blu), 1985
2/3/4. Brochure, 1985
5. Book L'Architettura presa per mano. La maniglia moderna e la produzione Olivari edited by Stefano Casciani, 1992

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1990-2010

Gli anni Novanta sono segnati dalla proficua collaborazione con Alessandro Mendini che promuove la valorizzazione del patrimonio storico aziendale e spinge i fratelli a raccontare la storia Olivari nel libro: L'architettura presa per mano. La maniglia moderna e la produzione Olivari.

Si attivano inoltre nuovi prestigiosi contatti: inizia un duraturo rapporto di scambio progettuale e umano con Vico Magistretti, Andrea Branzi, Richard Sapper, Paolo Portoghesi, Oscar Tusquets e Massimo Iosa Ghini.

Nello stesso periodo s'introduce la tecnica della forgiatura a caldo che in pochi anni sostituisce completamente la pressofusione.

1990-2010

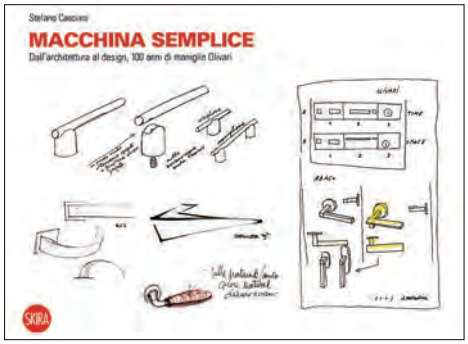
The 1990s were distinguished by the fruitful collaboration with Alessandro Mendini, who promoted the public appreciation of the company's historical heritage. He encouraged the brothers to tell their manufacturing story in the book L'architettura presa per mano. La maniglia moderna e la produzione Olivari.

New prestigious contacts arrived with Vico Magistretti, Andrea Branzi, Richard Sapper, Paolo Portoghesi, Oscar Tusquets and Massimo Iosa Ghini, with whom the company established enduring bonds of friendship and design exchange.

At the same time, the technique of hot forging was introduced, and in a few years' time it substituted die-casting entirely.

5





1

1. Libro 'Macchina Semplice. Dall' architettura al design. 100 anni di maniglie Olivari", a cura di Stefano Casciani, 2010
2. Nuova immagine coordinata, progetto Christoph Radl, 1993

1. Book Macchina Semplice. Dall' architettura al design. 100 anni di maniglie Olivari edited by Stefano Casciani, 2010
2. New visual identity by Christoph Radl, 1993

Gli anni Duemila sono l'occasione per un ulteriore ampliamento produttivo; oltre al pieno controllo del ciclo industriale con l'inclusione di tutte le fasi di lavorazione all'interno dell'azienda, compresa la componentistica, si provvede a investire su processi produttivi altamente automatizzati e organizzati secondo le tecnologie più avanzate.

Dalla ricerca di finiture innovative e più sostenibili nascono Biocromo e SuperFinish: finiture con elevatissime prestazioni e rispettose dell'ambiente.

Olivari continua la vocazione a dialogare con il mondo del design e del progetto.

Il confronto con i più noti designer della scena milanese, tra cui Enzo Mari, Rodolfo Dordoni, Piero Lissoni, James Irvine e Patricia Urquiola, si affianca alla collaborazione con i grandi protagonisti dell'architettura contemporanea: Shigeru Ban, Steven Holl, Toyo Ito, Daniel Libeskind, Peter Marino, Dominique Perrault.

Sul tema del prodotto l'Ufficio Tecnico interno studia e lancia tutta una serie di maniglie costruite sul tema geometrico del quadrato: sorprendenti per il mercato, si rivelano un grande successo.

The 2000s offered the opportunity for another expansion of the production capabilities. In addition to the full control over the industrial cycle by encompassing all processing phases inside the company, components included, investments were made in highly automated manufacturing techniques, organised according to the most advanced technological insights.
Research on innovative, more sustainable finishes resulted in Biocromo and SuperFinish, with very elevated performance factors and respect for the environment.

Olivari proceeded to follow its vocation for dialogue with the world of design and architecture. Exchange with the most famous designers on the Milan scene – Enzo Mari, Rodolfo Dordoni, Piero Lissoni, James Irvine and Patricia Urquiola – was flanked by collaboration with the great maestri of contemporary architecture – Shigeru Ban, Steven Holl, Toyo Ito, Daniel Libeskind, Peter Marino and Dominique Perrault.

Olivari's internal technical department presented the results of a study based on the geometric figure of the square. These handles were launched to great commercial success and acclaimed for their novelty.



2



Salone del Mobile di Milano
Allestimenti a cura di Calvi Brambilla architetti, 2011/2016
Salone del Mobile di Milano,
Design by Calvi Brambilla architects, 2011/2016









2010-2017

Gli anni Duemiladieci – siamo all'attualità – si aprono con la celebrazione del primo centenario di vita della Olivari. Il libro Macchina semplice. Dall'architettura al design. 100 anni di maniglie Olivari è presentato nella simbolica sede della Biennale dell'Architettura, a Venezia. La Biennale offre anche l'occasione per presentare il primo nucleo del futuro Museo Olivari. Nel contempo si avvia la realizzazione della nuova Palazzina Uffici e si festeggia l'anniversario con allestimenti di grande impatto al Salone del Mobile e in Triennale, a Milano.

Sul fronte della comunicazione si avvia il completo rinnovamento dell'identità grafica. Sul fronte del progetto si introduce un nuovo tema formale, quello della componentistica "bassa". L'obiettivo è rendere più moderne ed eleganti le nuove maniglie

2010-2017

The 2010s, and here we have arrived at present times, were opened with the celebration of Olivari's first 100 years of business. The book Macchina semplice. Dall'architettura al design. 100 anni di maniglie Olivari was presented in Venice at the headquarters of the Architecture Biennale, which holds symbolic meaning for the company. The Biennale was also the occasion to introduce the first nucleus of the future Olivari Museum. Contemporaneously, construction began on the company's new office wing, and the 100th anniversary was marked by high-impact displays at the Milan Furniture Fair and the Triennale di Milano.

As for communication, the renewal of the company's entire visual identity was undertaken. As for production, a new category of components



Nuova immagine coordinata,
progetto Marco Strina, 2011/2017
New visual identity by Marco Strina,
2010/2017



grazie alla ricerca di soluzioni tecnologiche per la miniaturizzazione delle componenti interne.

Si aprono nuove collaborazioni con architetti e designer della scena internazionale: entrano a far parte del catalogo Olivari le maniglie di: Zaha Hadid, Jean Nouvel, Ben Van Berkel, Rem Koolhaas, Marcel Wanders, Ma Yangsong e Ron Gilad.

Nel corso degli ultimi due anni la ricerca Olivari dà origine a due proposte molto innovative. Sul fronte storico-culturale, la collezione Guilloché, frutto di un'indagine sui valori di superficie, introduce il tema del decoro sulle maniglie. Sul fronte tecnologico, la serie di nuove Superfiniture permette di offrire ulteriori possibilità espressive ai progettisti e agli estimatori delle maniglie Olivari.

Siamo nel 2017, la ricerca continua ...

was introduced, its aim being to make new Olivari handles even more modern and elegant by miniaturising the internal elements and mechanisms. New collaborations with international architects and designers were started. Handles by Zaha Hadid, Jean Nouvel, Ben van Berkel, Rem Koolhaas, Marcel Wanders, Ma Yangsong and Ron Gilad were added to the Olivari range.

Over the course of the last two years, Olivari has started two new lines of research. On the cultural and historical side, there is the collection Guilloché, featuring special surface decorations that embellish the handles. On the technological side, there is the series of new Super finishes, which offers designers and discerning customers ulterior expressive possibilities.

This is 2017. Our research continues!

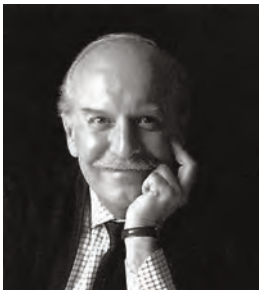




I nostri progettisti

L'identità Olivari si è formata nel corso del tempo a partire da quella collaborazione strettissima tra Architetti e Industria che ha fatto la storia del Made in Italy. Ascoltare la genesi dei tanti progetti e incontri da cui sono nati i molti prodotti è un resoconto straordinario dei possibili differenti approcci al progetto, di come un semplice oggetto che ha la funzione di aprire-chiudere una porta possa essere interpretato con straordinaria inventiva, generando un'infinità di soluzioni diverse. L'approccio molteplice descrive come questo legame fecondo tra Olivari e i suoi progettisti sia sempre stato capace di rinnovarsi in nuove espressività; racconta anche della curiosità e dell'interesse per il confronto con i progettisti con cui Olivari è sempre entrata in relazione con rispetto, cercando di interpretarne al meglio le intuizioni e le volontà, condividendo la passione per il bel disegno e per il lavoro ben fatto.


F. Albini e F. Helg (IT)


Sergio Asti (IT)

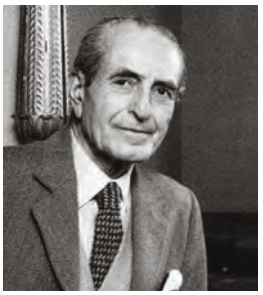

Shigeru Ban (JP)


BBPR (IT)


Claudio Bellini (IT)


Joe Colombo (IT)

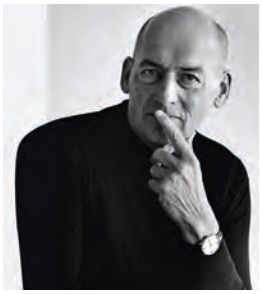

Rodolfo Dordoni (IT)


Ignazio Gardella (IT)


Ron Gilad (IL)


Stefano Giovannoni (IT)


Toyo Ito (JP)

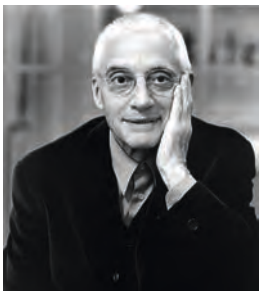

Rem Koolhaas (NL)


Daniel Libeskind (US)


Piero Lissoni (IT)

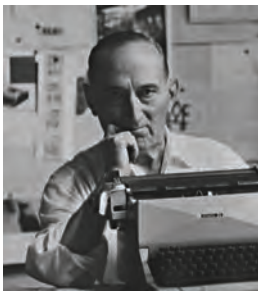

Javier Lopez (ES)


Mazza Gramigna (IT)


Alessandro Mendini (IT)

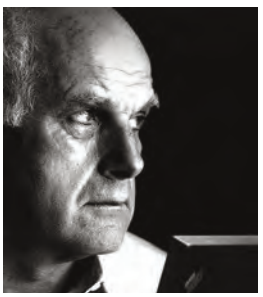

Marcatali Pedrizzetti (IT)


Monti G.P.A. (IT)


Marcello Nizzoli (IT)


F.A. Porsche (DE)


Paolo Portoghesi (IT)


Richard Sapper (DE)

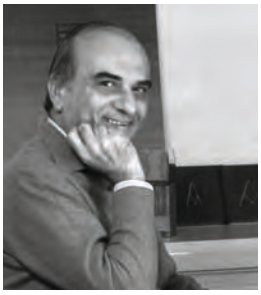

Franco Sargiani (IT)


Giotto Stoppino (IT)

Our Designers

Olivari's identity was shaped over the course of time, based on the kind of very tight collaboration between architects and industry that has been the historical base of Italian manufacturing. To listen to the genesis of the many projects and encounters that led to such a great number of products is an extraordinary overview of all possible design approaches. It shows how a simple object with the function of opening and closing a door can be interpreted with fascinating inventiveness, generating infinite different solutions. These multiple approaches describe how the fertile bond between Olivari and its designers has always been renewed in fresh forms of expressivity. It tells of Olivari's curiosity and interest in working with designers, and how the company has consistently and respectfully established relations with them, seeking to interpret in the best way their ideas and wishes, sharing the passion of good design and work well done.


Ben Van Berkel (NL)


Rodolfo Bonetto (IT)


Andrea Branzi (IT)


L. Caccia Dominioni (IT)


Luca Casini (IT)

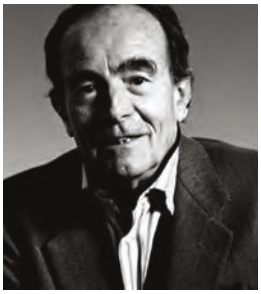

Giorgetto Giugiaro (IT)


Zaha Hadid (GB)


Steven Holl (US)

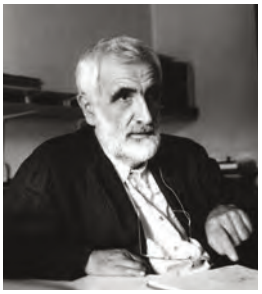

Massimo Iosa Ghini (IT)


James Irvine (GB)


Vico Magistretti (IT)


Magnaghi Terzaghi (IT)


Angelo Mangiarotti (IT)


Enzo Mari (IT)

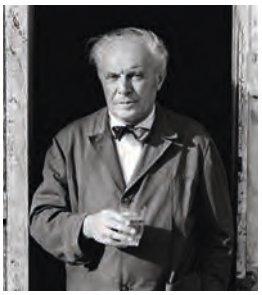

Peter Marino (US)


Jean Nouvel (FR)


Nicola Novelletto (IT)


Dominique Perrault (FR)


Marcello Piacentini (IT)

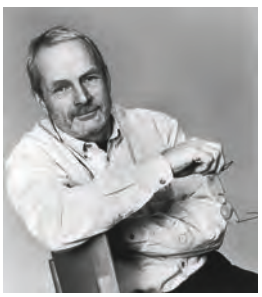

Gio Ponti (IT)

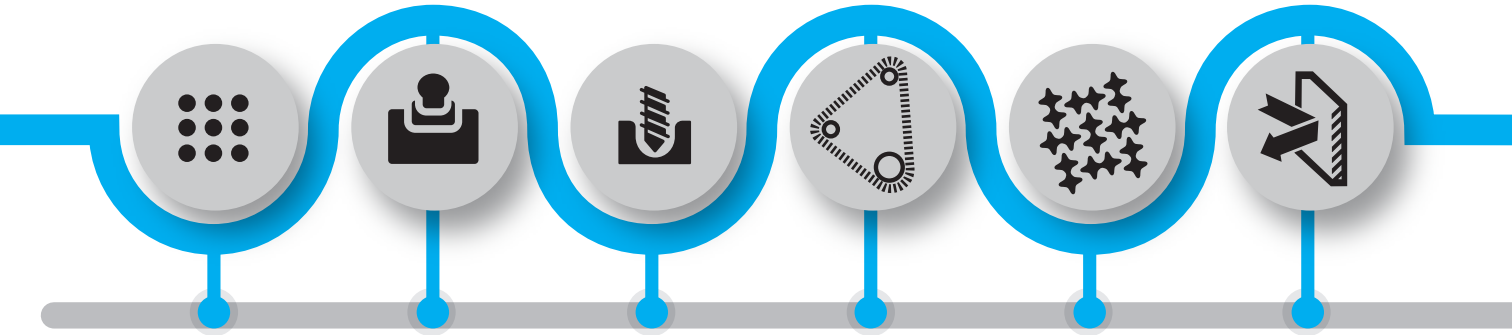

Oscar Tusquets (ES)


Patricia Urquiola (ES)


Van Onck-Takeda (NL) (J)


Marcel Wanders (NL)


Yrjo Wiherheimo (FIN)



Ciclo di produzione

Una caratteristica che contraddistingue Olivari è che l'intero ciclo produttivo si svolge esclusivamente all'interno degli stabilimenti Olivari di Borgomanero, a nord-ovest di Milano. Non solo Made in Italy quindi, ma Made in Borgomanero, Made in Olivari.

Questa caratteristica distintiva assicura l'elevata costanza qualitativa e la durata nel tempo. I prodotti Olivari, esclusivamente realizzati in ottone, sono sottoposti a una precisa sequenza di fasi di lavoro: forgiatura a caldo e tranciatura, lavorazioni meccaniche, smerigliatura, vibratura, lucidatura, deposizione galvanica, rivestimento PVD e laseratura identificativa.

Anche tutta la componentistica tecnica, sia in resina o in lamiera, è stampata e assemblata nello stesso stabilimento. Ogni fase del ciclo produttivo prevede scrupolosi controlli, che garantiscono una qualità costante nel tempo.

Software gestionali molto raffinati permettono di tenere sotto controllo ogni fase produttiva e di rispondere in tempi rapidi alle esigenze di ogni singolo cliente.

Olivari ha adottato i criteri dell'International Organization for Standardization per i Sistemi di gestione della qualità. Le certificazioni ISO 9001, per il Sistema di gestione delle fasi progettuali, e ISO 14000, per il Sistema di gestione della protezione dell'ambiente, confermano l'impegno che Olivari ha sempre perseguito nel garantire la qualità dei prodotti, nel pieno rispetto del personale, dell'ambiente e del territorio.

Materiale

Per tutti i prodotti utilizziamo esclusivamente ottone, in lega di rame e zinco titolata e certificata.
Le forme sono ottenute tramite forgiatura a caldo e lavorazione meccanica con asportazione di truciolo.

Queste specifiche tecnologie permettono di ottenere prodotti esenti da porosità e inclusioni, garantendo le migliori resistenze meccaniche.

Con queste opportune premesse si ottengono le caratteristiche ottimali di preparazione alle deposizioni metalliche di cromatura e di superfinitura PVD in alto vuoto.

Cromatura galvanica

L'applicazione galvanica di strati metallici di nichel e di cromo rende il prodotto resistente all'abrasione e all'ossidazione.

L'impianto di galvanica, automatizzato e programmabile, è in grado di garantire alta produttività e costanza qualitativa, nel rispetto delle più recenti normative di qualità, di sicurezza e di ambiente.

Il laboratorio chimico e fisico è costantemente aggiornato con le migliori tecnologie al fine di mantenere sempre i parametri di lavoro all'interno di elevati standard di qualità.

I prodotti cromati superano le 1.000 ore in nebbia salina e possiedono una durezza superficiale di 800 micro Vickers.

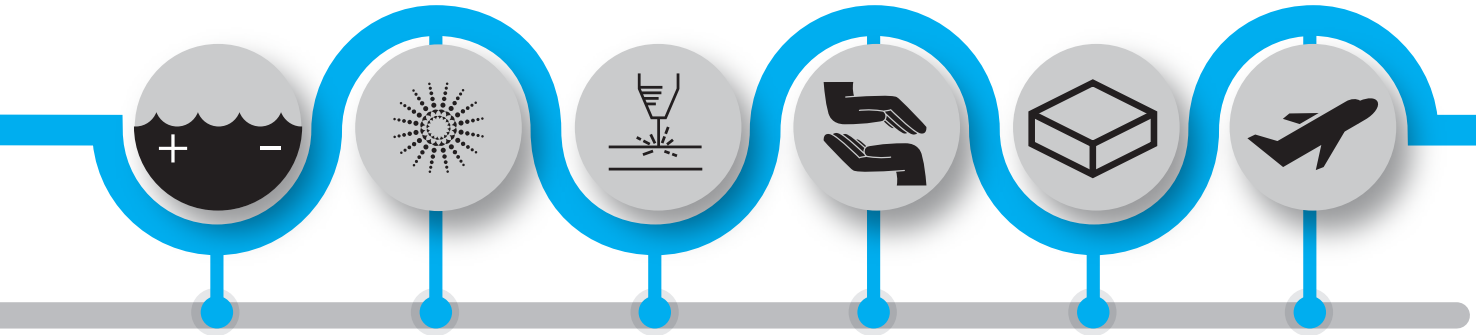
Se usata secondo le istruzioni d'uso e manutenzione, la finitura Cromo ha una garanzia di 10 anni.

Superfinitura PVD

La metallizzazione sottovuoto (Physical Vapor Deposition) è un trattamento di altissimo livello tecnologico utilizzato nel campo degli utensili per lavorare l'acciaio ad alta velocità.

Viene realizzato sul prodotto già cromato e consente di ottenere la massima resistenza all'usura: la durezza superficiale diviene pari a tre volte quella della cromatura. Dal 2004 questa tecnologia è presente in Olivari e permette anche di ottenere colorazioni metalliche non realizzabili con la galvanica tradizionale, con eccezionali caratteristiche di stabilità e durata del colore, in grado di garantire una lunghissima vita ai prodotti.

Se usate secondo le istruzioni d'uso e manutenzione, le Superfiniture Oro, Nichel e Inox hanno una garanzia di 30 anni; le Superfiniture Antracite, Rame e Bronzo di 10 anni.



CROMATURA GALVANICA
GALVANIC DEPOSITION

PVD SUPER FINISH
PHYSICAL VAPOUR DEPOSITION

MARCATURA
LASER MARKING

MONTAGGIO
ASSEMBLY

CONFEZIONE
PACKING

SPEDIZIONE
SHIPPING

Production cycle

A distinctive feature at Olivari is the fact that the entire manufacturing process takes place exclusively at the Olivari factory in Borgomanero, northwest of Milan. Olivari products are not just Made in Italy, they are Made in Borgomanero, Made in Olivari.

This special feature ensures constant high quality, dependability and durability. Made only in brass, Olivari products go through a precise sequence of phases: hot forging and shearing, mechanical processing, grinding, vibratory finishing, polishing, galvanic deposition, physical vapour deposition (PVD) and laser marking.

In addition, all the technical components made in resin, brass sheet and steel sheet are forged and assembled in the same factory. Every phase of the production cycle is meticulously controlled to guarantee constant quality over time.

Customized, sophisticated resource-planning software is used for all production phases, ensuring a rapid response to the needs of every single client.

Olivari has adopted the criteria of the International Organization for Standardization for quality management principles. Olivari has the certifications ISO 9001 for the management of the design phases, and ISO 14000 for environmental management, proving its commitment to offering quality products in full respect for employees, the environment and the local territory.

Material

Olivari uses only titrated and certified brass, an alloy made of copper and zinc.

The shapes are obtained by hot forging and mechanical processing with swarf removal. These specific technologies allow Olivari to obtain products devoid of porosity and inclusions. This guarantees superior mechanical resistance.

With these apposite measures, Olivari obtains the optimum conditions of preparation for the metal depositions of chromium plating and physical vapour deposition coatings under high vacuum.

Galvanised chromium plating

The galvanisation process of applying metallic coats of nickel and chrome makes the product abrasion-resistant and corrosion-resistant. The automated, programmable galvanising plant guarantees high productivity and constant quality in full respect of the most recent legal regulations concerning quality, safety and environment. Olivari's chemical and physics laboratory is constantly upgraded and updated with the best technology in order to always maintain the parameters of production within high quality standards. Olivari's chromed products offer corrosion protection for over 1,000 hours of exposure to salt spray, and possess surface hardness equal to 800 micro Vickers. If used in accordance with the instructions and maintenance guidelines, Olivari Chrome Finishing has a 10-year guarantee.

Superfinishing with physical vapour deposition

Vacuum metallisation (PVD) is an extremely high-technology treatment habitually employed for the tools used in high-velocity steel machining. It is applied to products that have already been chromed, in order to obtain maximum resistance to wear and tear. In fact, PVD increases the surface hardness to three times that of chromium plating. Since 2004 Olivari has been using this technology, which has the additional benefit of offering metallic colours that cannot be produced with traditional galvanisation. PVD coating has exceptional performance in stability and longevity of the colour, making the products last and last. If used in accordance with the instructions and maintenance guidelines, Olivari Superfinishing in Gold, Nickel and Stainless Steel have a 30-year guarantee. Superfinishing in Anthracite, Copper and Bronze have a 10-year guarantee.

Certificazioni
Certifications

Azienda con sistema di "QUALITA'" certificato ISO 9001 N°0929/5

ISO 9001 certified "QUALITY" management

Olivari ha adottato un sistema di gestione della qualità che ha ottenuto il certificato UNI EN ISO 9001 con il numero 0929/05. Tutte le maniglie sono realizzate con un ciclo di produzione completamente interno all'azienda, ed ogni fase di lavorazione è controllata direttamente negli stabilimenti Olivari di Borgomanero (NO) Italia.

Olivari has implemented a quality management system that attained UNI EN ISO 9001 certification no. 0929/05. All its handles are manufactured entirely within the company. Each manufacturing phase is directly controlled in Olivari's Borgomanero (NO) Italy plant.

Azienda con sistema "AMBIENTALE" certificato ISO 14001 N°0380A/1

ISO 14001 certified "ENVIRONMENTAL" management

Olivari ha ottenuto il certificato UNI EN ISO 14001 numero 0308A/1. Questa certificazione rappresenta il riconoscimento che la gestione ambientale adottata dall'azienda non solo è conforme a tutte le prescrizioni in materia, ma che l'intero processo produttivo è continuamente monitorato al fine di prevenire ogni forma di inquinamento.

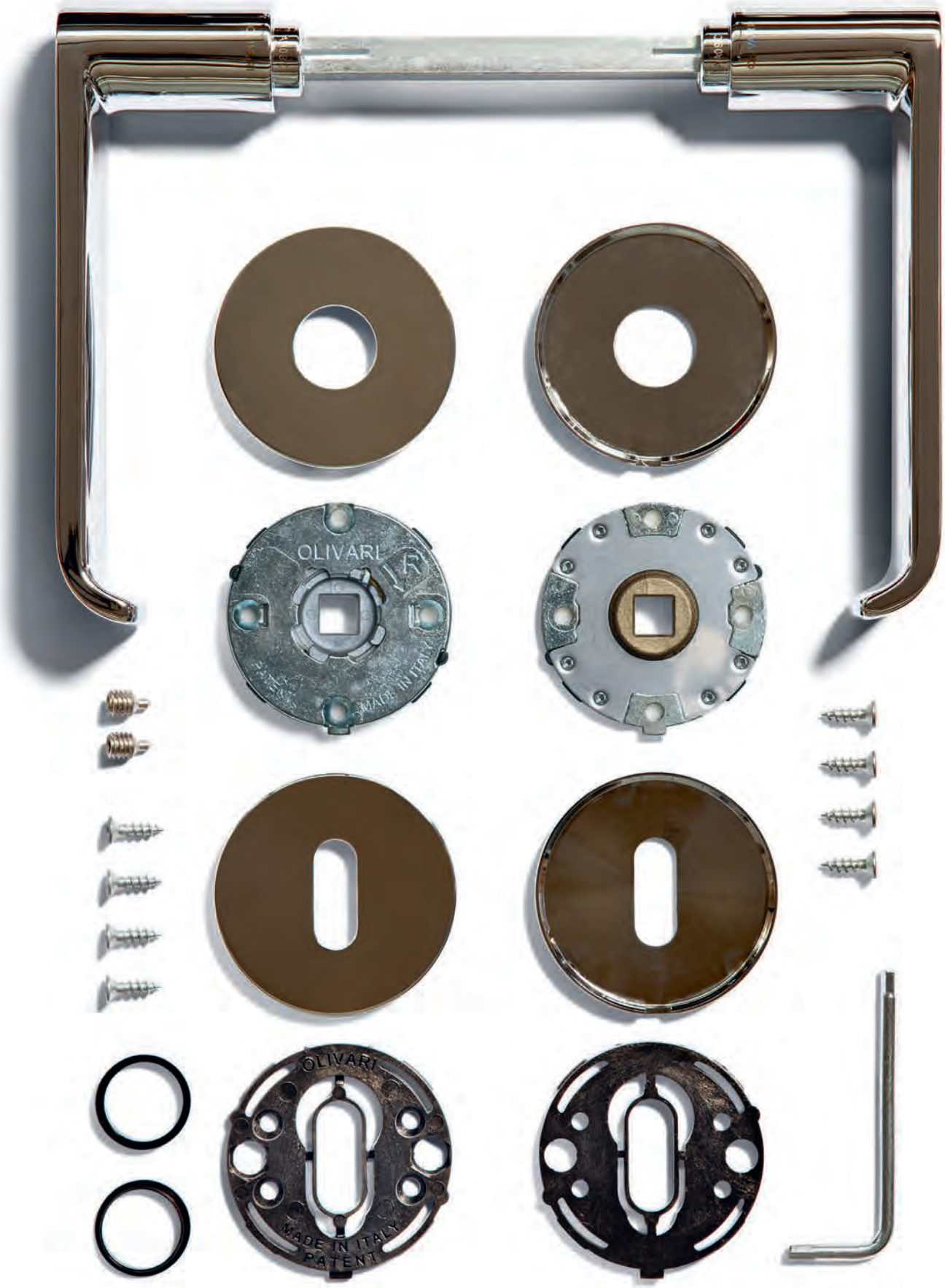
Olivari has obtained UNI EN ISO 14001 Certificate no. 0308A/1. This acknowledges that the company's environmental management not only complies with all regulations, but that the entire manufacturing process is continuously monitored to avoid any kind of pollution.

Attestato di resistenza al fuoco secondo la EN 1634-2

Certificate of fire resistance and smoke control EN 1634-2

Olivari ha ottenuto dal Laboratorio LAPI l' Attestato di resistenza al fuoco in conformità con la Normativa europea EN 1634-2, ed. 2008, con resistenza superiore ai 60 minuti. Questo significa che le maniglie Olivari in esso specificate possono sostituire quelle presenti sulle porte conformi alla Normativa europea 1634-1 e certificate REI 60, mantenendo per queste porte la validità della certificazione ottenuta.

Olivari has obtained from the LA.P.I. laboratory the certificate of fire resistance corresponding to the European norm EN 1634-2 (2008) – resistance superior to 60 minutes. This means that the Olivari handles of this type can substitute those present on doors that meet the European norm 1634-1 and those with certified fire resistance REI 60, maintaining the validity of these doors' obtained certification.


OLIVARI
MADE IN ITALY
PATENT
OLIVARI
MADE IN ITALY
PATENT

square

maniglie / rosetta quadra
door handles / square rosette


Living p. 10
Dominique Perrault


Chevron p. 12
Zaha Hadid


Sky p. 14
Claudio Bellini


Denver p. 16
Daniel Libeskind


Lotus Q p. 19
Javier Lopez


Lesmo p. 20
Studio Olivari


Trend p. 22
Studio Olivari


Adamant p. 24
Patricia Urquiola


Time Q p. 26
Alessandro Mendini


Space Q p. 28
Alessandro Mendini


Minerva p. 30
Franco Sargiani


Bios p. 32
Franco Sargiani


Pitagora Q p. 34
Giorgetto Giugiaro


Euclide Q p. 37
Nicola Novelletto


Planet Q/QB p. 38
Luca Casini


Diana p. 40
Studio Olivari


Blade p. 42
Peter Marino


Total p. 44
Rodolfo Dordoni


Arc p. 46
Rodolfo Dordoni

round

maniglie / rosetta tonda
door handles / round rosette


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OMA/Rem Koolhaas


Lotus p. 18
Javier Lopez


Twist p. 52
Ben van Berkel


Marbella p. 54
Studio Olivari


Madison p. 56
Luca Casini


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F.A. Porsche


Tecno p. 60
Giorgetto Giugiaro


Nina p. 62
Daniel Libeskind


Lama p. 64
Gio Ponti


Lama L p. 66
Gio Ponti


Ala p. 68
Massimo Iosa Ghini


Fin p. 70
Toyo Ito


Space p. 28
Alessandro Mendini


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Alessandro Mendini


Lucy p. 72
Patricia Urquiola


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Patricia Urquiola


Virgola p. 76
Ron Gilad


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Enzo Mari


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Steven Holl


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Joe Colombo


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Giorgetto Giugiaro


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Piero Lissoni


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Rodolfo Dordoni


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James Irvine


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Rodolfo Bonetto


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Richard Sapper


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Stefano Giovannoni


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Shigeru Ban


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Vico Magistretti


Marilyn p. 104
MAD Architects

special

maniglie con materiali o lavorazioni particolari
door handles with particular materials or processes


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Massimo Iosa Ghini


Wind p. 108
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Massimo Iosa Ghini


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Albini, Helg


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Paolo Portoghesi


Bond p. 124
Andrea Branzi


Golia p. 126
Studio Olivari


Emilia p. 128
Studio Olivari


Flaminia p. 130
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Comet p. 132
Nicola Novelletto


Sector p. 134
Studio Olivari


Aurelia p. 135
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Futura p. 137
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Tizianella F p. 138
Sergio Asti


Serenella p. 140
Studio Olivari


Raffaella p. 142
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Chiara p. 144
Studio Olivari


Clinica 140 p. 146
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Ignazio Gardella


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Monti G.P.A.


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Studio Olivari


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Diana Chevron p. 184
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Studio Olivari


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Atena Panier p. 190
Studio Olivari

alfabetico/name

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58	Alexandra		○	150
46	Arc	B	☐	225
136	Aster		◎	174
186	Atena Ligne	B	○	1AL
190	Atena Panier	B	○	1AP
188	Atena Rank	B	○	1AR
135	Aurelia		○	185
172	Aurora		◎	164
82	Beijing		○	208
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32	Bios		☐	204
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168	Crystal Diamond	B	○	246
170	Crystal Royal	B	○	245
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180	Diana Barley	B	☐	1DB
184	Diana Chevron	B	☐	1DC
182	Diana Damier	B	☐	1DD
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96	Laser		○	176
20	Lesmo		☐	211
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92	Logo		○	197
18	Lotus	B	○	238
19	Lotus Q	B	☐	241
72	Lucy	B	○	231
56	Madison		○	196
54	Marbella	B	○	237
104	Marilyn	B	○	252
30	Minerva		☐	205
100	Moon	B	○	226
62	Nina		○	234
114	Nirvana		◎	173
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110	Onda		○	175
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38	Planet Q/QB	B	☐	203
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60	Tecno		◎	182
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138	Tizianella F		○	112
44	Total		☐	207
22	Trend	B	☐	228
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200	Chiavistelli Latches
239	Copriavvolgibili Roller blind covers
238	Fermaporte Door stops
209	Maniglie incasso Flush handles
214	Maniglioni Pull handles
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194	Pomoli zancati Offset door knobs

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142	Raffaella	○	128
140	Serenella	○	130
58	Alexandra	○	150
94	Polo	○	152
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126	Golia	◎	160
124	Bond	◎	163
172	Aurora	◎	164
112	Novella	◎	165
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120	Orvieto	◎	170
137	Futura	◎	172
114	Nirvana	◎	173
136	Aster	◎	174
110	Onda	○	175
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56	Madison		○	196
92	Logo		○	197
88	Link		○	200
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28	Space Q		□	202
38	Planet Q/QB	B	□	203
32	Bios		□	204
30	Minerva		□	205
40	Diana		□	206
44	Total		□	207
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84	Beta	B	○	221
10	Living	B	□	222
166	Ice Cube	B	□	223
46	Arc	B	□	225
100	Moon	B	○	226

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36	Euclide	B	○	229
36	Euclide Q	B	□	230
72	Lucy	B	○	231
174	Chelsea	B	○	232
62	Nina		○	234
90	Radial		○	235
74	Conca	B	○	236
54	Marbella	B	○	237
18	Lotus	B	○	238
34	Pitagora	B	○	239
34	Pitagora Q	B	□	240
18	Lotus Q	B	□	241
52	Twist	B	○	242
80	Dolce Vita	B	○	243
168	Crystal Royal	B	○	245
166	Crystal Diamond	B	○	246
12	Chevron	B	□	248
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180	Diana Barley	B	□	1DB
184	Diana Chevron	B	□	1DC
182	Diana Damier	B	□	1DD

legenda/symbols

○		Rosetta ø 47 a spigolo/Rosette ø 47 edge
◎		Rosetta ø 47 a raggio/ Rosette ø 47 radius
○	B	Rosetta ø 51 bassa/ Rosette ø 51 low
□		Rosetta quadra 47/Square Rosette 47
□	B	Rosetta quadra 51 bassa/ Square Rosette 51 low

Finiture galvaniche

La maniglia in ottone, nell'impianto galvanico, viene rivestita da uno strato metallico di nichel-cromo con la funzione di proteggerla dall'usura e dalla corrosione.

Galvanisation of the brass handle gives it a protective metal coat of nickel-chromium to guard against wear and corrosion.





CR
Cromo lucido
Bright chrome

CO
Cromo satinato
Satin chrome

CR – Cromo lucido
La maniglia è protetta da uno strato di cromo. Questo strato forma un'eccezionale barriera agli agenti atmosferici e contemporaneamente fornisce una grande resistenza all'usura. Il colore grigio azzurrato e la perfetta brillantezza rendono questa finitura particolarmente adatta ad ambienti eleganti.
La finitura è garantita 10 anni.

CO – Cromo satinato
La maniglia è protetta da uno strato di cromo. Questo strato forma un'eccezionale barriera agli agenti atmosferici e fornisce contemporaneamente una grande resistenza all'usura. La satinatura conferisce alla maniglia una piacevole tattilità. I riflessi cromati determinano una connotazione formale che ne suggerisce l'utilizzo in ambienti moderni. La finitura è garantita 10 anni.

CR – Bright chrome
The handle is protected by a layer of chrome, forming an excellent barrier against weathering and offering great resistance to wear and tear. The bluish-silver colour and perfect shine make this finish particularly suitable for elegant settings. The finish has a 10-year guarantee.

CO – Satin chrome
The handle is protected by a layer of chrome, forming an excellent barrier against weathering and offering great resistance to wear and tear. The satin finish lends the handle a pleasant tactile quality. The chromed reflections carry a formal connotation suggesting use in modern settings. The finish has a 10-year guarantee.

Finiture PVD

La maniglia, cromata lucida o satinata, nell'impianto di metallizzazione sottovuoto viene rivestita da uno strato ulteriore, costituito da composti nano-metallici di straordinaria durezza, che determinano la specifica colorazione e preservano la superficie dall'usura, dall'incisione e dagli agenti più aggressivi: umidità, sudore, salsedine, sbalzi termici e raggi ultravioletti.

With physical vapour deposition, a polished or satin-finish chrome handle is coated with an ulterior layer of metal (superfinishing) under high vacuum. Vacuum metallisation is extremely hard and durable. Nanocomposites of metal determine the specific colour of the surface and protect it from wear, scratches and aggressive substances such as humidity, sweat, salt spray, temperature swings and ultraviolet rays.





IS
SuperInox
satinato
SuperStainlessSteel
satin

US
SuperAntracite
satinato
SuperAnthracite
satin

IS – SuperInox satinato
Il colore è quello dell'acciaio inox, però la durezza superficiale ottenuta grazie al processo PVD è molto superiore. L'elevata durezza la rende una finitura tecnica, particolarmente adatta all'uso su porte di forte passaggio.
La finitura è garantita 30 anni.

US – SuperAntracite satinato
Di colore grigio molto scuro, dai riflessi metallici, è una finitura modernissima ed esclusiva. Ha una durezza superiore a quella del cromo ed è consigliata per ambienti High Tech. La finitura è garantita 10 anni.

IS – SuperStainlessSteel satin
The colour is that of stainless steel, but the surface hardness obtained with the PVD process is much superior. Its elevated toughness makes this a high-tech finish particularly suited to use on doors in high-traffic locations. The finish has a 30-year guarantee.

US – SuperAnthracite satin
This is a dark grey with metallic reflections, making for a very modern and exclusive finish. Its hardness is superior to chrome, and its aesthetics are suited to high-tech settings. The finish has a 10-year guarantee.



NL
SuperNichel
lucido
SuperNickel
bright

NS
SuperNichel
satinato
SuperNickel
satin

ZL
SuperOro
lucido
SuperGold
bright

TS
SuperOro
satinato
SuperGold
satin

RS
SuperRame
satinato
SuperCopper
satin

DS
SuperBronzo
satinato
SuperBronze
satin

NL – SuperNichel lucido
Su base lucida, possiede il colore caldo ed elegante del nichel, con i vantaggi di non variare d'aspetto nel tempo e non provocare reazioni allergiche. Adatta per ambienti confortevoli e sofisticati. La finitura è garantita 30 anni.

NS – SuperNichel satinato
La base satinata permette di esprimere appieno la raffinatezza di colore del nichel, esaltando e impreziosendo le forme del modello di maniglia su cui è realizzato. La finitura è garantita 30 anni.

NL – SuperNickel bright
This shiny finish has the warm, elegant colour of nickel plus the advantages of remaining unaltered over time and not causing allergic reactions. Suitable for comfortable and sophisticated settings. The finish has a 30-year guarantee.

NS – SuperNickel satin
The satin finish offers full expression to the refined colour of nickel. It exalts and makes more precious the shapes of the handle to which it is applied. The finish has a 30-year guarantee.

ZL – SuperOro lucido
Finitura praticamente eterna, sia nel gradimento che nella durata. Se la tonalità è quella ricca di prestigio dell'ottone, le caratteristiche di durata e resistenza sono quelle, elevatissime, della finitura Superfinish Olivari. È garantita 30 anni.

TS – SuperOro satinato
Connubio tra la classicità e la morbidezza dell'ottone satinato con la modernità della superfinitura: ne perpetua nel tempo la durata e la costanza di colore. La finitura è garantita 30 anni.

ZL – SuperGold bright
Here is a practically eternal finish, for its pleasing looks as well as its durability. While the tonality is the prestigious one of rich gold, the qualities of endurance and toughness are the very elevated ones of Olivari Superfinishes. The finish has a 30-year guarantee.

TS – SuperGold satin
This combination between the classical softness of satin brass and the modernity of the superfinish makes for durability and constancy of colour over time. The finish has a 30-year guarantee.

RS – SuperRame satinato
Una superfinitura innovativa ed espressiva: rappresenta il gusto di una personalità forte e aperta alle novità. Adatta per ambienti ricercati e sofisticati. La finitura è garantita 10 anni.

DS – SuperBronzo satinato
Una novità nel campo delle superfiniture: innovativa ma senza tempo. Il fascino del passato e la memoria della sua bellezza si uniscono alla fiducia nel nuovo proiettandosi nel futuro. La finitura è garantita 10 anni.

RS – DS Leggere tolleranze cromatiche sono da considerarsi normali.

RS – SuperCopper satin
This innovative and expressive superfinish represents a taste for strength, character and openness to the new. Suited for refined and sophisticated settings. The finish has a 10-year guarantee.

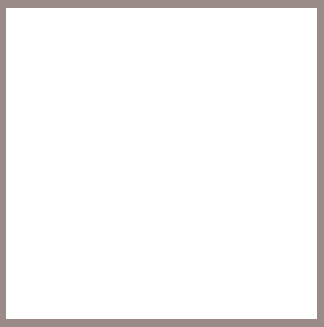
DS – SuperBronze satin
This new colour of superfinish is innovative yet timeless. The allure of the past and the memory of its beauty are united with faith in the new and its projection into the future. The finish has a 10-year guarantee.

RS – DS Slight color tollerance are to be considered normal.

square

maniglie
rosetta quadra

door handles
square rosette





Living Dominique Perrault 2010

La maniglia di una porta deve essere semplice, tendere all'essenziale: la sua lettura essere evidente, comprensibile al primo sguardo. Per questa collaborazione con Olivari, abbiamo voluto creare forme ridotte all'essenziale: una linea tracciata nello spazio per la maniglia *Living*, o un gioco di volumi semplificati per il modello *Ice Cube*. Un'essenzialità che si rivela nella compenetrazione di forme elementari riconducibile alle due componenti principali della maniglia: la parte orizzontale destinata alla presa e il raccordo con il piano della porta funzionante da asse di rotazione. Questo carattere di linearità e il gioco di volumi minimali esprimono una continuità con la nostra architettura, anche se trasposto alla scala domestica dell'oggetto d'uso. La chiarezza della proposta non lascia posto al superfluo o all'inutile: *"Ceci est une poignée". Dominique Perrault*

The handle on a door needs to be simple and elementary, easy to use and immediately comprehensible. For this project with Olivari, we wanted to create shapes that were reduced to minimum terms, so Living is like a line drawn in space, and the Ice Cube model is a play of simplified volumes. Interpenetrating forms are locked together as the two main components of the handle: the horizontal grip and the connector to the door functioning as a rotation axis. The linearity of the shapes expresses continuity with our architecture, transposed to the domestic scale of a utilitarian object. The clarity of the concept leaves no room for superfluousness or uselessness. *"Ceci est une poignée". Dominique Perrault*

M222B



CR Cromo lucido/Bright chrome



IS SuperInox satinato/SuperStainlessSteel satin



CO Cromo satinato/Satin chrome



US SuperAntracite satinato/SuperAnthracite satin

C222



K222B



1_ NH Hotel Fieramilano, Milano, 2008
2_Olympic Tennis Center, Madrid, 2009
3_Tricot poltrona/armchair Poltrona Frau, 2008





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Chevron Zaha Hadid 2015

Zaha Hadid ci ha dato l'opportunità (e l'onore) di collaborare in occasione del suo primo progetto a New York: un edificio residenziale accanto al parco sulla High Line. Nella maniglia Zaha Hadid ha voluto trasferire la stessa ricerca sperimentale di strutture dinamiche e innovative, tipica di ogni suo progetto d'architettura. Chevron riprende nella sua linea l'elemento scultoreo che caratterizza la facciata del palazzo: il suo corpo assume una potente forma ricurva, alleggerita da un incavo che la percorre tutta per migliorare la relazione ergonomica tra la mano e l'oggetto. Siamo orgogliosi di averne potuto apprezzare la personalità e la capacità progettuale. Ora che non c'è più, ci rimane l'impegno di occuparci al meglio di un progetto che, a nostro avviso, restituisce appieno la sua visione formale. *Antonio Olivari*

Zaha Hadid gave us the opportunity (and the honour) to help produce a door handle for her first piece of work in New York: a residential building next to the High Line park. She wanted to transfer the same experimental visual language of dynamic, innovative structures found in her architecture to the handle. So the Chevron takes up the sculptural element that characterises the facade, a powerful curved form. It is lightened by a groove running the full length of the lever, which also improves the ergonomics between hand and object. We are proud to have known Hadid, and appreciated her personality and design talent. Now that she is no longer here, we continue our commitment to steward this project, which we believe fully renders her aesthetic vision.
Antonio Olivari

M248B



CR Cromo lucido/Bright chrome



DS SuperBronzo satinato/ SuperBronze satin



CO Cromo satinato/Satin chrome



US SuperAntracite satinato/ SuperAnthracite satin

C248



K248B



1_520 W 28 Street, New York 2017 (ph. Zaha Hadid Architects)
2_Heydar Aliyev Centre, Baku 2012 (ph. Hufton+Crow)
3_London Aquatics Centre, London 2012 (ph.Hufton+Crow)
4_MAXXI National Museum of XXI Century Arts, Roma 2010 (ph. Helene Binet)



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3



4



Sky Claudio Bellini 2008

Il modello nasce dall'idea di scomporre il volume della maniglia in elementi piani per poi intersecarli secondo un'immagine geometricamente complessa ed esteticamente intrigante. Questa ricerca di tipo espressivo si è intrecciata con un processo di definizione formale che tiene conto dell'ergonomia. Nella versione cromata lucida questa scomposizione trova la sua soluzione più luminosa e innovativa, grazie alla moltiplicazione dei riflessi che si generano nella diversa inclinazione dei piani. *Claudio Bellini*

This model originates in the idea to take apart the volume of the handle into flat elements that are then intersected in an intriguing way according to a geometrically complex and aesthetically interesting image. That expressive experiment was combined with a process of formal definition that takes ergonomics into consideration. In the polished chrome version, the separation of the elements attains its most luminous and innovative appearance thanks to the multiplication of reflections generated by the differently inclined planes. *Claudio Bellini*

M214



EL BioCromo lucido/BioChrome bright



DS SuperBronzo satinato/ SuperBronze satin



CO Cromo satinato/Satin chrome

C214



K214



1_Liz sedia/chair, Walter Knoll, 2012
2_DR tavolo/table, Frezza 2010
3_Don Giovanni, divano/sofa, Natuzzi 2014
4_Peak tavolo/table, Riva1920 2014





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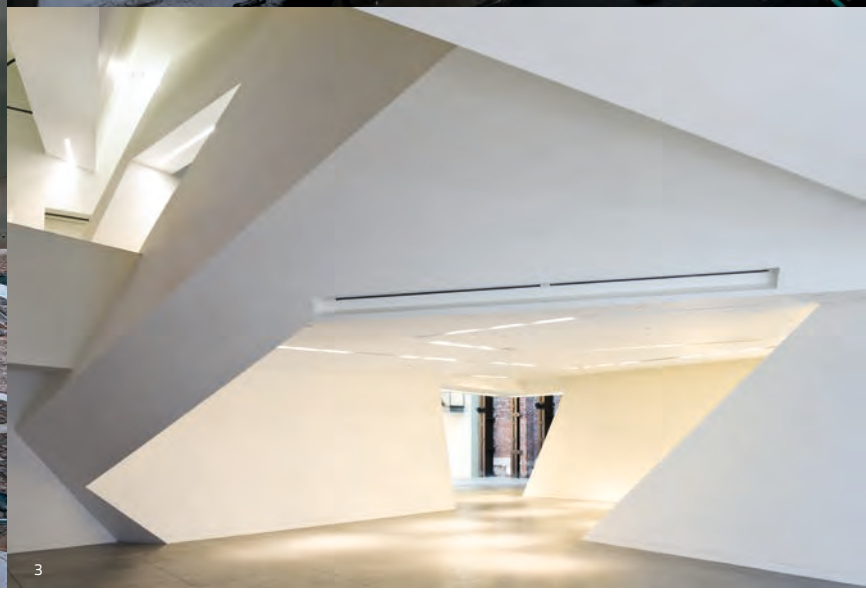


4









Denver Daniel Libeskind 2009

Denver è il mio primo oggetto di design e tuttora penso sia uno dei miei progetti migliori. Mi sono ispirato alla sinfonia *"Dal Nuovo Mondo"* di Dvorák e all'idea di uno spazio aperto a infinite, nuove, possibilità. Penso che nella sottigliezza degli spessori e nell'essenzialità delle forme il disegno di Denver esprima la visione della mia architettura, costruita secondo linee filanti e spezzate. Con un attento e minuzioso lavoro di sottrazione mi pare di aver ottenuto una forma ridotta ai minimi termini, come già Ponti era riuscito a fare con il modello Lama. Questa essenzialità è resa più ricercata dal dinamismo impresso da una leggera, ma significativa, alterazione della geometria classica secondo un'idea di bellezza aerodinamica ispirata alla contemporaneità. *Daniel Libeskind*

Denver is my first design object, and I still think it is one of my best projects. My inspiration was the New World Symphony by Antonín Dvorák, and the idea of a space that is open to infinite new possibilities.I think the slimness and elementary shapes of the Denver express the vision of the flowing and jagged lines in my architecture. By meticulously subtracting, I obtained a form that appears in its most minimal terms, much like Gio Ponti succeeded in doing with the Lama model. This is rendered more sophisticated by the dynamic movement impressed by a slight but significant alteration to the classic geometry: an idea of aerodynamic beauty rooted in contemporaneity. *Daniel Libeskind*

M218



CR Cromo lucido/Bright chrome



IS SuperInox satinato/ SuperStainlessSteel satin



CO Cromo satinato/Satin chrome

C218 **K218**



1_Jewish Museum Berlin, Berlin, 1999/2001
2_Royal Ontario Museum, Toronto, 2007
3_Contemporary Jewish Museum San Francisco (CA), 2008


OLIVARI



Lotus Javier Lopez 2014

Quando, giovane designer, mi sono presentato ai fratelli Olivari proponendo una maniglia al limite della scomparsa, questa idea ha subito raccolto la loro adesione, spingendoli ad appassionarsi al suo sviluppo. Non era facile. Il profilo sottile della leva doveva entrare in relazione con lo spessore della rosetta. Nel raccordare forme e superfici lungo il piano orizzontale nel modo più fluido possibile, siamo riusciti a disegnare una maniglia quasi inesistente, per così dire. *Javier Lopez*

As a young designer, I introduced myself to the Olivari brothers by proposing a handle so minimal, it almost disappeared. The idea won them over immediately, and they enthusiastically lent their support to develop it. It wasn't easy. The thin profile of the lever needed to enter into a relationship with the thickness of the rose. By joining the forms and surfaces along the horizontal plane in the most fluid way possible, we succeeded in designing a handle that we could describe as being quasi non-existent. *Javier Lopez*

M238B



CR Cromo lucido/Bright chrome



CO Cromo satinato/Satin chrome



TS SuperOro satinato/ SuperGold satin



NL SuperNichel lucido/ SuperNickel bright



NS SuperNichel satinato/ SuperNickel satin



IS SuperInox satinato/ SuperStainlessSteel satin



RS SuperRame satinato/ SuperCopper satin



DS SuperBronzo satinato/ SuperBronze satin



US SuperAntracite satinato/ SuperAnthracite satin

C238



K238B





Lotus Q Javier Lopez 2014

M241B



CR Cromo lucido/Bright chrome



NL SuperNichel lucido/ SuperNickel bright



RS SuperRame satinato/ SuperCopper satin



CO Cromo satinato/Satin chrome



NS SuperNichel satinato/ SuperNickel satin



DS SuperBronzo satinato/ SuperBronze satin



TS SuperOro satinato/ SuperGold satin



IS SuperInox satinato/ SuperStainlessSteel satin



US SuperAntracite satinato/ SuperAnthracite satin

C241



K241B





Lesmo Studio Olivari 2008

Una maniglia ampia, comoda, ottenuta unendo e raccordando parti curve e sezioni rettangolari.
Adatta ad ambientazioni moderne.

Here is a broad, comfortable handle made by joining and matching curved parts with rectangular sections.
Ideal for modern settings.

M211



EL BioCromo lucido/BioChrome bright



CO Cromo satinato/Satin chrome

C211



K211






OLIVARI





Trend Studio Olivari 2012

La forma di Trend parte dall' idea di proporre una linea frontale lineare e sottile, e di permettere nel contempo alla mano una comoda impugnatura. Da qui la soluzione di una ampia raggiatura, che parte dal supporto e prosegue nell' impugnatura. Il risultato è una forma elegante e senza tempo.

The shape of Trend born from the idea of proposing a front line linear and thin, but allowing a pleasant grip to the hand. The solution is the generously rounded edge of the lever. The result is an elegant, everlasting shape.

M228B



CR Cromo lucido/Bright chrome



IS SuperInox satinato
SuperStainlessSteel satin



US SuperAntracite satinato
SuperAnthracite satin



CO Cromo satinato/Satin chrome



RS SuperRame satinato
SuperCopper satin

C228



K228B







Adamant Patricia Urquiola 2009

Nel corso dell'intenso rapporto di collaborazione su specifici progetti di interni, abbiamo pensato di chiedere a Patricia di estendere alla maniglia le ricerche formali che stava compiendo su geometrie complesse. Così è nata Adamant, un modello in cui la scomposizione dei volumi e dei piani, pur nel rigore della geometria, disegna un'ampia e comoda impugnatura. La versione in finitura lucida esalta il risultato di questa piccola e complessa operazione all'origine del suo nome scelto per evocare il diamante e la sua geometria sfaccettata. Un riferimento non solo alla facoltà di moltiplicare la luce e i suoi riflessi in mille direzioni diverse, ma anche adatto a esemplificare la sua chiarezza formale. *Antonio Olivari*

During our close collaboration with Urquiola on special interior projects, we had the idea of asking her to extend the design studies she was conducting on complex geometry to a door handle. Adamant has its origins in the taking apart of volumes and planes, which are then skilfully recomposed to form a broad, comfortable handgrip. With a glossy finish, the result of this small but complex operation is emphasised. Its name was chosen in reference to the diamond and its faceted surface, multiplying reflections in a thousand directions, but still possessing formal clarity. *Antonio Olivari*

M216



EL BioCromo lucido/BioChrome bright



CO Cromo satinato/Satin chrome

C216



K216



1_Belt, divano/sofa, Moroso 2016
2_Diamond tavolo/table, Molteni 2005
3_Officine Panerai flagship store, Miami 2015
4_Salinas cucina/kitchen, Boffi 2014





1



2



3



4





Time / Time Q Alessandro Mendini 2006

M192



CA Cromo lucido-satinato/
Chrome bright-satin



MW Cromo satinato-wengé/
Satin chrome-wengé



CO Cromo satinato/Satin chrome



IS SuperInox satinato/
SuperStainlessSteel satin

C192 **K192**



M201



CA Cromo lucido-satinato/
Chrome bright-satin



MW Cromo satinato-wengé
Satin chrome-wengé



CO Cromo satinato/Satin chrome



IS SuperInox satinato/
SuperStainlessSteel satin

C201 **K201**



1_Alessandro, Francesco Mendini, scala centrale in mosaico Bisazza/ Central Staircase made of Bisazza mosaic, Groninger Museum (NL), 2010

2_Atelier Mendini, Casino Arosa (CH), 1996

3_Alessandro Mendini, Angelo Guerriero, Venini, 2010

4_Alessandro Mendini, Peter Halley, allestimento/display Mary Boone Gallery, New York, 2013



2



3



4



Space / Space Q Alessandro Mendini 2006

Le maniglie Time e Space sono ispirate ad una rigorosa geometria parallelepipeda. Costituite da barre metalliche a sezione quadra o rettangolare, le loro parti sono assemblate secondo schemi elementari di giustapposizione. Ne risulta una estetica semplice ed euclidea, quasi si trattasse di un gioco di costruzione delle parti. L'esito, di ricordo costruttivista, è ottenuto anche con una accurata attenzione alle proporzioni ed alle lucentezze delle superfici. *Alessandro Mendini*

The Time and Space handles follow the strict geometry of a parallelepiped. Composed of metal bars with a square or rectangular section, their parts are assembled according to elementary schemes of juxtaposition. The resulting aesthetics are simple and Euclidean, almost like a construction set. The design is reminiscent of Constructivism, an effect emphasised by the meticulous attention to proportion and surface shine. *Alessandro Mendini*

M193



CA Cromo lucido-satinato/ Chrome bright-satin



CO Cromo satinato/Satin chrome



IS SuperInox satinato/ SuperStainlessSteel satin

M202



CA Cromo lucido-satinato/ Chrome bright-satin



CO Cromo satinato/Satin chrome



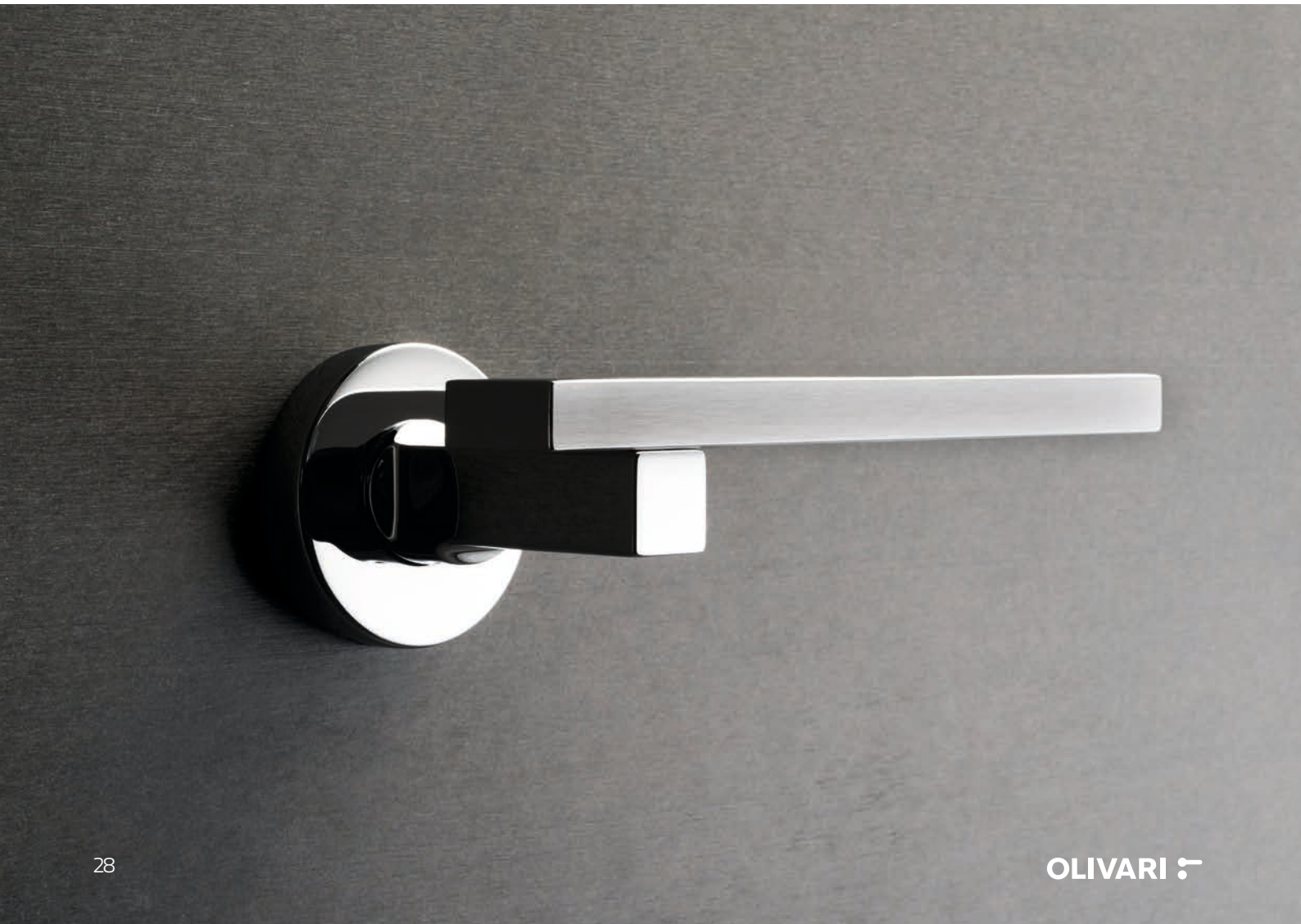
IS SuperInox satinato/ SuperStainlessSteel satin

C192 K192



C201 K201






OLIVARI





Minerva Franco Sargiani 2006

Minerva è una delle prime proposte scaturite dalla ricerca programmatica condotta da Olivari su forme geometriche pure. Nell'ambito di una geometria rigorosa d'insieme, si è lavorato sulla sezione rettangolare dell'impugnatura per coniugare la comoda impugnabilità con una sottile eleganza lineare.

Minerva is one of the first models to result from Olivari's programmatic study of pure geometric forms. The rectangular section of the grip combines comfortable grasping with slim, linear elegance.

M205



EL BioCromo lucido/BioChrome bright



IS SuperInox satinato/ SuperStainlessSteel satin



CO Cromo satinato/Satin chrome

C205



K205






OLIVARI

Bios Franco Sargiani 2006

Nell'ambito della ricerca Olivari sulle forme intorno al tema del quadrato, Bios è una sorta di archetipo che utilizza soltanto questa geometria elementare. La scelta di unire a incastro le due parti della maniglia – il mozzo e l'impugnatura – permette di ottenere un insieme di forte carattere, armonico e proporzionato.

In the ambit of Olivari's shape studies concerning the square, Bios is a kind of archetype that uses only square elements. The decision to join the two parts of the handle (the shaft and the lever) by a clip-in insertion results in a unit with a strong character, yet harmonious and well proportioned.

M204



EL BioCromo lucido/BioChrome bright



IS SuperInox satinato/ SuperStainlessSteel satin



US SuperAntracite satinato/ SuperAnthracite satin



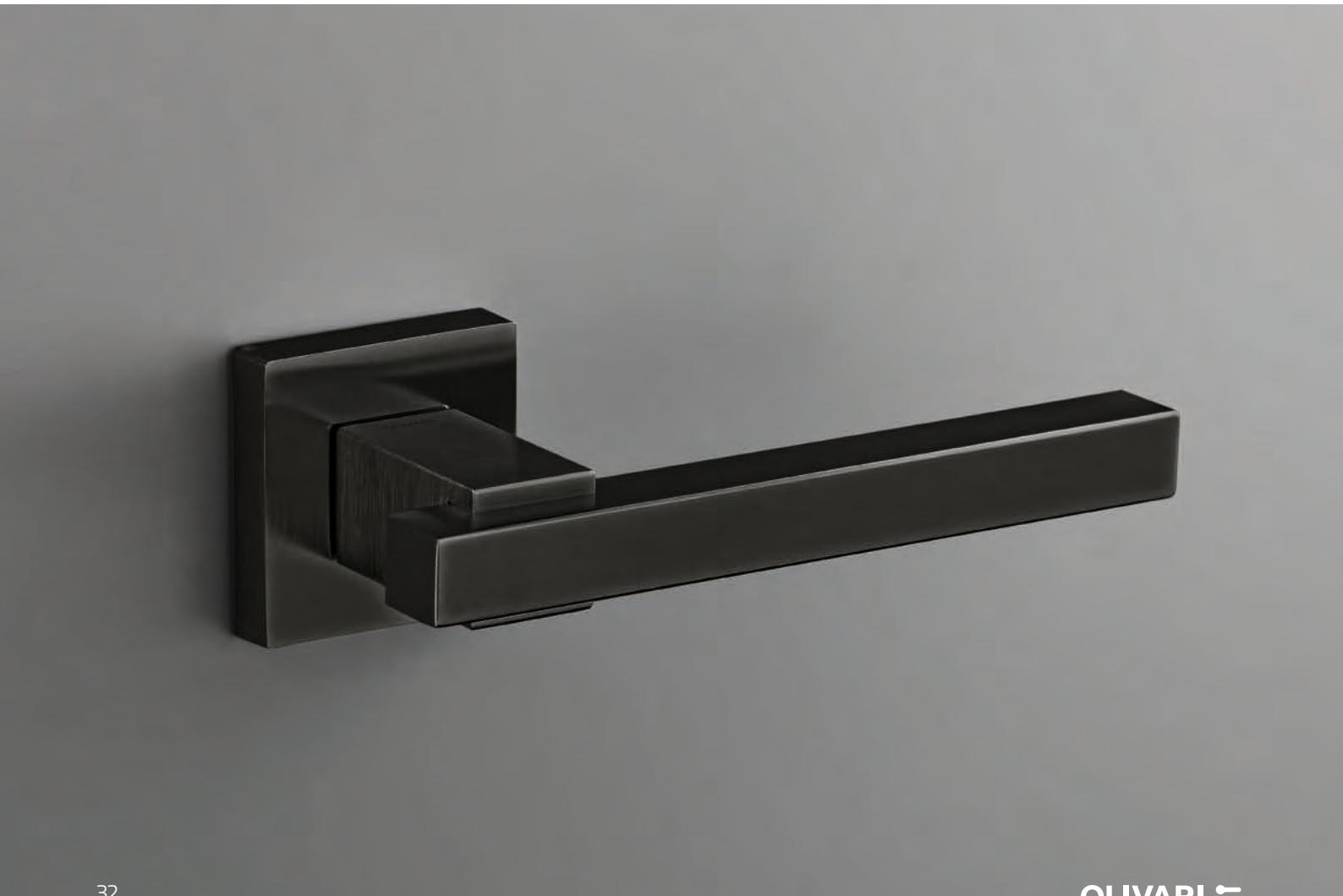
CO Cromo satinato/Satin chrome



DS SuperBronzo satinato/ SuperBronze satin

C204 K204









Pitagora / Pitagora Q Giorgetto Giugiaro 2014

Pitagora, progettata e prodotta agli inizi degli anni Ottanta, segna l'inizio di una nuova fase per Olivari che coincide con il progressivo passaggio della gestione aziendale alla terza generazione della famiglia. Ricordo che in quegli anni, subito dopo la laurea in ingegneria, non ero ancora entrato in azienda e lavoravo per la Fiat. In quel periodo, assorbito dall'interesse per le automobili, maturai una speciale ammirazione per il lavoro di Giorgetto Giugiaro e il suo approccio integrale nel *car design*. Fu quindi una decisione del tutto naturale coinvolgerlo nel progetto di una maniglia. Per quanto orientati a offrirgli una certa libertà nella scelta delle diverse tecnologie, il *brief* di progetto privilegiava l'utilizzo della materia plastica. Il risultato formale, non fu tanto l'espressione della qualità plastica della materia quanto piuttosto l'esaltazione delle sue possibilità cromatiche.
La scomposizione della maniglia in volumi elementari – un cilindro perfetto per l'impugnatura e un cubo per il raccordo con la rosetta – chiarisce la logica della sua costruzione, liberando le possibilità di combinazione delle soluzioni cromatiche. Dal momento in cui il progetto è stato tradotto in una versione metallica, si è creata (o mantenuta) anche un'ampia prospettiva di combinazione in termini di finiture metalliche.
Antonio Olivari

Pitagora marked the beginning of a new phase for Olivari, coinciding with the progressive assumption of control over the company by the family's third generation. I remember that in those years, I hadn't started working in our family business yet. Right after obtaining my degree in engineering, I was employed by Fiat. Absorbed by my interest in automobiles, I developed a special admiration for the work of Giorgetto Giugiaro and his integral approach to car design. So it was an entirely natural decision to involve him in the design of a handle. As much as we wanted to offer him the freedom of choosing from different types of technology, our design brief stated a preference for the use of plastic. The resulting form was less of an expression of the plastic qualities of the material than an exaltation of its chromatic possibilities. Taking the handle apart into its constituent elements – a perfect cylinder for the handle grip and a cube for the shaft connecting to the rose – clarifies the logic of its construction, allowing for the possibility of colour combinations. Once the design was translated into a metal version, the potential for a wide range of combinations was maintained by diversifying the metallic finishes. *Antonio Olivari*

M239B



CR Cromo lucido/Bright chrome



CO Cromo satinato/Satin chrome



CA Cromo lucido-satinato/ Chrome bright-satin



IS SuperInox satinato/ SuperStainlessSteel satin

C239 **K239B**



M240B



CR Cromo lucido/Bright chrome



CO Cromo satinato/Satin chrome



CA Cromo lucido-satinato/ Chrome bright-satin



IS SuperInox satinato/ SuperStainlessSteel satin

C240 **K240B**

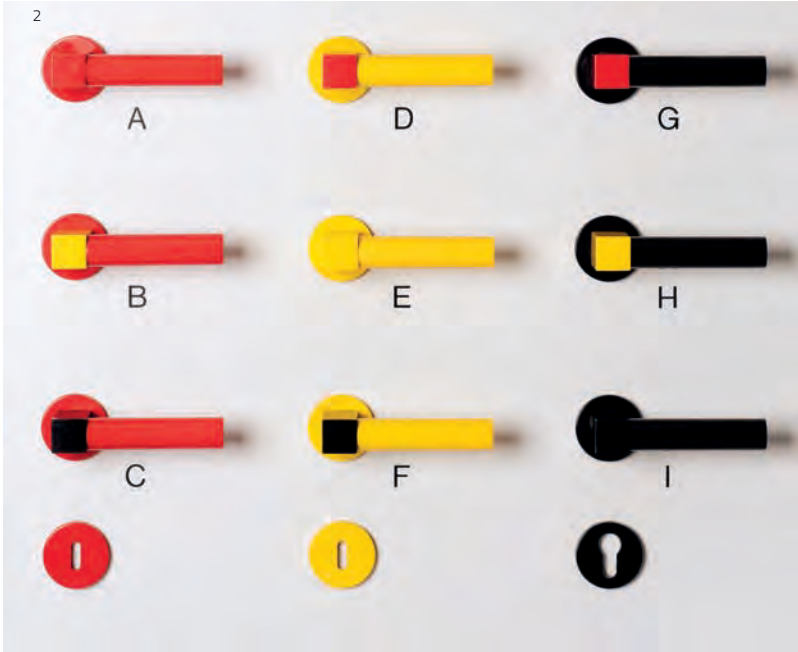


1_Primo disegno della maniglia Pitagora/First design of pitagora handle
2_Prima produzione della maniglia Pitagora in nylon, 1982/First production of Pitagora handle in nylon, 1982

1



2









Euclide Nicola Novelletto 2012

Considero il progetto un esercizio di economia di segni. Nel caso della maniglia, mi sono proposto di spingermi al limite del processo di riduzione degli elementi che la compongono. Tutto eliminato fino ad arrivare a tre semplici volumi: la luce fa il resto. Su questa *tabula rasa*, ciò che risalta è la congiunzione tra cilindro e parallelepipedo: una magia di tecnica di cui sono grato a Olivari. Le due varianti della rosetta equivalgono a un dilemma che mi è capitato di incontrare altre volte: è quadrata perché fissa sulla porta o tonda perché la leva ruota su un asse?
Nicola Novelletto

I consider design an exercise in visual economy. For this handle, I gave myself the challenge to reduce the number of elements as much as I could. I eliminated all except for three basic units. Light does the rest. On this *tabula rasa*, the conjunction between the cylinder and the parallelepiped comes to the foreground. It is based on a wonderful technique for which I am grateful to Olivari. The two variants of the rose correspond to a dilemma I have faced many a time: should it be square because it is fixed to the door, or should it be round because the lever revolves around an axis?
Nicola Novelletto

M229B



CR Cromo lucido/Bright chrome



RS SuperRame satinato/SuperCopper satin



CO Cromo satinato/Satin chrome



DS SuperBronzo satinato/SuperBronze satin



NL SuperNichel lucido/SuperNickel bright



US SuperAntracite satinato/SuperAnthracite satin

C229 K229B





Euclide Q Nicola Novelletto 2012

M230B



CR Cromo lucido/Bright chrome



RS SuperRame satinato/
SuperCopper satin



CO Cromo satinato/Satin chrome



DS SuperBronzo satinato/
SuperBronze satin



NL SuperNichel lucido/
SuperNickel bright



US SuperAntracite satinato/
SuperAnthracite satin

C230



K230B



Planet Q / QB Luca Casini 2006

La maniglia Planet è nata in un'epoca in cui il modello "squadrato" di maniglia non era ancora apparso sul mercato come protagonista. Ero attratto dall'idea di realizzare una maniglia lineare e apparentemente spigolosa ma in realtà morbida all'impugnatura, con superfici impercettibilmente curve e una proporzione ideale dei volumi in termini estetici e funzionali. Ne è nata una sezione rettangolare ammorbidita dalla raggiatura degli spigoli che non solo migliora l'ergonomia ma facilita anche la riproducibilità per stampaggio. Oggi dopo tanti anni di produzione è motivo di orgoglio constatare come sia un prodotto di riferimento per il settore, tanto da essere utilizzata in molte importanti architetture contemporanee. *Luca Casini*

The Planet was born at a time when the squared handle model had not yet appeared on the market as a protagonist. I was attracted by the idea of creating a linear and seemingly sharp-edged handle that in reality felt soft to the grip, with imperceptibly curved surfaces and an ideal proportion of volumes in terms of aesthetics and functionality. From this came a rectangular section, softened by rounded edges, which not only improves the ergonomics, but also facilitates the handle's producibility by moulding. Now, after many years of production, it is a source of pride to see how it has become a reference model among handles, to the extent that it is used in many important instances of contemporary architecture. *Luca Casini*

M203 M203B



CR Cromo lucido/Bright chrome



ZL SuperOro lucido/ SuperGold bright



NL SuperNichel lucido/ SuperNickel bright



RS SuperRame satinato SuperCopper satin



CA Cromo lucido-satinato/ Chrome bright-satin



ZT SuperOro lucido-satinato/ SuperGold bright-satin



NS SuperNichel satinato/ SuperNickel satin



DS SuperBronzo satinato/ SuperBronze satin



CO Cromo satinato/Satin chrome



TS SuperOro satinato/ SuperGold satin



IS SuperInox satinato/ SuperStainlessSteel satin



US SuperAntracite satinato/ SuperAnthracite satin

C203 K203 K203B



1_Lift, aspiratore/cooker hood, Elica, 2005
2_Space carving, tavolino/sculpture-coffee table, Luca Casini Editions, 2009
3_Mirror, ciotole/bowl, DuPont™, 2007
4_Elements, cavatappi/corkscrew, Ritzenhoff, 2011
5_Flame, posate/cutlery, WMF, 2011





1



2



3



4



5

Diana Studio Olivari 2007

È una delle maniglie che lo Studio Olivari ha ideato nell'ambito della sua ricerca sulle forme geometriche quadrate. E' uno dei modelli più apprezzati ed è anche molto versatile: grazie alla sua ampia superficie frontale si presta ad accogliere le sperimentazioni di decoro, come realizzato nella collezione Guilloché.

Olivari conceived the Diana as one of its studies using square geometrical forms. It is one of the most appreciate models and it is very versatile: thanks to its wide frontal surface, it lends itself to experimenting with the application of decorations, as realized in the Guilloché collection.

M206



EL BioCromo lucido/BioChrome bright



CO Cromo satinato/Satin chrome



NL SuperNichel lucido/ SuperNickel bright



IS SuperInox satinato/ SuperStainlessSteel satin



RS SuperRame satinato/ SuperCopper satin



DS SuperBronzo satinato/ SuperBronze satin



US SuperAntracite satinato/ SuperAnthracite satin

C206



K206







Blade Peter Marino 2008

Peter Marino è un maestro nella ricerca di un'immagine di lusso contemporaneo; un talento che ha espresso in interni eleganti e negli showroom delle più rinomate case di moda. I due modelli di maniglia disegnati per Olivari sono strettamente correlati, anche se realizzati in tempi diversi. Edge è nata dall'idea di combinare materiali diversi per creare dei contrasti giocando sulla loro diversità. Due pareti longitudinali segnano e delimitano, come una sorta di cornice, il frontale della maniglia. Questa configurazione permette infinite forme di personalizzare grazie ai diversi inserti che possono essere coordinati con la porta o l'ambiente con cui si vuole creare una relazione. Successivamente si è pensato di realizzare una versione più semplice, mono-materica, senza cedere nulla dell'eleganza iniziale, ed è nata Blade. *Antonio Olivari*

Peter Marino is a master in the creation of contemporary luxury settings, a talent he has employed in chic interiors and the showrooms of famous high-end fashion brands. The two handle models he designed for Olivari are closely related, but made at different moments. Edge is based on the idea to combine materials that create contrasts by means of their diversity. Two longitudinal edges form a frame-like border to the front panel of the handle. This configuration offers infinite customisation possibilities by varying the inserts, which can be coordinated with the door or the room. Soon after, Marino designed a simplified version called Blade, made in a single material without sacrificing any of the handle's initial elegance. *Antonio Olivari*

M213



EL BioCromo lucido/BioChrome bright



CO Cromo satinato/Satin chrome

C213



K213



1_Louis Vuitton Los Angeles, 2015 (ph. Stephane Muratet, courtesy of Louis Vuitton)
2_Hublot New York, 2016 (ph. Adrian Wilson, courtesy Hublot)
3_Bulgari London Boutique, 2015 (ph. Massimo Listri, courtesy Bulgari)
4_Dior Seoul interior, 2015 (ph. Nicolas Borel, courtesy Dior)





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Total Rodolfo Dordoni 2007

Total è stata la prima maniglia sviluppata insieme a Olivari. Lo definirei un concetto condiviso. Io ho lanciato l'idea della maniglia geometrica, spigolosa, al limite dell'essenziale; loro hanno risposto con una possibilità tecnologica che poi è diventata il supporto e il carattere principale della maniglia: l'assoluta assenza della rosetta. La soluzione tecnica meccanica risolta all'interno di un unico blocco ha, infatti, permesso l'integrazione della classica rosetta in modo che il solido di raccordo tra leva e porta diventasse un tutt'uno. La leva, invece, è un semplice parallelepipedo sottile ricavato da un nastro. Diciamo che è stata una collaborazione coincidente. Loro avevano voglia, io ne avevo voglia ed è nata questa maniglia. *Rodolfo Dordoni*

Total was the first handle I developed with Olivari. I would define it a shared concept. I launched the idea of a geometrical, sharp-edged handle that was almost elementary. They answered with a technological possibility that went on to become the support and the main character of the handle: the absolute absence of a rose. The technical and mechanical solution is combined in a single block, which allowed for the integration of the classic rose, making the solid body of the connector between lever and door become one component. For its part, the lever is a simple, thin parallelepiped made from a length of ribbon. Let's say this was a coinciding piece of teamwork. They were game; I was game; the handle was born. *Rodolfo Dordoni*

M207



EL BioCromo lucido/BioChrome bright



RS SuperRame satinato/ SuperCopper satin



CO Cromo satinato/Satin chrome



DS SuperBronzo satinato/ SuperBronze satin



IS SuperInox satinato/ SuperStainlessSteel satin



US SuperAntracite satinato/ SuperAnthracite satin

C206



K206



1_Chelsea sedia/chair, Molteni 2014 (courtesy Molteni)
2_Buds lampada/light, Foscarini 2016 (courtesy Foscarini)
3_Lawrence divano/sofa, Minotti 2017 (courtesy Minotti)
4_Look armadio/cupboard, Molteni 2007





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Arc Rodolfo Dordoni 2010

Il modello Arc è nato dalla ricerca di forme ridotte ai minimi termini a partire dal comportamento di una curva continua. La semplicità elegante del prospetto nasconde una qualità tattile che si rivela nell'atto d'impugnare la maniglia, quando si ha modo di sperimentare la "morbidezza" organica del suo lato interno.

The Arc model originated in a search for forms reduced to minimum terms, starting with the behaviour of a continuous curve. The elegant simplicity of the front view conceals a tactile quality that is only revealed in the act of gripping the handle, which offers the experience of a soft organic shape on the inner side.

M225B



CR Cromo lucido/Bright chrome



CO Cromo satinato/Satin chrome

C225



K225B







round

maniglie
rosetta tonda

door handles
round rosette



Open OMA/Rem Koolhaas 2015

Rem Koolhaas, invitato a disegnare una maniglia innovativa, ha dato, con i suoi collaboratori, una risposta "concettuale" partendo dalla scomposizione della maniglia nei suoi elementi funzionali primi: il mozzo e la leva. Per entrambi ha scelto di ridurre allo stretto necessario l'utilizzo del materiale e ha ideato un'unione meccanica a incastro. I due elementi indipendenti, nella loro integrazione, generano molteplici possibilità combinatorie in termini di metalli e finiture. La semplicità dell'impugnatura permette, inoltre, una personalizzazione formale, con forature e alleggerimenti o rivestimenti che apre a infinite varianti formali. Da qui la scelta del nome: Open, a rimarcare il concetto di variabilità e trasformazione implicito nel modello. *Antonio Olivari*

Invited to design a door handle, Rem Koolhaas and his team responded in a conceptual way, starting with the destructuring of the handle into its primary functional elements: shaft and lever. They decided to whittle them down to the minimum necessary amount of material, and invented a slot joint to unite them mechanically. This uniting of two independent elements generates many combination possibilities in terms of finishes. The simplicity of the handle allows for personalisation with holes to make it lighter, or different types of coating. This is how the name was chosen: Open describes the model's implicit concept of variability and transformation. *Antonio Olivari*

1_CCTV television station and headquarters, Beijing, China. 2002–ongoing. Ph. Iwan Baan.
2_Fondazione Prada, Milano 2017. Ph. Bas Princen.
3_Seattle Central Library Seattle (USA), 2004. Ph. Philippe Ruault.
4_Timmerhuis Rotterdam (NL), 2015. Ph. Ossip van Duivenbode.

M249B



CR Cromo lucido/Bright chrome



IS SuperInox satinato/ SuperStainlessSteel satin



US SuperAntracite satinato/ SuperAnthracite satin



CA Cromo lucido-satinato/ Chrome bright-satin



RS SuperRame satinato/ SuperCopper satin



CO Cromo satinato/Satin chrome



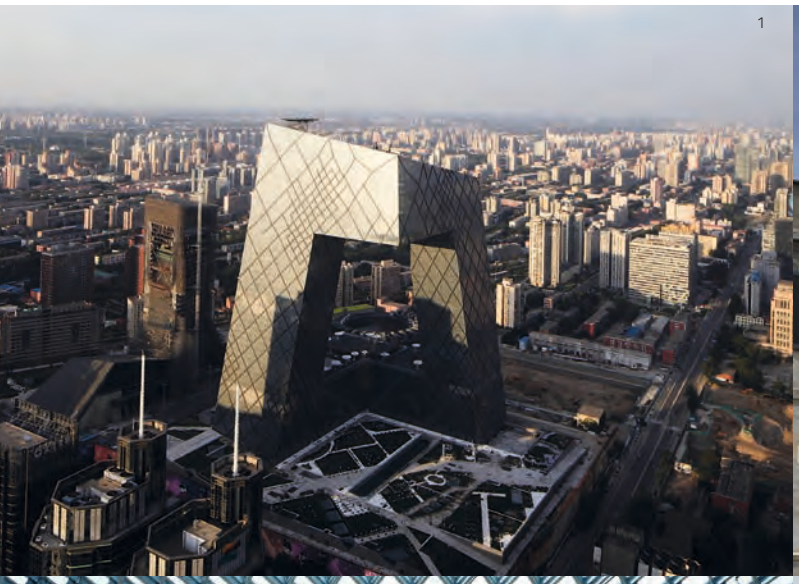
DS SuperBronzo satinato/ SuperBronze satin

C249

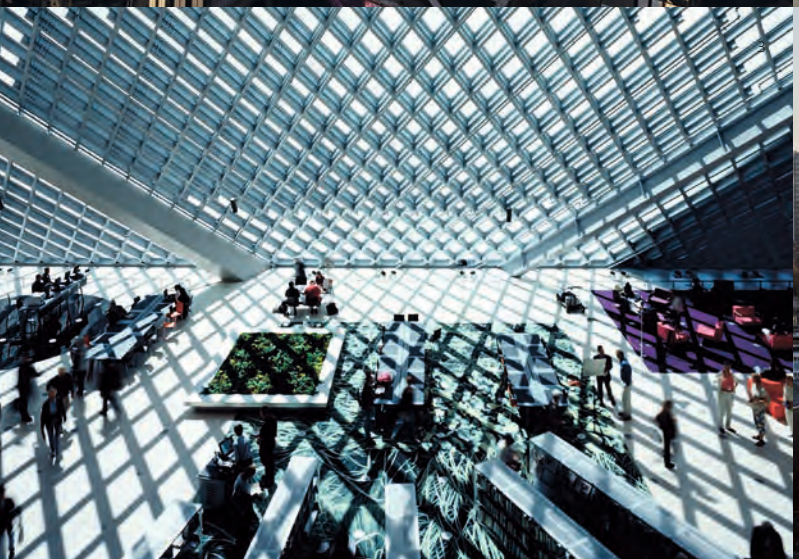


K249B















Twist Ben van Berkel/UNStudio 2014

La torsione architettonica è un elemento chiave nella progettazione di una serie di progetti UNStudio su scale diverse: dagli edifici ai padiglioni. Nel caso di Twist è stata adattata al disegno di una maniglia. Riducendo la scala, il movimento di torsione è stato riproporzionato e portato a misura d'uomo per connetterlo direttamente al corpo e al gesto della mano, alla sua percezione tattile. Twist è un oggetto semplice dalla geometria complessa, che riesce a unire e consolidare duplici caratteristiche. Nell'anatomia della leva, il cilindro che circonda il quadro si trasforma fluidamente nel piano piatto della leva, modificandosi senza soluzione di continuità da tubo a superficie. La sagoma ergonomica creata da questa graduale trasformazione segue un movimento dinamico congelandosi, per così dire, in materiale solido in equilibrio tra modernità e classicità. Il volume che si curva e si rastrema sul lato inferiore della leva ospita comodamente la presa del pollice e dell'indice, mentre la superficie piana reagisce alla pressione generata dal palmo della mano: l'inclinazione secondo un angolo di 3 gradi verso la porta ha la funzione di favorire la presa. *Ben van Berkel/UNStudio*

Architectural torsion is a key element in the design of a number of UNStudio projects on different scales, from buildings to pavilions. For Twist, torsion was adapted to the shape of a handle. Reducing the scale, the twisting movement was reproportioned to be of human size, in order to connect it directly to the body, the gesture of the hand, and its tactile perception. Twist is a simple object with complex geometry that unites and consolidates two sets of characteristics. For the anatomy of the lever, the shaft containing the cylinder fluidly turns into the flat plane of the lever, smoothly converting from tubular to flat surface. The ergonomic contour created by this gradual transformation follows a dynamic movement that is frozen, so to speak, into a solid material. Its appearance is a balance of modernness and classicality. The volume that curves and then flattens on the underside of the lever comfortably fits the grip of thumb and index finger, while the flat upper surface reacts to the pressure generated by the palm of the hand. A three-degree inclination toward the door has the function of facilitating the hand's grip.
Ben van Berkel/UNStudio

M242B



CR Cromo lucido/Bright chrome

NL SuperNichel lucido/ SuperNickel bright

RS SuperRame satinato/ SuperCopper satin



CO Cromo satinato/Satin chrome

IS SuperInox satinato/ SuperStainlessSteel satin

US SuperAntracite satinato/ SuperAnthracite satin

C242 **K242B**



1_Kutaisi International Airport, Georgia, 2011-2013
2_Centre For Virtual Engineering (Zve), Stuttgart (D), 2012
3_Mirai House, Leiden (NL), 2012
4_Arnhem Central, Platform Roofs, Arnhem (NL), 2012





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Marbella Studio Olivari 2014

Questo modello nasce dalla ricerca di integrare due curve – la superiore, tesa, l'inferiore, più ampia e morbida – cercando di coniugare la gradevolezza estetica con una apprezzabile ergonomia.

This door handle originates in studies aimed at integrating two curves – a tense curve on top, and an ample, softer one underneath- to reconcile the aesthetics pleasantness with a valued ergonomics.

M237B



CR Cromo lucido/Bright chrome



CO Cromo satinato/Satin chrome



IS SuperInox satinato/ SuperStainlessSteel satin



DS SuperBronzo satinato/ SuperBronze satin

C237 K237B




OLIVARI

Madison Luca Casini 2015

Madison l'ho immaginata come una piccola scultura contemporanea, che avesse cioè una forma connotata ed espressiva all'interno di un rigore geometrico prevalente in modo che, nella sostanziale sobrietà, fosse adattabile a una grande varietà di ambienti. Il profilo frontale è generato da due linee congiunte ad angolo retto e da una curva sinuosa che, come segno dinamico, le conferisce carattere e originalità. *Luca Casini*

I conceived Madison to be a small contemporary sculpture with a characteristic and expressive form obeying to rigorous geometry. In its substantial sobriety, I wanted it to be suited to a large variety of settings. The frontal profile is generated by two lined joining by 90 degrees, plus a sinuous curve that is a dynamic sign giving the handle personality and originality. *Luca Casini*

M196



CR Cromo lucido/Bright chrome



CO Cromo satinato/Satin chrome

C196



K196











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Alexandra Studio F.A. Porsche 1989 Studio

Ammiravo da sempre il lavoro di Ferdinand Alexander Posche, non solo nel settore delle automobili, ma anche nei tanti oggetti d'uso che ha disegnato, per la sua capacità di esprimere una linea forte, originalissima, a volte quasi provocatoria. La sua personalità emerge anche nel progetto del modello Alexandra dove ha sovvertito la normale meccanica della maniglia: la rosetta, in genere fissa sulla porta, ruota invece in un insieme solidale con tutta la maniglia. Per noi, è stata una vera sfida sviluppare i pezzi speciali realizzati appositamente per sposare la precisione di funzionamento di quest'invenzione con la leggerezza della sua linea filante e sottile. *Antonio Olivari*

I have always admired F.A. Porsche's work – not just his cars, but also the many useful objects he designed. He expressed himself in a strong, highly original line that was sometimes almost provocative. His personality shines through in the Alexandra door handle, where he overturned the usual mechanism we use. Generally, the rose is fixed to the door, but here, it rotates as a solid whole with the entire handle. It was a real challenge for us to develop the special pieces to marry the precision of this invention's functioning with the lightness of his slim, flowing line. *Antonio Olivari*

M150



CR Cromo lucido/Bright chrome



IS SuperInox satinato/SuperStainlessSteel satin

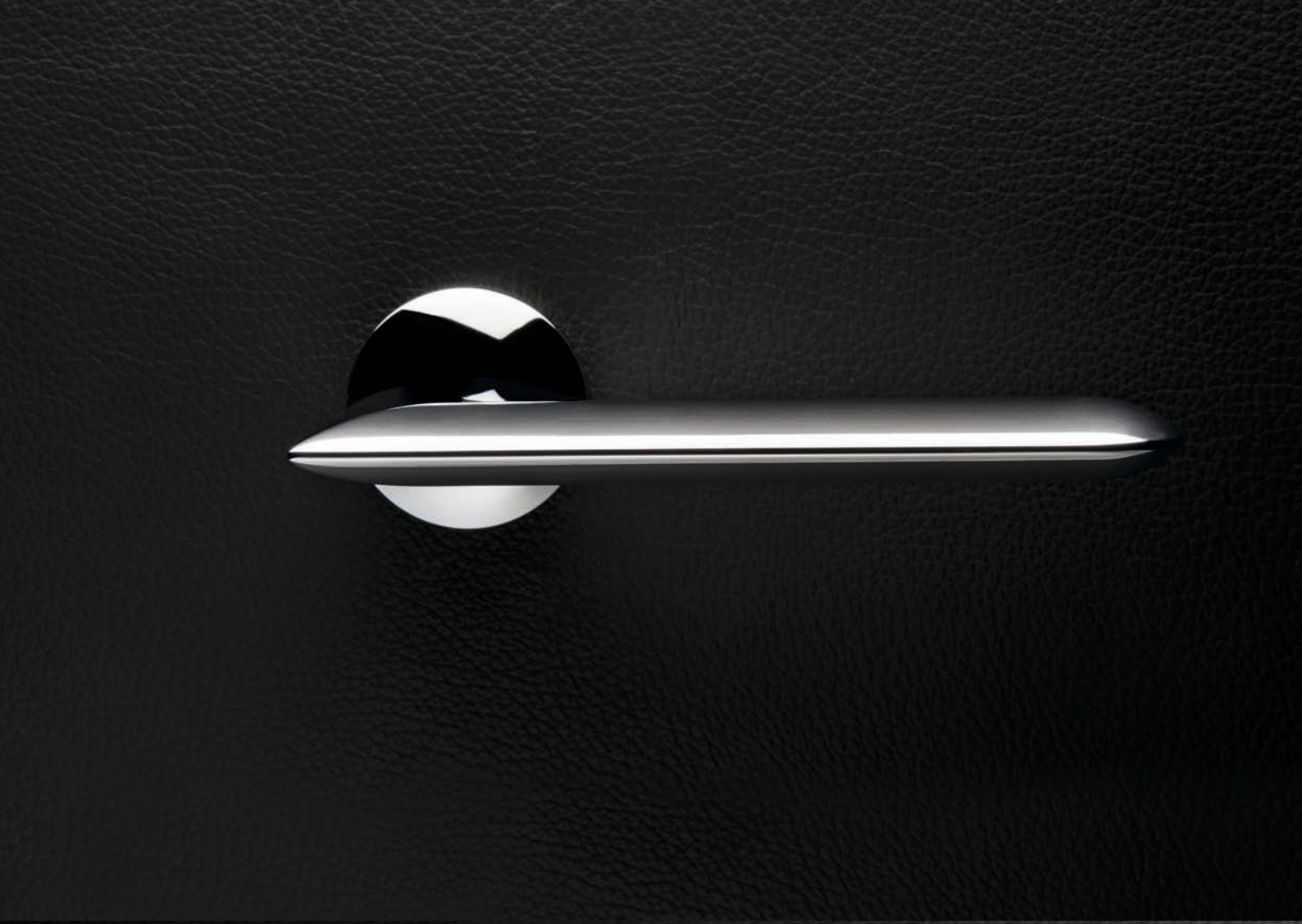


CO Cromo satinato/Satin chrome

C150 K150



1_Ferdinand Porsche, Porsche 911, 1963
2_Porsche Design, Rollei QZ 35T, macchina fotografica/camera
3_Porsche Design, Siemens, Premium Line 2, strumenti per la colazione/breakfast Set 1995




OLIVARI

Tecno Giorgetto Giugiaro 1999

Nel disegno della maniglia Tecno, gli elementi in gioco si raccordano alla ricerca di minimo spessore possibile seguendo una linea filante. È un modello di maniglia che, a nostro parere, rappresenta al meglio la filosofia progettuale di Giugiaro: linee pulite e semplici, senso delle proporzioni, eleganza. Sono queste le caratteristiche che permettono ad un prodotto di resistere alle mode e di essere sempre attuale. *Antonio Olivari.*

The design of the Tecno model is an attempt to connect all the necessary elements with the smallest possible thickness, following a fluid line. In our opinion, the Tecno is an optimum representation of Giugiaro's design philosophy: clean, simple lines, elegance and a sense of proportion. These are characteristics that allow a product to resist changes in fashion and remain always modern and fresh. *Antonio Olivari*

M182



CR Cromo lucido/Bright chrome



ZL SuperOro lucido/ SuperGold bright



NS SuperNichel satinato/ SuperNickel satin



CO Cromo satinato/Satin chrome



TS SuperOro satinato/ SuperGold satin



IS SuperInox satinato/ SuperStainlessSteel satin



DS SuperBronzo satinato/ SuperBronze satin

C182



K182



1_Nikon, F4, macchina fotografica/ camera, 1988
2_Trenitalia, nuovo pendolino/high speed train, 2005
3_Italdesign, Fiat Panda, 1980
4_Italdesign, Volkswagen Golf, 1974



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4



Nina Daniel Libeskind 2012

La maniglia Nina segue temporalmente il progetto di Denver e, anche se non con la stessa forza, gioca anch'essa su leggeri disassamenti, linee oblique e tagli inattesi. È una maniglia che definirei "femminile", rispetto a Denver, che mi pare piuttosto possieda un carattere "maschile". Non a caso ho voluto che si chiamasse Nina dedicandola a mia moglie, stretta collaboratrice dei miei progetti. È una maniglia che amo molto usare in tutti i miei edifici e per i miei amici. È stato proprio a partire dal progetto di maniglie con gli Olivari – un oggetto importante perché usato ogni giorno – che il mio interesse per il disegno di elementi d'interno è cresciuto. Sempre di più, infatti, mi occupo di progetto integrali, dove ogni singolo dettaglio è disegnato da me. *Daniel Libeskind*

Temporally, the Nina handle follows the Denver model. Although not with the same intensity, also Nina plays with slight offsets, oblique lines and unexpected cuts. I would define it as feminine compared to Denver, which to me has a more masculine character. I named the handle after my wife, who is a close collaborator on my projects. I love using this handle for my buildings and friends' houses. Precisely thanks to the handle projects for Olivari, my interest in interior design elements has grown. Door handles are important objects because we use them daily. Increasingly often, my architectural projects are integral ones, meaning I design everything right down to the last detail. *Daniel Libeskind*

M234



CR Cromo lucido/Bright chrome



IS SuperInox satinato/ SuperStainlessSteel satin



CO Cromo satinato/Satin chrome



US SuperAntracite satinato/ SuperAnthracite satin

C234



K234











Lama Gio Ponti 1954

1_San Francesco al Fopponino, Milano 1964 (courtesy OSC)
2_Bilia, lampada da tavolo/table lamp, Fontana Arte 1931
3_Sedia Leggera / Leggera Chair, Cassina, Meda, 1954
4_Grattacielo Pirelli, Milano 1958

Nel lungo e fruttuoso rapporto di collaborazione con Olivari, Ponti mette a fuoco due tipi di approccio al disegno della maniglia. Uno, organico, più funzionale, in cui la leva si offre alla presa della mano modellandosi secondo un disegno sinuoso. L'altro, invece, geometrico, in base al quale è la mano ad adattarsi "naturalmente" alla forma. Il primo lo ha portato a disegnare "forme indipendenti", più espressive e influenzate da esigenze di tipo ergonomico. Il secondo, invece, lo ha spinto nella direzione "di forme lineari e coordinate" che ricercassero un'armonia d'insieme rispettosa dell'ambiente e della sua "chiarezza logica". Questo secondo approccio emerse con forza quando Gio Ponti si trovò a disegnare la maniglia per il grattacielo Pirelli. Il modello che ne scaturì, Lama, condensa questa sua visione dove è la "simbologia classica" a prevalere sull'approccio "funzionale". Alla purezza geometrica della sua forma, talmente assottigliata da equipararla una lama fa da contrappunto la studiatissima definizione dei raggi che addolciscono il profilo tagliente dei suoi contorni sottili.

In his long and productive collaboration with Olivari, Ponti focused on two types of approach to the design of handles. One was more organic, where the lever is offered to the hand's grip as a sinuously modelled element. The other was inspired by geometric clarity, according to which the hand naturally adapts to the shape. The former led to independent forms that are more expressive and influenced by ergonomic requirements. The latter led Ponti in the direction of linear and coordinated forms that seek harmony in unity with the setting and its logical legibility. He followed this approach when he was designing a handle for the Pirelli skyscraper in Milan. The resulting model was Lama, a condensation of his vision in which classical symbolism prevails over functionalism. The geometric simplicity of its shape, so thin as to resemble a blade (lama in Italian) offers a counterpoint to the carefully studied definition of the radii that soften the sharp-edged profile of its flat contours.

M107



CR Cromo lucido/Bright chrome



ZL SuperOro lucido/SuperGold bright



IS SuperInox satinato/SuperStainlessSteel satin



CO Cromo satinato/Satin chrome



TS SuperOro satinato/SuperGold satin



US SuperAntracite satinato/SuperAnthracite satin

C107

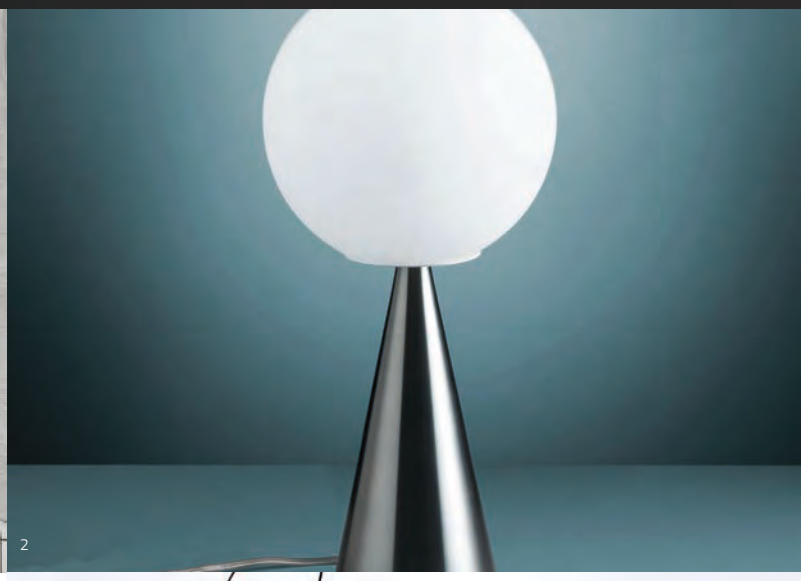


K107









2

3



4



Lama L Gio Ponti 2016

M106B



CR Cromo lucido/Bright chrome



TS SuperOro satinato/ SuperGold satin



RS SuperRame satinato/ SuperCopper satin



CO Cromo satinato/Satin chrome



NL SuperNichel lucido/ SuperNickel bright



DS SuperBronzo satinato/ SuperBronze satin



ZL SuperOro lucido/ SuperGold bright



IS SuperInox satinato/ SuperStainlessSteel satin



US SuperAntracite satinato/ SuperAnthracite satin

C107

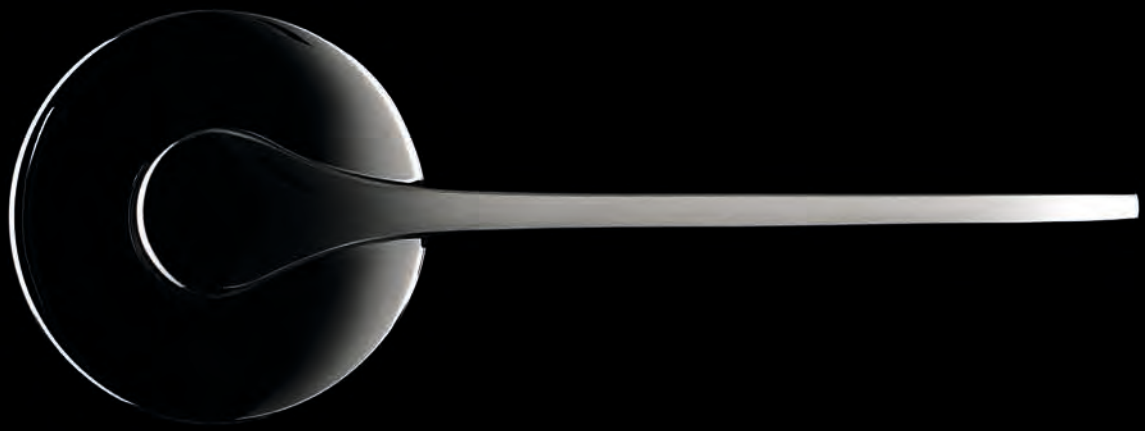


K106B









Ala Massimo Iosa Ghini 2009

Nel nome, un destino. Da postmoderno-surrealista-amante della natura, mi sono ispirato al fantastico gesto del volo per disegnare una forma che invita alla leggerezza, immaginando che sulla porta del nostro habitat domestico Ala diventasse un segno di libertà. *Massimo Iosa Ghini*

The name says it all. *Ala* means "wing" in Italian. As a postmodern surrealist nature-lover, I took inspiration from the fantastic dynamics of flight to design a form that invites lightness. In my mind, the Ala on the doors of our domestic habitat can be a sign of freedom.
Massimo Iosa Ghini

M215



EL BioCromo lucido/BioChrome bright



CO Cromo satinato/Satin chrome

C215



K215



1_Ferrari stores, 2002-
2_Boscolo Group, Exedra Nice Hotel, Nizza (F), 2011
3_ Scudi, Termosifone/radiator, Antrax, 2004
4_Kiko Make Up Store Milano 2006


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Fin Toyo Ito 2009

Tre le componenti architettoniche porte e finestre hanno un ruolo tutto speciale. Entrambe fanno parte delle pareti che separano gli interni dagli esterni e al tempo stesso assicurano continuità tra le facce del muro.
Le maniglie svolgono anch'esse un ruolo fondamentale, assolvendo due funzioni. La prima è garantire un'agevole apertura e chiusura della porta (e questo riguarda il senso del tatto). La seconda consiste nel fare da segnale per indicare chiaramente la sua esistenza. Olivari produce da cento anni un'infinità di maniglie di qualità eccellente per quanto riguarda questi aspetti, senza lasciarsi assillare eccessivamente dalla mera espressione formale. Quando abbiamo concepito la serie Fin eravamo consci dei principi Olivari e cercavamo di creare una nuova maniglia che fosse idonea a entrare a far parte della loro collezione. Per esprimere a parole il *design concept*, potremmo definirlo "spigolosità delicata", un termine che ben rappresenta gli intenti del nostro progetto d'architettura. Abbiamo cercato di esprimere lucidamente la flessibilità che rassicura l'animo umano e l'originalità che apre il cammino verso tempi nuovi. È un onore per noi che *Fin* sia entrata nella meravigliosa serie di prodotti Olivari.
Toyo Ito

Among architectural components, doors and windows play a very special role. Both are part of the walls that separate the indoors from the outdoors. At the same time, they give continuity to the faces of the walls. Door and window handles have a fundamental role, too, performing two functions. The first is to guarantee easy opening and closing – this regards our sense of touch. The second is to clearly signal their existence. For over 100 years, Olivari has been producing infinite handles of excellent quality responding to these requirements. All along, they have avoided being overwhelmed by excesses in formal expression. When we conceived the Fin series, we were aware of the Olivari principles and sought to create a new handle worthy of becoming part of its range. To describe the design concept of this handle, we could say it is "delicately angular", a term that also expresses the intents of our architectural design. We attempted to lucidly express flexibility (one that reassures the human soul) and originality (one that opens the road to new times). It honours us that Fin has become a member of the wonderful family of Olivari products.
Toyo Ito

M217



EL BioCromo lucido/BioChrome bright



NL SuperNichel lucido/ SuperNickel bright



CO Cromo satinato/Satin chrome



NS SuperNichel satinato/ SuperNickel satin

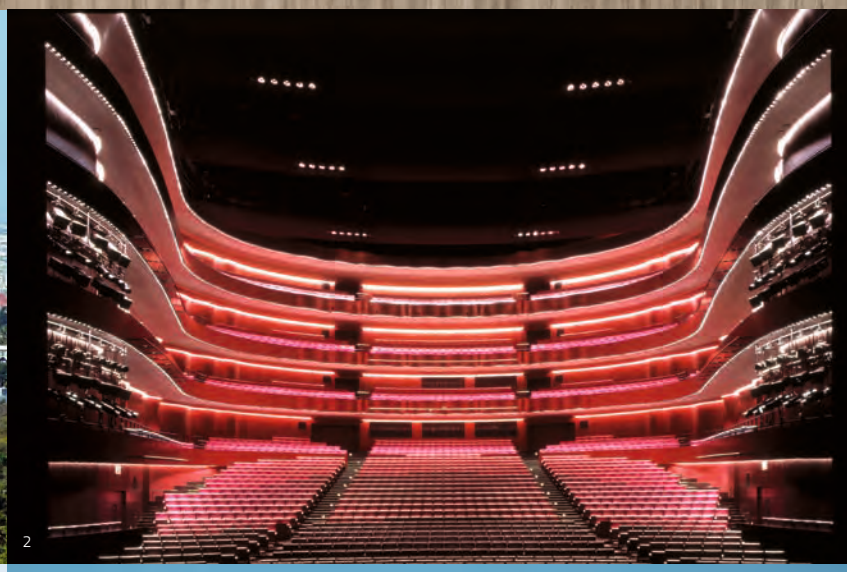
C217 K217



1_Main Stadium for the World Games, Kaohsiung, Taiwan 2009
2_ Matsumoto Performing Arts Centre, Japan 2004
3_Imabari Museum of Architecture, Japan 2011 (Ph. Daichi Ano)
4_Tama Art University Library (Hachioji campus), Tokyo (J), 2007



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Lucy Patricia Urquiola 2012

Nel modello Lucy l'intento è stato quello di creare una maniglia leggera, basica, con un'incisione che la percorre per tutta la lunghezza. Un oggetto capace di rivelare la sua personalità grazie alla purezza del segno grafico. *Patricia Urquiola*

My intention for the Lucy handle was to create a lightweight, basic handle with a groove running over the full length of the lever to give it personality and pure, graphic lines. *Patricia Urquiola*

M231B



CR Cromo lucido/Bright chrome



NL SuperNichel lucido/ SuperNickel bright



US SuperAntracite satinato/ SuperAnthracite satin



CO Cromo satinato/Satin chrome



RS SuperRame satinato/ SuperCopper satin

C231



K231B







Conca Patricia Urquiola 2014

L' Hotel Mandarin Oriental di Barcellona è stata la prima occasione di collaborazione tra Patricia e noi. Da questo primo incontro nasce Conca, in due tempi e in due versioni. La prima, più grande, nata da un approccio scultoreo ed espressivo, è riservata solo all'hotel. La seconda, più raccolta, ripensata in termini di proporzioni, è entrata far parte del nostro catalogo. In entrambi i casi Patricia ha voluto proporre una maniglia importante, di carattere, ma nello stesso tempo leggera: da accarezzare, più che da impugnare. *Antonio Olivari*

The Mandarin Oriental hotel in Barcelona was our first opportunity to work together with Patricia Urquiola. This is when the Conca was born, devised on two different occasions and in two different versions. The first is the larger one, with a sculptural and expressive approach – reserved for the hotel only. The second is more compact, with redesigned proportions, and is part of our range. In both cases, Urquiola wished to propose an important handle, one with character, yet light. More than a handgrip, it's a handle with a soft touch. *Antonio Olivari*

M236B



CR Cromo lucido/Bright chrome



IS SuperInox satinato/ SuperStainlessSteel satin



DS SuperBronzo satinato/ SuperBronze satin



CO Cromo satinato/Satin chrome



RS SuperRame satinato/ SuperCopper satin



US SuperAntracite satinato/ SuperAnthracite satin

C236



K236B











Virgola Ron Gilad 2016

Virgola è nata in occasione del progetto d'interni di una villa sul Lago di Garda. La sua definizione formale ruota intorno a due punti di partenza: quello estetico/storico e quello funzionale/ergonomico. Da un punto di vista storico, l'angolo smussato capovolto, usato generalmente nei biselli delle lastre di pietra, nelle ringhiere o nelle targhe metalliche è un dettaglio romantico che associa la maniglia al luogo e a un tempo passato. Funzionalmente, l'angolo a L della forma classica della maniglia è stato arrotondato, "scavato" e specchiato per migliorare la presa e rendere "più accogliente" il contatto fisico tra il pollice e la leva. Virgola non è tanto un progetto "rivoluzionario" quanto un modo contemporaneo di guardare al passato. *Ron Gilad*

Virgola originated in an interior design project for a villa on Lake Garda. Its formal definition is based on a twofold departure point: history/aesthetics and function/ergonomics. From a historical point of view, the inside-out curve is generally seen in the bevelling of stone blocks, in iron railings and the edges of metal plaques. It is a romantic detail that associates the handle with the place and times of the past. Functionally, the L-shape of the lever's classic form was rounded, carved out and mirrored in order to improve the grip and make physical contact between thumb and handle more inviting. Virgola is not a revolutionary project, but a contemporary way of looking at the past. *Ron Gilad*

M251B



CR Cromo lucido/Bright chrome



IS SuperInox satinato/SuperStainlessSteel satin



CO Cromo satinato/Satin chrome



US SuperAntracite satinato/SuperAnthracite satin

C251



K251B







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1_Controra poltrona/armchair, Molteni 2015

2_Panna Cotta tavolini/set of tables, Molteni 2012

3_Running Magnet Installation, Flos, Salone del Mobile, Milano 2015

4_Birth of a Chair, 'Ron Gilad: The Logical, the Ironic and the Absurd", Tel Aviv Museum of Art, 2009

OLIVARI

Stilo Enzo Mari 2003

Nel progetto della maniglia Stilo tutto tende alla semplificazione. Il punto di partenza di questo programma di riduzione però non è tanto la forma quanto piuttosto la tecnologia di produzione. Enzo Mari imposta il ragionamento progettuale della maniglia per Olivari sulla revisione delle tecnologie di lavorazione proponendo un'alternativa: la tornitura della barra in ottone. In quest'ottica di semplificazione, infatti, i più tradizionali i processi in uso come lo stampaggio o la fusione, sono sostituiti dal processo più elementare per la tecnologia meccanica: la tornitura. Tornita è la barra cilindrica che funziona da leva, tornito il raccordo disegnato secondo una geometria tale da accogliere qualsiasi variazione; per la giuntura è prevista una normale vite che blocchi l'insieme in un sistema solidale e perfetto. In questo modo la forma della maniglia risulta essere una sorta di traduzione dello schema logico del processo di produzione e di assemblaggio delle parti.

The design for the Stilo handle is aimed at simplification, but the departure point was less directed at the form than at the production technology. Enzo Mari based the design reasoning for the Stilo handle on the revision of the processing technique. His alternative is machine-turned brass for the lever. Stilo employs turning as a more elementary substitute for the traditional techniques of moulding or casting. It is used for the cylindrical rod of the lever and for the shaft, the latter of which was designed with a shape that can be paired with all kinds of variants. The joint is fitted with a normal screw to block the components in a perfectly solid unit. Here, the handle's form is a translation of the logical scheme of the production process and the assembly of the parts.

M190



CR Cromo lucido/Bright chrome



ZL SuperOro lucido/ SuperGold bright



CO Cromo satinato/Satin chrome



IS SuperInox satinato/ SuperStainlessSteel satin

C190 K190



1_Delfina sedia/chair, Driade 1979
2_'16 animali" gioco/toy, Danese 1957
3_Berlin servizio di porcellana/ porcelain dinnerware, KPM 1994





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Dolce Vita Marcel Wanders 2014

Intrigato dal riaccendere la passione per stili d'epoche passate e il gusto per la stravaganza nell'ambiente domestico, ho cercato di interpretare il tema della maniglia secondo uno stile originale e pieno di glamour. Come un gioiello esalta l'incarnato di chi lo indossa, così il dettaglio della maniglia impreziosisce la superficie della porta, diventandone il punto focale. Un elemento ispirato a stilemi più classici, il mozzo, e un volume geometrico perfettamente cilindrico, la leva, generano un connubio inedito tra due linguaggi apparentemente in antitesi per fondere questa meravigliosa polarità per la prima volta nel disegno della maniglia.
Marcel Wanders

Energised by a passion for period styles and a taste for extravagance in the domestic environment, I sought to interpret the theme of the door handle with originality and glamour. Like a jewel enhances the complexion of the wearer, so the detail of the door handle embellishes the surface of the door, becoming the focal point. The shaft element of Dolce Vita is inspired by classical stylistics. The lever is a perfectly minimal cylinder. Together they generate a previously unseen relationship between two seemingly antithetical languages, resulting in a wonderful polarity, merged into the design of a door handle for the first time.
Marcel Wanders

M243B



CR Cromo lucido/Bright chrome



ZL SuperOro lucido/ SuperGold bright



DS SuperBronzo satinato/ SuperBronze satin



CO Cromo satinato/Satin chrome



NL SuperNichel lucido/ SuperNickel bright



US SuperAntracite satinato/ SuperAnthracite satin

C243



K243B



Da sinistra/From the left:
Zeppelin lampada/light, Flos 2005
Love sedia/chair, Moooi 2013
Container Bowl, Moooi 2006
Knotted Chair, Droog 1996
Crochet Collection, Moooi 2015
Parent Chair, Moooi 2009









Beijing Steven Holl 2008

Ogni progetto è unico: non è paragonabile a nessun altro. Situazione, programma, luogo, sono fatti unici, e così anche l'idea che guida il disegno, la forza che lo conduce si genera intorno a questo *locus* di circostanze. In studio abbiamo approntato un laboratorio dove costruiamo modelli e mettiamo alla prova le strategie. Riguardo ai modelli, sperimentiamo materiali che si accordino alle diverse idee di progetto. La stessa idea che guida il progetto possiede una propria materialità: ed è differente per ogni nuovo disegno. In questo senso i modelli diventano veri e propri strumenti di lavoro per mettere a fuoco i concetti nella loro materialità: dal modello alla costruzione. La nostra collaborazione con Olivari dura ormai da parecchi anni. È una relazione che si è consolidata continuando a scambiarci modelli reali in grado di riprodurre la qualità del prodotto finale in tutta la sua ricchezza di forma, finitura, colore e temperatura. In ogni progetto mi riservo di essere aperto a ogni potenzialità. Credo che la nostra vita oggi possa essere migliorata sulla base della varietà emozionale che gli spazi sanno offrire: diversità di tettonica, diversità di materiale e diversità di luce. *Steven Holl*

One project is not comparable to the next; it is unique. The situation is unique, the programme is unique, the site is unique, and therefore the idea that drives the design, the force that drives the design, has to be generated around that locus of circumstances. We have a model shop where we build models to test different strategies. In the models, we use materials according to the design concept. The conceptual idea driving the design has a materiality. It's different for every project. The models are not models for presentations; they are working tools to develop the concepts materially. The next step is going from the materiality of the model to the materiality of construction. The model is an in-between stage. We have been working with Olivari for several years, and our relationship is based on the constant exchange of physical, 3D-milled models that reproduce the final product with all its richness in shape, finish, colour and temperature. For any given project, I want to be open to whatever the potentials are. I think our lives today could be enhanced by the kind of emotional variety spaces can give, different kinds of tectonics, different kinds of material, and different kinds of light. *Steven Holl*

M208



EL BioCromo lucido/BioChrome bright



IS SuperInox satinato/ SuperStainlessSteel satin



CO Cromo satinato/Satin chrome



US SuperAntracite satinato/ SuperAnthracite satin

C208 K208



1_ Herning museum of contemporary art, Denmark 2009 (ph. Steen Gyldendal)
2_Linked Hybrid, Beijing, China, 2009 (ph. Shu He)
3_ Knut Hamsun Center, Hamarøy, Norway 2009 (ph. Iwan Baan)
4_ NYU School of Philosophy, New York, 2007 (ph. Andy Ryan)



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Beta Joe Colombo 2010

Il progetto di Joe Colombo, del 1971, prevedeva l'utilizzo di un originale sistema di assemblaggio assiale, particolarmente robusto, nascosto da un elemento paracolpi in resina che rendeva superfluo il fermaporte: il sistema fu riconosciuto come un'invenzione, e brevettato. La duplice funzione era integrata in una forma slanciata e futuristica nel modello Paracolpi Alfa. Negli anni 2000, l'adozione del sistema di assemblaggio con grano, ha permesso la riproposizione della forma originale del modello Beta e della sua speciale eleganza. *Ignazia Favata*

Colombo's project called for the use of an original axial assembly system that was particularly robust, concealed by a shock absorber made of resin that made a doorstop superfluous. The system was recognised as an invention and patented. The twofold function was integrated in a slender and futuristic shape in the model Paracolpi Alfa. In the 2000s, the adoption of an assembly system with a grub screw allowed for the reproduction of the original shape and special elegance of the Beta handle. *Ignazia Favata*

M221B



CR Cromo lucido/Bright chrome



IS SuperInox satinato/ SuperStainlessSteel satin



CO Cromo satinato/Satin chrome



US SuperAntracite satinato/ SuperAnthracite satin

C221 **K221B**



1_Boby, contenitore/storage, Bieffeplast 1970
2_Acrilica, lampada/light, O-Luce 1963
3_Total Furnishing Unit, 'Italy: The New Domestic Landscape", MoMA, New York 1972
4_Habitat futuribile 'Visiona1", Bayer, 1969



1



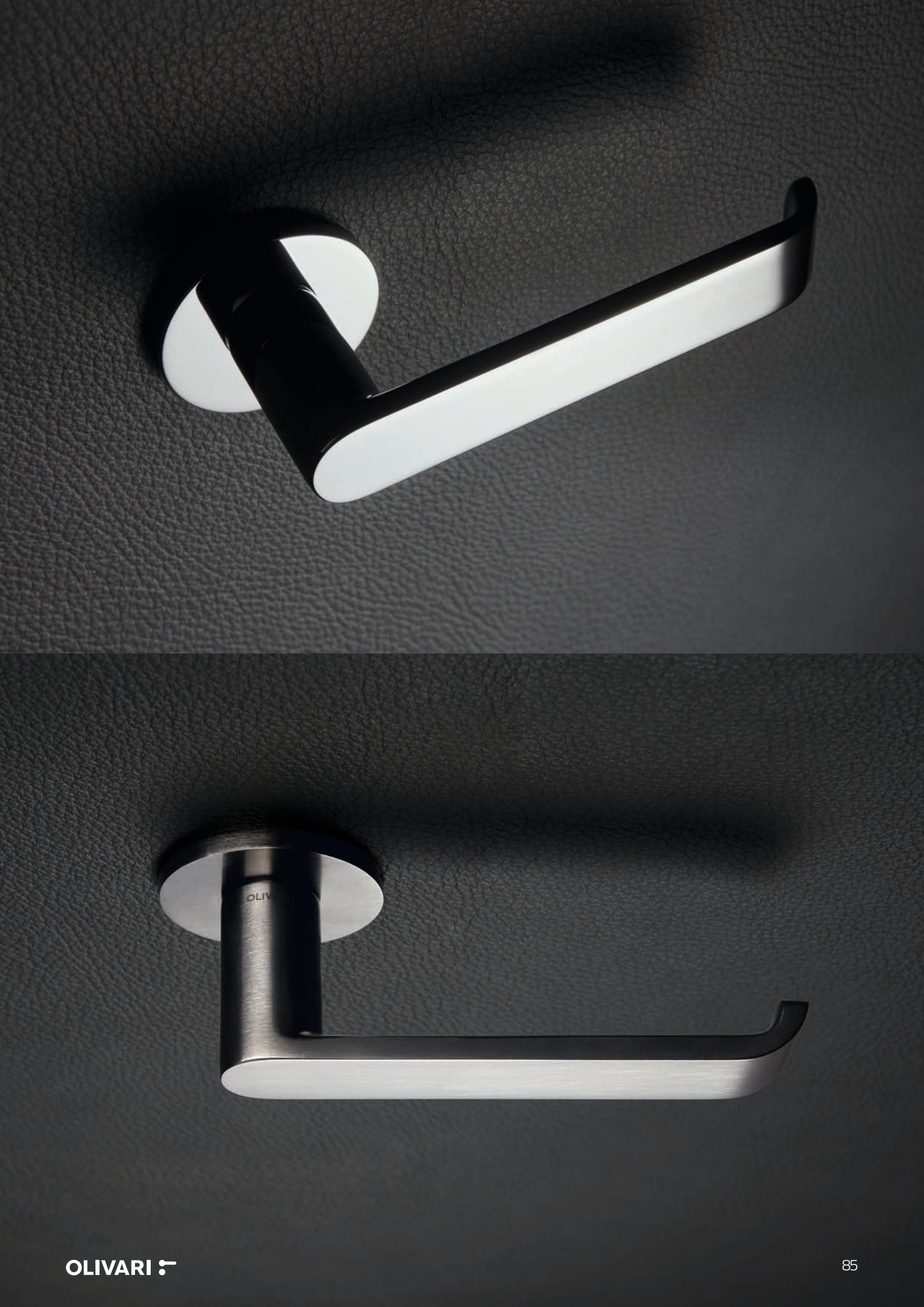
2



3



4



Planet / Planet B Luca Casini 2005/2010

M195 M195B



CR Cromo lucido/Bright chrome



ZL SuperOro lucido/ SuperGold bright



NL SuperNichel lucido/ SuperNickel bright



RS SuperRame satinato/ SuperCopper satin



CA Cromo lucido-satinato/ Chrome bright-satin



ZT SuperOro lucido-satinato/ SuperGold bright-satin



NS SuperNichel satinato/ SuperNickel satin



DS SuperBronzo satinato/ SuperBronze satin



CO Cromo satinato/Satin chrome



TS SuperOro satinato/ SuperGold satin



IS SuperInox satinato/ SuperStainlessSteel satin



US SuperAntracite satinato/ SuperAnthracite satin

C195



K195
K195B











Link Piero Lissoni 2006

Nei miei progetti di architettura avevo bisogno di una maniglia che fosse vicina al mio modo di progettare: un oggetto silenzioso che avesse delle buone proporzioni, che fosse protagonista, ma non sopra le righe. Lo spunto di partenza per la progettazione era legato all'idea di un'estetica industriale più che decorativa: una maniglia essenziale, quasi un archetipo. Nelle ricerche di riferimenti comparivano oggetti presenti in fabbriche e opifici e le prime prove erano molto vicine a quel mondo, le maniglie però hanno un ambito commerciale molto particolare e quei prototipi, particolarmente crudi, sono stati leggermente addolciti. Così è nata Link, che assolve perfettamente alla sua funzione e che tutt'ora uso nella maggior parte dei nostri progetti. *Piero Lissoni*

For my architectural projects, I needed a handle close to my way of designing – a silent object with good proportions that would play its role with character, but without being overbearing. The departure point for the project was linked to the idea of industrial aesthetics more than decorativeness. I wanted a pared-down look, almost an archetype. In the research phase, we found handles meant for factories and workshops, and the first trials were close to that world. Those particularly raw prototypes were softened a bit, and that's how Link was born. It does the job beautifully, and I continue to use it in most of our architectural work. *Piero Lissoni*

M200



EL BioCromo lucido/BioChrome bright



CO Cromo satinato/Satin chrome



TS SuperOro satinato/SuperGold satin



NL SuperNichel lucido/SuperNickel bright



NS SuperNichel satinato/SuperNickel satin



IS SuperInox satinato/SuperStainlessSteel satin



RS SuperRame satinato/SuperCopper satin



DS SuperBronzo satinato/SuperBronze satin

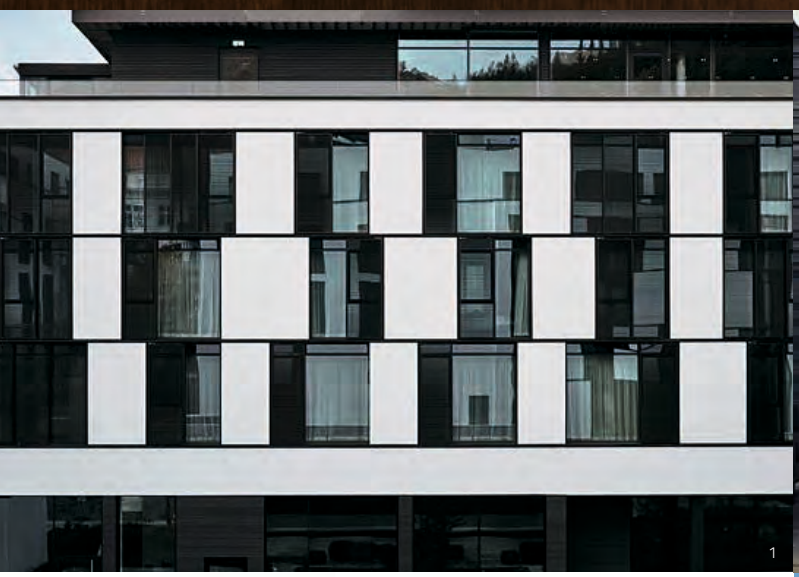


US SuperAntracite satinato/SuperAnthracite satin

C200 K200



1, 2_Lissoni Associati, Roomers Hotel, Baden-Baden 2016 (ph. Federico Cedrone)
3_Modern RGB, Porro 2016 (courtesy Porro)
4_Glas Italia Headquarters, Milan 2011 (ph. Cesare Chimenti, Giovanni Gastel)



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Radial Rodolfo Dordoni 2014

La maniglia Radial è uno sviluppo del precedente modello Total. In un certo qual senso ne è la sorella in quanto esprime lo stesso concetto e possiede la stessa soluzione tecnologica che aveva reso Total un vero *best-seller*. Tanto Total era razionale, squadrata, quasi aggressiva, quanto invece Radial è arrotondata, sensuale, vicina a quella sensazione di morbidezza che invita al contatto. Se lì il principio erano linee rette e spigoli vivi, in Radial è la linea curva il tema formale. *Rodolfo Dordoni*

The Radial handle is an evolution of the preceding Total model, and in a certain sense it is a sister to it. It expresses the same concept and possesses the same technological solution that made the Total a best-seller. Just as the Total is rational, squared and almost aggressive, the radial is rounded, sensual and gives a sensation of softness that invites contact. Where the Total is based on straight lines and sharp edges, the Radial is based on the curved line and shapeliness. *Rodolfo Dordoni*

M235



CR Cromo lucido/Bright chrome



IS SuperInox satinato/ SuperStainlessSteel satin



DS SuperBronzo satinato/ SuperBronze satin



CO Cromo satinato/Satin chrome



RS SuperRame satinato/ SuperCopper satin



US SuperAntracite satinato/ SuperAnthracite satin

C235



K235









Logo James Irvine 2006

Quando per la prima volta fui contattato dall'Ing. Antonio Olivari, ricordo di essermi sentito intimidito. Olivari, una delle più famose aziende a livello mondiale di maniglie. L'azienda che ha collaborato con così tanti maestri. Come si può disegnare una maniglia per un'azienda di questo livello? Ho iniziato a fare schizzi, ma tenendoli per me. All'inizio erano idee strane e riguardandole mi chiesi se davvero volevo produrre una maniglia del genere. A dire il vero, no. Forse la maniglia non deve essere sempre protagonista. Forse può essere semplice. Il genere che si schizza quando si deve disegnare un pittogramma di una maniglia. Sì, una maniglia, non un fiore, una navicella spaziale o un componente di un motore. Più la disegnavo semplice, più mi piaceva. In seguito mi venne l'idea di gonfiarla un po' così che sembrasse ancora di più un fumetto. Quando l'Ing. Olivari chiese "come la chiamiamo?", io dissi che mi ricordava il logo di Olivari. Antonio disse: "E Logo sia!". *James Irvine*

When I was first contacted by the engineer Antonio Olivari, I remember feeling intimidated. Olivari is one of the most famous handle manufacturers in the world, a company that has collaborated with many maestri. How to design a handle for a firm of such stature? I started making sketches, but kept them to myself. In the beginning, they were strange ideas, and looking at them, I wondered if I really wanted to produce a handle like that. To tell the truth, no. Maybe the handle does not always have to play the leading role. Maybe it can be understated. The kind you doodle when you're drawing a pictogram of a handle. Yes, just a handle – not a flower, a spacecraft or an engine component. The simpler I drew it, the more I liked it. Then I had the idea to puff it up a little, to make it more like a comic strip. When Mr Olivari asked me, "What do we call it?" I said that it reminded me of the Olivari logo. Antonio said, "Then Logo it is!" *James Irvine*

M197



EL BioCromo lucido/BioChrome bright



IS SuperInox satinato/ SuperStainlessSteel satin



CO Cromo satinato/Satin chrome

C197 K197



1_Radar, armchair, B&B 2001
2_S-5000, modular sofa, Thonet, 2004
3_Juno, polypropylene chair, Arper, 2012
4_ Muji No. 14, table anc chair, Thonet, 2009





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Polo Rodolfo Bonetto 1991

Rodolfo Bonetto, disegnatore autodidatta, con la passione della batteria e del jazz, ha espresso il proprio stile attraverso un'innumerevole serie di oggetti: macchine utensili, elettrodomestici, orologi, telefoni, calcolatori, scarponi da sci, laser chirurgici. Un campo dove si è particolarmente distinto è lo studio degli interni delle automobili dove la componente stilistica (la continuità di materia e forma) si fonde con esigenze di tipo ergonomico e tecnico: un approccio ulmiano riconoscibile anche nel disegno della maniglia Polo. La sua geometria è, infatti, tutta giocata sulla modulazione di un'unica sezione ovale che, nel compiere una rotazione di novanta gradi, dà corpo all'immagine dell'impugnatura: la matrice formale è un ovale pressoché dello stesso diametro della rosetta. La rigorosa impostazione geometrica però si trasforma nel momento in cui si adatta al gesto della mano che afferra, rompendo la simmetria formale e generando una forma impercettibilmente disassata nel rispetto delle regole dell'ergonomia.

Bonetto was a self-taught designer with a love of jazz and playing the drums. He expressed his style in a countless number of objects, including machine tools, household appliances, alarm clocks, telephones, calculators, ski boots and surgical lasers. One of his particular fields of interest was the design of automobile interiors, where he combined the stylistic continuity of material and form with ergonomic and technical requirements. That approach contained elements of design theory as it was taught at Ulm, which are also recognisable in the Polo handle. Its geometry is based on the modulation of a single oval section. As the handle bends by 90 degrees, it gives body to the image of the lever. The formal matrix is an oval with almost the same diameter as the rose. The strict geometric outline is transformed by adapting to the gesture of the hand as it grips, breaking the formal symmetry and generating an imperceptibly offset shape that respects the rules of ergonomics.

M152



CR Cromo lucido/Bright chrome



CO Cromo satinato/Satin chrome

C152



K152



1_Autovox Linea 1, 1969
2_Aki portaombrelli/umbrellas holder, B-line 1975
3_Boomerang poltrona/armchair, Flexform 1968
4_Quattro Quarti tavolini/nesting tables, Bernini 1969



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Laser Richard Sapper 1998

Il progetto della maniglia Laser di Richard Sapper è emblematico di un approccio all'industrial design tipico della stagione d'oro dei maestri milanesi: un lavoro di progressivo affinamento fatto di tanti modelli e messe a punto per equilibrare e modellare la forma fino al raggiungimento di un risultato soddisfacente. Lo spunto di partenza è un modello in legno realizzato da Sapper che risulta molto diverso dalla soluzione oggi in produzione: lo conserviamo gelosamente nell'archivio Olivari per testimoniare l'evoluzione del processo formale. L'idea di partenza era quella di realizzare una maniglia solida, sicura, ben impugnabile, e nello stesso tempo rigorosa nella sua linea. La soluzione del disegno è stata messa a fuoco giocando sulla doppia curvatura della sezione trasversale dell'impugnatura e imprimendo una leggera rotazione lungo l'asse al fine di accrescerne l'ergonomia. Applicata a un oggetto qual è una maniglia, questa metodologia di sviluppo, che progredisce per fasi successive a partire da un'idea progettuale, ha portato al risultato di una funzione ineccepibile e una forma in equilibrio tra innovazione, comfort e ricerca dell'essenzialità. *Antonio Olivari*

Sapper's design for the Laser door handle is emblematic of the industrial-design approach that was typical during the golden era of the Milanese maestri. The work was based on the progressive refinement of many models that were fine-tuned, balanced and shaped until a satisfactory result was obtained. The departure point was a wooden model built by Sapper. It is very different to the handle currently in production.
We keep it jealously preserved in the Olivari archive as proof of the evolution of the formal process. It started out as a solid, sturdy, well-formed grip that also had a strict line to it. The design solution was brought into focus by playing with the double curve of the cross-section of the lever and rotating it slightly along the axis in order to augment the ergonomics. This step-by-step design method led to impeccable results in form and function. A balance was achieved between innovation, comfort and simplicity. *Antonio Olivari*

M176



CR Cromo lucido/Bright chrome



IS SuperInox satinato/ SuperStainlessSteel satin



CO Cromo satinato/Satin chrome



US SuperAntracite satinato/ SuperAnthracite satin

C176



K176



1_Algol televisore/television, Brionvega 1964 (con/with Marco Zanuso)
2_Grillo telefono/telephone, Siemens Italtel 1965 (con/with Marco Zanuso)
3_TS 502 Radio, Brionvega 1963 (con/with Marco Zanuso)
4_Tizio lampada/desk lamp, Artemide 1972





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Globe Stefano Giovannoni 2012

Questo progetto è nato alcuni anni fa come maniglia da realizzare in sovrastampaggio, in plastica trasparente su metallo. Poi, ci siamo accorti che, per quanto semplice, questo prodotto mancava nel paesaggio così ampio e variegato delle maniglie esistenti e abbiamo deciso di realizzarlo nella sua versione più "basic": in solo metallo. *Stefano Giovannoni*

This project was initiated some years ago for a handle to be produced by overpressing transparent plastic onto metal. Then we realized that, however simple it was, this product was missing in the wide and varied landscape of existing handles. So we decided to produce it in its "basic" version, only in metal. *Stefano Giovannoni*

M227



CR Cromo lucido/Bright chrome



NS SuperNichel satinato/SuperNickel satin



CO Cromo satinato/Satin chrome

C227



K227



1_Bubble cappa aspirante/cook hood, Elica 2010
3_Girotondo, Alessi 1989 (con/with Guido Venturini)
3_cellulare/mobile phone, Alessi IIDA, 2010
4_Alessi Watches, Alessi 2009



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Moon Shigeru Ban 2010

A volte penso che il mio lavoro presenti un paradosso: malgrado sia solito affrontare l'architettura con un approccio da industrial designer, nel corso della mia attività non ho disegnato molti prodotti industriali. La maniglia per Olivari è un'eccezione. Non è esattamente l'intersezione tra architettura e design però a essere al centro dell'ispirazione, quanto piuttosto l'essenzialità della forma. Al primo sguardo la maniglia appare ultra-semplice: da una rosetta circolare prende corpo un elemento di sezione ellittica. A un quarto del suo percorso, quando si trasforma nell'impugnatura, il corpo ellittico piega di 90° mantenendo intatta la sezione. La maniglia termina con un taglio netto a 45°, rivelando all'osservatore una sfaccettatura a forma di cerchio: è l'anima circolare implicita nell'ellisse. Ispirandomi all'arte dei maestri di Tameshi-giri – la difficile arte giapponese del taglio con la spada – ho cercato di imitare il modo di rivelare l'essenza dell'oggetto con un gesto fulmineo, un atto istantaneo che in molte arti tradizionali giapponesi è sintesi di bellezza: richiede mano ferma e mente sgombra. *Shigeru Ban*

Sometimes I think my work contains a paradox. Although I usually approach architecture as an industrial designer, over the course of my career I have not designed many industrial products. The handle for Olivari is an exception. The intersection between architecture and design is not exactly the source of my inspiration; rather it is the simplicity of the shape. At first glance, the handle seems ultra elementary. An element with an elliptical section comes forward from a circular rose. At one fourth of the length of the handle, it bends by 90 degrees to form the grip, maintaining its elliptical section. The handle ends sliced neatly by 45 degrees, revealing a cut with a circular shape. This is the circular core implicit in the ellipse. I was inspired by the art of tameshigiri, the challenging Japanese art of cutting with a sword. I attempted to imitate that way of revealing the essence of an object at one fell swoop, an instantaneous act that in many traditional Japanese arts is a symbol of beauty. It requires a steady hand and a clear mind. *Shigeru Ban*

M226B



CO Cromo satinato/Satin chrome



IS SuperInox satinato/ SuperStainlessSteel satin

C226



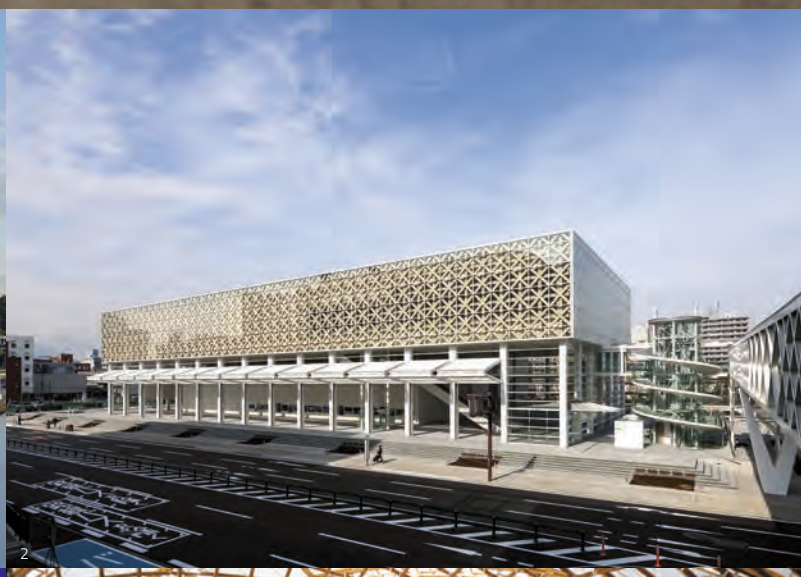
K226B



1_La Seine Musicale (Ph. Didier Boy de la Tour)
2_Oita Prefectural Art Museum (ph. Hiroyuki Hirai)
3_Nomadic Museum, New York 2006 (ph. Michael Moran)
4_Japan Pavillion, Expo 2000, Hannover 2000



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Sibilla Vico Magistretti 1992

Ricordo che quando andai allo studio di Vico Magistretti per concordare il progetto della sua nuova maniglia, mentre discorrevamo seduti intorno al grande tavolo che occupava quasi tutta la stanza, la schizzava davanti a me, istintivamente, fissandola in una forma pressoché definitiva. La sua idea era quella di realizzare un oggetto ergonomico e nello stesso tempo slanciato. Mentre raccontava di quanto fosse interessante la forma di un osso, l'abbozzava con mano sicura. Subito dopo, cominciò a riflettere sul fatto che la dinamicità che desiderava ottenere, potesse essere espressa apportando un taglio alle due estremità, e poiché non erano simmetriche, i tagli dovevano seguire una differente inclinazione. "Prova a fare un campione seguendo questi schizzi", mi disse. "Vediamo se riuscite ad esprimere la mia idea". Al terzo prototipo si è detto soddisfatto ed è nata Sibilla. Questo era il metodo di lavoro di Vico: cercava un confronto immediato con i tecnici perché le sue intuizioni fossero realizzate al meglio. *Antonio Olivari*

I remember going to Magistretti's studio to talk about him designing a new handle. Sitting around a big table that practically took up the entire room, he sketched the Sibilla right before my eyes, practically fixing its definite form there and then. His idea was to make it an ergonomic object that also had verve. As he described how interesting he found the shape of a bone, he steadily drew one. Soon after, he began musing about how the dynamic effect he wished to obtain for the handle could be expressed by slicing off the two extremities. Seeing that they weren't symmetrical, the cuts needed to have different inclinations. "Try to make a sample along the lines of these sketches," he said to me. "Let's see if you succeed in expressing my idea." By the third prototype, he was satisfied. Sibilla was born. This is how Vico liked to work. He sought immediate answers from technicians so that his ideas would be made to their best potential. *Antonio Olivari*

M154



CR Cromo lucido/Bright chrome



CO Cromo satinato/Satin chrome

C154



K154



1_Selene sedia/chair, Artemide 1968
2_Atollo lampada/light, O-luce 1977
3_Eclissi lampada/light, Artemide 1967
4_Maralunga divano/sofa, Cassina 1973
5_Nuvola Rossa libreria/bookshelf, Cassina 1977





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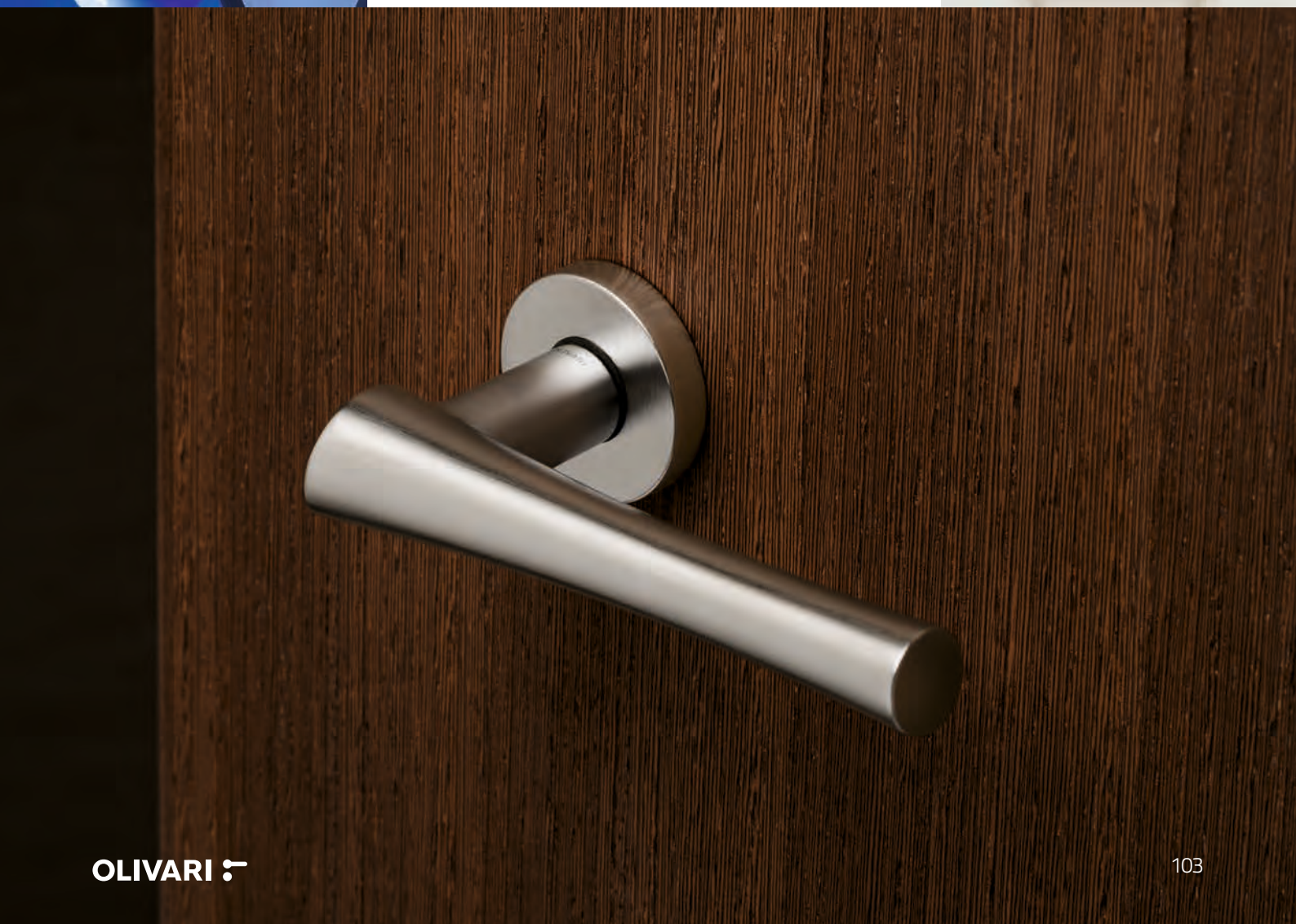
3

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Marilyn MAD Architects 2016

Marilyn nasce dal linguaggio organico e sinuoso dello studio MAD Architects e del suo leader Ma Yansong. La forma morbida e flessuosa della maniglia ricorda il design innovativo delle *Absolute Towers* di Toronto, note tra gli abitanti del quartiere come *Marilyn Monroe Towers*. Un gesto semplice ed elegante innesca la torsione pronta ad accogliere ergonomicamente la mano nel gesto di afferrare la maniglia. Il design si bilancia nella ricerca di un equilibrio tra pieni, vuoti e diverse sfumature di ombre. Marilyn con le sue curve flessuose e funzionali enfatizza il livello di connessione tra architettura e industrial design.

Marilyn is part of the organic and sinuous design language wielded by MAD Architects and its leader, Ma Yansong. The soft, curvaceous shape of the handle is reminiscent of the innovative form used by MAD for the Absolute Towers in Toronto, which local residents have nicknamed the Marilyn Monroe Towers. Easy, elegant lines start off the twist to ergonomically meet the hand as it grips the lever. The approach is a balanced search for equilibrium between solids, voids and shadows of different depths. Marilyn's functional torsion emphasises the high level of connection between architecture and industrial design.

M252B



CR Cromo lucido/Bright chrome



CO Cromo satinato/Satin chrome



IS SuperInox satinato/SuperStainlessSteel satin



DS SuperBronzo satinato/SuperBronze satin



US SuperAntracite satinato/SuperAnthracite satin

C252



K252B



1_Absolute Towers, Mississauga, Canada 2006-2012
2_Chaoyang Park Plaza, Beijing, China 2012-2016
3_Conrad Hotel, Beijing, China 2008-2013





1



2



3

Selene Massimo Iosa Ghini 2005

Nel modello Selene, Massimo Iosa Ghini gioca la sua espressività "bolidista" in un segno dinamico che ha origine nel punto di intersezione del mozzo con la leva: nello slanciarsi verso l'alto sembra quasi trattenuta al piede arcuandosi in un gesto plastico.

The Selene model is a play on Iosa Ghini's expressive ties to the Italian design trend called bolidismo. Dynamism is contained in the intersection between the shaft and the lever's upward sweep that seems attached by its foot, arched in a sculptural poise.

M194



CA Cromo lucido-satinato/ Chrome bright-satin



ZT SuperOro lucido-satinato/ SuperGold bright-satin



CO Cromo satinato/Satin chrome

C194

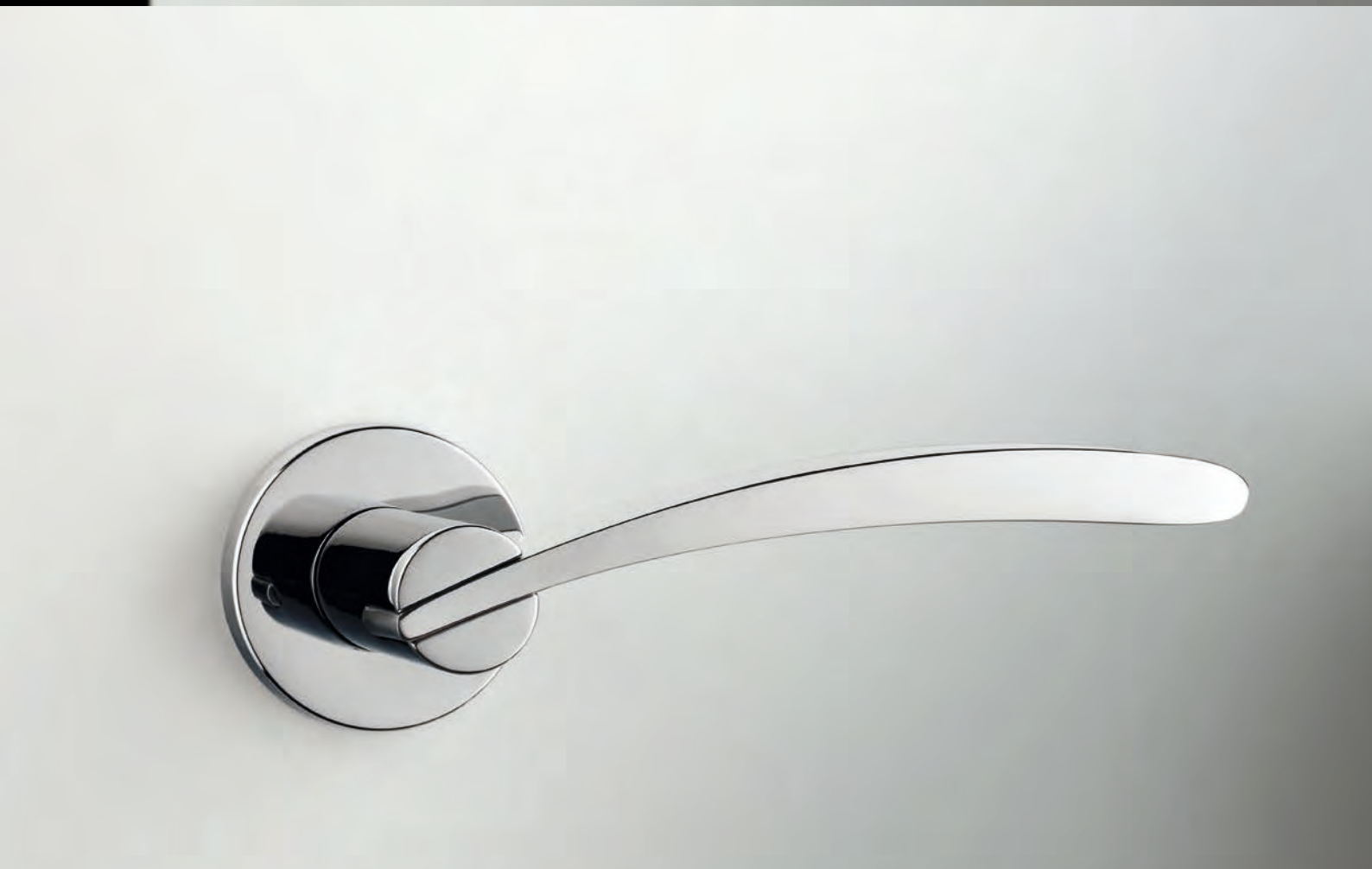


K194











Wind Studio Olivari 2003

Ill susseguirsi di curve che si muovono in maniera aggraziata e filante disegna una maniglia moderna e dinamica, piacevole da guardare, ma anche da impugnare.

A sequence of shapely curves moving in a sweeping manner makes for a modern and dynamic handle that is pleasing to the eye and comfortable to the hand.

M187



CR Cromo lucido/Bright chrome



ZL SuperOro lucido/ SuperGold bright



CO Cromo satinato/Satin chrome



TS SuperOro satinato/ SuperGold satin

C187



K187





Onda Nicola Novelletto 1996

Nel caso di Onda, la ricerca è stata di tipo puramente ergonomico: un'esplorazione dei movimenti che compie la mano, delle pressioni che esercita, dei movimenti che svolge, della sua fisicità. Non deve stupire l'equilibrio tra classicità e modernità poiché la mano umana non si è evoluta, è sempre uguale a se stessa: molti strumenti moderni sono simili, se non proprio l'esatta replica di quelli usati migliaia di anni fa. Come effetto si ottiene una gradevole sensazione di facilità, adesione e accompagnamento, che ha ne suggerito il nome. *Nicola Novelletto*

For the Onda handle, the studies I made were purely ergonomic. I analysed the movements of the hand, the pressure it exerts and its physicality. It is no wonder that the result is a balance between classic and modern, because the human hand has not evolved – it has always been the same as it is now. Many modern tools are similar, if not exact replicas of ones used thousands of years ago. The final effect is a pleasant sensation of ease, adhesion and accompaniment, which is what suggested the name Onda, Italian for "wave". *Nicola Novelletto*

M175



CR Cromo lucido/Bright chrome



CO Cromo satinato/Satin chrome



ZL SuperOro lucido/ SuperGold bright



TS SuperOro satinato/ SuperGold satin



NL SuperNichel lucido/ SuperNickel bright



IS SuperInox satinato/ SuperStainlessSteel satin



RS SuperRame satinato/ SuperCopper satin



DS SuperBronzo satinato/ SuperBronze satin

C175



K175











Novella Novelletto, Volonterio 1996

Novella è stata disegnata insieme a Roberto Volonterio che ricordo con affetto. Eravamo entrambi dei 'novellini' in questo settore e fu una piacevole sorpresa fare centro alla prima prova: ci caricò di entusiasmo. Ricordo che i nostri disegni (a matita!) erano talmente elementari che i primi modelli realizzati in azienda non colsero alcune superfici e preferimmo studiarli nei minimi dettagli in un modello. Da allora presentammo tutti i progetti in forma di modello. Vorrei ricordare il signor Barbaglia, capo officina, che contribuì alla definizione della bella cremonese e col quale, superata la 'diffidenza' iniziale, si costruì un bel rapporto di collaborazione e stima. La linea è estremamente semplice e liscia, ispirata a una foglia d'ulivo: le superfici leggermente curve e morbide e la presa, delicata e fluida. Ammetto che ancora mi stupisce vedere come resista al tempo dopo oltre vent'anni!.
Nicola Novelletto

In 1994, I designed the Novella handle together with Roberto Volontiero, whom I remember with great fondness. We were both beginners (*novellini*, in Italian) in this field, so it was a pleasant surprise to be met with success at our first try – it made us very enthusiastic. I remember that our first (pencil!) drawings were so elementary that the first models the company made did not even include some of the surfaces we intended them to have. So we decided to study them on our own in every last detail by making our own model. After that, we always presented our designs in a model. I'd like to mention signor Barbaglia, the workshop supervisor, who contributed to the definition of the beautiful lever handle. We established a wonderful relationship of collaboration and esteem with him after an initial moment of mutual "wariness". The simple, smooth line of the handle was inspired by the leaf of an olive tree, seen in its gently curved surfaces and delicate, fluid grip. That was over 20 years ago. I admit that I am still amazed at its longevity! *Nicola Novelletto*

M165



CR Cromo lucido/Bright chrome



CO Cromo satinato/Satin chrome



ZL SuperOro lucido/SuperGold bright



TS SuperOro satinato/SuperGold satin



IS SuperInox satinato/SuperStainlessSteel satin



DS SuperBronzo satinato/SuperBronze satin

C165



K165







Nirvana Massimo Iosa Ghini 1997

Nel modello Nirvana, la pulsione di Massimo Iosa Ghini per la componente aerodinamica del segno si esprime con evidenza nella soluzione scelta per il raccordo tra il mozzo e la leva. La torsione e il dinamismo impresso nel punto in cui si incontrano, lo slancio della leva, la linea filante del loro innesto (riducendosi di sezione il mozzo, la leva acquista dinamismo) sono elementi espressivi di questa sua passione per la velocità e il movimento che lo caratterizza fin dai suoi esordi "bolidisti".

The Nirvana model expresses Massimo Iosa Ghini's attraction for the aerodynamic component of signs. The solution he chose for the joint between the shaft and the lever contains torsion and movement. The lift of the lever, the flow of the line where they meet, and the small section of the shaft converge to give a dynamic character to the handle, a design that communicates Iosa Ghini's love of speed and his early roots in the Italian design trend called *bolidismo*.

M173



CR Cromo lucido/Bright chrome



ZL SuperOro lucido/ SuperGold bright



CO Cromo satinato/Satin chrome

C173 K173









Agata Albini, Helg 1965

Nell'immaginare un oggetto funzionale al gesto di afferrare una leva per innescare un'azione e trasformare lo spazio – aprirlo o chiuderlo – Franco Albini e Franca Helg disegnano una maniglia con la leggerezza di un'ala di uccello o di un profilo di un fiore, imboccando una direzione espressiva di contenuta organicità. Il suo disegno riflette l'appassionata ricerca di un punto di equilibrio tra qualcosa e il suo opposto: tra sensualità e linearità geometrica, tra solidità e leggerezza, tra esattezza grafica del segno e consistenza volumetrica della materia. Tutti i caratteri tipici della ricerca formale di Albini ed Helg sono riconoscibili anche in questo piccolo oggetto misurato sulla scala della mano: l'alleggerimento del materiale, la ricerca di una linea fluente, le geometrie filiformi, una certa propensione per forme affusolate, la precisione, la sottile eleganza moderna e classica nello stesso tempo. Tra le maniglie ergonomiche è un classico del buon design italiano.

In their imagining an object functional to the gesture of gripping a lever to trigger an action that transforms the space by opening or closing, Franco Albini and Franca Helg designed a handle with the lightness of a bird's wing, and the profile of a flower. They travelled a road directed toward the expression of organic shapes. The Agata handle reflects their keen search for a point of equilibrium between one thing and its opposite – between a sensual organic mood and geometric linearity; between solidity and lightness; between a precise graphic mark and the volumetric consistency of the material. All the typical qualities of Albini and Helg's experimentation with form are recognisable in this small object proportioned to the scale of a hand: making the material lighter; the search for fluid lines; slender geometric shapes; a certain propensity for tapered forms; exactitude; and subtle elegance that is modern and classic at the same time. Among ergonomic handles, this is a classic of good Italian design.

M116



CR Cromo lucido/Bright chrome



ZL SuperOro lucido/SuperGold bright



CO Cromo satinato/Satin chrome

C116 K116



1_ Franco Albini, Tre Pezzi poltrona/armchair, Poggi 1959
2_ Franco Albini, Margherita, poltrona/armchair, Vittorio Bonacina1956
3_Franco Albini, Fiorenza poltrona/armchair, Arflex 1952-1955
4_La Rinascente: scala/staircase, Roma 1957
5_Franco Albini, 'Stanza per un Uomo", VI Triennale di Milano 1936
6_Linea 1 della Metropolitana Milanese: corrimano/Milan Metro Line One: handrail, (F.Albini, F.Helg, A.Piva, B. Noorda) 1962-1964





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Siena Novelletto, Volonterio 1997

Le maniglie Siena e Orvieto, ideate con Roberto Volonterio, nascono entrambe da una ricerca sulle forme "classiche". Non è stato semplice trovare le proporzioni e gli equilibri che le rendessero contemporanee pur conservando i segni della tradizione e la memoria del passato. I due modelli, pur essendo alternativi, si completano rimanendo nell'ambito della tradizione. *Nicola Novelletto*

The Siena and Orvieto handles are based on a study of classic forms. It was not easy to find the right proportions and proper balance that would make them contemporary while preserving the mark of tradition and the memory of the past. Although alternatives, the two models complement each other in the ambit of established familiarity. *Nicola Novelletto*

M169



CR Cromo lucido/Bright chrome



CO Cromo satinato/Satin chrome



ZL SuperOro lucido/ SuperGold bright



TS SuperOro satinato/ SuperGold satin



DS SuperBronzo satinato/ SuperBronze satin



AN Anticato/Antiqued

C169 K169









Orvieto Novelletto, Volonterio 1997

M170



CR Cromo lucido/Bright chrome



CO Cromo satinato/Satin chrome



ZL SuperOro lucido/ SuperGold bright



TS SuperOro satinato/ SuperGold satin



AN Anticato/Antiqued



DS SuperBronzo satinato/ SuperBronze satin

C170 K170





OLIVARI







Icaro Paolo Portoghesi 1997

Era una mia aspirazione, da quando ho cominciato a costruire, poter usare delle maniglie coerenti con la mia concezione dell'architettura come arte dell'accoglienza. Uno dei primi atti che compie chi entra in un edificio è quello di aprire delle porte. Lì avviene il primo contatto fisico, lì si "tocca" l'edificio. La maniglia è quindi anche l'introduzione tattile all'architettura e per un architetto che pensa, progettando, ci si debba rivolgere a tutti e cinque i sensi, questo contatto acquista una grande importanza. Ho cercato quindi di "dare la mano" a chi entra con un oggetto insieme piacevole e moderatamente espressivo. Ho cercato di fargli sentire, increspando lievemente la superficie come quella di una foglia, o dell'ala di un uccello, qualcosa di vibrante, di vivo. Olivari ha fatto il resto con la consueta eleganza. *Paolo Portoghesi*

Ever since I started building, it had been an aspiration of mine to be able to use door handles that were coherent with my idea of architecture as the art of welcoming. One of the first things a person does when entering a building is open the door. That is where the first physical contact takes place, where you "touch" the building. So the handle is a tactile introduction to it. For an architect like me, who thinks that design should involve all five senses, this contact acquires great importance. I attempted to give people entering "a handshake" by offering them a handle that is at once pleasing and moderately expressive. By rippling the surface slightly, like a leaf or the wing of a bird, my aim was to have them feel something vibrant and alive. Olivari did the rest, with its habitual elegance. *Paolo Portoghesi*

M168



ZL SuperOro lucido/
SuperGold bright

C168 K168



1_Tea&Coffee Piazza, Alessi 1979-1983
2_posate d'argento/silver cutlery, Cleto Munari 1984
3_Nuova Chiesa, Calcata 2009
4_Grande Moschea di Roma, 1974

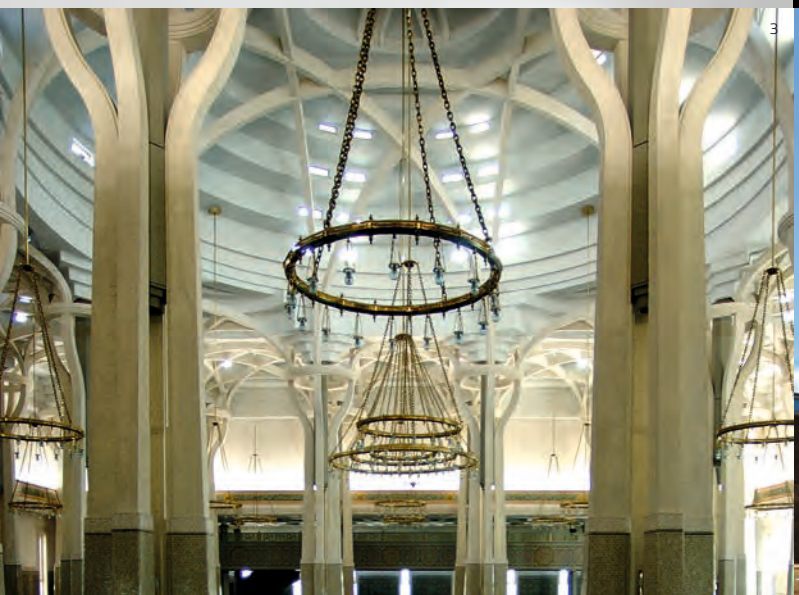




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Bond Andrea Branzi 1994

L'idea di questa maniglia nasce dal desidero di evadere dalla geometria e dall'ergonomia tradizionale di questo strumento domestico trasformandolo in una forma accogliente attorno a cui si avvolge la nostra mano. Il nome fa riferimento ai manganelli di gomma che vediamo nei film polizieschi o nei cartoni animati. Il metallo, senza spigoli, sembra diventare un materiale morbido e rassicurante: come la gomma appunto. Un filo di ironia nel progetto di design serve sempre a uscire dai rigori della nostra idea calvinista della Modernità. *Andrea Branzi*

The idea behind this handle is the desire to escape from the geometry and traditional ergonomics of this domestic instrument, and transform it into a welcoming form around which to wrap our hand. The name is a reference to the rubber police batons you see in spy movies and cartoons. The smooth-edged metal seems to become a soft, reassuring material, just like rubber. A bit of wit in design projects is always useful to get away from the punctiliousness of our Calvinistic idea of modernity. *Andrea Branzi*

M163



CO Cromo satinato/Satin chrome

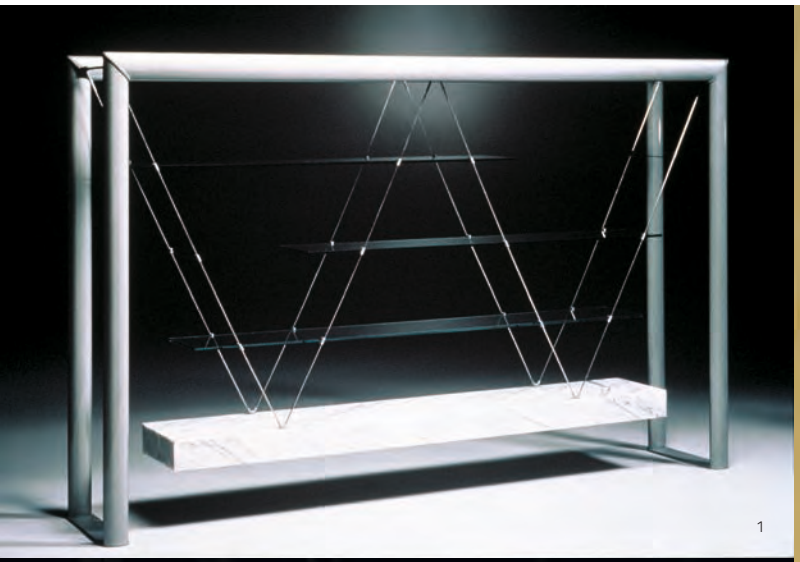


ZL SuperOro lucido/ SuperGold bright

C163 **K163**



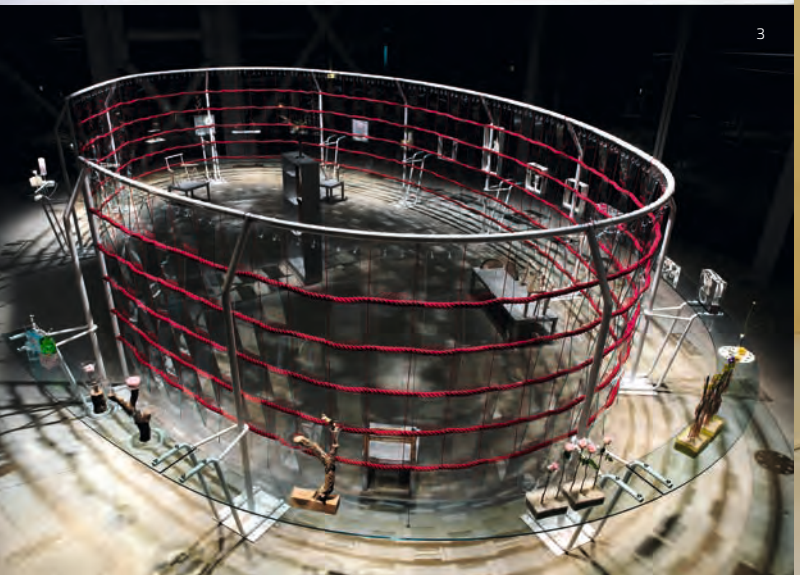
1_Berione libreria/bookshelf, Cassina 1988 (ph studio Marconi)
2_Blister vaso/vase, Design Gallery 2004
3_"Andrea Branzi, Open Enclosures", Fondation Cartier pour l'art contemporain, Paris, 2008 (courtesy Fondation Cartier pour l'art contemporain)



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Golia Studio Olivari 1994

Lo Studio Olivari, mettendo a punto una serie di forme semplici, misurate, gradevoli e adatte per i giovani, tra le prime ha ideato Golia, una maniglia che ha immediatamente riscosso il favore del pubblico, per il suo essere adatta a tutti gli ambienti della casa.

Studio Olivari, developing a series of simple, measured, pleasing and suitable forms for young people, among the first designed Golia, a handle that immediately gained the public's favor, for its adaptation to all environments of the house.

M160



CR Cromo lucido/Bright chrome



ZL SuperOro lucido/ SuperGold bright



CO Cromo satinato/Satin chrome



DS SuperBronzo satinato/ SuperBronze satin

C160



K160






OLIVARI

Emilia Studio Olivari 1996

A metà degli anni '50 si era realizzata con l' arch. Vico Magistretti la maniglia Torre Parco, espressamente per l' edificio di 20 piani da lui progettato con Franco Longoni in prossimità della Triennale di Milano. Emilia è una sua versione più moderna e addolcita, che l' architetto ha affidato alla responsabilità dello Studio Olivari.

In the mid 1950s it was realized with arch. Vico Magistretti handles Park Tower, specifically for the 20 floors building he designed with Franco Longoni near the Triennale of Milan. Emilia is its most modern and sweet version, which the architect has entrusted to the responsibility of Studio Olivari.

M167



CR Cromo lucido/Bright chrome



CO Cromo satinato/Satin chrome



ZL SuperOro lucido/ SuperGold bright



TS SuperOro satinato/ SuperGold satin



DS SuperBronzo satinato/ SuperBronze satin

C167



K167









Flaminia Studio Olivari 1994

Flaminia è una delle maniglie prodotte dalla ricerca di forme semplici, adatte a un pubblico giovane: a distanza di anni mantiene una precisa validità formale e una piacevole ergonomia.

Flaminia is one of the handles produced by the search for simple shapes, suitable for a young audience: after years it keeps a precise formal validity and a pleasant ergonomics.

M159



CR Cromo lucido/Bright chrome



ZL SuperOro lucido/ SuperGold bright



DS SuperBronzo satinato/ SuperBronze satin



CO Cromo satinato/Satin chrome



TS SuperOro satinato/ SuperGold satin

C159 K159







Comet Nicola Novelletto 2001

L'idea di Comet è venuta pensando al movimento, a un corpo levigato che si muove senza attriti e resistenze. Questa premessa ha portato a un fuso liscio che può essere impugnato in modo naturale per trasmettere una sensazione di fluidità. La linea di separazione e l'abbinamento di due finiture permettono di far apprezzare ancora di più la forma della maniglia. *Nicola Novelletto*

The idea for Comet is movement: a smooth unit moving without friction or resistance. This resulted in a streamlined spindle shape that forms a natural handgrip while transmitting a feeling of fluidity. The separation line and a combination of two finishes exalt the handle's form. *Nicola Novelletto*

M183



CA Cromo lucido-satinato/
Chrome bright-satin



ZT SuperOro lucido-satinato/
SuperGold bright-satin



CN Cromo lucido-SuperNichel satinato/
Bright chrome-SuperNickel satin

C183 K183








OLIVARI

Sector Studio Olivari 2002

Frutto della ricerca dello Studio Olivari su forme icastiche ma non invasive, Aurelia si è evoluta e completata con una versione più caratterizzata - Sector - per esprimere la propria natura moderna e decisa.

The result of Studio Olivari's research on icastic but non-invasive forms, Aurelia has evolved and completed with a more distinctive version - Sector - to express its modern and decisive nature.

M186



CA Cromo lucido-satinato/
Chrome bright-satin



ZT SuperOro lucido-satinato/
SuperGold bright-satin

C186 K186







Aurelia Studio Olivari 2002

M185



CR Cromo lucido/Bright chrome



CO Cromo satinato/Satin chrome



ZL SuperOro lucido/ SuperGold bright



TS SuperOro satinato/ SuperGold satin



NL SuperNichel lucido/ SuperNickel bright



NS SuperNichel satinato/ SuperNickel saten



IS SuperInox satinato/ SuperStainlessSteel satin



RS SuperRame satinato/ SuperCopper satin



DS SuperBronzo satinato/ SuperBronze satin



US SuperAntracite satinato/ SuperAnthracite satin

C185



K185







Aster Studio Olivari 1998

M174



CA Cromo lucido-satinato/
Chrome bright-satin



ZT SuperOro lucido-satinato/
SuperGold bright-satin



CE Cromo lucido-poliestere nero/
Bright chrome-black polyester

C174



K174



Tra le maniglie nate dalla ricerca di forme semplici, adatte a un pubblico giovane, Futura ha incontrato il maggior successo, per la sua forma dinamica e slanciata.
La versione Aster, attraverso la bi-finitura, permette interessanti possibilità di espressione e personalizzazione.

Among the handles born from the search for simple shapes, suitable for a young audience, Futura has met the greatest success, for its dynamic and slender form.

The Aster version, through the bi-finishing, offers interesting possibilities of expression and customization.





Futura Studio Olivari 1997

M172



CR Cromo lucido/Bright chrome



ZL SuperOro lucido/
SuperGold bright



NS SuperNichel satinato/
SuperNickel satin



CO Cromo satinato/Satin chrome



IS SuperInox satinato/
SuperStainlessSteel satin

C172



K172







Tizianella F Sergio Asti 1962

L'incontro con Sergio Asti, in pieno boom economico – quando il tema dello standard era al centro delle discussioni intorno all'industrial design – spinge Olivari a produrre un modello dove geometria rigorosa ed esigenze ergonomiche trovano piena espressione. Per la sua chiarezza geometrica la maniglia si è guadagnata il titolo di *long-seller* del catalogo Olivari: da quasi sessant'anni il modello Tizianella è ininterrottamente in produzione nelle sue declinazioni diverse, in termini di materiali e di variazione di finiture. *Antonio Olivari*

Olivari's encounter with Sergio Asti took place at the height of Italy's economic boom, when standardisation was at the centre of debate in the field of industrial design. This stimulated Olivari to produce a handle where strict geometry and ergonomic requirements find full expression. Thanks to its geometric clarity, the Tizianella handle has earned the title of long-seller in the Olivari product range. For almost 60 uninterrupted years, it has been in production in different versions in terms of materials and various finishes. *Antonio Olivari*

1_Ciotola/bowl Up&Up
2_Marco vaso/vase, Salviati 1962
3_Supernova lampada/lamp, Bilumen 1971
4_Profiterolle lampada/lamp, Martinelli 1968

M112



CR Cromo lucido/Bright chrome



ZL SuperOro lucido/SuperGold bright



IS SuperInox satinato/SuperStainlessSteel satin



CO Cromo satinato/Satin chrome



TS SuperOro satinato/SuperGold satin



NP nero opaco/mat black

C112



K112







1



2



3



4



Serenella Studio Olivari 2009

Nella sua semplicità e chiarezza formale esprime un carattere deciso che la rende adatta ad ambienti moderni.

In its simplicity and clearness of shape, express a clean cut character suitable for modern settings.

M130



CR Cromo lucido/Bright chrome



IS SuperInox satinato/ SuperStainlessSteel satin



CO Cromo satinato/Satin chrome



US SuperAntracite satinato/ SuperAnthracite satin

C128 K130











Raffaella Studio Olivari 1975

Presenza discreta, elegante. È diventato un classico, un cult nel panorama delle maniglie.
Ideata dall'Ufficio Tecnico, è utilizzata tanto in case moderne quanto in uffici e ambienti di lavoro.

This discreet, elegant handle has become a cult-status classic. Designed by the Olivari technical department, Raffaella is used just as readily in modern homes as it is in work environments.

M128



CR Cromo lucido/Bright chrome



CO Cromo satinato/Satin chrome



ZL SuperOro lucido/ SuperGold bright



TS SuperOro satinato/ SuperGold satin



IS SuperInox satinato/ SuperStainlessSteel satin



RS SuperRame satinato/ SuperCopper satin



DS SuperBronzo satinato/ SuperBronze satin



US SuperAntracite satinato/ SuperAnthracite satin

C128 K128





Chiara Studio Olivari 1975

È un modello universale e un long-seller. Si utilizza principalmente negli uffici, ma anche nelle case moderne. Il diametro sottile, di soli 15 mm di sezione, la rende elegante. È inoltre adatta per ambienti di forte passaggio grazie alla forma che si chiude su se stessa.
This universal model has become a long-selling door handle for offices and modern homes.
The thin diameter, in section 15-millimetre only, gives it elegance. Suitable for high-traffic locations thanks to the lever's inward-curving tip.

M125



CR Cromo lucido/Bright chrome



CO Cromo satinato/Satin chrome

C125



K125











Clinica 140 Studio Olivari 1965

Il modello è stato realizzato espressamente per la Clinica Madonnina di Milano, disegnata da Eugenio ed Ermenegildo Soncini insieme a Gio Ponti nel 1957.
La particolare forma è stata studiata affinché la porta possa essere agevolmente aperta con un gomito e da posizioni angolate. È stata prodotta in due misure, una più lunga (180 mm), l'altra più corta (140 mm), sia in alluminio anodizzato che in ottone.
Ha avuto largo successo in tanti Ospedali e Cliniche in tutto il mondo.

This handle was specially designed for the private hospital Casa di Cura La Madonnina in Milan by Eugenio and Ermenegildo Soncini with Gio Ponti in 1957.
The particular shape was studied to open the door easily with the elbows and from angular positions.
It comes in two sizes, a longer 18 centimetre handle and a shorter 14 centimetre one and two materials, either anodised aluminium or brass.
It has got a great success in many Hospitals all over the world.

M114



CO Cromo satinato/Satin chrome

C114 K114







Garda Ignazio Gardella 1951

Quando nel 1949 Ignazio Gardella progetta una delle sue architetture più celebri – il condominio di via Marchiondi a Milano firmata con Anna Castelli Ferrieri e Roberto Menghi – tutto è disegnato con maestria di dettaglio. Olivari è coinvolta per quanto riguarda la realizzazione delle maniglie e da questa collaborazione, centrata su un'idea di architettura in cui ogni parte, anche la più minuta, partecipa al disegno di un insieme organico, nasce la serie Garda. Per la sua linea essenziale dal linguaggio asciutto, Gardella dichiara di prendere ispirazione all'architetto razionalista tedesco Ferdinand Kramer che aveva partecipato alle visioni urbane della *Neue Frankfurt* di Ernst May disegnando una maniglia dalla geometria elementare. Gardella studia le proporzioni della sua maniglia a partire da un elemento cilindrico: progressivamente si svasa assumendo forma di cono con la stessa astratta eleganza che contraddistingue la sua architettura.

When in 1949 Ignazio Gardella began working on one of his most famous pieces of architecture, the apartment complex at Via Marchiondi 7 in Milan, designed with Anna Castelli Ferrieri and Roberto Menghi, every last detail was skilfully crafted. Olivari was involved for the production of the door handles, and this collaboration – centred on an idea of architecture in which every part, no matter how small, contributed toward the aim of an organic whole – led to the creation of the Garda series. For its clean lines and lean visual language, Gardella declared to have taken inspiration from the German functionalist architect Ferdinand Kramer, who had participated under the project leader Ernst May in the new city plan for Frankfurt (*Das Neue Frankfurt*, 1925-1930) by designing a utilitarian, geometric door handle. Gardella studied the proportions of his own handle by starting with a cylindrical element that progressively widens toward the end of the lever, taking on a conical shape with the same elementary elegance that distinguishes his architecture.

M105



CR Cromo lucido/Bright chrome



ZL SuperOro lucido/ SuperGold bright



CO Cromo satinato/Satin chrome

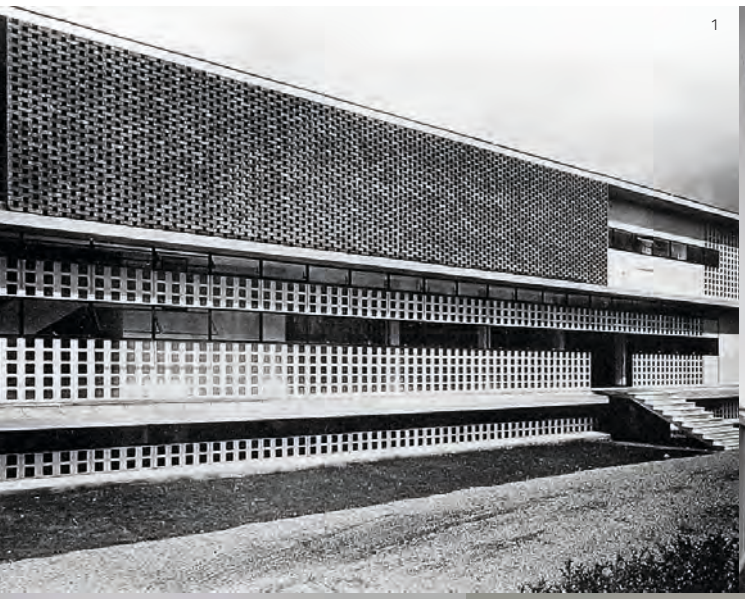


DS SuperBronzo satinato/ SuperBronze satin

C105 **K105**



1_Dispensario antitubercolare / Tuberculosis sanatorium, Alessandria 1934-1938
2_Ignazio Gardella, Franco Albini, Quartiere Mangiagalli, Milano 1950-1952
3_LTA3 Arenzano lampada/light, Azucena 1956
4_tavolo esposto alla X Triennale di Milano/table exhibited at X Triennale di Milano, 1954
5_Digamma poltrona/armchair, Gavina 1950


1


2


3


4


5





Bolzano Studio Olivari 1950

È un modello degli anni '50 con il tipico collarino e una sezione arcuata che progressivamente si rastrema.
Ancora gradita e scelta, è una delle maniglie più longeve del nostro catalogo.

The model dates back to the 1950s, and has a typical collar on the shaft and an arched lever, tapered toward the end.
Still loved and used, this is one of the most long-lived handles in our range.

M103



CO Cromo satinato/Satin chrome



ZL SuperOro lucido/ SuperGold bright

C103 K103







Uovo Studio Olivari 1957

Il modello Uovo è stato ideato da Ambrogio Olivari. Occorreva un pomolo piccolo, dalla forma elegante e per ottenerlo, come rivela il nome, ha semplicemente utilizzato un uovo.
Per la realizzazione si è preferito optare sulla fusione in conchiglia con anima in sabbia, una tecnica che consentiva di ottenere un'ampia superficie esterna e un corpo internamente cavo: per ridurre il materiale, contenere i costi e anche il peso (in modo da non gravare sulla serratura).
Il modello ha avuto grande successo ed è ancora a catalogo.

The Uovo (Italian for "egg") is the brainchild of Ambrogio Olivari.
We needed a small knob with an elegant shape. To obtain it, as the name reveals, he simply used an egg.
To produce it, we cast it using shell moulding with a sand core, a technique that allowed us to achieve a large exterior surface and a hollow body.
This reduced the amount of material needed, lowered costs and lightened the weight (in order to not weigh down on the mechanism).
The model was extremely successful and is still part of our range.

M108



CR Cromo lucido/Bright chrome



ZL SuperOro lucido/ SuperGold bright



DS SuperBronzo satinato/ SuperBronze satin



CO Cromo satinato/Satin chrome



TS SuperOro satinato/ SuperGold satin



NP Nero opaco/Mat black

C108



K108









Blindo Studio Olivari 1998

Ha una forma ovale ed elegante. Ottenuto per forgiatura a caldo, è perfettamente idoneo ai trattamenti di galvanica e pvd che lo rendono particolarmente adatto per l'utilizzo su porte pesanti ed esposte agli agenti atmosferici esterni.

Blindo has an oval and elegant shape. It is made by hot forging, and is perfectly suited to galvanizing and physical vapour deposition (PVD), making it good for heavy doors and exposure to outdoor conditions.

M178



CR Cromo lucido/Bright chrome



NL SuperNichel lucido/ SuperNickel bright



RS SuperRame satinato/ SuperCopper satin



CO Cromo satinato/Satin chrome



NS SuperNichel satinato/ SuperNickel saten



DS SuperBronzo satinato/ SuperBronze satin



ZL SuperOro lucido/ SuperGold bright



IS SuperInox satinato/ SuperStainlessSteel satin



US SuperAntracite satinato/ SuperAnthracite satin



TS SuperOro satinato/ SuperGold satin

C178 K178











Boma Ny Monti G.P.A. 1972

Gli architetti Gianemilio Monti, Pietro Monti e Anna Bertarini, persone di grande professionalità e gentilezza, avevano affascinato papà con l'idea di realizzare la prima maniglia in plastica prodotta in Italia. Certamente Boma si è rivelata la più diffusa e apprezzata. Nostro padre ci teneva particolarmente a specificare che era stata utilizzata la resina Durethan della Bayer di Leverkusen, sia perché si trattava di un ottimo materiale plastico, sia perché i tecnici della Bayer si dimostrarono molto disponibili e prodighi di consigli. Per un'azienda come Olivari, da sempre abituata a realizzare in metallo le sue maniglie, la plastica sembrava un azzardo: il mercato l'avrebbe capita e accettata? Fu una scommessa e fu vinta. Oltre a essere stato un ottimo biglietto da visita per il mondo del design, anno dopo anno la Boma è diventata un *best-seller.* La novità della forma e il colore, uniti all'economicità del materiale e del processo di produzione, hanno determinato un successo durevole: come tale resiste nel tempo.
Antonio Olivari

The architects Gianemilio Monti, Pietro Monti and Anna Bertarini, highly professional and kind people, intrigued our father with their proposal to make the first plastic handle produced in Italy. Of course Boma turned out to be the most widely used and appreciated. Dad was always particularly keen on specifying that they were made using Durethan resin by the Bayer company from Leverkusen, Germany. He liked to mention that for two reasons. One is that the plastic was an excellent material, and the other was because the technicians at Bayer were so forthcoming and generous with advice. For a company like Olivari, used to making its handles in metal, plastic had seemed risky. Would the market appreciate it? It was a wager, and it was won. Besides being a good calling card in the design world, year after year the Boma was a best-seller. The novelty of shape and colour combined with the inexpensiveness of the material and production process made for long-lasting success, and this has continued to be so over time. *Antonio Olivari*

M501



NE Nero/Black



GR Grigio/Grey



BI Bianco/White

C501 K501



1_Casa d'abitazione in via Calco 2 (con/with Enrico Freyrie), Milano 1954-1956
2_ Casa d'abitazione in via A. Moro a San Donato Milanese - 1991
3_Appendiabiti in compensato multistrato, de Padova ICF 1955





2



3



Iseo Ny Sergio Asti 1983

M507



NE Nero/Black



BI Bianco/White

C507

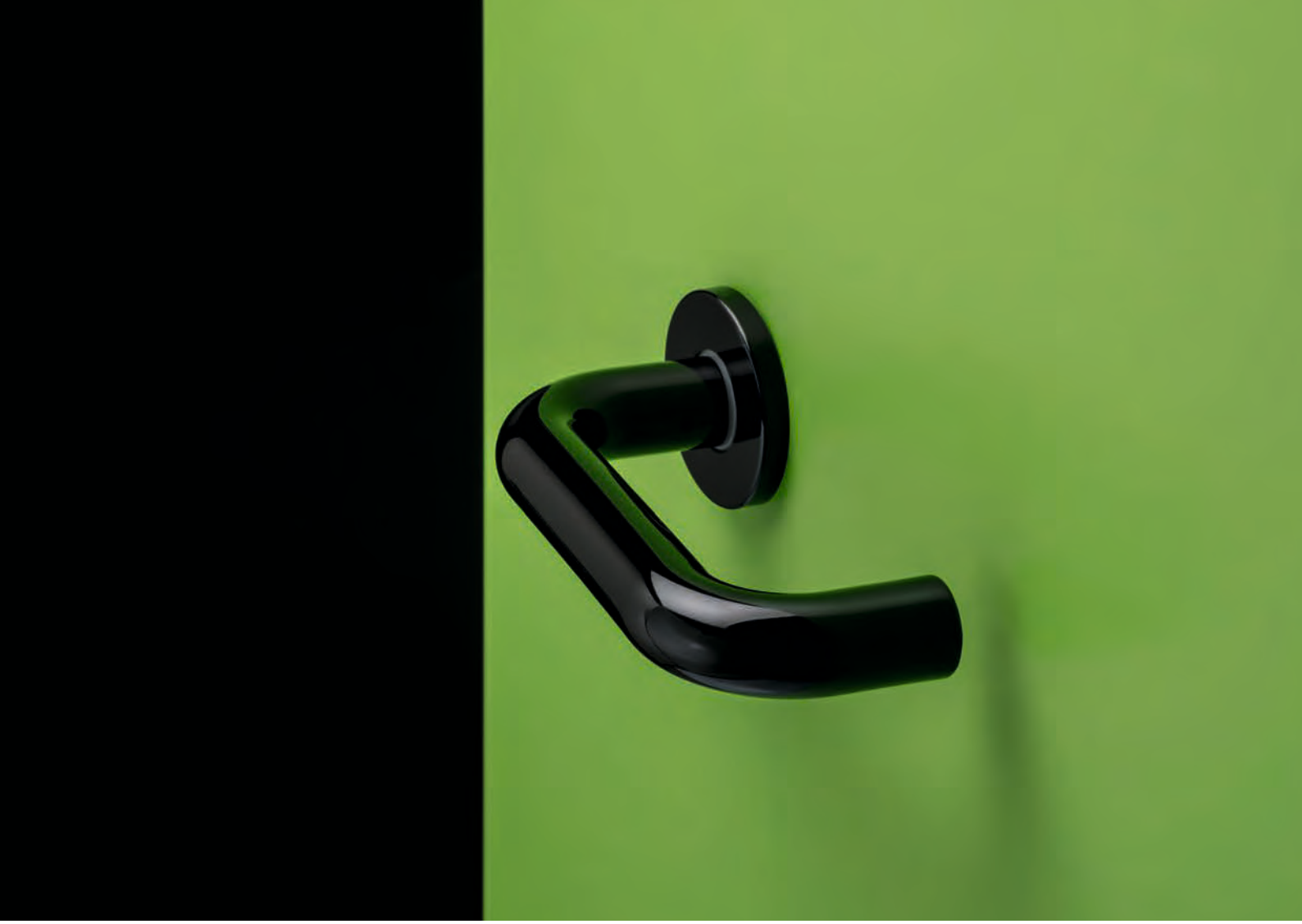


K507









Chiara Ny Studio Olivari 1975

M509



NE Nero/Black



BI Bianco/White

C509



K509





special

maniglie con materiali
o lavorazioni particolari

door handles with particular
materials or processes





Edge Peter Marino 2008

Peter Marino, architetto conosciuto e apprezzato per il suo design anche dalle icone delle moda, ha contribuito a ridefinire in chiave moderna il lusso in tutto il mondo. La maniglia per porta disegnata per Olivari forse è una chiara esemplificazione di questo concetto. Una struttura geometrica il cui bordo incornicia una striscia realizzata in diversi materiali, per diventare accessori che cambiano l'uso. Legno, vetro o Corian ciascuno conferisce un proprio stile alla maniglia

Peter Marino, designer and architect - his work is also appreciated and sought-after by fashion icons -reinterprets luxury on a global scale, redefining the everyday in contemporary terms. This door handle designed for Olivari is a clear example of this concept. A geometric structure whose borders frame an inset strip made of various materials, transforming it into an accessory that changes to suit its surroundings. Wood, glass or Corian each imparts its own stylistic flavor to the door handle.

M212



EB BioCromo lucido-satinato/
BioChrome bright-satin

disponibile anche/also available:
Cromo satinato/Satin chrome
SuperOro lucido/SuperGold bright

legno/wood



EC ciliegio/cherry wood



EV rovere/oak wood



EW wengé

vetro/glass



6E opaco/mat

Corian



EA bianco/white

C212 K212





Ice Cube Dominique Perrault 2010

Il modello Ice Cube si può dire sia la prima maniglia in cristallo molato, ossia ricavato da una lastra di cristallo tecnico e super-trasparente.
In questo "gioco di volumi semplificati" tipici del linguaggio di Dominique Perrault – grazie anche alla collaborazione di Gaëlle Lauriot-Prévost – l'ispirazione nasce da uno strumento quale il morsetto usato naturalmente nei cantieri per tenere insieme forme e materiali diversi. Il punto di connessione tra il cristallo e il "dente" della sezione a L del mozzo in metallo è risolto con un incollaggio strutturale di precisione che ha richiesto una lunga sperimentazione. A volte la semplicità nasconde al suo interno grandi complessità. *Antonio Olivari*

In all probability, the Ice Cube model is the first door handle ever made in polished glass. It is obtained from a sheet of high-tech super-clear glass. As is typical to the visual language employed by Perrault, and thanks to his teamwork here with Lauriot-Prévost, we see a play of simplified volumes. Part of the inspiration came from the clamps used on construction sites to hold together different shapes and materials. The point of connection between the glass and the flap of the L-shaped metal shaft is resolved by means of structural adhesive. The attachment is so precise it required lengthy experimentation. Sometimes simple appearances conceal great complexity. *Antonio Olivari*

M223B



C6 Cromo lucido-trasparente/Bright chrome-transparent



M6 Cromo satinato-trasparente/Satin chrome-transparent

C223



K223B











Crystal Diamond Marcel Wanders 2015

La collezione di maniglie Crystal del 2015 di Marcel Wanders è una sorta di compendio della storia e dell'abilità artigianale, maturata dall'azienda in oltre 100 anni di vita. È una luminosa e scintillante continuità della combinazione di minimalismo e classicismo evocati dalla sua maniglia "Dolce Vita" (2014). Divisa in due parti, una in ottone e l'altra, frontale, in cristallo, ci consente d'intravedere – attraverso il cristallo – il decoro riflesso sull'ottone.

The Crystal family of door handles is a sort of compendium of the history and craftsmanship that our company has developed over more than 100 years. It is a luminous and sparkling continuation of the combined minimalist-classicistic personality of Wanders' Dolce Vita model from 2014. Divided in a brass base and a glass front, the transparency of the glass allows us to look through it and see the reflected decoration on the brass underneath.

M246B



C6 Cromo lucido/Bright chrome



Z6 SuperOro lucido/ SuperGold bright



M6 Cromo satinato/Satin chrome



U6 SuperAntracite satinato/ SuperAnthracite satin

C246 K246B





Crystal Royal Marcel Wanders 2015

La collezione di maniglie Crystal è frutto dell'estro immaginifico di Marcel Wanders e della sua passione per il cristallo che lo aveva già portato a collaborare con Baccarat. Da questa sua esperienza deriva la scelta di scomporre l'impugnatura scultorea in due parti: una strutturale in ottone, l'altra decorativa in cristallo trasparente. Il decoro Royal gioca sul piacere visivo della moltiplicazione dei riflessi di luce, e sulla sorpresa dell'afferrare una forma sfaccettata come una gemma preziosa. *Antonio Olivari*

The Crystal family of door handles is the fruit of Wanders' imaginative flair and his love of crystal, which he has explored by working with Baccarat. That experience inspired him to divide the sculptural handgrip into two parts. One is structural, made in brass; the other is ornamental, made in clear crystal. The Royal's decoration plays with the optical effect of multiplying reflections of light, and offers the pleasant surprise of grasping a form that is faceted like a precious gem. *Antonio Olivari*

M245B



C6 Cromo lucido/Bright chrome



Z6 SuperOro lucido/ SuperGold bright



M6 Cromo satinato/Satin chrome



U6 SuperAntracite satinato/ SuperAnthracite satin

C245



K245B











Aurora Alessandro Mendini 1994

L'idea di una maniglia che racchiudesse la magia del vetro è nata dal colloquio con Alessandro Mendini. Ebbe subito l'intuizione di una goccia di vetro trasparente integrata o emergente dal metallo, e così anche l'idea della forma. Poi la palla è passata a noi. Non avevamo mai affrontato il tema dell'unione del nostro abituale metallo con il vetro, a noi sconosciuto. Non è stato quindi facile entrare in sintonia con gli artigiani di Murano e indurli a lavorare con una precisione a cui non erano abituati. Il risultato però è stato di grande soddisfazione per tutti e ha portato con sé un caleidoscopio di soluzioni estetiche mai sperimentate prima.
Antonio Olivari

The idea for a door handle containing the magic of glass originated in a conversation with Alessandro Mendini. He wanted to design a drop-shaped piece of glass integrated with or emerging from metal. Then the ball was in our court. We had never thought of uniting our habitual material of metal with glass, because we had no experience with it. So it was not simple to enter into harmony with the artisans of Murano in Venice and have them craft the glass with a degree of precision they were not used to. But the result was of great satisfaction to everyone, and along with it came a kaleidoscope of aesthetic solutions we had not seen before.
Antonio Olivari

M164

Cromo lucido/Bright chrome



C1 azzurro/light blue



C5 ambra/amber



C2 rosa/rose



C6 trasparente/transparent

Cromo satinato/Satin chrome



2M rosa/rose



6M trasparente/transparent

C164 **K164**



disponibile anche/also avalaible:
SuperOro lucido/SuperGold bright

disponibile anche in combinazioni personalizzate:
finitura lucida+vetro opaco oppure
cromo satinato+vetro trasparente/
also avalaible in custom combinations:
bright finish+mat glass or
satin chrome+transparent glass





Chelsea Jean Nouvel 2012

La ricerca condotta per mettere a punto il modello Chelsea è espressione della sensibilità artistica di Jean Nouvel. La maniglia nasce in contemporanea con la torre residenziale "100 11th Avenue" che Jean progetta per il quartiere nel cuore di Manhattan da cui prende il nome: egli immagina un'architettura come una "macchina per la visione" in grado di catturare i riflessi del fiume Hudson sul quale si affaccia. Per le maniglie, Jean ci chiede un modello fuori dall'usuale. È alla ricerca di una forma diversa rispetto alla geometria tubolare che convenzionalmente ispira la leva. Rifiuta in partenza anche un materiale come l'acciaio, perché vuole che siano i sensi a guidare la sua definizione formale. Ci spiega che vuole siano stimolati da una forma morbida, sensuale, piacevole al tatto e da un materiale caldo, quasi soffice. Vuole infine che diventi un segno grazie al colore. La maniglia nasce con queste premesse: è modellata sull'impronta della mano che l'afferra, ed è realizzata in gomma morbida e nera. In fabbrica poi, per la produzione di serie, sperimentiamo insieme differenti materiali, dal legno al vetro, fino a individuare la porcellana, declinata nelle versioni nero opaco e bianco lucido: entrambe icastiche, di grande impatto comunicativo. *Antonio Olivari*

The studies conducted to fine-tune the Chelsea handle are an expression of Jean Nouvel's artistic sensibility. He designed it when he was working on 100 Eleventh Avenue in the Chelsea neighbourhood of Manhattan, a 23-storey residential tower he describes as "a vision machine" that captures reflections from the nearby Hudson River. For the handles, Nouvel asked us for an unusual model. He wanted a shape that was different from the tubular geometry conventionally used for the lever. He also refused the materiality of steel, because he was letting his senses guide its formal definition. He wanted them to be stimulated by a soft, sensual shape that was pleasant to the touch, and a material that was warm, almost buttery. And finally, his aim was for the handle to be a mark, thanks to the use of colour. These were the requirements that engendered the Chelsea. It is modelled after the print of a hand gripping it, and made in soft, black rubber. In the factory, when we engineered it for serial production, we experimented with Nouvel using different materials like wood and glass, until we decided to use porcelain in matte black and shiny white. Both are lively objects with great communicative impact. *Antonio Olivari*

M232B



CB Cromo lucido/bianco
Bright chrome/white



CE Cromo lucido/nero opaco
Bright chrome/mat black



MB Cromo satinato/bianco
Satin chrome/white



ME Cromo satinato/nero opaco
Satin chrome/mat black

C232



K232B



1_Fondation Cartier, Paris, France 1994
2_Institut du monde arabe IMA, Paris 1987
3_Conference Center, France, 1993
4_100 11th Avenue, New York 2010


1


2


3


4





Club Vico Magistretti 1999

Come succedeva sempre con Vico, l'idea è nata da una conversazione: ragionando con lui sul senso del comfort è nata l'idea di realizzare una maniglia con un rivestimento in pelle per renderla piacevole al tatto. Vico ha pensato in una logica di tipo "industriale" disegnando due gusci assottigliati su cui incollare lo strato di pelle in modo da dare continuità alla forma ed eliminare la cucitura: la parte tipicamente più soggetta a sporcarsi e a usurarsi. La proposta mi è parsa subito molto interessante e innovativa: da sviluppare. *Antonio Olivari*

As always seemed to happen with Vico, inspiration for Club was born during conversation. Talking with him about the feeling of comfort, he came up with the idea of a leather-clad handle that would be pleasant to touch. Along the lines of industrial logic, he designed two tapered half-shells to which the leather was glued. This gave continuity to the form and allowed us to avoid the sewn seam, which would have trapped dirt and been susceptible to wear and tear. I immediately found the proposal very interesting and innovative, so we developed it. *Antonio Olivari*

M181

Cromo lucido/Bright chrome



XB avorio/ivory



XF testa di moro/dark brown



XE marrone/brown



XN nero/black

C181



K181



disponibilie anche/also available
SuperNichel satinato/SuperNickel satin





guilloché

Il guilloché è una tecnica decorativa di incisione realizzata con apposite macchine che, guidate manualmente, generano un preciso, intricato e ripetitivo pattern sul materiale di base. A differenza dell'incisione *tout court*, realizzata a mano, che si presta a un decoro più libero e naturalistico, quella realizzata con le macchine à guillocher è tipicamente meccanica e ripetitiva, consente però di ottenere un'infinità di pattern differenti al variare dei parametri di lavorazione combinandosi alla sensibilità tecnica, ma anche estetica, dell'operatore. L'origine esatta delle prime macchine non è nota con certezza. È possibile che abbiano paternità svizzera, forse per opera di un ingegnere francese di nome Guillot. I primi esempi di casse di orologio lavorate con questa tecnica portano inciso l'anno 1624. L'effettiva introduzione nel settore dell'orologeria risale al 1786, quando Abraham-Louis Breguet inizia a utilizzarla per decorare i quadranti e le casse dei suoi orologi. Questa tecnica sperimenta una straordinaria popolarità nel XIX secolo, grazie soprattutto all'opera di Peter Carl Fabergé.

Guilloche is a decorative engraving technique that uses special lathes. Guided manually, these machines draw a precise, intricate, repeated pattern on the metal surface. Different to freehand engraving, which is suited to more naturalistic and free decorations, guilloche engraving is typically mechanical and reiterative. It allows for infinite different patterns by varying the parameters of the process, which work in concert with the technician's technical sensibility and aesthetic judgement. The exact origin of the first guilloche machines is uncertain, but perhaps they were Swiss or invented by a French engineer named Guillot. The first examples of its use are found on watch cases engraved with the year 1624. The definitive introduction of guilloche in watchmaking dates back to 1786, when Abraham-Louis Breguet began using it to decorate the dials and cases of his watches. In the 19th century, the technique became highly popular, largely thanks to the work of Peter Carl Fabergé.

Diana Barley Studio Olivari 2016

M1DBB



CR Cromo lucido/Bright chrome



NL SuperNichel lucido/
SuperNickel bright



ZL SuperOro lucido/
SuperGold bright

C1DB

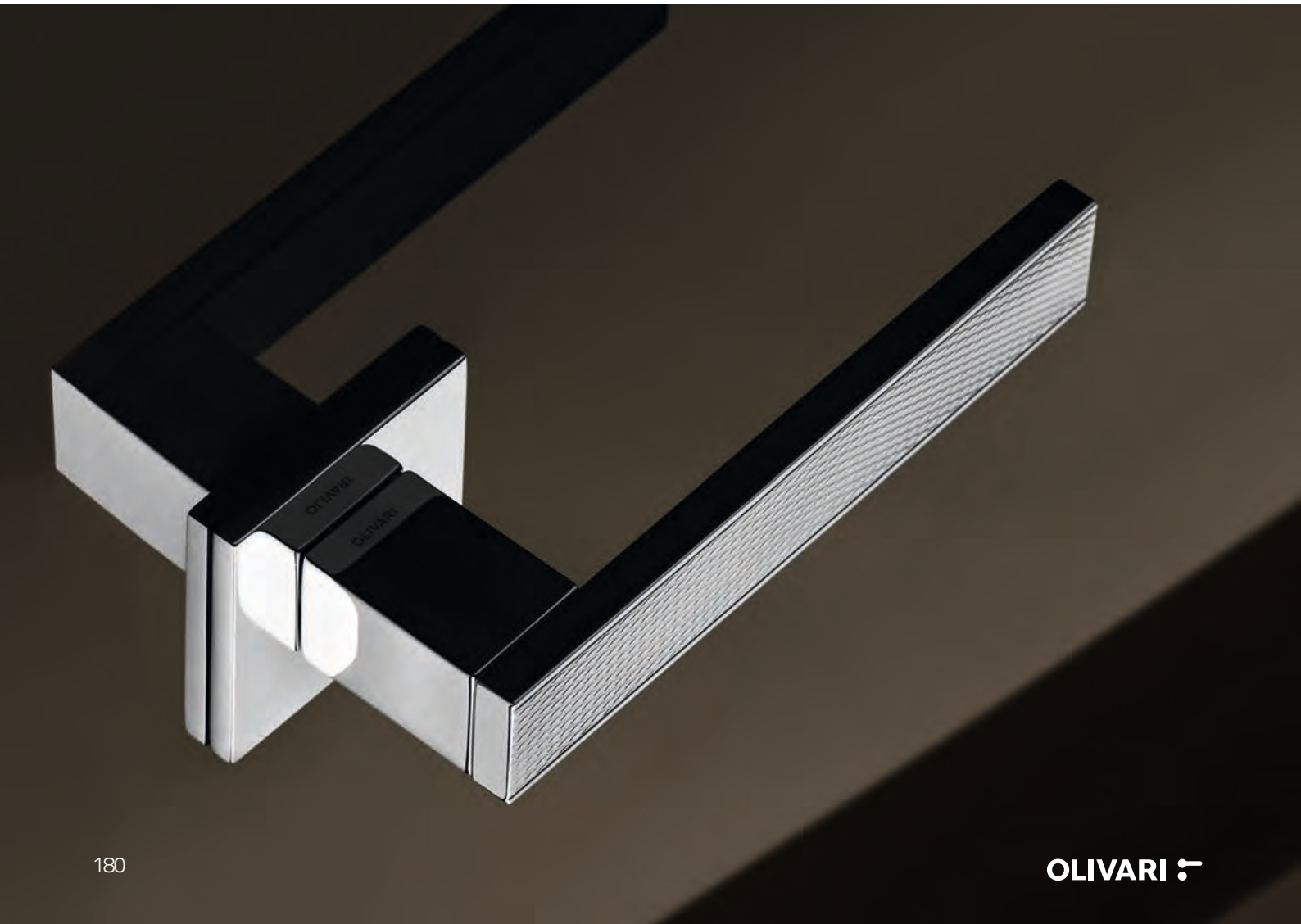


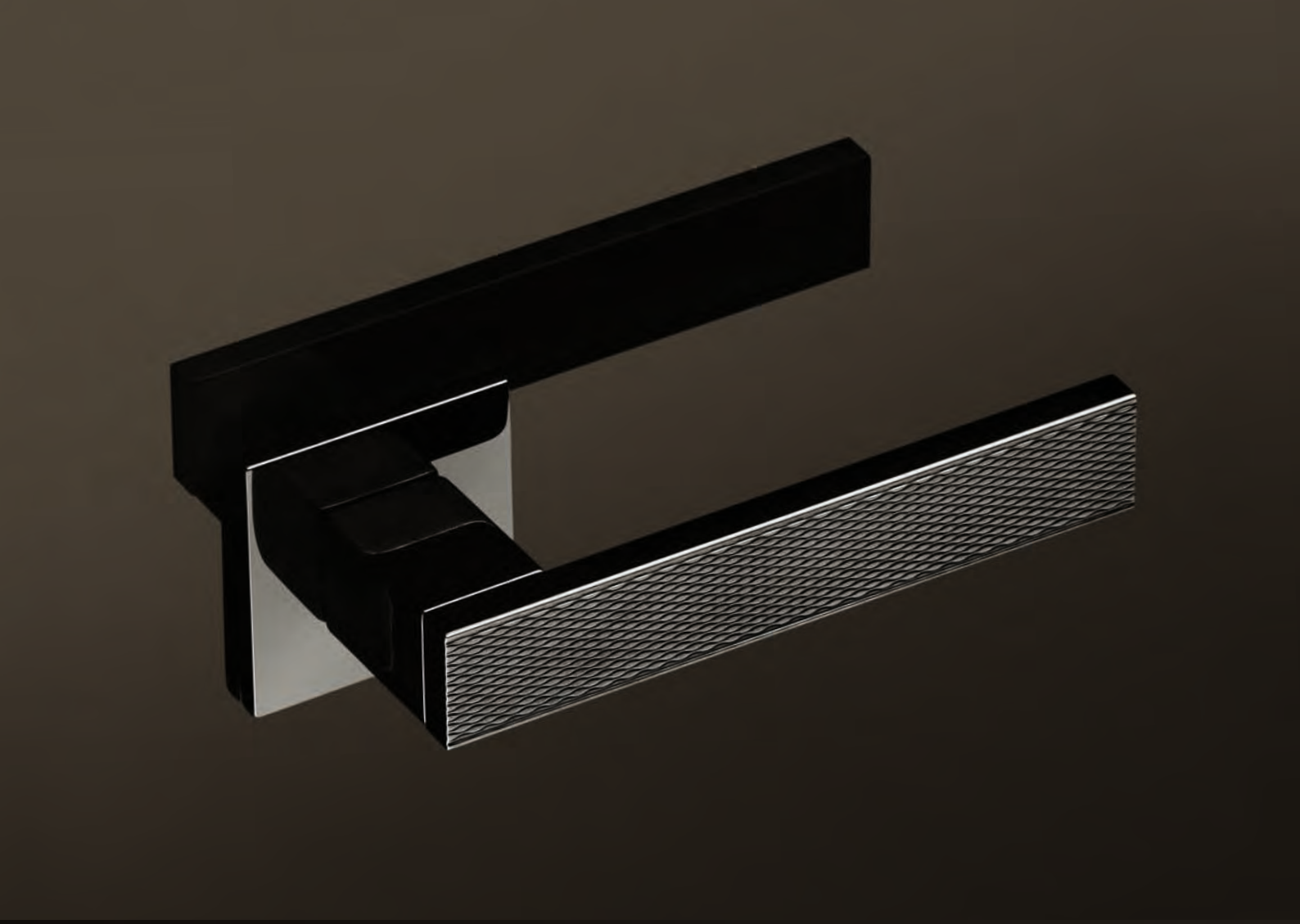
K1DBB

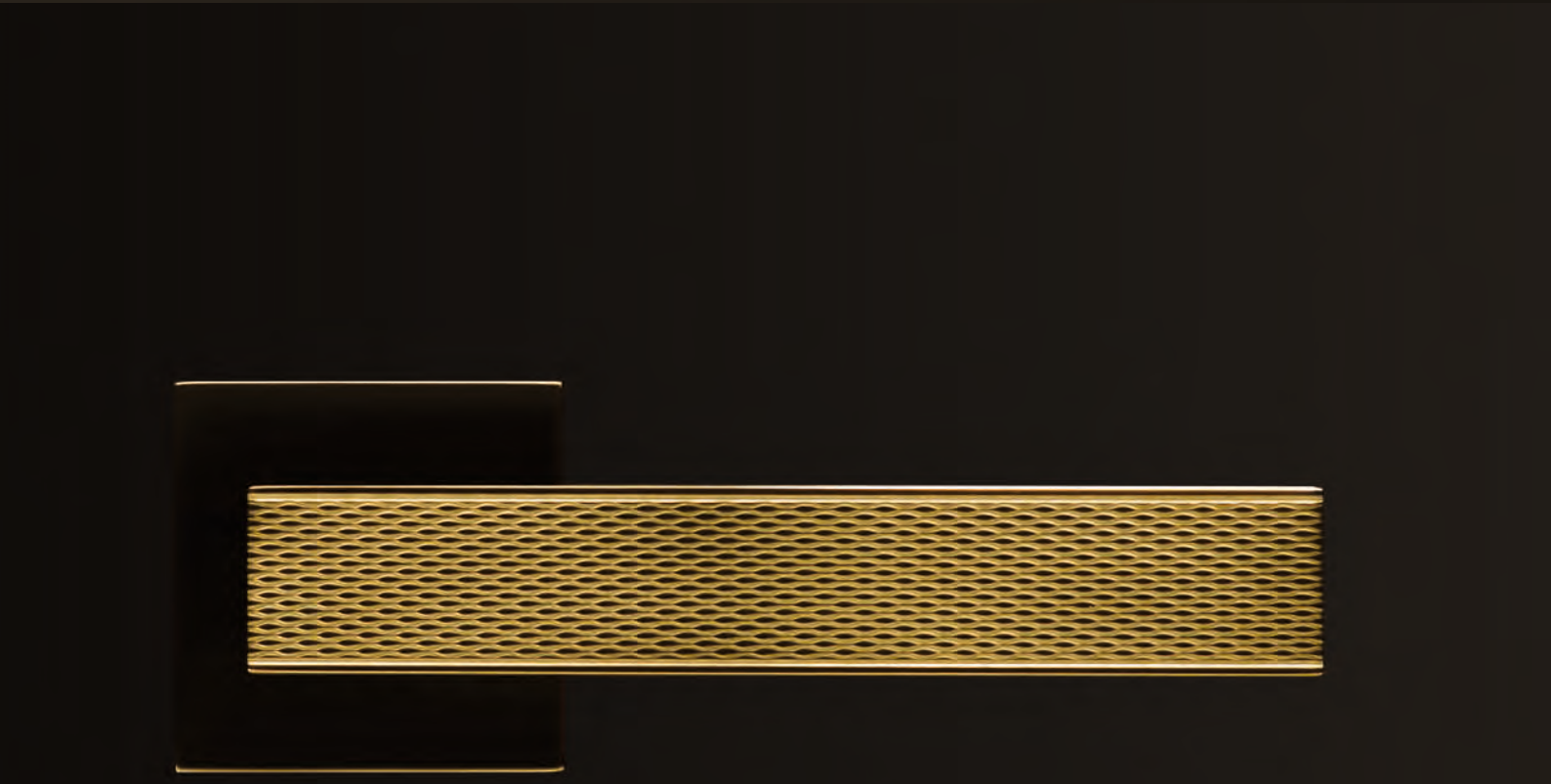


Barley "a chicco d'orzo", allure brillante e sofisticata.
La decorazione Barley riprende il classico motivo "a chicco d'orzo" della tradizione guilloché: la trama di fitte incisioni che si rincorrono conferisce alla maniglia un'allure brillante e sofisticata.

Engraving similar to grains of barley with a shiny sophisticated allure.
The Barley decoration is based on the classic grain motif of traditional guilloche engraving. The running, close-set pattern gives the handle shiny, sophisticated allure.







Diana Damier Studio Olivari 2016

M1DDB



CR Cromo lucido/Bright chrome



NL SuperNichel lucido/
SuperNickel bright



ZL SuperOro lucido/
SuperGold bright

C1DD



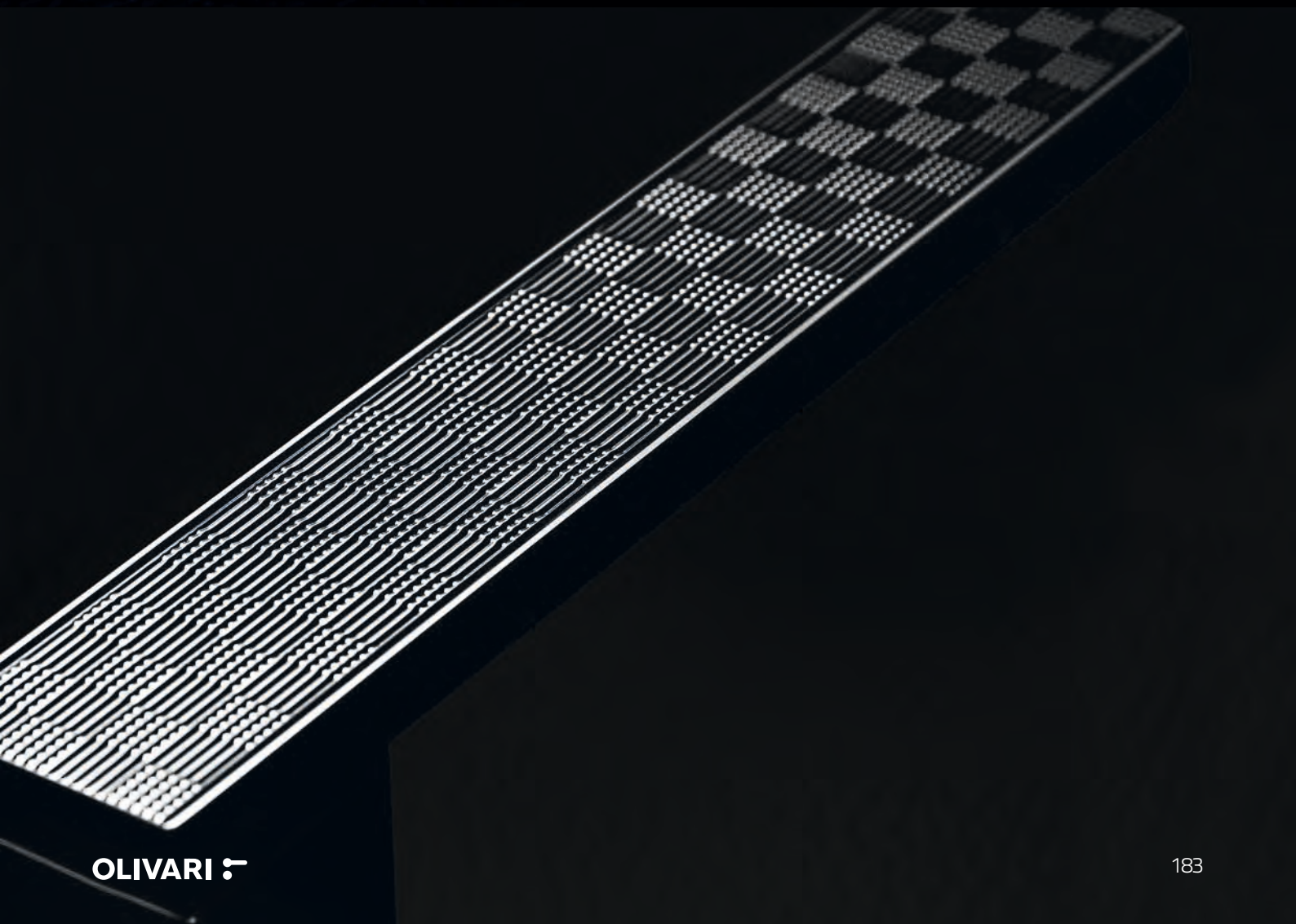
K1DDB



DAMIER "A SCACCHI", CARATTERI DI UN'ELEGANZA SOFISTICATA.
La decorazione Damier riprende il classico motivo "a scacchi" della tradizione guilloché: la trama di fitte incisioni alternate esprime i caratteri di un'eleganza sofisticata.

ELEGANT CHEQUERS WITH A SOPHISTICATED AIR.
The Damier decoration takes up the classic chequerboard motif of traditional guilloche engraving with alternating squares of close-set patterns of sophisticated elegance.





Diana Chevron Studio Olivari 2016

M1DCB



CR Cromo lucido/Bright chrome



NL SuperNichel lucido/
SuperNickel bright



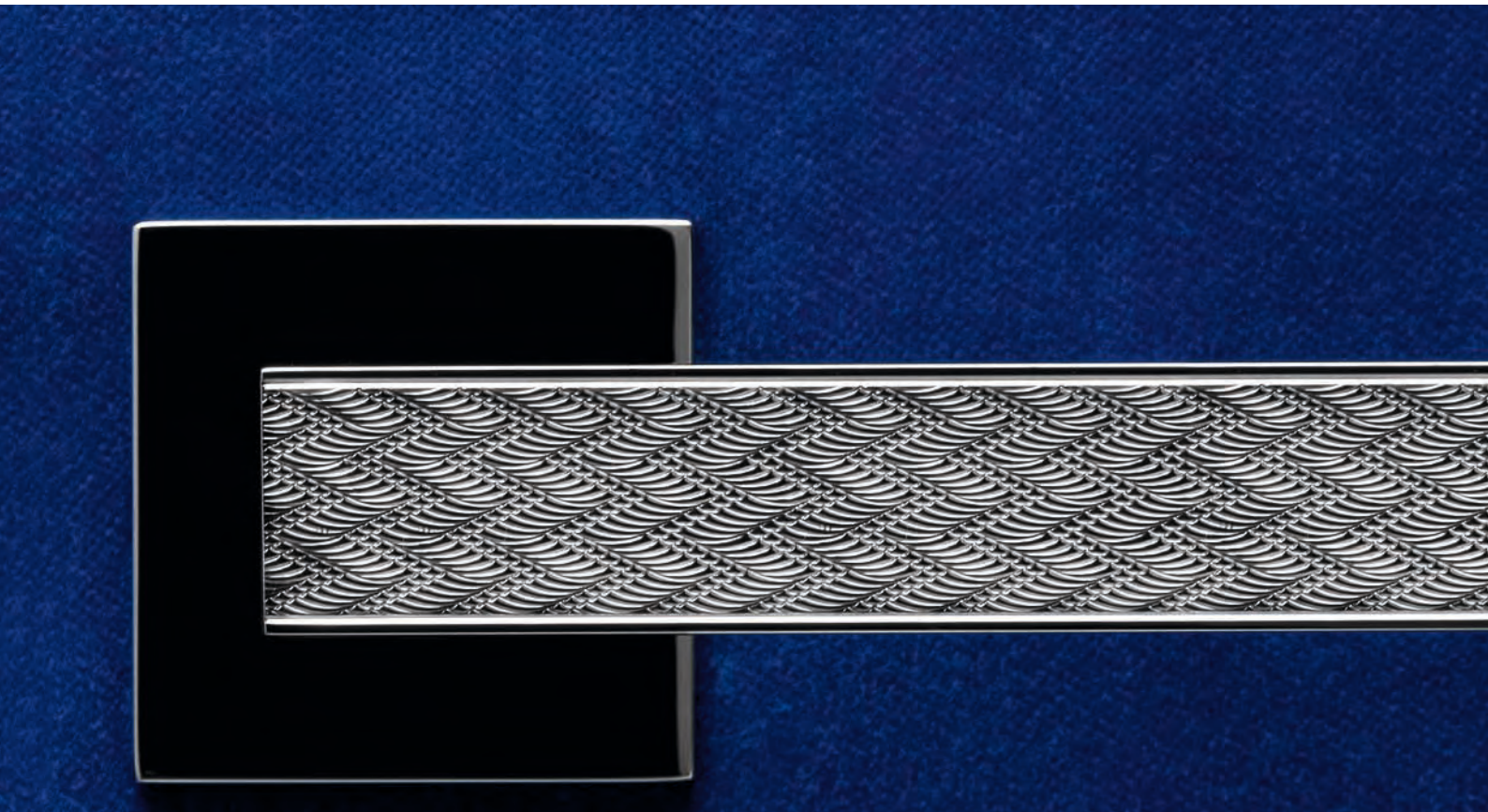
ZL SuperOro lucido/
SuperGold bright

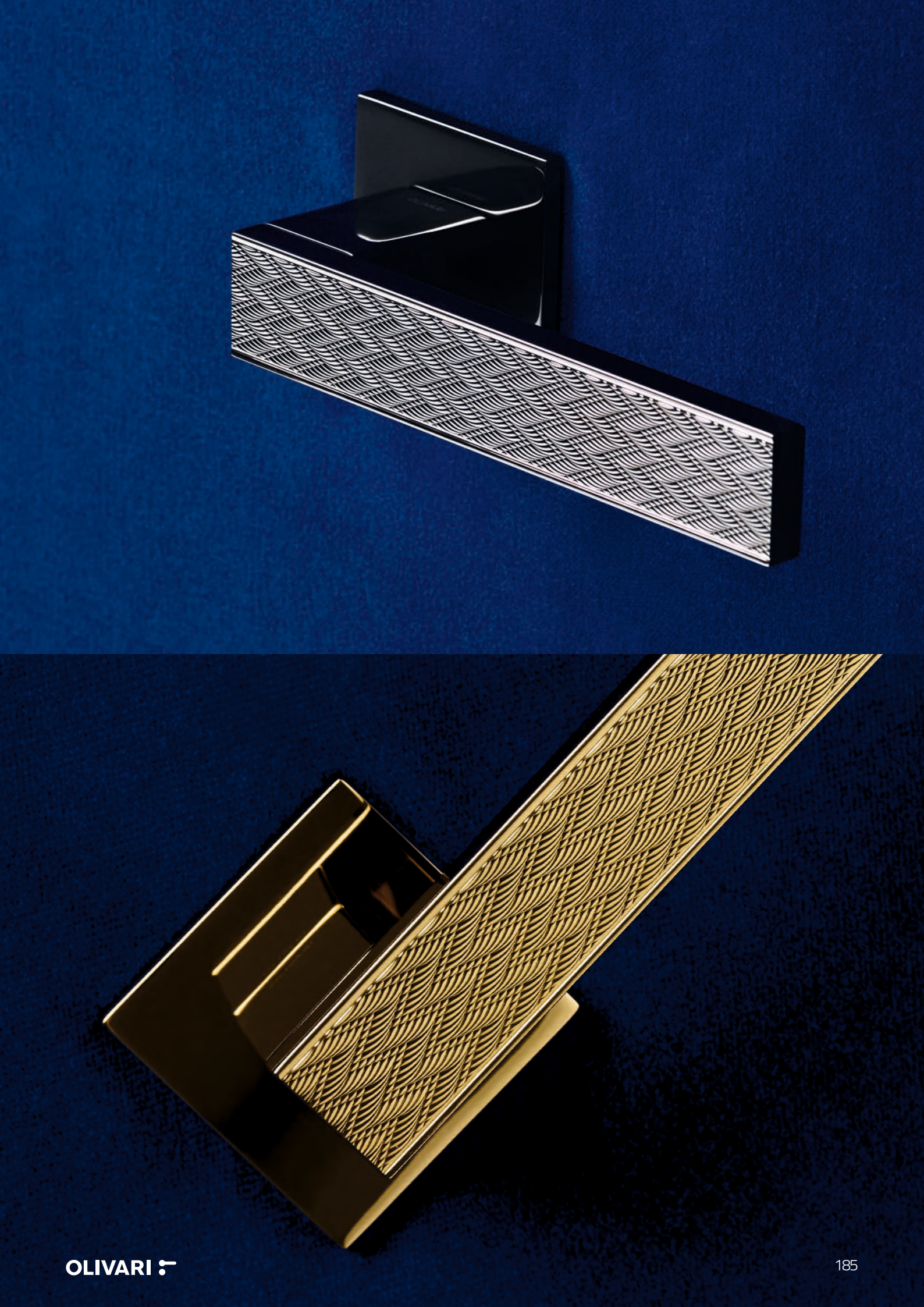
C1DC K1DCB



CHEVRON "A ZIG-ZAG" O "SPINA DI PESCE", ESPRESSIONE DI PREZIOSITÀ E RAFFINATEZZA.
La decorazione Chevron riprende il classico motivo "a zig-zag", o a "spina di pesce", della tradizione guilloché, espressione di preziosità e raffinatezza.

A HERRINGBONE MOTIF EXPRESSING PRECIOUS REFINEMENT.
The Chevron decoration takes up the classic herringbone motif of traditional guilloche engraving as an expression of preciousness and refinement.





Atena Ligne Studio Olivari 2016

M1ALB



CR Cromo lucido/Bright chrome



NL SuperNichel lucido/
SuperNickel bright



ZL SuperOro lucido/
SuperGold bright

C1AL

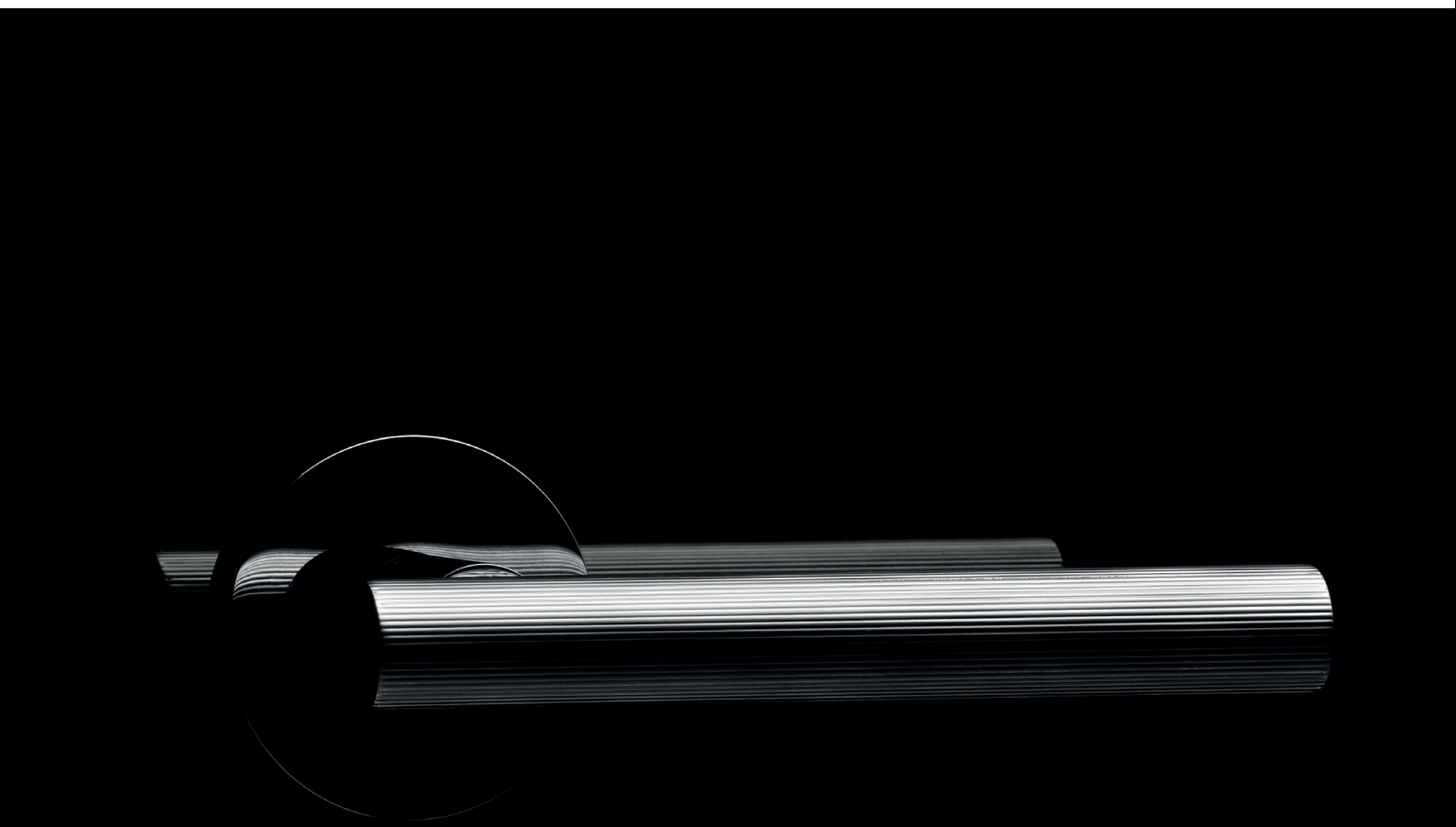


K1ALB

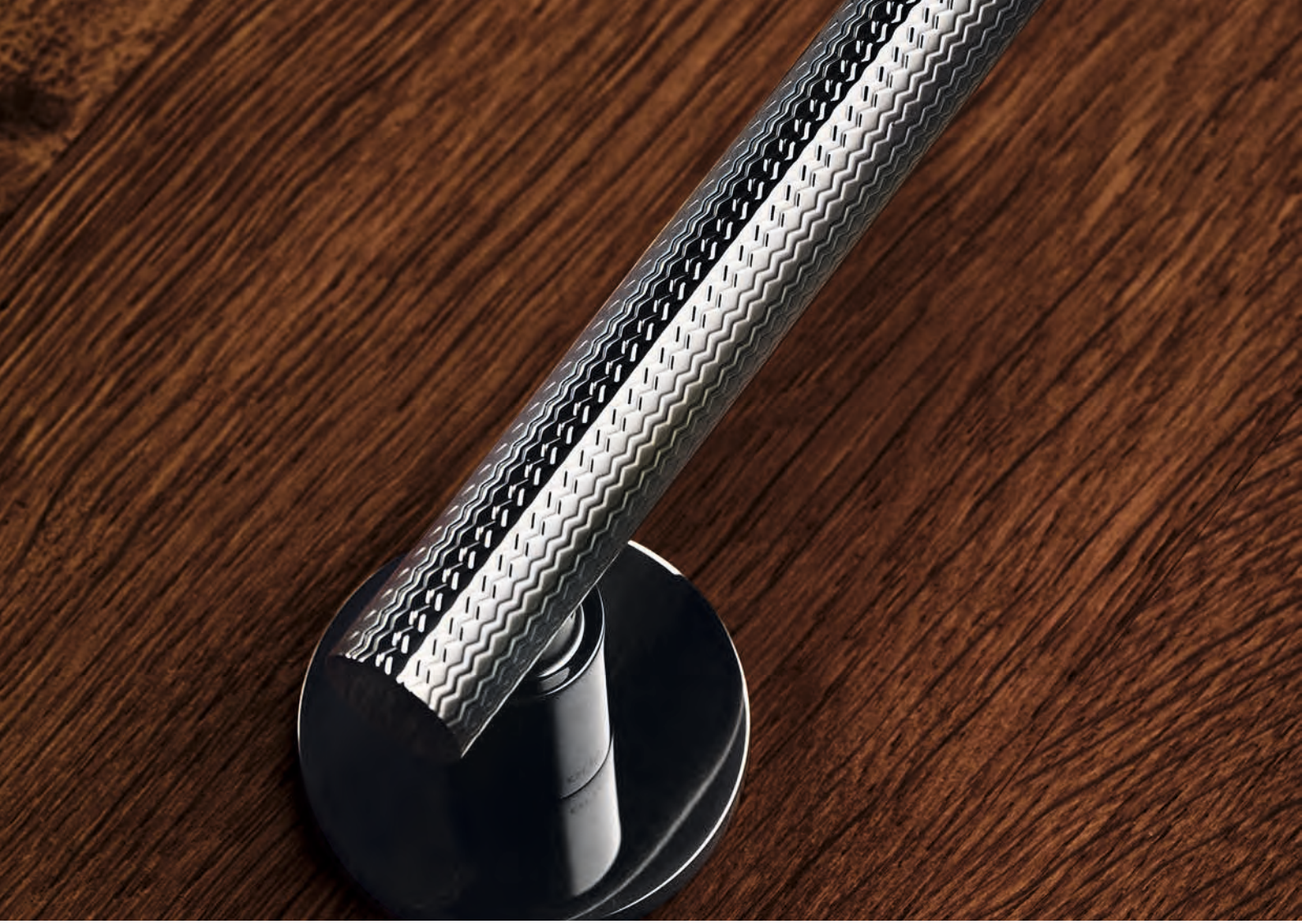


LIGNE "A RIGHE", ELEGANZA ESSENZIALE E SENZA TEMPO.
La decorazione Ligne sposa il classico motivo "a righe" della tradizione guilloché con la perfetta geometria cilindrica della maniglia per una soluzione di eleganza essenziale e senza tempo.

AN ELEGANT LINEAR PATTERN, TIMELESS AND UNDERSTATED.
The Ligne decoration marries the classic lined motif of traditional guilloche engraving with the perfect cylindrical geometry of the handle, resulting in understated, timeless elegance.







Atena Rank Studio Olivari 2016

M1ARB



CR Cromo lucido/Bright chrome



NL SuperNichel lucido/
SuperNickel bright



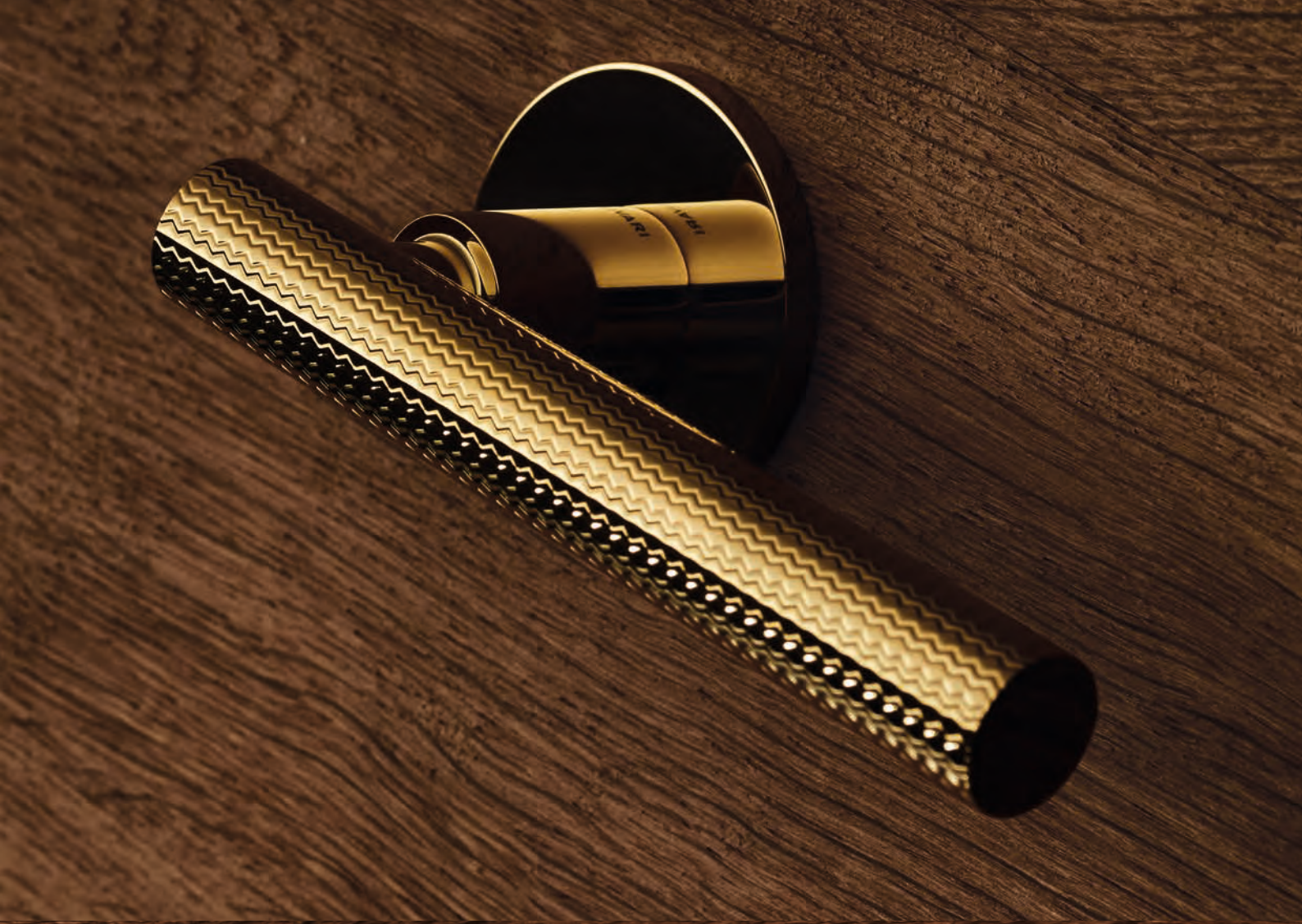
ZL SuperOro lucido/
SuperGold bright

C1AR K1ARB



RANK "A ONDA", RIFLESSI DI FORTE CARATTERE.
La decorazione Rank riprende il classico motivo "a onda" della tradizione guilloché che ben si sposa con la purezza geometrica del cilindro creando riflessi di forte carattere.

WAVY ZIGZAGS FOR CHARACTERFUL REFLECTIONS.
The Rank decoration takes up the classic wavy zigzag motif of traditional guilloche engraving, which lends itself perfectly to the geometrical pureness of the cylinder, creating characterful reflections.





Atena Panier Studio Olivari 2016

M1APB



CR Cromo lucido/Bright chrome



NL SuperNichel lucido/
SuperNickel bright



ZL SuperOro lucido/
SuperGold bright

C1AP K1APB



PANIER , INTRECCIO DI VIMINI DELLE CESTE, ELEGANZA E CLASSICITÀ.
La decorazione Panier riprende il classico motivo della tradizione guilloché che allude all'intreccio di vimini delle ceste, esprimendo eleganza e classicità.

A BASKET-WEAVE PATTERN WITH CLASSIC ELEGANCE.
The Panier decoration takes up the classic basket-weave motif of traditional guilloche engraving to express elegance and classicism.







pomoli zancati
pomoli centrali

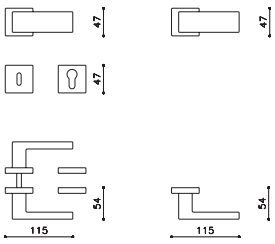
offset door knobs
central door knobs

Planet Q Studio Olivari



ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
IS SuperInox satinato/ SuperStainlessSteel satin



P203RB8
P203RY8

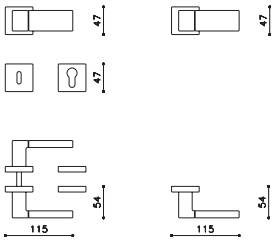
S203RDF
S203RD

Planet Q bicolor Studio Olivari



ottone/brass

CA Cromo lucido-satinato/ Chrome bright-satin
ZT SuperOro lucido-satinato/ SuperGold bright-satin



P203RB8
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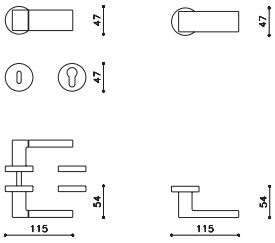
S203RDF
S203RD

Planet Studio Olivari



ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
NS SuperNichel satinato/ SuperNickel satin
IS SuperInox satinato/ SuperStainlessSteel satin



P195RB8
P195RY8

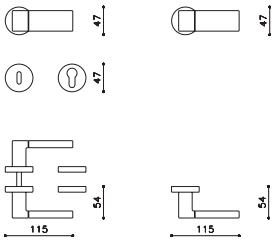
S195RDF
S195RD

Planet bicolor Studio Olivari



ottone/brass

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ZT SuperOro lucido-satinato/ SuperGold bright-satin



P195RB8
P195RY8

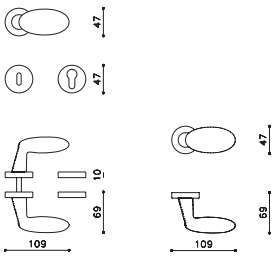
S195RDF
S195RD

Blindo Studio Olivari



ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
TS SuperOro satinato/SuperGold satin
NL SuperNichel lucido/SuperNickel bright
NS SuperNichel sainato/SuperNickel satin
IS SuperInox satinato/SuperStainlessSteel satin
RS SuperRame satinato/SuperCopper satin
DS SuperBronzo satinato/SuperBronze satin
US SuperAntracite satinato/SuperAnthracite satin



M178RB8
M178RY8

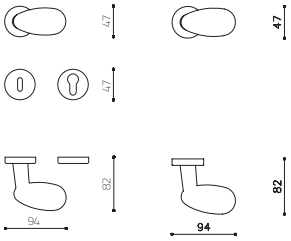
Z178RDF
Z178RD

Uovo Studio Olivari



ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
NP Nero opaco/Mat black
ZL SuperOro lucido/SuperGold bright
TS SuperOro satinato/SuperGold satin
DS SuperBronzo satinato/SuperBronze satin



M108RB8
M108RY8

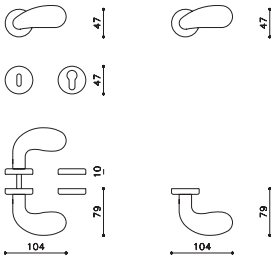
Z108RDF
Z108RD

Bond Andrea Branzi



ottone/brass

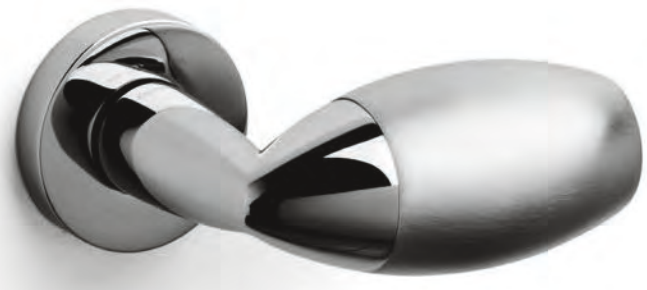
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright



P163RB8
P163RY8

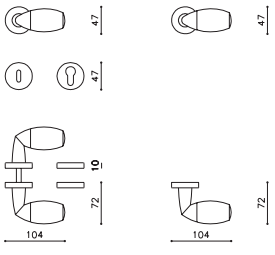
S163RDF
S163RD

Sector Studio Olivari



ottone/brass

CA Cromo lucido-satinato/Chrome bright-satin
ZT SuperOro lucido-satinato/SuperGold bright-satin



P186RB8
P186RY8

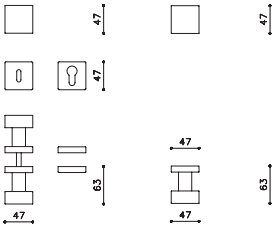
S186RDF
S186RD

Diana Studio Olivari



ottone/brass

EL BioCromo lucido/BioChrome bright
CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
NL SuperNichel lucido/SuperNickel bright
IS SuperInox satinato/SuperStainlessSteel satin
RS SuperRame satinato/SuperCopper satin
DS SuperBronzo satinato/SuperBronze satin
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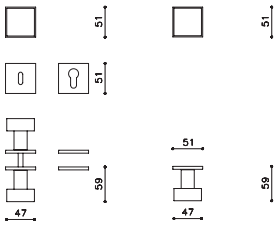
P206RB8
P206RY8

S206RF
S206R



ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
NL SuperNichel lucido/SuperNickel bright
IS SuperInox satinato/SuperStainlessSteel satin
RS SuperRame satinato/SuperCopper satin
DS SuperBronzo satinato/SuperBronze satin
US SuperAntracite satinato/SuperAnthracite satin



P206RB8B
P206RY8B

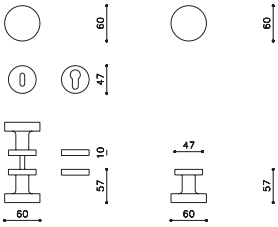
S206RFB
S206RB

Link Piero Lissoni



ottone/brass

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CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
NL SuperNichel lucido/SuperNickel bright
NS SuperNichel satinato/SuperNickel satin
IS SuperInox satinato/SuperStainlessSteel satin
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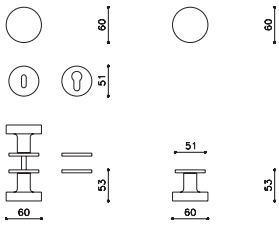
P200RB8
P200RY8

S200RF
S200R



ottone/brass

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CO Cromo satinato/Satin chrome
NL SuperNichel lucido/SuperNickel bright
IS SuperInox satinato/SuperStainlessSteel satin
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P200RB8B
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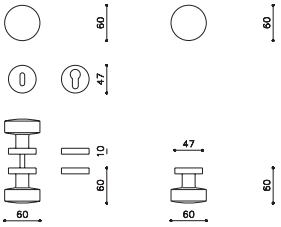
S200RFB
S200RB

Oscar Studio Olivari



ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
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RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin



P123RB8
P123RY8

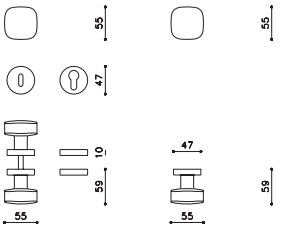
S123RF
S123R

Roger Studio Olivari



ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
TS SuperOro satinato/SuperGold satin
NL SuperNichel lucido/ SuperNickel bright
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin



P120RB8
P120RY8

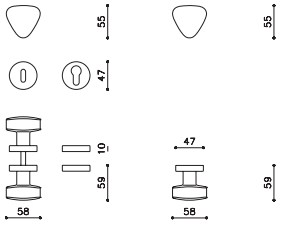
S120RF
S120R

Victor Studio Olivari



ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome



P129RB8
P129RY8

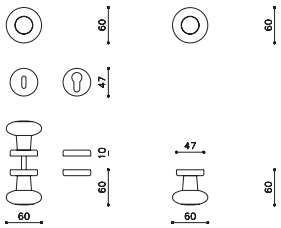
S129RF
S129R

Aster Nicola Novelletto



ottone/brass

CA Cromo lucido-satinato/ Chrome bright-satin



P174RB8
P174RY8

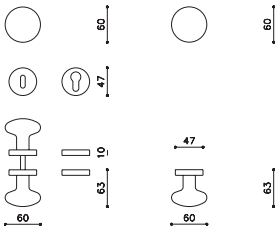
S174RF
S174R

Edison ø 60 Mazza, Gramigna



ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
AN Anticato/Antiqued
ZL SuperOro lucido/SuperGold bright
TS SuperOro satinato/SuperGold satin
NL SuperNichel lucido/ SuperNickel bright
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin



P146RB8
P146RY8

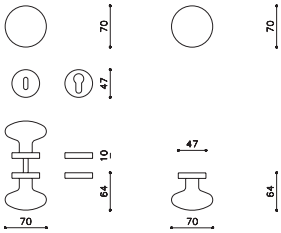
S146RF
S146R

Edison ø 70 Mazza, Gramigna



ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
TS SuperOro satinato/SuperGold satin
NL SuperNichel lucido/ SuperNickel bright
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin



P147RB8
P147RY8

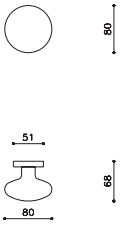
S147RF
S147R

Edison ø 80 Mazza, Gramigna



ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome



S148RF

chiavistelli

latches

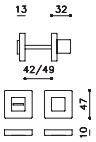
Cubo Studio Olivari



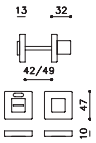



ottone/brass

EL BioCromo lucido/BioChrome bright
CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
NL SuperNichel lucido/SuperNickel bright
NS SuperNichel satinato/SuperNickel satin
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin



H136V6



H136VF6

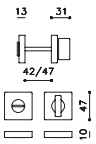
Space Q Studio olivari



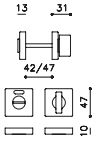



ottone/brass

EL BioCromo lucido/BioChrome bright
CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
NL SuperNichel lucido/SuperNickel bright
NS SuperNichel satinato/SuperNickel satin
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin



H202V6



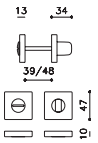
H202VF6

Verona Q Studio Olivari

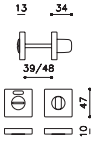


ottone/brass

EL BioCromo lucido/BioChrome bright
CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
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NS SuperNichel satinato/SuperNickel satin
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin



H117V6



H118V6

Link Piero Lissoni



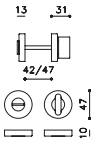




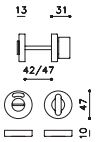


ottone/brass

EL BioCromo lucido/BioChrome bright
CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
TS SuperOro satinato/SuperGold satin
NL SuperNichel lucido/SuperNickel bright
NS SuperNichel satinato/SuperNickel satin
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin



H200V6



H200VF6

Space Studio Olivari



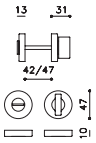




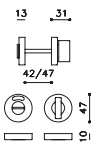


ottone/brass

EL BioCromo lucido/BioChrome bright
CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
NL SuperNichel lucido/SuperNickel bright
NS SuperNichel satinato/SuperNickel satin
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin



H193V6



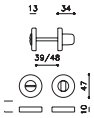
H193VF6

Verona V Studio Olivari

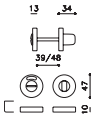


ottone/brass

EL BioCromo lucido/BioChrome bright
CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
NP Nero opaco/Mat black
ZL SuperOro lucido/SuperGold bright
TS SuperOro satinato/SuperGold satin
NL SuperNichel lucido/SuperNickel bright
NS SuperNichel satinato/SuperNickel satin
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin



H106V6



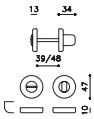
H109V6

Verona R Studio Olivari

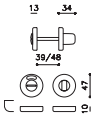


ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
AN Anticato/Antiqued
ZL SuperOro lucido/SuperGold bright
TS SuperOro satinato/SuperGold satin
NL SuperNichel lucido/SuperNickel bright
NS SuperNichel satinato/SuperNickel satin
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin



H107R6



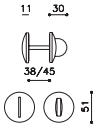
H108R6

Alexandra F.A. Porsche

ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
IS SuperInox satinato/SuperStainlesssteel satin





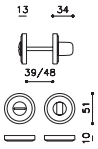
H150/6

Icaro Paolo Portoghesi

ottone/brass

ZL SuperOro lucido/SuperGold bright





H168R6

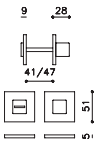
Cubo Studio Olivari



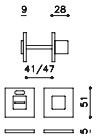


ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
NL SuperNichel lucido/SuperNickel bright
NS SuperNichel satinato/SuperNickel satin
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin



H136V6B



H136VF6B

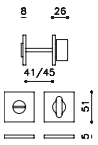
Link Q Piero Lissoni



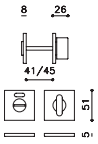


ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
NL SuperNichel lucido/SuperNickel bright
NS SuperNichel satinato/SuperNickel satin
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin



H209V6B



H209VF6B

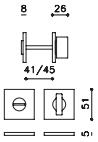
Space Q Studio Olivari



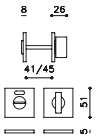


ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
NL SuperNichel lucido/SuperNickel bright
NS SuperNichel satinato/SuperNickel satin
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin



H202V6B



H202VF6B

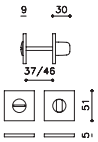
Verona Q Studio Olivari



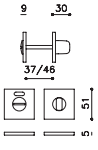


ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
NL SuperNichel lucido/SuperNickel bright
NS SuperNichel satinato/SuperNickel satin
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin



H117V6B



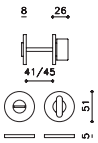
H117VF6B

Link Piero Lissoni

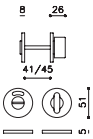


ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
NL SuperNichel lucido/SuperNickel bright
NS SuperNichel satinato/SuperNickel satin
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin



H200V6B



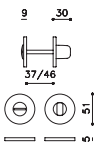
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Verona V Studio Oliavri

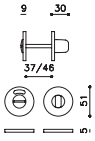


ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
NL SuperNichel lucido/SuperNickel bright
NS SuperNichel satinato/SuperNickel satin
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin



H106V6B



H106VF6B

Cubo S Studio Olivari



ottone/brass

EL BioCromo lucido/BioChrome bright
CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
NL SuperNichel lucido/SuperNickel bright
NS SuperNichel satinato/SuperNickel satin
IS SuperInox satinato/SuperStainlessSteel satin
RS SuperRame satinato/SuperCopper satin
DS SuperBronzo satinato/SuperBronze satin
US SuperAntracite satinato/SuperAnthracite satin



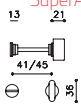
H135B6

Link S Piero Lissoni



ottone/brass

EL BioCromo lucido/BioChrome bright
CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
TS SuperOro satinato/SuperGold satin
NL SuperNichel lucido/SuperNickel bright
NS SuperNichel satinato/SuperNickel satin
IS SuperInox satinato/SuperStainlessSteel satin
RS SuperRame satinato/SuperCopper satin
DS SuperBronzo satinato/SuperBronze satin
US SuperAntracite satinato/SuperAnthracite satin



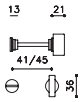
H199B6

Space S Studio Olivari



ottone/brass

EL BioCromo lucido/BioChrome bright
CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
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NL SuperNichel lucido/SuperNickel bright
NS SuperNichel satinato/SuperNickel satin
IS SuperInox satinato/SuperStainlessSteel satin
RS SuperRame satinato/SuperCopper satin
DS SuperBronzo satinato/SuperBronze satin
US SuperAntracite satinato/SuperAnthracite satin



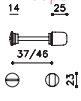
H192B6

Verona S Studio Olivari



ottone/brass

EL BioCromo lucido/BioChrome bright
CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
NP Nero opaco/Mat black
AN Anticato/Antiqued
ZL SuperOro lucido/SuperGold bright
TS SuperOro satinato/SuperGold satin
NL SuperNichel lucido/SuperNickel bright
NS SuperNichel satinato/SuperNickel satin
IS SuperInox satinato/SuperStainlessSteel satin
RS SuperRame satinato/SuperCopper satin
DS SuperBronzo satinato/SuperBronze satin
US SuperAntracite satinato/SuperAnthracite satin



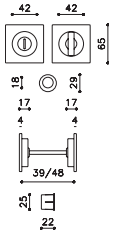
H105B6

Giotto Q Studio Olivari



ottone/brass

CR Cromo lucido /Bright chrome
CO Cromo satinato/Satin chrome
CA Cromo lucido-satinato/ Chrome bright-satin
ZL SuperOro lucido/SuperGold bright
NL SuperNichel lucido/ SuperNickel bright
NS SuperNichel satinato/ SuperNickel satin
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin

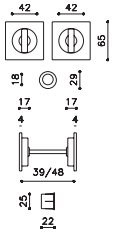


D127



ottone/brass

CR Cromo lucido /Bright chrome
CO Cromo satinato/Satin chrome
CA Cromo lucido-satinato/ Chrome bright-satin
ZL SuperOro lucido/SuperGold bright
NL SuperNichel lucido/ SuperNickel bright
NS SuperNichel satinato/ SuperNickel satin
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin

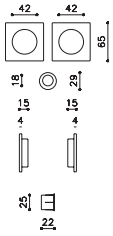


D128



ottone/brass

CR Cromo lucido /Bright chrome
CO Cromo satinato/Satin chrome
CA Cromo lucido-satinato/ Chrome bright-satin
ZL SuperOro lucido/SuperGold bright
NL SuperNichel lucido/ SuperNickel bright
NS SuperNichel satinato/ SuperNickel satin
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin

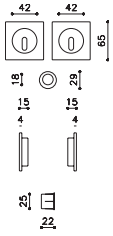


D129



ottone/brass

CR Cromo lucido /Bright chrome
CO Cromo satinato/Satin chrome
CA Cromo lucido-satinato/ Chrome bright-satin
ZL SuperOro lucido/SuperGold bright
NL SuperNichel lucido/ SuperNickel bright
NS SuperNichel satinato/ SuperNickel satin
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin



D130

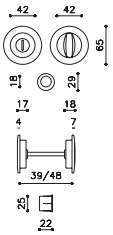
Giotto Nicola Novelletto





ottone/brass

CR Cromo lucido /Bright chrome
CO Cromo satinato/Satin chrome
CA Cromo lucido-satinato/ Chrome bright-satin
ZL SuperOro lucido/SuperGold bright
NL SuperNichel lucido/ SuperNickel bright
NS SuperNichel satinato/ SuperNickel satin



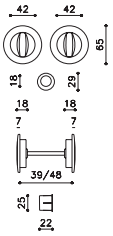
D122





ottone/brass

CR Cromo lucido /Bright chrome
CO Cromo satinato/Satin chrome
CA Cromo lucido-satinato/ Chrome bright-satin
ZL SuperOro lucido/SuperGold bright
NL SuperNichel lucido/ SuperNickel bright
NS SuperNichel satinato/ SuperNickel satin



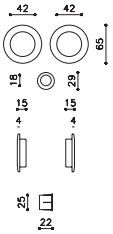
D123





ottone/brass

CR Cromo lucido /Bright chrome
CO Cromo satinato/Satin chrome
CA Cromo lucido-satinato/ Chrome bright-satin
ZL SuperOro lucido/SuperGold bright
NL SuperNichel lucido/ SuperNickel bright
NS SuperNichel satinato/ SuperNickel satin



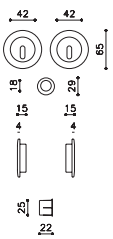
D124





ottone/brass

CR Cromo lucido /Bright chrome
CO Cromo satinato/Satin chrome
CA Cromo lucido-satinato/ Chrome bright-satin
ZL SuperOro lucido/SuperGold bright
NL SuperNichel lucido/ SuperNickel bright
NS SuperNichel satinato/ SuperNickel satin



D125

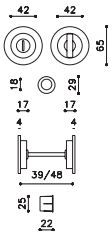
Dante Studio Olivari





ottone/brass

CR Cromo lucido /Bright chrome
CO Cromo satinato/Satin chrome
CA Cromo lucido-satinato/ Chrome bright-satin
ZL SuperOro lucido/SuperGold bright
TS SuperOro satinato/SuperGold satin
NL SuperNichel lucido/ SuperNickel bright
NS SuperNichel satinato/ SuperNickel satin
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin



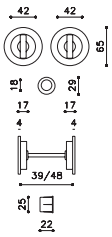
D132





ottone/brass

CR Cromo lucido /Bright chrome
CO Cromo satinato/Satin chrome
CA Cromo lucido-satinato/ Chrome bright-satin
ZL SuperOro lucido/SuperGold bright
TS SuperOro satinato/SuperGold satin
NL SuperNichel lucido/ SuperNickel bright
NS SuperNichel satinato/ SuperNickel satin
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin



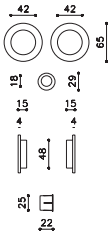
D133





ottone/brass

CR Cromo lucido /Bright chrome
CO Cromo satinato/Satin chrome
CA Cromo lucido-satinato/ Chrome bright-satin
ZL SuperOro lucido/SuperGold bright
TS SuperOro satinato/SuperGold satin
NL SuperNichel lucido/ SuperNickel bright
NS SuperNichel satinato/ SuperNickel satin
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin



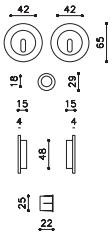
D134





ottone/brass

CR Cromo lucido /Bright chrome
CO Cromo satinato/Satin chrome
CA Cromo lucido-satinato/ Chrome bright-satin
ZL SuperOro lucido/SuperGold bright
TS SuperOro satinato/SuperGold satin
NL SuperNichel lucido/ SuperNickel bright
NS SuperNichel satinato/ SuperNickel satin
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin



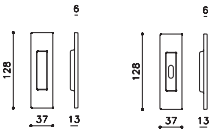
D135

Siro Studio Olivari



ottone/brass

CR Cromo lucido /Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
NL SuperNichel lucido/SuperNickel bright
NS SuperNichel satinato/SuperNickel satin
IS SuperInox satinato/SuperStainlessSteel satin
RS SuperRame satinato/SuperCopper satin
DS SuperBronzo satinato/SuperBronze satin
US SuperAntracite satinato/SuperAnthracite satin



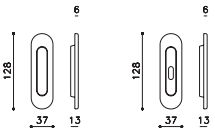
D111 D111F

Vico Studio Olivari



ottone/brass

EL BioCromo lucido/BioChrome bright
CR Cromo lucido /Bright chrome
CO Cromo satinato/Satin chrome
AN Anticato/Antiqued
ZL SuperOro lucido/SuperGold bright
TS SuperOro satinato/SuperGold satin
NL SuperNichel lucido/SuperNickel bright
NS SuperNichel satinato/SuperNickel satin
IS SuperInox satinato/SuperStainlessSteel satin
RS SuperRame satinato/SuperCopper satin
DS SuperBronzo satinato/SuperBronze satin
US SuperAntracite satinato/SuperAnthracite satin



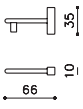
D109 D109F

Time Studio Olivari



ottone/brass

EL BioCromo lucido/BioChrome bright
CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
NS SuperNichel satinato/SuperNickel satin
IS SuperInox satinato/SuperStainlessSteel satin
US SuperAntracite satinato/SuperAnthracite satin



F192

Polo Rodolfo Bonetto



ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
TS SuperOro satinato/SuperGold satin
NS SuperNichel satinato/SuperNickel satin
IS SuperInox satinato/SuperStainlessSteel satin
US SuperAntracite satinato/SuperAnthracite satin



F152

Delphina Massimo Iosa Ghini



ottone/brass

CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
IS SuperInox satinato/SuperStainlessSteel satin
US SuperAntracite satinato/SuperAnthracite satin



F158

maniglioni

pull handles

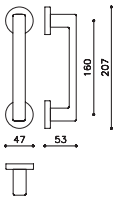
Planet Q Studio Olivari



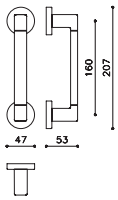


ottone/brass

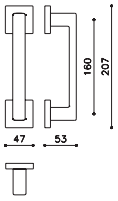
CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
CA Cromo lucido-satinato/ Chrome bright-satin
ZL SuperOro lucido/SuperGold bright
ZT SuperOro lucido-satinato/ SuperGold bright-satin
NL SuperNichel lucido/ SuperNickel bright
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin



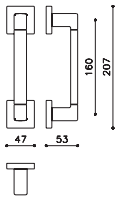
L195R



L195R



L203R



L203R

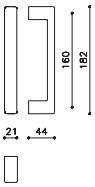
Planet Studio Olivari



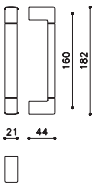


ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
CA Cromo lucido-satinato/ Chrome bright-satin
ZL SuperOro lucido/SuperGold bright
ZT SuperOro lucido-satinato/ SuperGold bright-satin
NL SuperNichel lucido/ SuperNickel bright
NS SuperNichel satinato/ SuperNickel satin
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin



L195



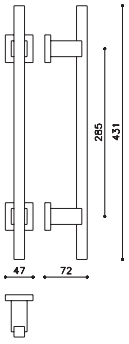
L195

Bios Franco Sargiani

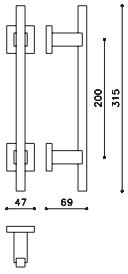


ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
NL SuperNichel lucido/ SuperNickel bright
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin



L205R



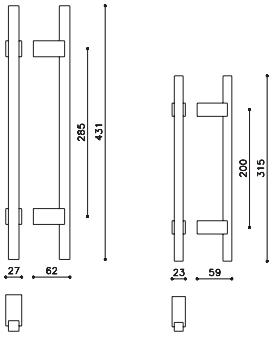
L204R

Bios Franco Sargiani



ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
NL SuperNichel lucido/ SuperNickel bright
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin

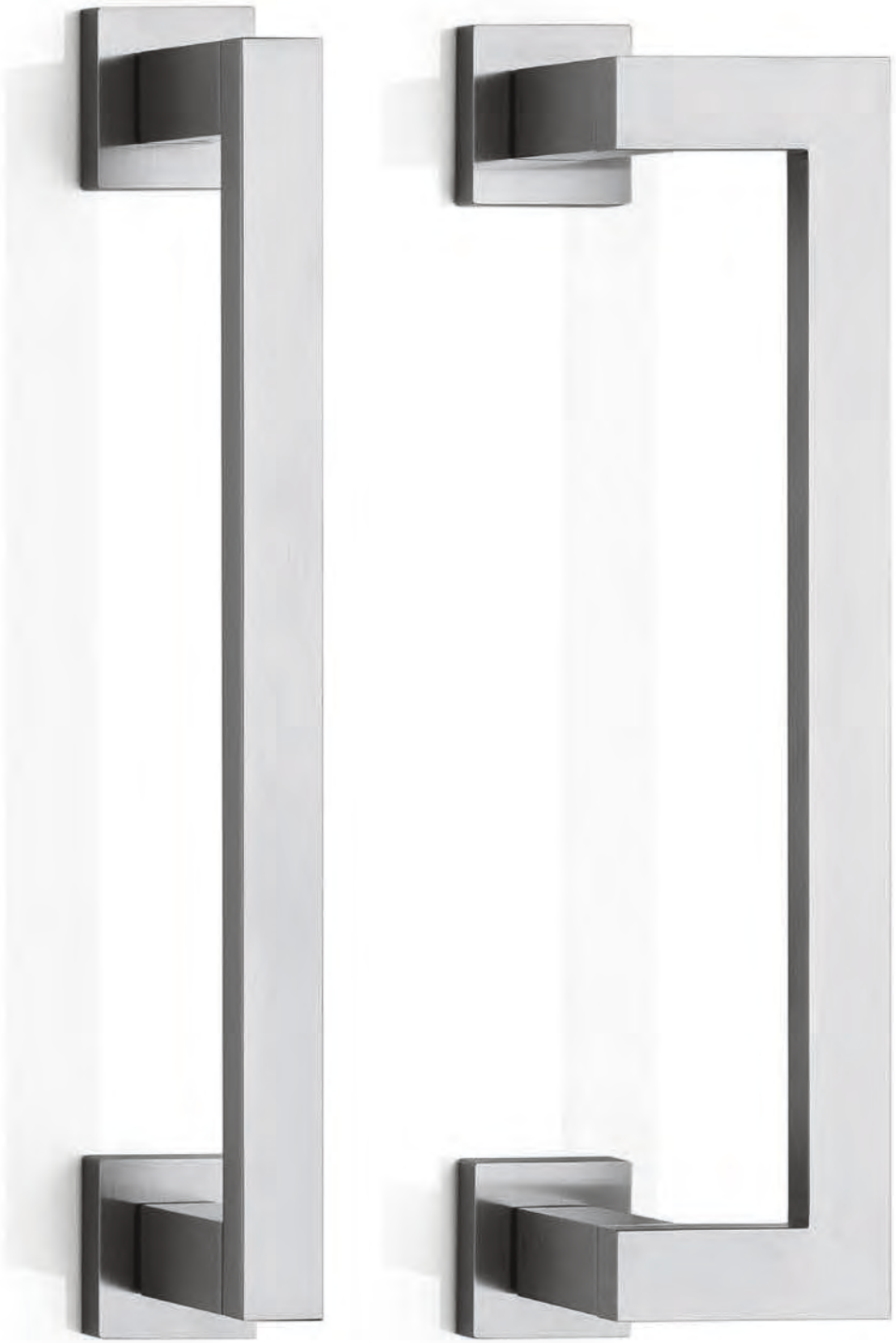


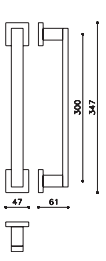
L205 L204

Diana Studio Olivari

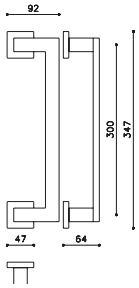
ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
NL SuperNichel lucido/ SuperNickel bright
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin





L206R

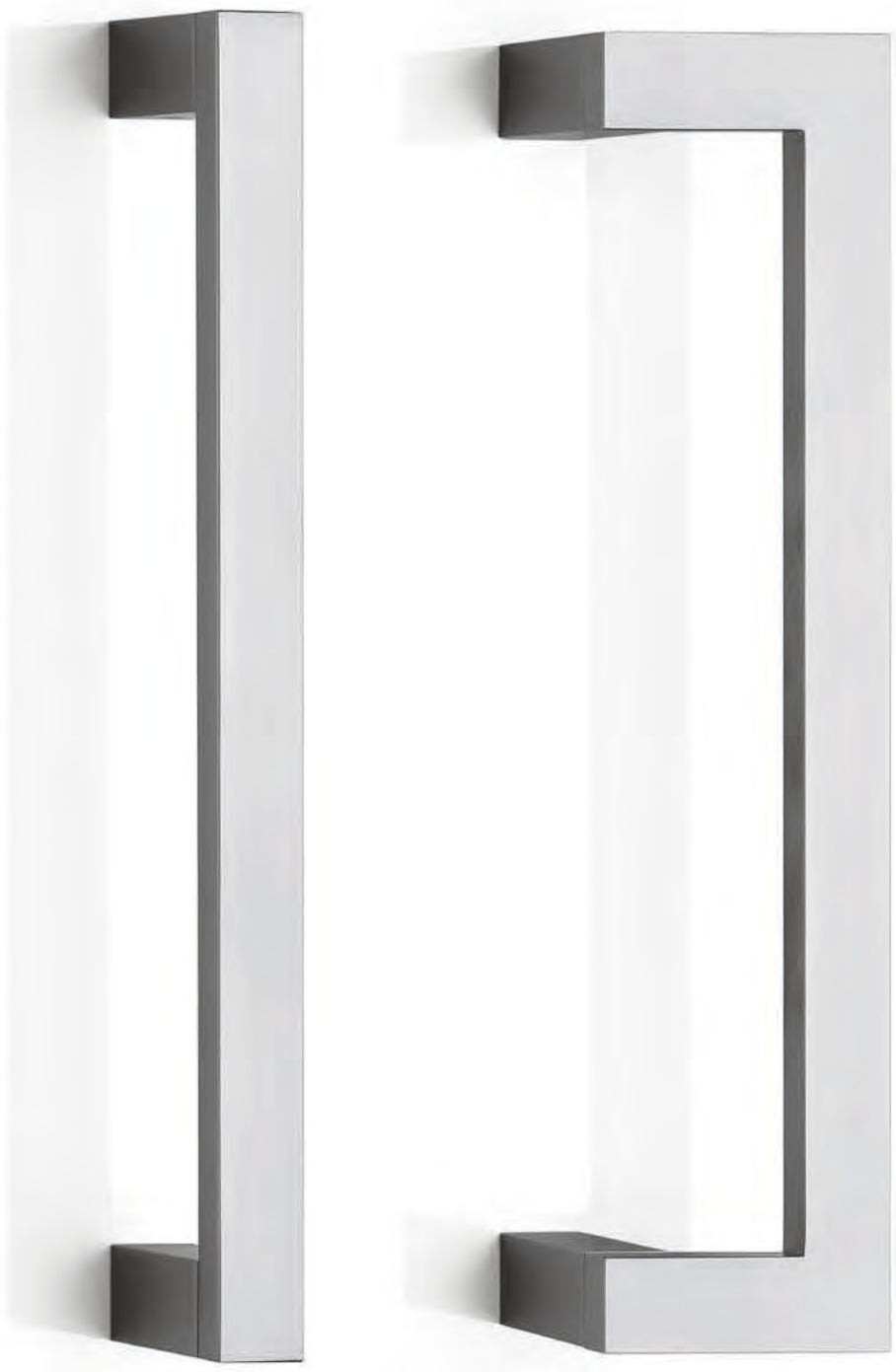


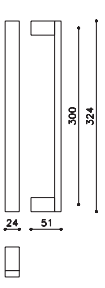
L207R

Diana Studio Olivari

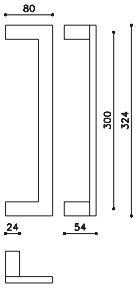
ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
NL SuperNichel lucido/ SuperNickel bright
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin





L206



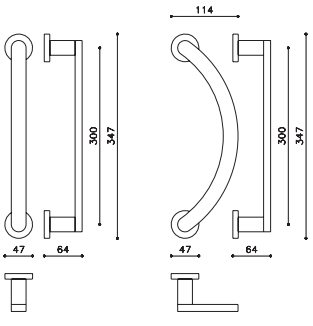
L207

Link Pietro Lissoni

ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
NL SuperNichel lucido/ SuperNickel bright
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin





L199R

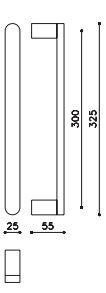
L200R

Link Pietro Lissoni

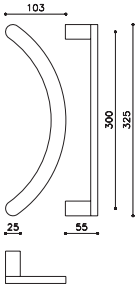
ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
NL SuperNichel lucido/ SuperNickel bright
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin





L199



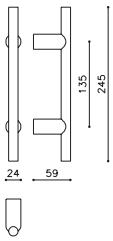
L200

Stilo Enzo Mari

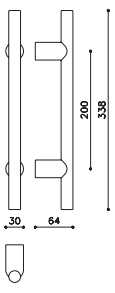
ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
NL SuperNichel lucido/ SuperNickel bright
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin

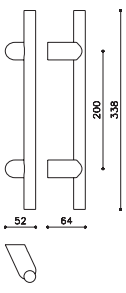




L189

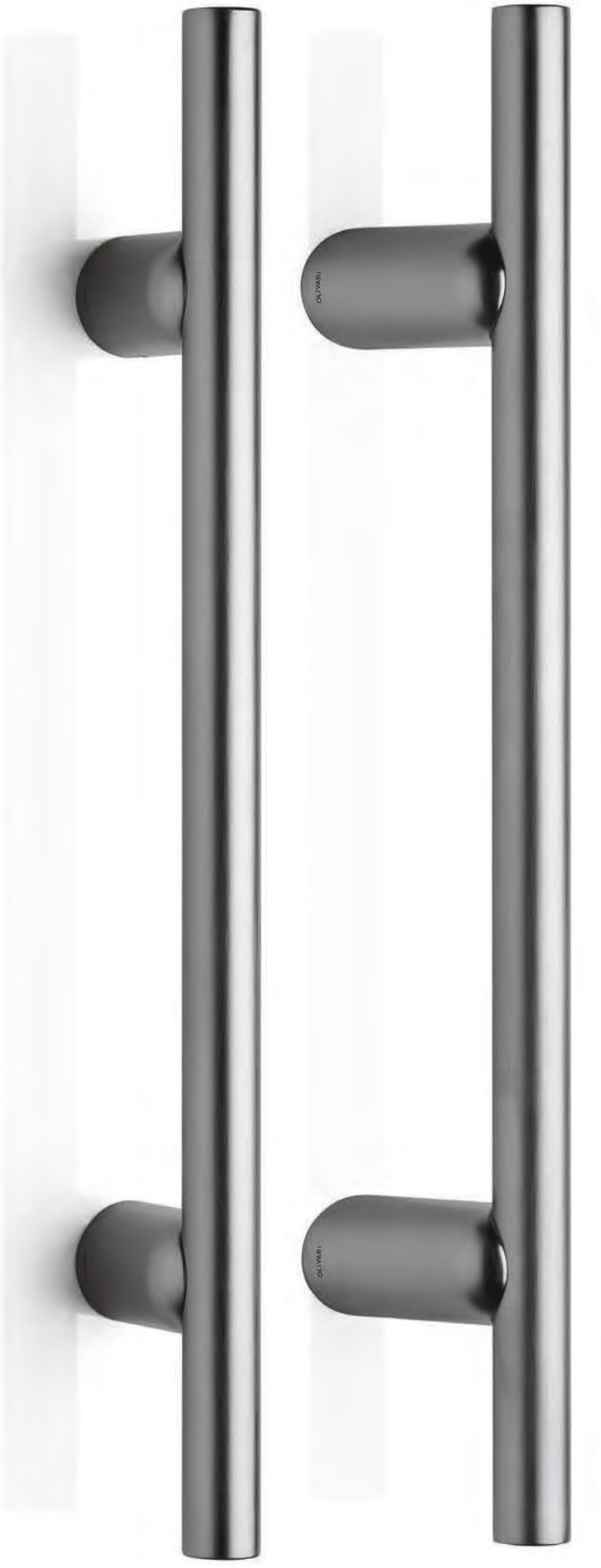


L190M



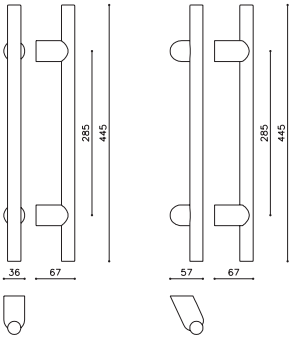
L191M

Stilo Enzo Mari



ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
IS SuperInox satinato/
SuperStainlessSteel satin



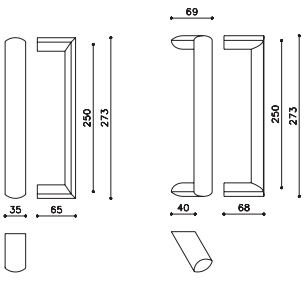
L190L L191L

Alexandra F.A. Porsche

ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
IS SuperInox satinato/SuperStainlessSteel satin





L150

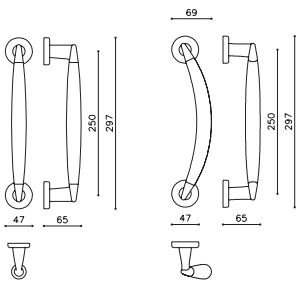
L151

Aster Studio Olivari

ottone/brass

CA Cromo lucido-satinato/
Chrome bright-satin
ZT SuperOro lucido-satinato/
SuperGold bright-satin





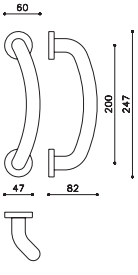
L174R L175R

Edison Mazza, Gramigna

ottone/brass

CR cromato /chrome
CO Cromo satinato/Satin chrome
IS SuperInox satinato/
SuperStainlessSteel satin



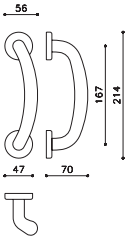


L147R

Bond Andrea Branzi

ottone/brass
CO Cromo satinato/Satin chrome



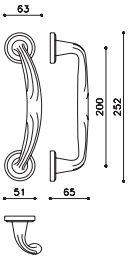


L163R

Icaro Paolo Portoghesi

ottone/brass
ZL SuperOro lucido/SuperGold bright





L168A

maniglioni alzanti

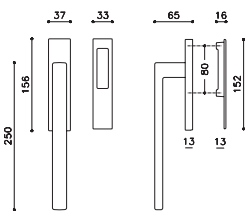
pull-up handles

Planet Q Studio Olivari

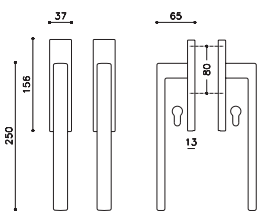


ottone/brass

EL BioCromo lucido/BioChrome bright
CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
NL SuperNichel lucido/ SuperNickel bright
NS SuperNichel satinato/ SuperNickel satin
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin



L121



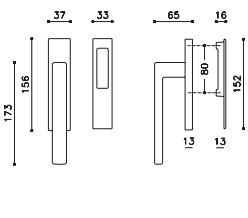
L122

Planet Q corto Studio Olivari

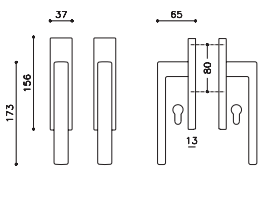


ottone/brass

EL BioCromo lucido/BioChrome bright
CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
NS SuperNichel satinato/ SuperNickel satin
IS superinox satinat/ SuperStainlessSteel satin
US SuperAntracite satinato/ SuperAnthracite satin



L123



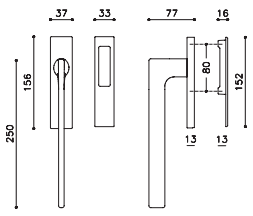
L124

Lotus Q Javier Lopez

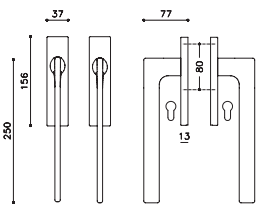


ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
NL SuperNichel lucido/SuperNickel bright
NS SuperNichel satinato/SuperNickel satin
IS SuperInox satinato/SuperStainlessSteel satin
RS SuperRame satinato/SuperCopper satin
DS SuperBronzo satinato/SuperBronze satin
US SuperAntracite satinato/SuperAnthracite satin



L221



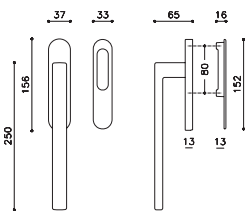
L222

Planet Studio Olivari

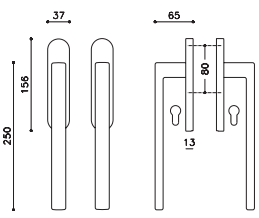


ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
TS SuperOro satinato/SuperGold satin
NL SuperNichel lucido/SuperNickel bright
NS SuperNichel satinato/SuperNickel satin
IS SuperInox satinato/SuperStainlessSteel satin
RS SuperRame satinato/SuperCopper satin
DS SuperBronzo satinato/SuperBronze satin
US SuperAntracite satinato/SuperAnthracite satin



L111



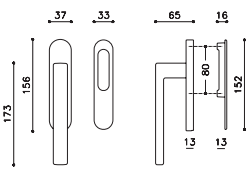
L112

Planet corto Studio Olivari

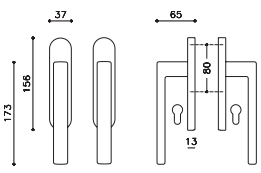


ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
NS SuperNichel satinato/SuperNickel satin
IS SuperInox satinato/SuperStainlessSteel satin
US SuperAntracite satinato/SuperAnthracite satin



L113



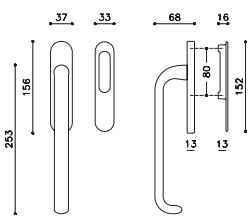
L114

Polo Studio Olivari

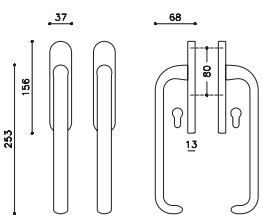


ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
AN Anticato/Antiqued
ZL SuperOro lucido/SuperGold bright
TS SuperOro satinato/SuperGold satin
NL SuperNichel lucido/SuperNickel bright
NS SuperNichel satinato/SuperNickel satin
IS SuperInox satinato/SuperStainlessSteel satin
RS SuperRame satinato/SuperCopper satin
DS SuperBronzo satinato/SuperBronze satin



L101



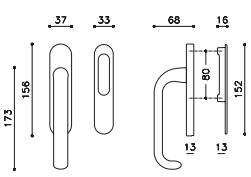
L102

Polo corto Studio Olivari

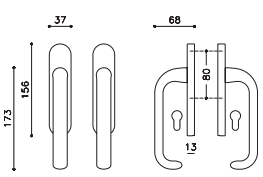


ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
IS SuperInox satinato/SuperStainlessSteel satin



L103



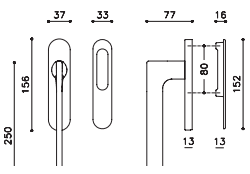
L104

Lotus Javier Lopez

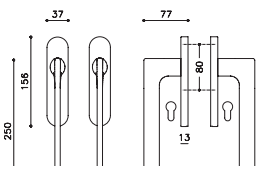


ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
NL SuperNichel lucido/ SuperNickel bright
NS SuperNichel satinato/ SuperNickel satin
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin



L211



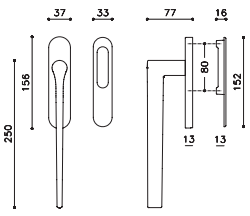
L212

Lama Gio Ponti

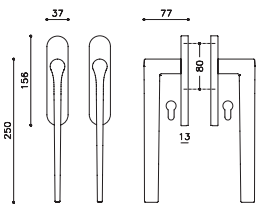


ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
NL SuperNichel lucido/ SuperNickel bright
IS SuperInox satinato/ SuperStainlessSteel satin
RS SuperRame satinato/ SuperCopper satin
DS SuperBronzo satinato/ SuperBronze satin
US SuperAntracite satinato/ SuperAnthracite satin



L136



L137

Beta Joe Colombo



ottone/brass

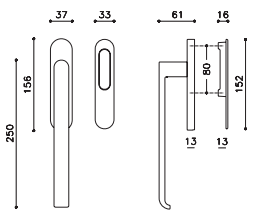
CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
IS SuperInox satinato/
SuperStainlessSteel satin

Link Piro Lissoni

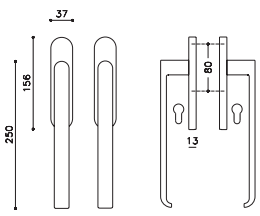


ottone/brass

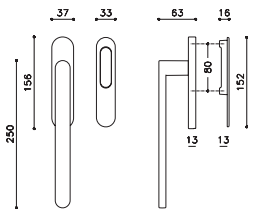
EL BioCromo lucido/BioChrome bright
CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
NL SuperNichel lucido/
SuperNickel bright
IS SuperInox satinato/
SuperStainlessSteel satin
RS SuperRame satinato/
SuperCopper satin
DS SuperBronzo satinato/
SuperBronze satin
US SuperAntracite satinato/
SuperAnthracite satin



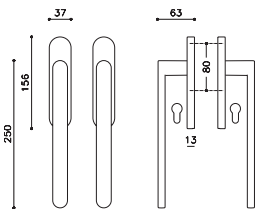
L131



L132



L126



L127

accessori

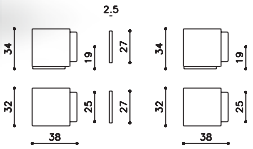
accessories

Cubo Studio Olivari



ottone/brass

EL BioCromo lucido/BioChrome bright
CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
NL SuperNichel lucido/SuperNickel bright
NS SuperNichel satinato/SuperNickel satin
IS SuperInox satinato/SuperStainlessSteel satin
RS SuperRame satinato/SuperCopper satin
DS SuperBronzo satinato/SuperBronze satin
US SuperAntracite satinato/SuperAnthracite satin



B136C
magnetico/
magnetic

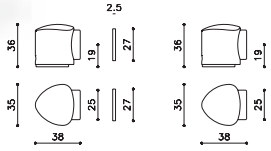
B136S
non magnetico/
not magnetic

Victor Studio Olivari



ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
TS SuperOro satinato/SuperGold satin
NS SuperNichel satinato/SuperNickel satin
IS SuperInox satinato/SuperStainlessSteel satin
US SuperAntracite satinato/SuperAnthracite satin



B106C
magnetico/
magnetic

B106S
non magnetico/
not magnetic

Raffaella Studio Olivari



ottone/brass

EL BioCromo lucido/BioChrome bright
CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
TS SuperOro satinato/SuperGold satin
NL SuperNichel lucido/SuperNickel bright
NS supernichel satinato/SuperNickel satin
IS SuperInox satinato/SuperStainlessSteel satin
RS SuperRame satinato/SuperCopper satin
DS SuperBronzo satinato/SuperBronze satin
US SuperAntracite satinato/SuperAnthracite satin



B102

Sector Studio Olivari



ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright
NL SuperNichel lucido/SuperNickel bright
NS SuperNichel satinato/SuperNickel satin
RS SuperRame satinato/SuperCopper satin
DS SuperBronzo satinato/SuperBronze satin



B101

Gardena Studio Olivari



ottone/brass

AN Anticato/Antiqued
ZL SuperOro lucido/SuperGold bright



B103

Siena Studio Olivari



ottone/brass

AN Anticato/Antiqued



B104

Stilo Studio Olivari



ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
NE Nero/Black
ZL SuperOro lucido/SuperGold bright



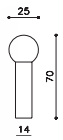
B121

Stilo Studio Olivari



ottone/brass

CR Cromo lucido/Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright



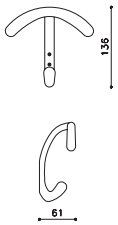
B123
da parete/
for wall

Bond Andrea Branzi



ottone/brass

CR Cromo lucido /Bright chrome
CO Cromo satinato/Satin chrome



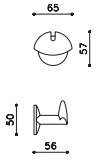
E163A

Alexandra F.A. Porsche



ottone/brass

CR Cromo lucido /Bright chrome
CO Cromo satinato/Satin chrome



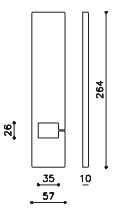
E150

Dora Giotto Stoppino



ottone/brass

CR Cromo lucido /Bright chrome
CO Cromo satinato/Satin chrome
ZL SuperOro lucido/SuperGold bright



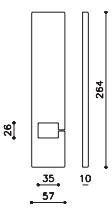
V107

Tevere Giotto Stoppino



nylon/nylon

NE Nero/Black
BI Bianco/White

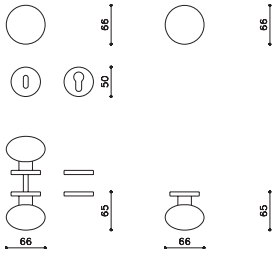


V507

Gamma Studio Olivari



nylon/nylon
NE Nero/Black
BI Bianco/White



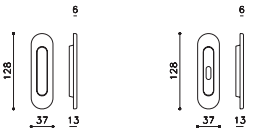
P506RB8
P506RY8

S506RF
S506R8

Nemi Studio Olivari



nylon/nylon
NE Nero/Black
BI Bianco/White



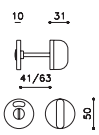
D509

D509F

Venezia Studio Olivari



nylon/nylon
NE Nero/Black
GR Grigio/Grey
BI Bianco/White

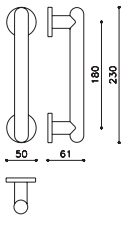


H506/6

Boma Studio Olivari



nylon/nylon
NE Nero/Black
BI bianco/white

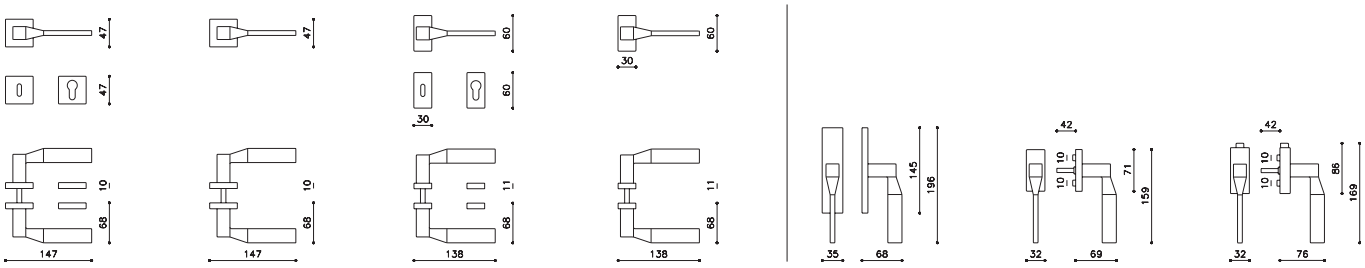


L501

disegni tecnici

technical drawings

Adamant M216 (p.24)



M216RB8
M216RY8

M216RSB8

M216VB8
M216VY8

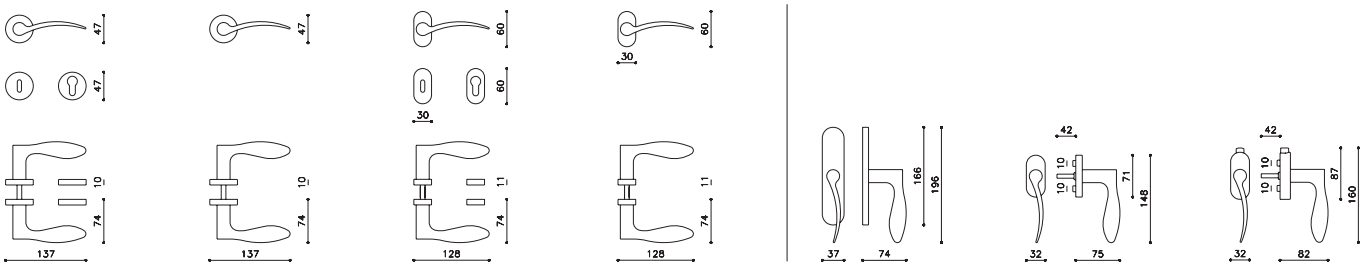
M216VSB8

C216

K216

K216P

Agata M116 (p.116)



M116RB8
M116RY8

M116RSB8

M116VB8
M116VY8

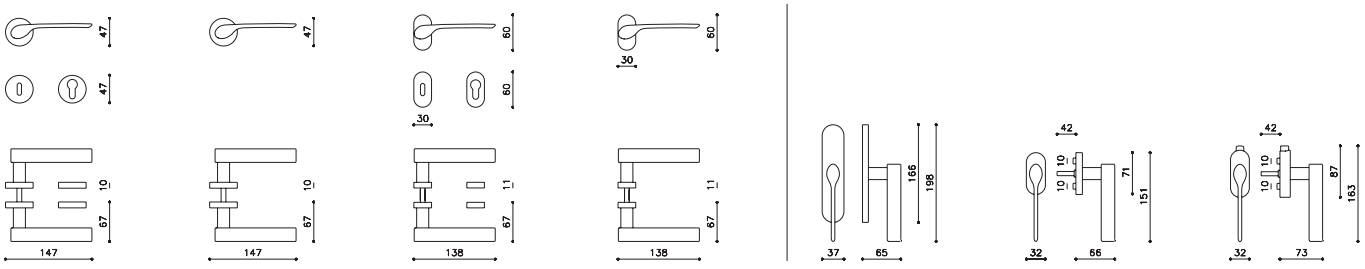
M116VSB8

C116

K116

K116P

Ala M215 (p.68)



M215RB8
M215RY8

M215RSB8

M215VB8
M215VY8

M215VSB8

C215

K215

K215P

Alexandra M150 (p.58)



M150RB8
M150RY8

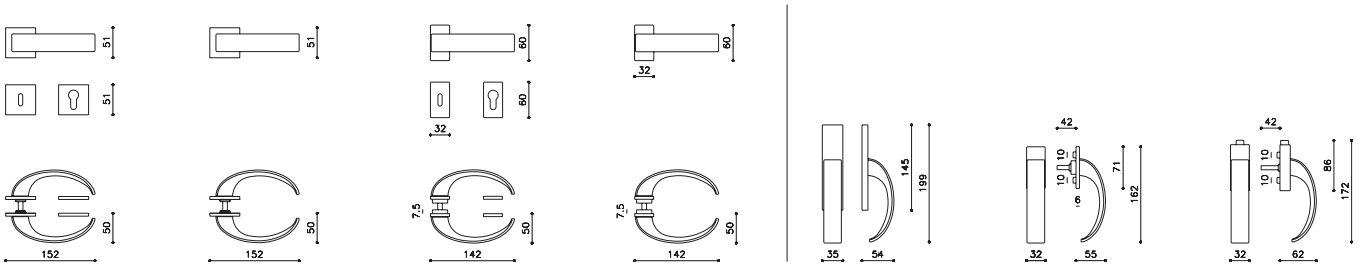
M150RSB8

C150

K150

K150P

Arc M225 (p.46)



M225RB8B
M225RY8B

M225RSB8B

M225VB8B
M225VY8B

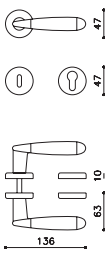
M225VSB8B

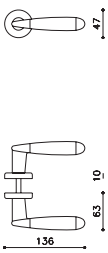
C225

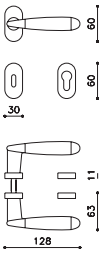
K225B

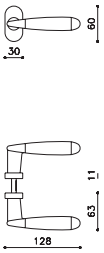
K225P

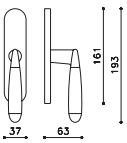
Aster M174 (p.136)

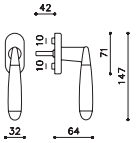

M174RB8
M174RY8

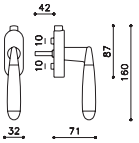

M174RSB8


M174VB8
M174VY8

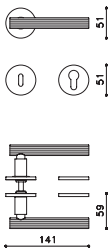

M174VSB8

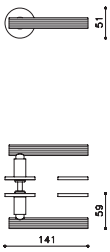

C174

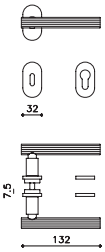

K174


K174P

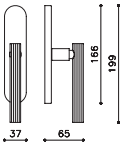
Atena Ligne M1AL (p.186)

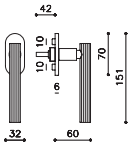

M1ALRB8B
M1ALRY8B

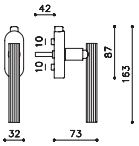

M1ALRSB8B


M1ALVB8B
M1ALVY8B

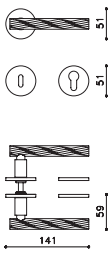

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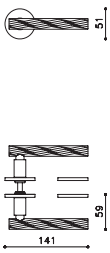

C1AL

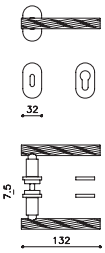

K1ALB

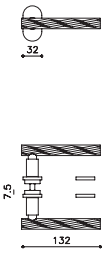

K1ALP

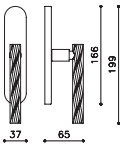
Atena Panier M1AP (p.190)

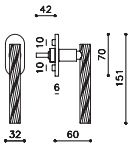

M1APRB8B
M1APRY8B

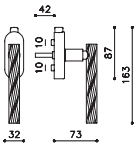

M1APRSB8B


M1APVB8B
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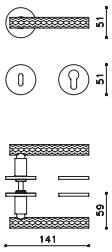

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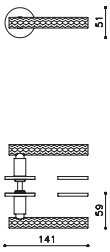

C1AP

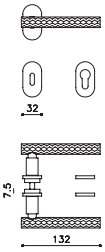

K1APB

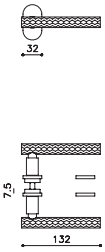

K1APP

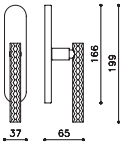
Atena Rank M1AR (p.188)

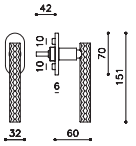

M1ARRB8B
M1ARRY8B

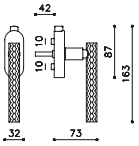

M1ARRSB8B


M1ARVB8B
M1ARVY8B

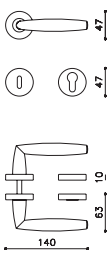

M1ARVSB8B


C1AR

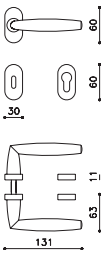

K1ARB


K1ARP

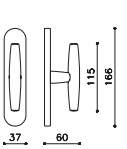
Aurelia M185 (p.135)

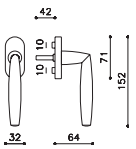

M185RB8
M185RY8

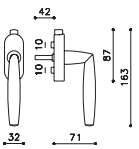

M185RSB8


M185VB8
M185VY8

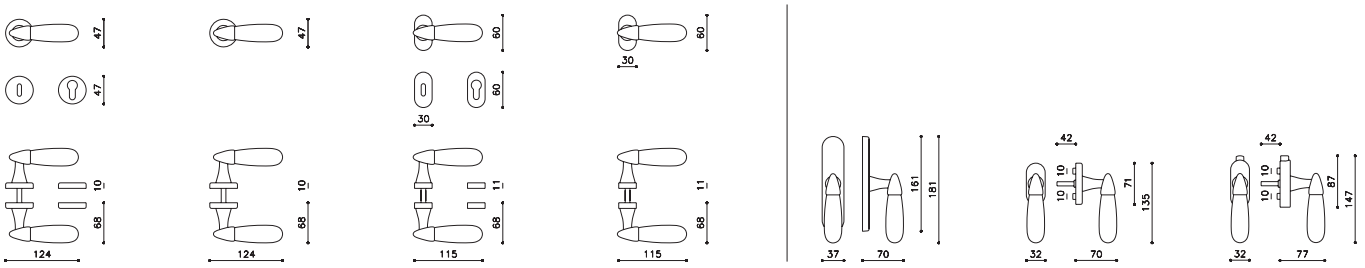

M185VSB8


C185

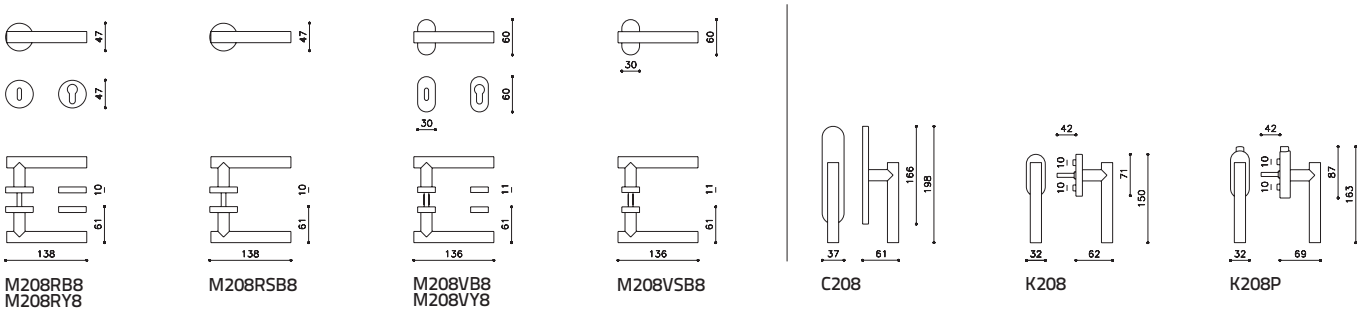

K185


K185P

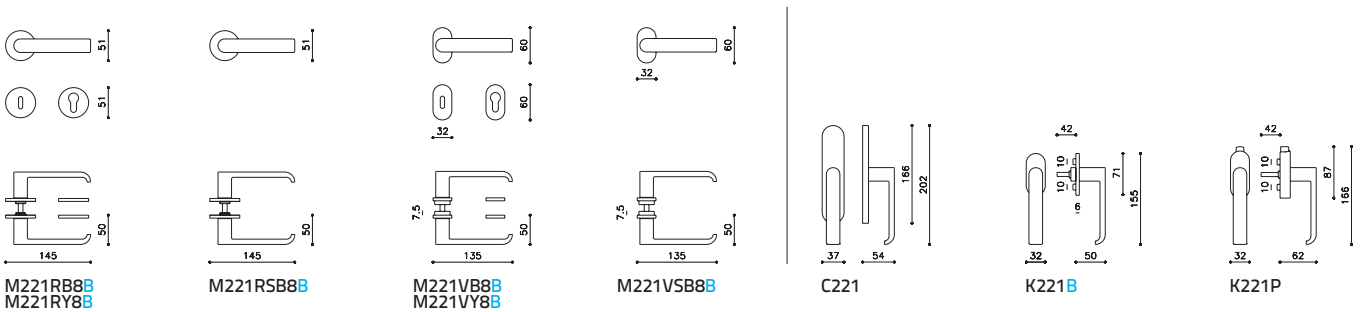
Aurora M164 (p.172)



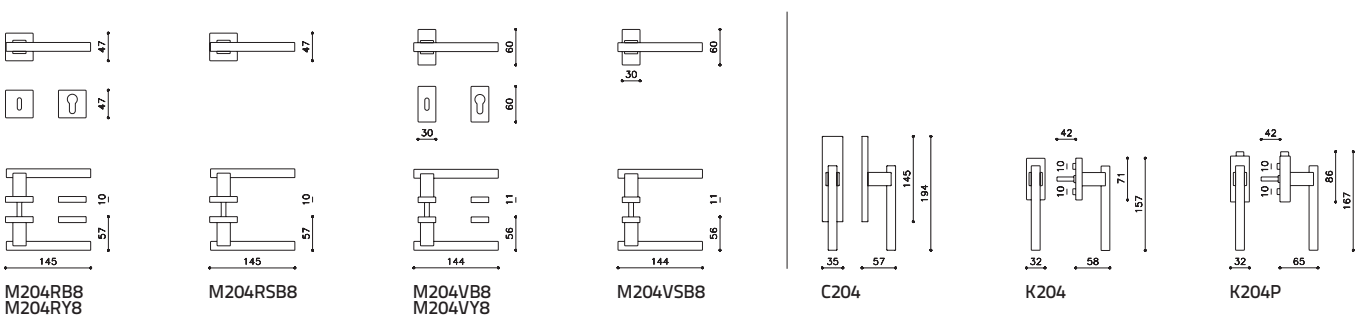
Beijing M208 (p.82)



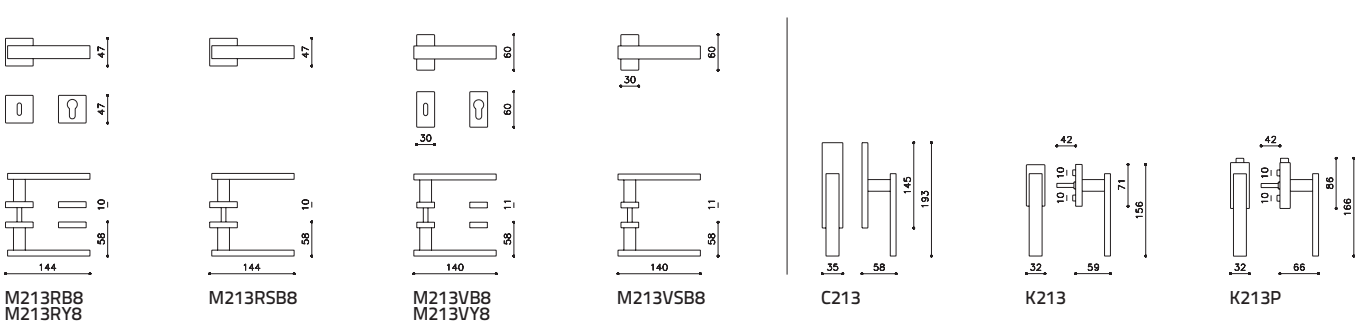
Beta M221 (p.84)



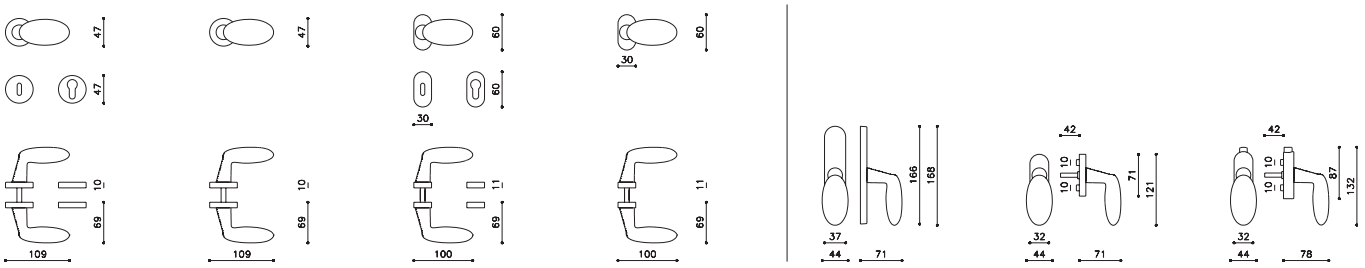
Bios M204 (p.32)



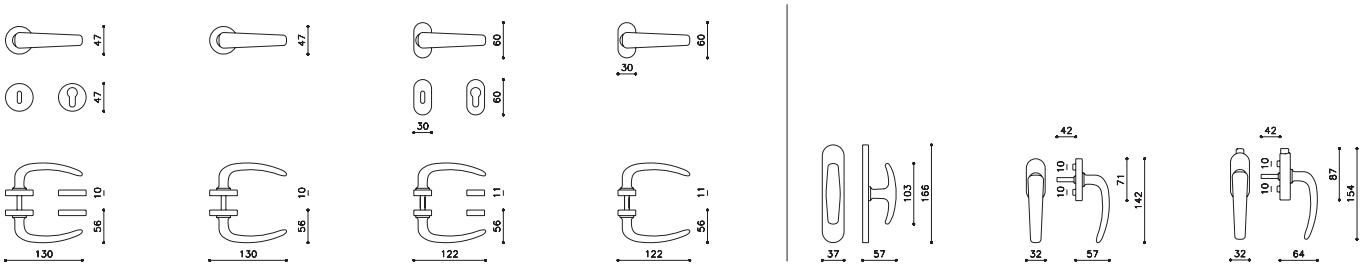
Blade M213 (p.42)



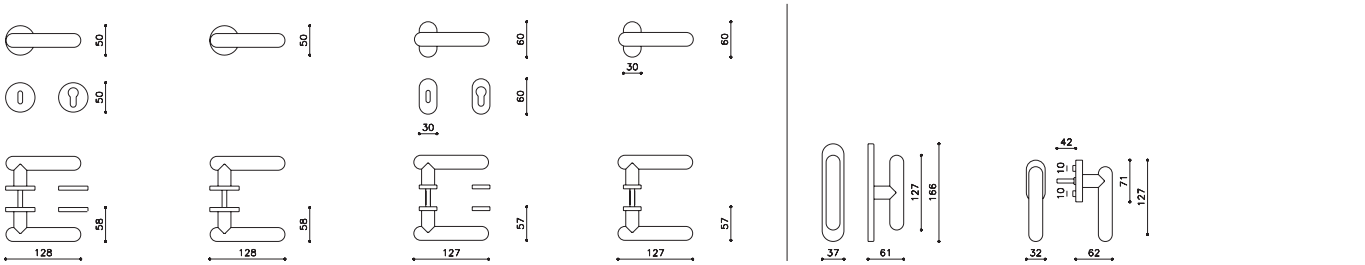
Blindo M178 (p.124)



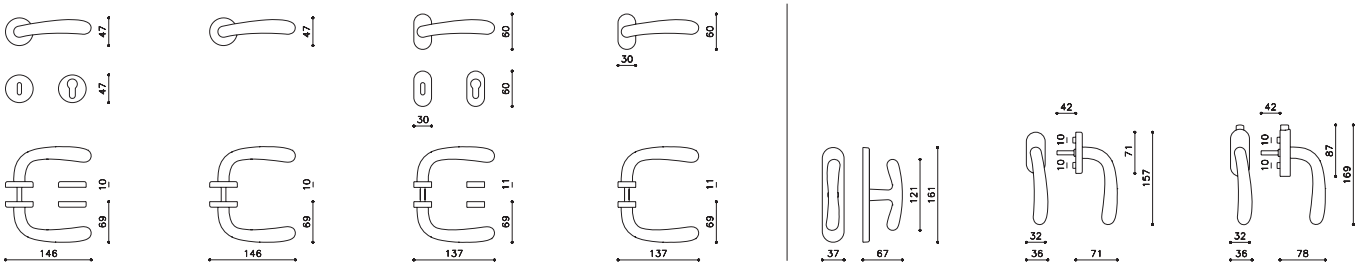
Bolzano M103 (p.150)



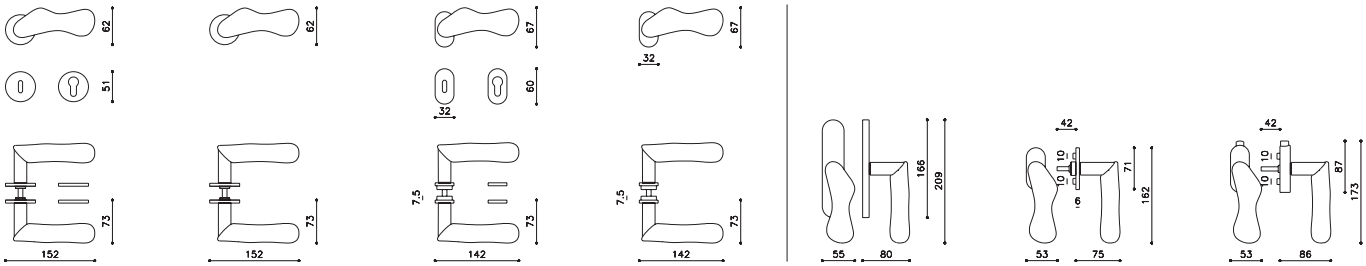
Boma Ny M501 (p.156)



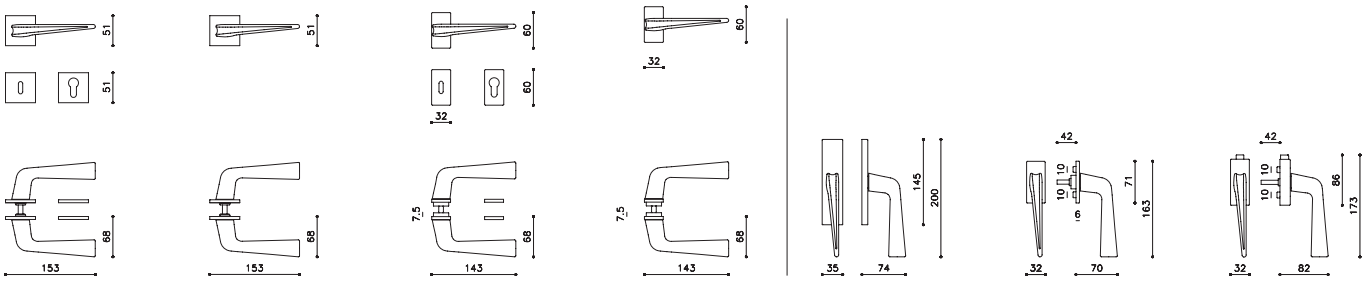
Bond M163 (p.124)



Chelsea M232 (p.174)



Chevron M248 (p.12)



M248RB8B
M248RY8B

M248RSB8B

M248VB8B
M248VY8B

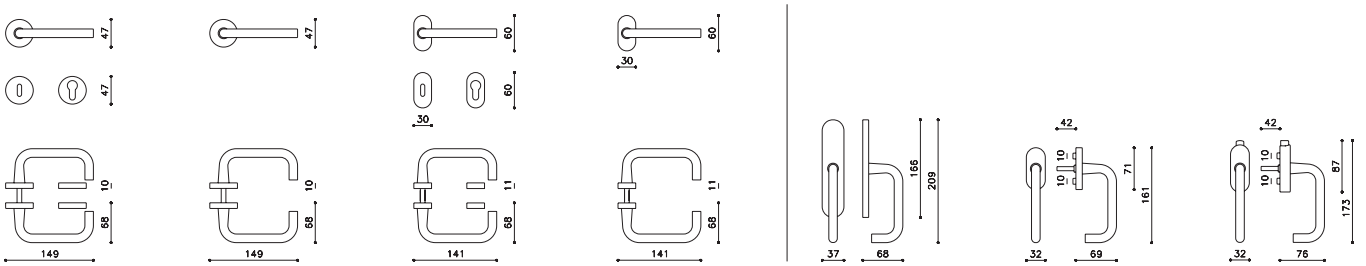
M248VSB8B

C248

K248B

K248P

Chiara M125 (p.144)



M125RB8
M125RY8

M125RSB8

M125VB8
M125VY8

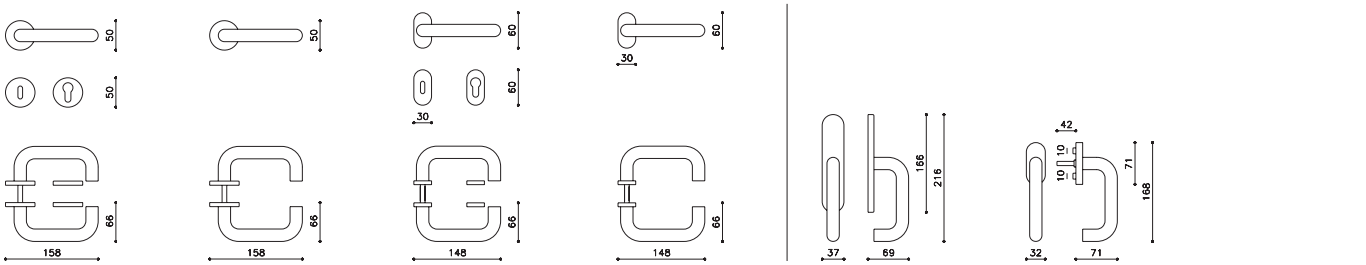
M125VSB8

C125

K125

K125P

Chiara Ny M509 (p.160)



M509RB8
M509RY8

M509RSB8

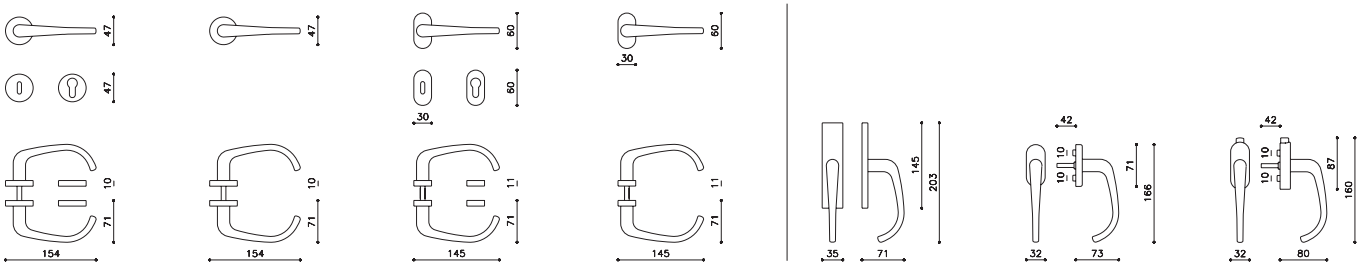
M509VB8
M509VY8

M509VSB8

C509

K509

Clinica 140 M114 (p.146)



M114RB8
M114RY8

M114RSB8

M114VB8
M114VY8

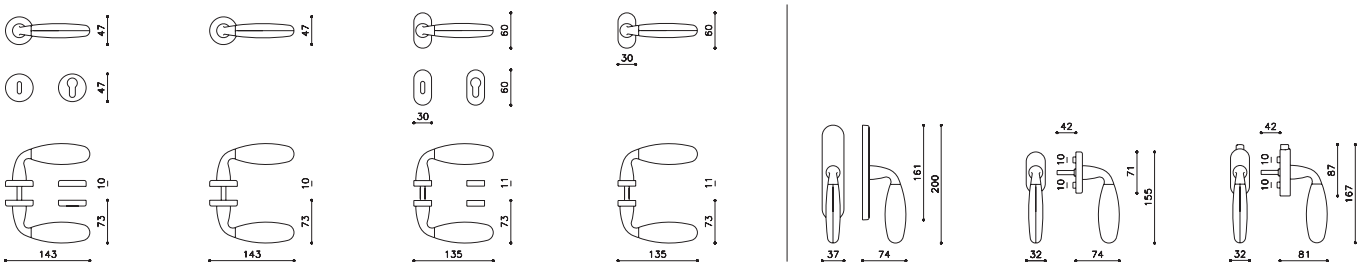
M114VSB8

C114

K114

K114P

Club M181 (p.176)



M181RB8
M181RY8

M181RSB8

M181VB8
M181VY8

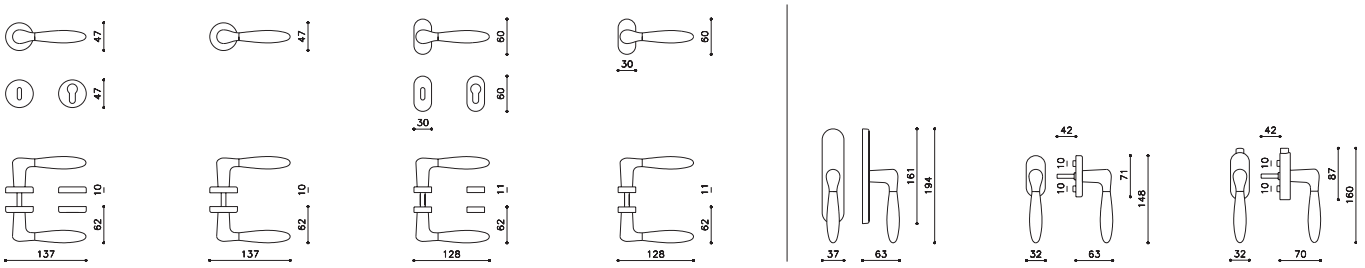
M181VSB8

C181

K181

K181P

Comet M183 (p.132)



M183RB8
M183RY8

M183RSB8

M183VB8
M183VY8

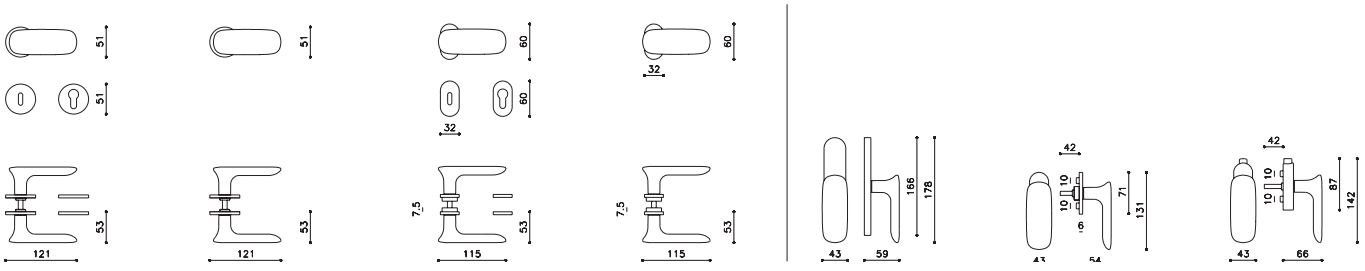
M183VSB8

C183

K183

K183P

Conca M236 (p.74)



M236RB8B
M236RY8B

M236RSB8B

M236VB8B
M236VY8B

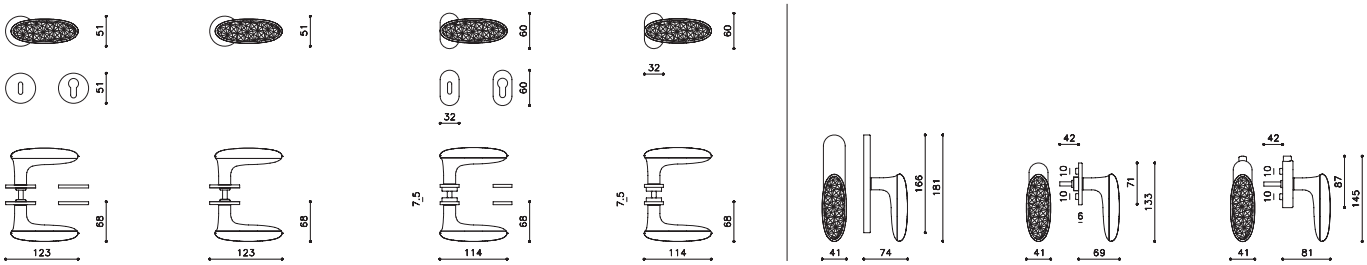
M236VSB8B

C236

K236B

K236P

Crystal Diamond M246 (p.168)



M246RB8B
M246RY8B

M246RSB8B

M246VB8B
M246VY8B

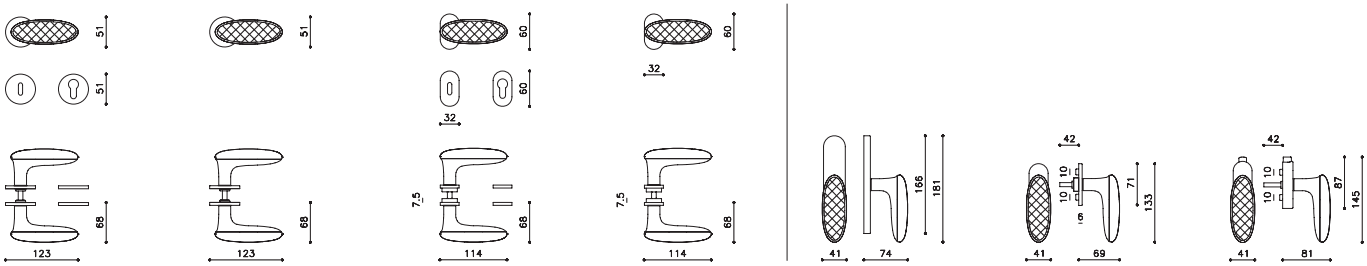
M246VSB8B

C246

K246B

K246P

Crystal Royal M 245 (p.170)



M245RB8B
M245RY8B

M245RBS8B

M245VB8B
M245VY8B

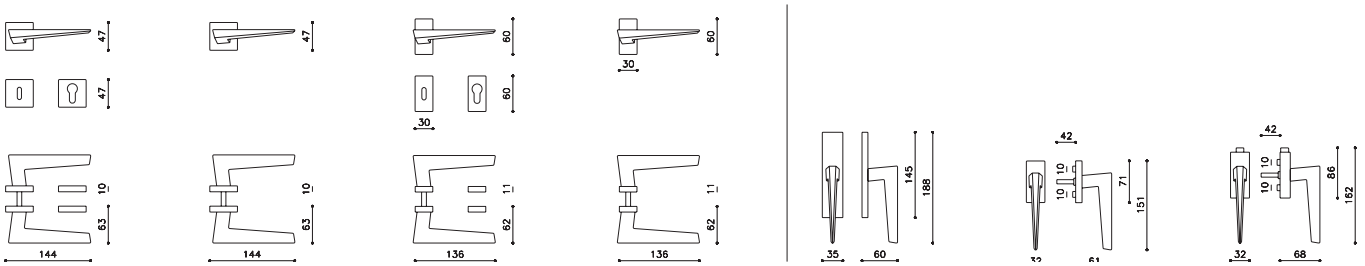
M245VSB8B

C245

K245B

K245P

Denver M218 (p.16)



M218RB8
M218RY8

M218RSB8

M218VB8
M218VY8

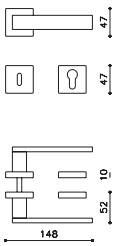
M218VSB8

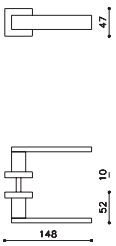
C218

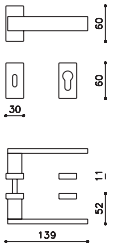
K218

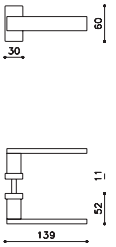
K218P

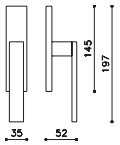
Diana M206 (p.40)

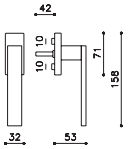

M206RB8
M206RY8

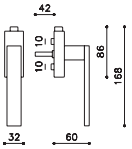

M206RSB8


M206VB8
M206VY8

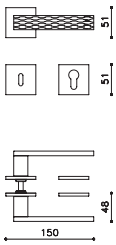

M206VSB8

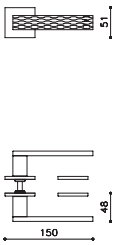

C206

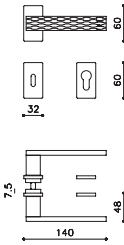

K206

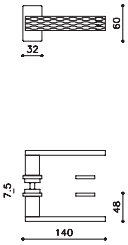

K206P

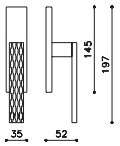
Diana Barley M1DB (p.180)

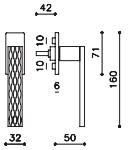

M1DBRB8B
M1DBRY8B

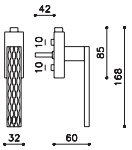

M1DBRSB8B


M1DBVB8B
M1DBVY8B

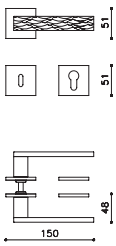

M1DBVSB8B

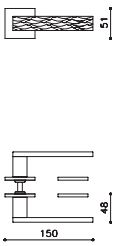

C1DB

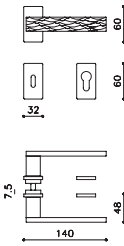

K1DBB

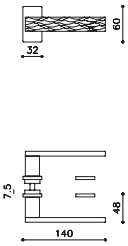

K1DBP

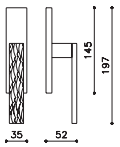
Diana Chevron M1DC (p.184)

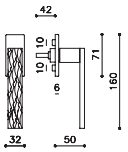

M1DCRB8B
M1DCRY8B

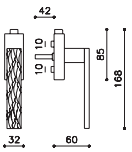

M1DCRSB8B


M1DCVB8B
M1DCVY8B

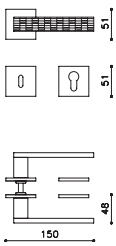

M1DCVSB8B

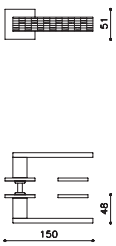

C1DC

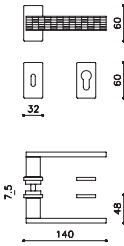

K1DCB

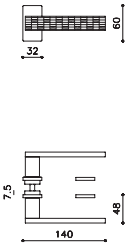

K1DCP

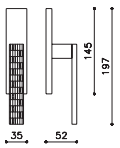
Diana Damier M1DD (p.182)

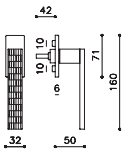

M1DDRB8B
M1DDRY8B

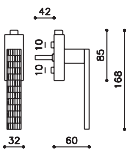

M1DDRSB8B


M1DDVB8B
M1DDVY8B

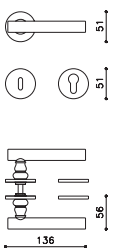

M1DDVSB8B

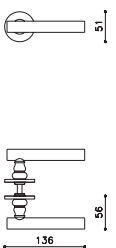

C1DD

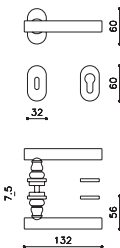

K1DDB

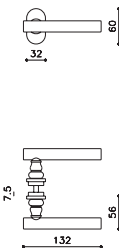

K1DDP

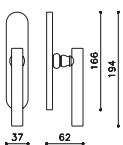
Dolce Vita M243 (p.80)

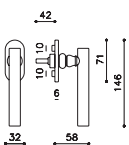

M243RB8B
M243RY8B

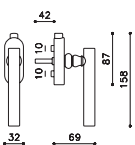

M243RSB8B


M243VB8B
M243VY8B

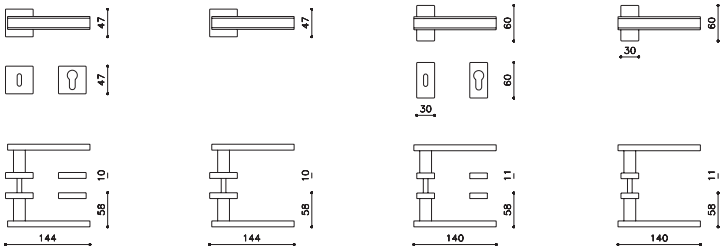

M243VSB8B


C243


K243B


K243P

Edge M212 (p.164)

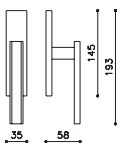


M212RB8
M212RY8

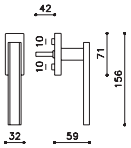
M212RSB8

M212VB8
M212VY8

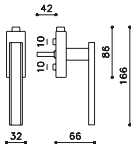
M212VSB8



C212

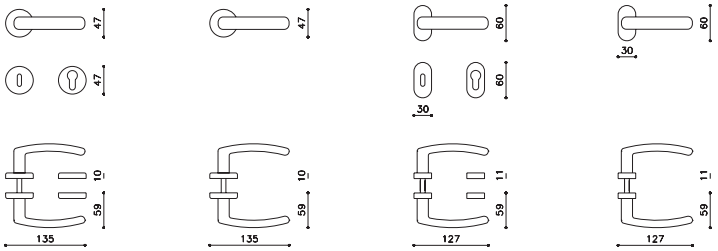


K212



K212P

Emilia M167 (p.128)

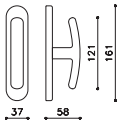


M167RB8
M167RY8

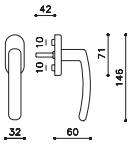
M167RSB8

M167VB8
M167VY8

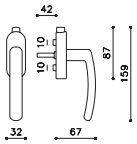
M167VSB8



C167

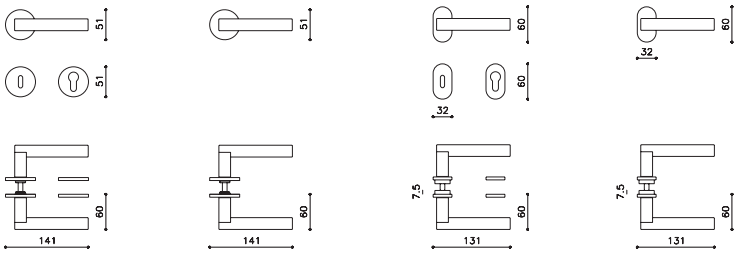


K167



K167P

Euclide M229 (p.36)

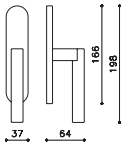


M229RB8B
M229RY8B

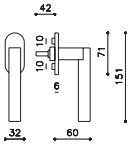
M229RSB8B

M229VB8B
M229VY8B

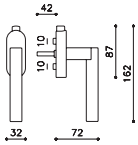
M229VSB8B



C229

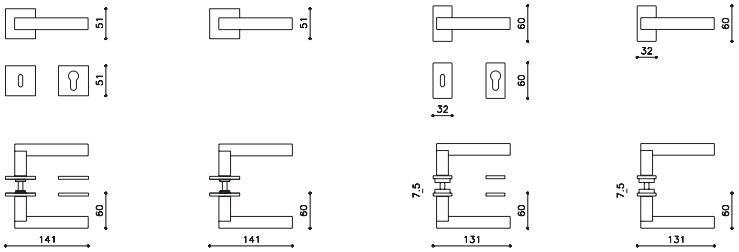


K229B



K229P

Euclide Q M230 (p.36)

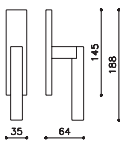


M230RB8B
M230RY8B

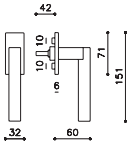
M230RSB8B

M230VB8B
M230VY8B

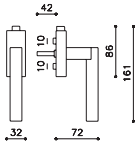
M230VSB8B



C230

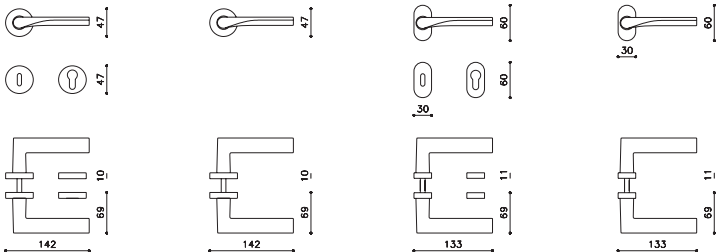


K230B



K230P

Fin M217 (p.70)

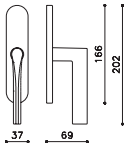


M217RB8
M217RY8

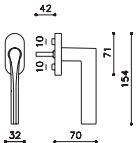
M217RSB8

M217VB8
M217VY8

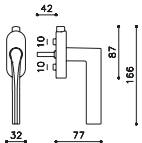
M217VSB8



C217

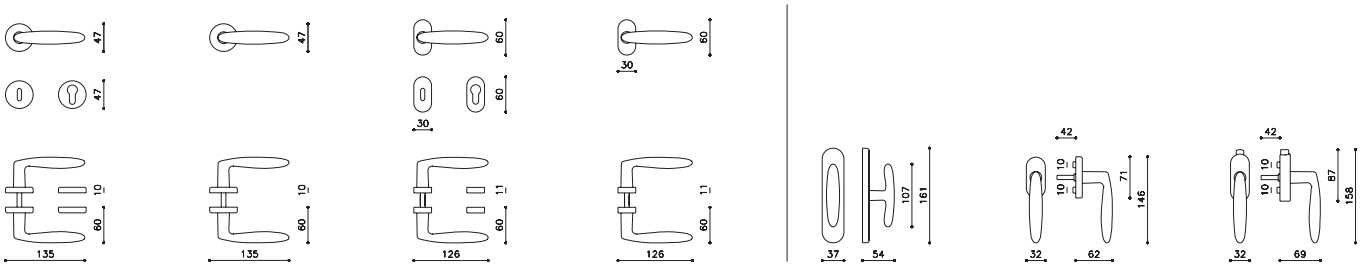


K217



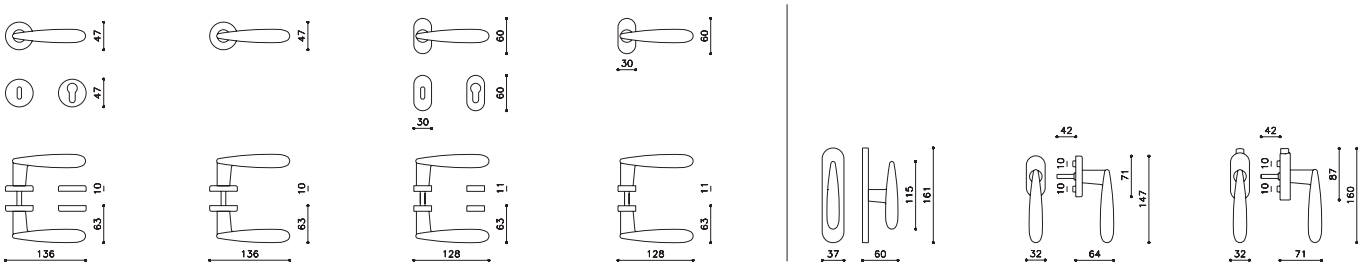
K217P

Flaminia M159 (p.130)



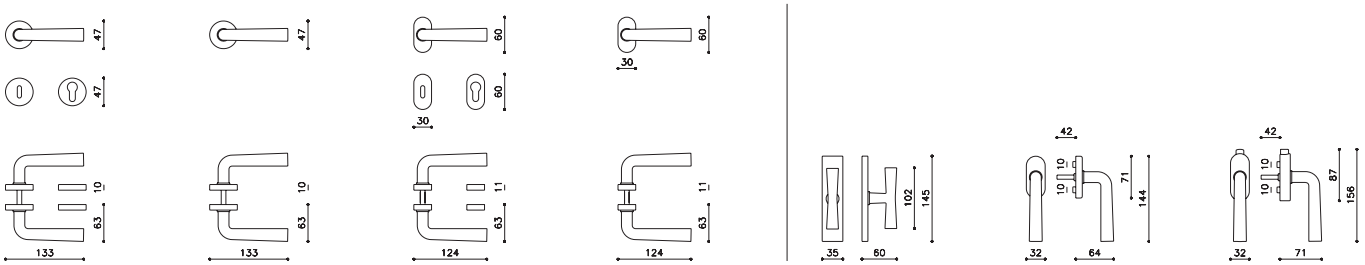
M159RB8
M159RY8 | M159RSB8 | M159VB8
M159VY8 | M159VSB8 | C159 | K159 | K159P

Futura M172 (p.137)



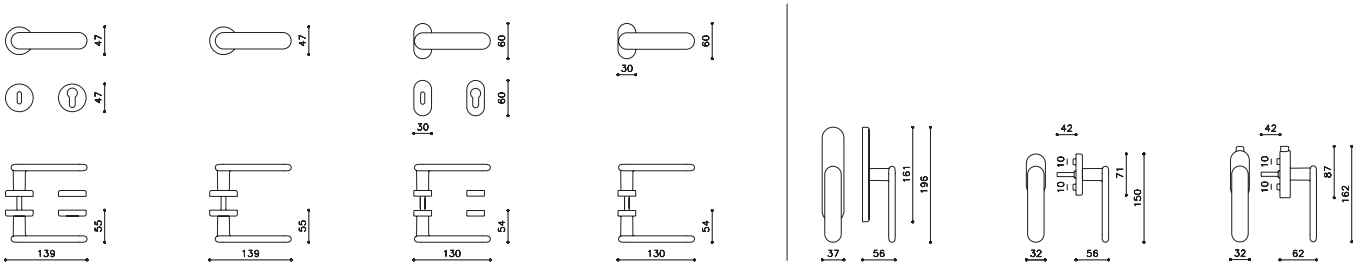
M172RB8
M172RY8 | M172RSB8 | M172VB8
M172VY8 | M172VSB8 | C172 | K172 | K172P

Garda M105 (p.148)



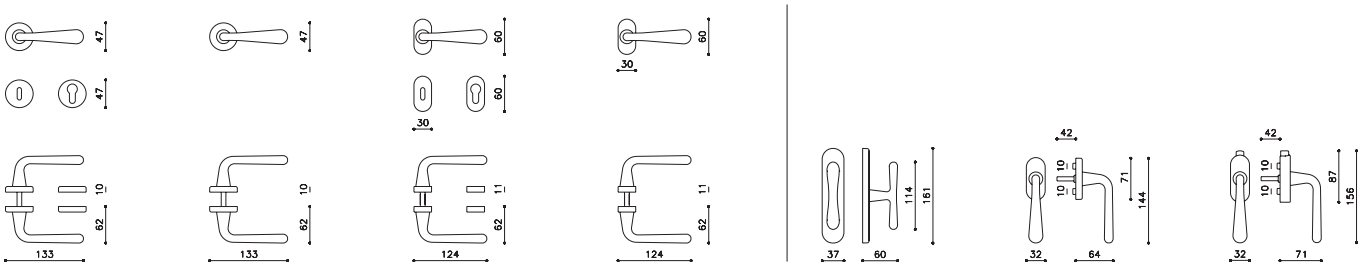
M105RB8
M105RY8 | M105RSB8 | M105VB8
M105VY8 | M105VSB8 | C105 | K105 | K105P

Globe M227 (p.98)



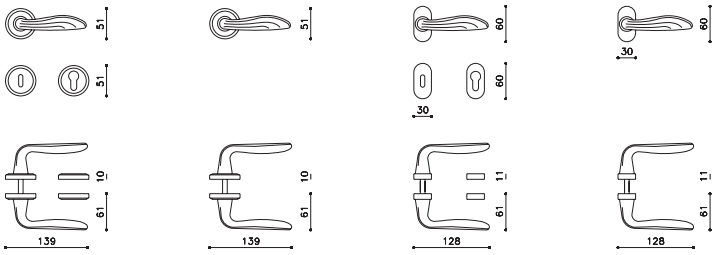
M227RB8
M227RY8 | M227RSB8 | M227VB8
M227VY8 | M227VSB8 | C227 | K227 | K227P

Golia M160 (p.126)



M160RB8
M160RY8 | M160RSB8 | M160VB8
M160VY8 | M160VSB8 | C160 | K160 | K160P

Icaro M168 (p.122)

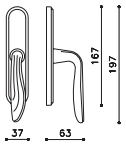


M168RB8
M168RY8

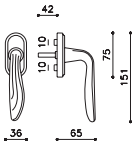
M168RSB8

M168VB8
M168VY8

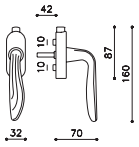
M168VSB8



C168

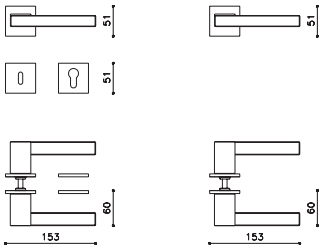


K168



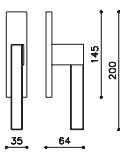
K168P

Ice Cube M223 (p.164)

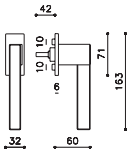


M223RB8B
M223RY8B

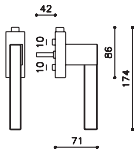
M223RSB8B



C223

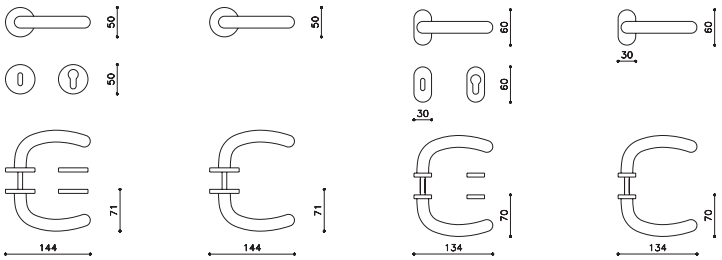


K223B



K223P

Iseo Ny M507 (p.158)

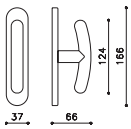


M507RB8
M507RY8

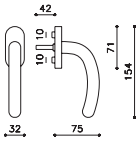
M507RSB8

M507VB8
M507VY8

M507VSB8

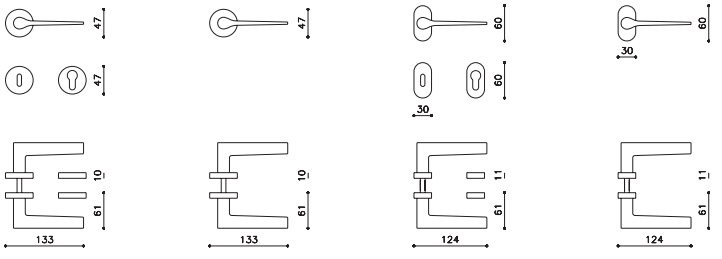


C507



K507

Lama M107 (p.64)

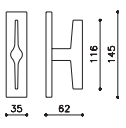


M107RB8
M107RY8

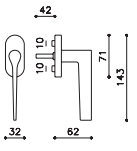
M107RSB8

M107VB8
M107VY8

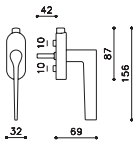
M107VSB8



C107

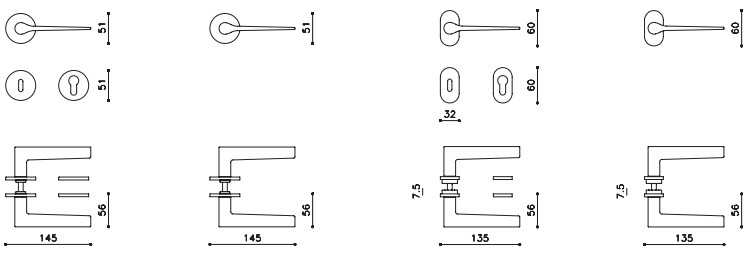


K107



K107P

Lama L M106 (p.66)

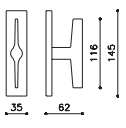


M106RB8B
M106RY8B

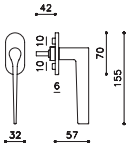
M106RSB8B

M106VB8B
M106VY8B

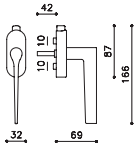
M106VSB8B



C107

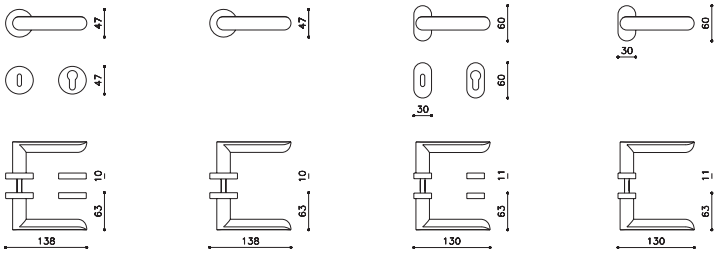


K106B



K106P

Laser M176 (p.96)

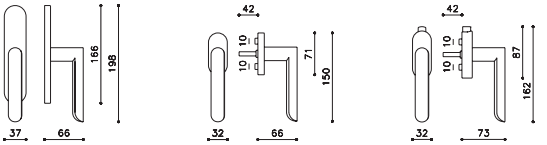


M176RB8
M176RY8

M176RSB8

M176VB8
M176VY8

M176VSB8

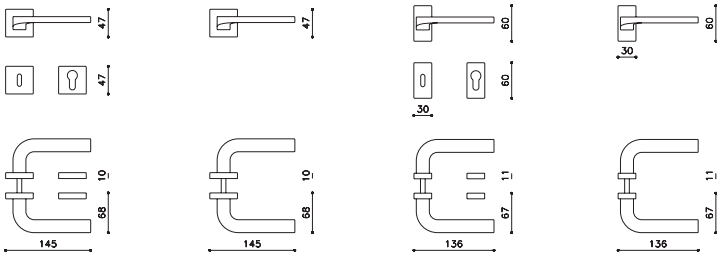


C176

K176

K176P

Lesmo M211 (p.20)

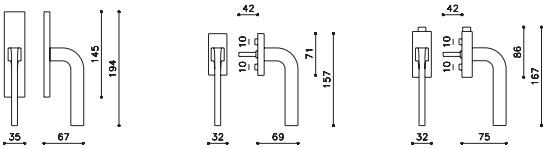


M211RB8
M211RY8

M211RSB8

M211VB8
M211VY8

M211VSB8

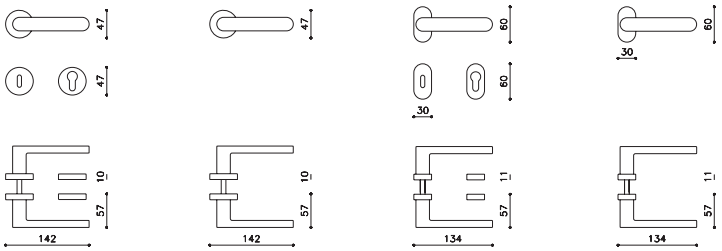


C211

K211

K211P

Link M200 (p.88)

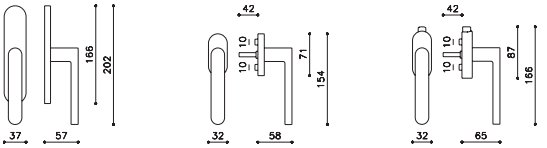


M200RB8
M200RY8

M200RSB8

M200VB8
M200VY8

M200VSB8

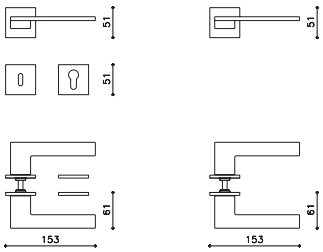


C200

K200

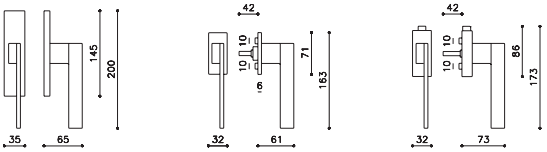
K200P

Living M222 (p.10)



M222RB8B
M222RY8B

M222RSB8B

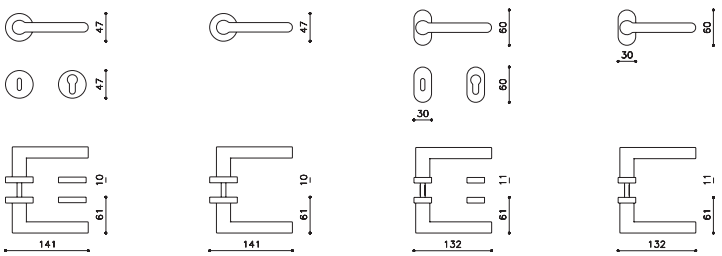


C222

K222B

K222P

Logo M197 (p.92)

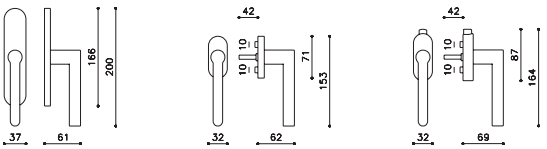


M197RB8
M197RY8

M197RSB8

M197VB8
M197VY8

M197VSB8



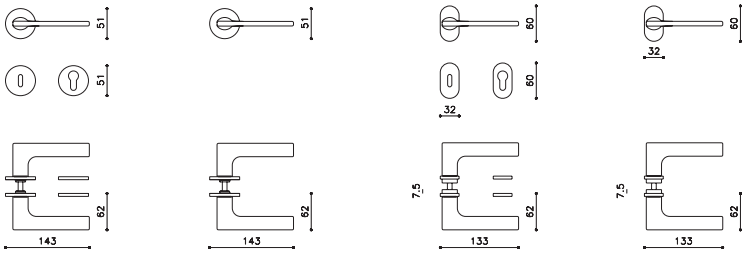
C197

K197

K197P

OLIVARI

Lotus M238 (p.18)

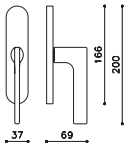


M238RB8B
M238RY8B

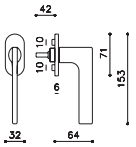
M238RSB8B

M238VB8B
M238VY8B

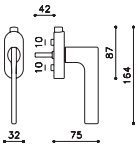
M238VSB8B



C238

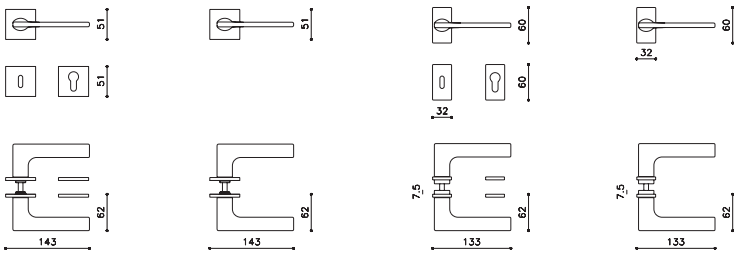


K238B



K238P

Lotus Q M241 (p.18)

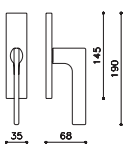


M241RB8B
M241RY8B

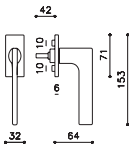
M241RSB8B

M241VB8B
M241VY8B

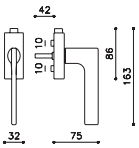
M241VSB8B



C241

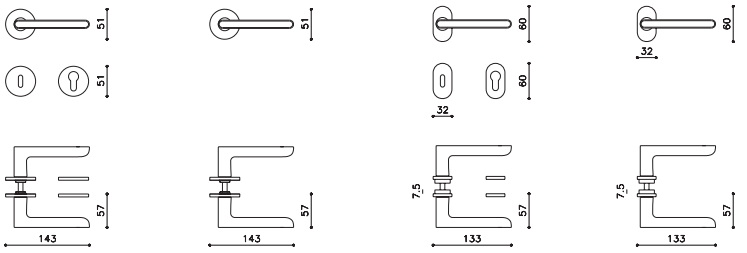


K241B



K241P

Lucy M231 (p.72)

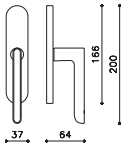


M231RB8B
M231RY8B

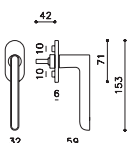
M231RSB8B

M231VB8B
M231VY8B

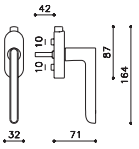
M231VSB8B



C231

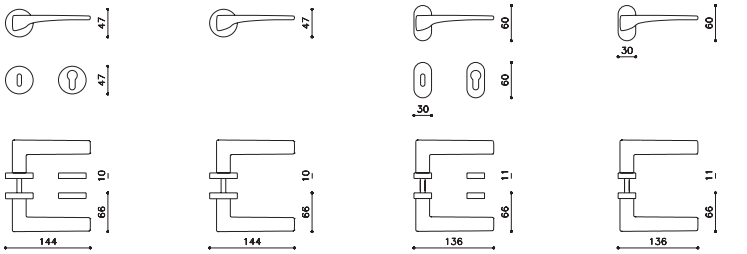


K231B



K231P

Madison M196 (p.56)

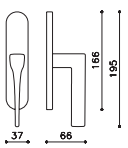


M196RB8
M196RY8

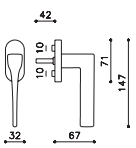
M196RSB8

M196VB8
M196VY8

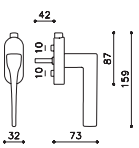
M196VSB8



C196

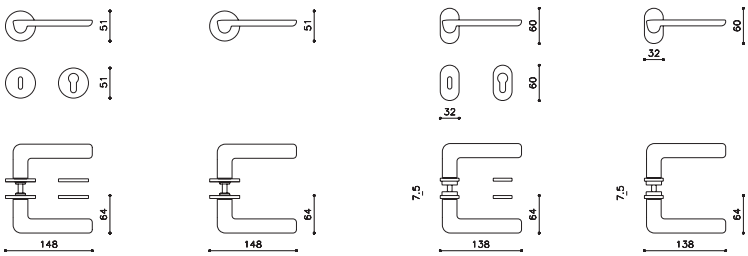


K196



K196P

Marbella M237 (p.54)

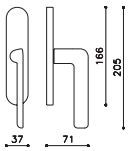


M237RB8B
M237RY8B

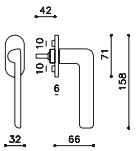
M237RSB8B

M237VB8B
M237VY8B

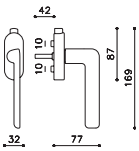
M237VSB8B



C237

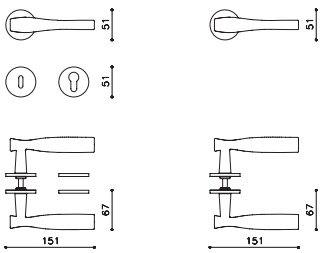


K237B



K237P

Marylin M252 (p.104)

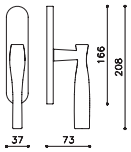


M252RB8B
M252RY8B

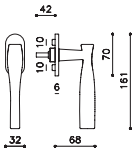
M252RSB8B

M252VB8B
M252VY8B

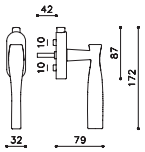
M252VSB8B



C252

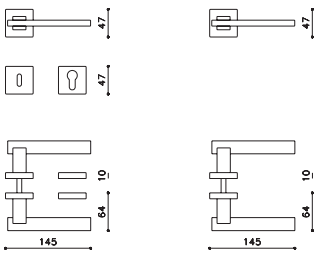


K252B



K252P

Minerva M205 (p.30)

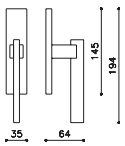


M205RB8
M205RY8

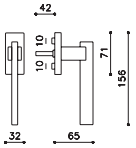
M205RSB8

M205VB8
M205VY8

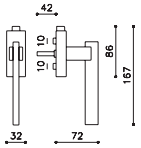
M205VSB8



C205

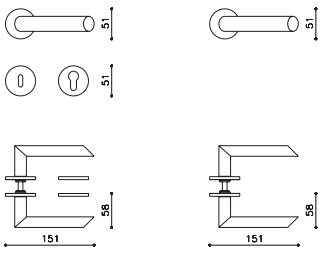


K205



K205P

Moon M226 (p.100)

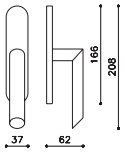


M226RB8B
M226RY8B

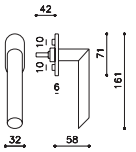
M226RSB8B

M226VB8B
M226VY8B

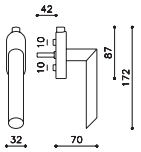
M226VSB8B



C226

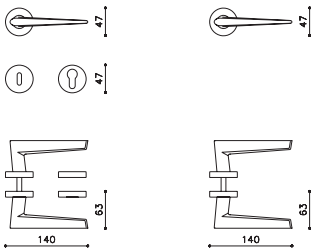


K226B



K226P

Nina M234 (p.62)

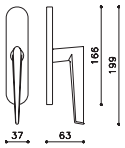


M234RB8
M234RY8

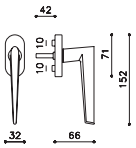
M234RSB8

M234VB8
M234VY8

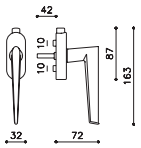
M234VSB8



C234

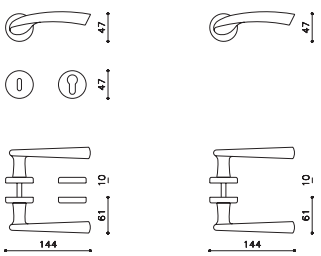


K234



K234P

Nirvana M173 (p.114)

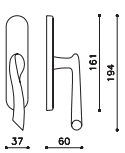


M173RB8
M173RY8

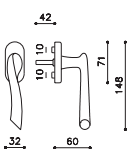
M173RSB8

M173VB8
M173VY8

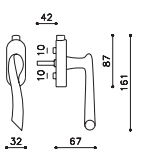
M173VSB8



C173

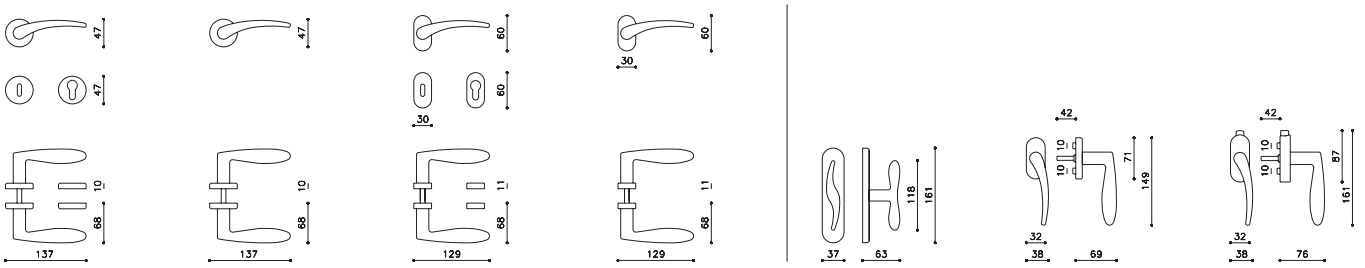


K173

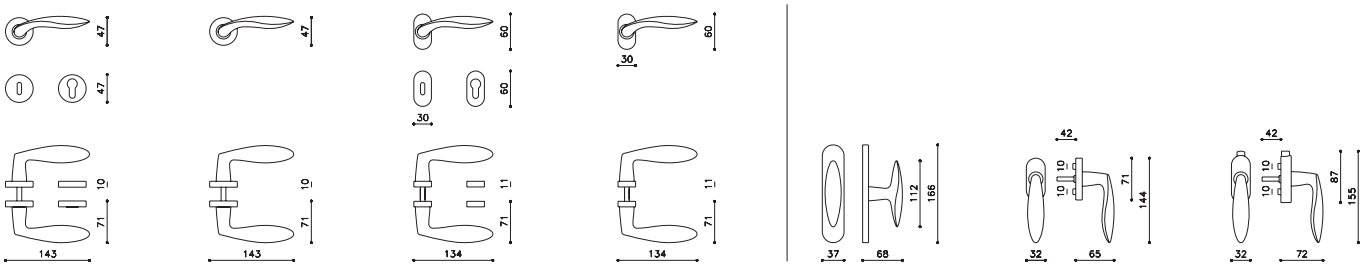


K173P

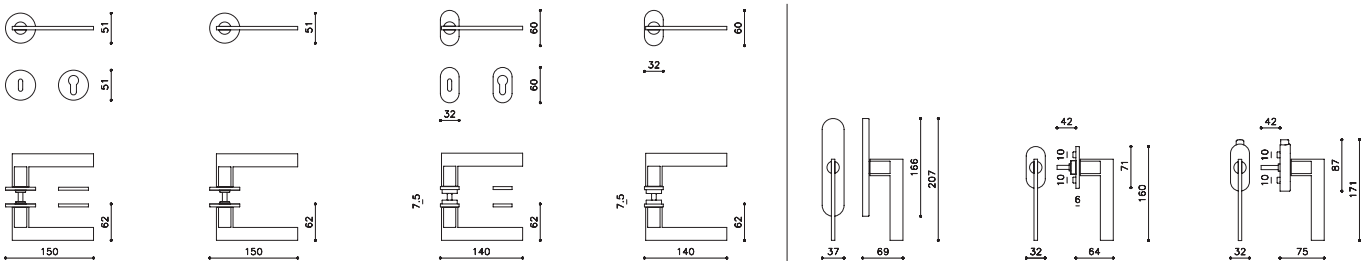
Novella M165 (p.112)



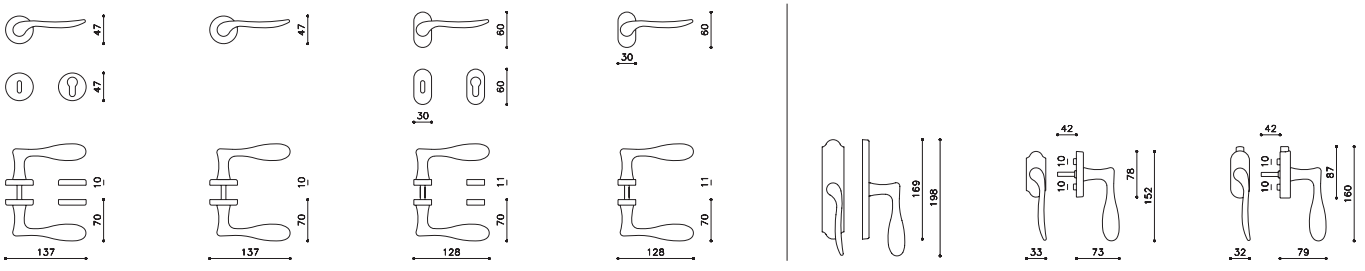
Onda M175 (p.110)



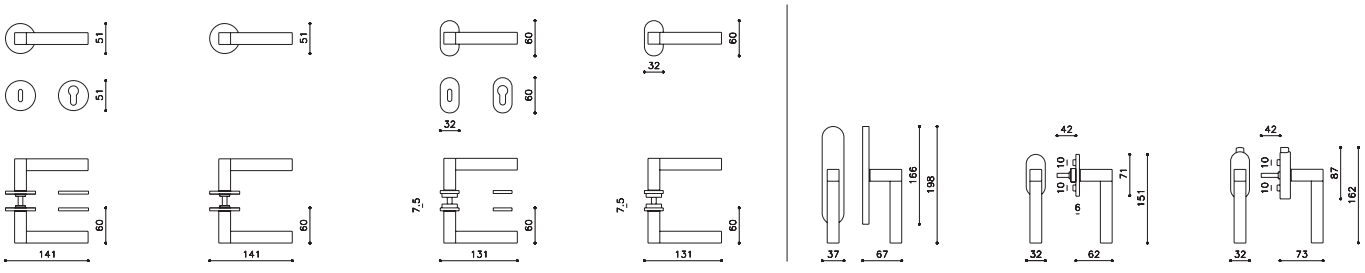
Open M 249 (p.50)



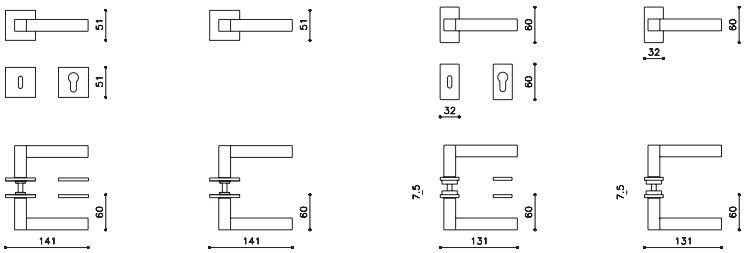
Orvieto M170 (p.120)



Pitagora M239 (p.34)



Pitagora Q M240 (p.34)

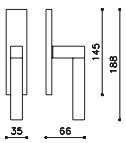


M240RB8B
M240RY8B

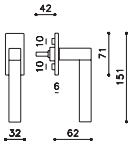
M240RSB8B

M240VB8B
M240VY8B

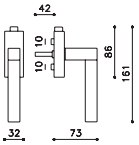
M240VSB8B



C240

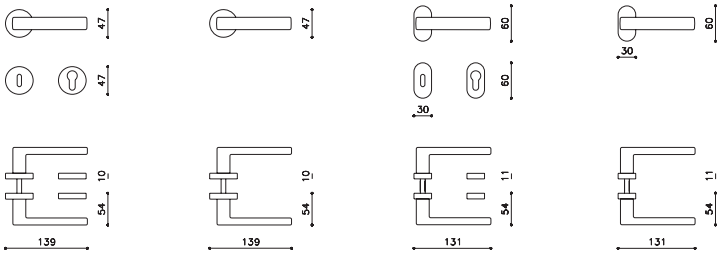


K240B



K240P

Planet M195 (p.86)

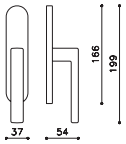


M195RB8
M195RY8

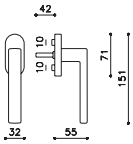
M195RSB8

M195VB8
M195VY8

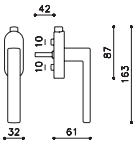
M195VSB8



C195

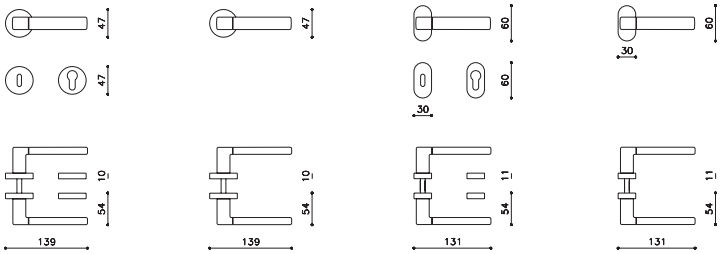


K195



K195P

Planet bicolor M195 (p.86)

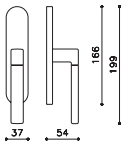


M195RB8
M195RY8

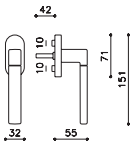
M195RSB8

M195VB8
M195VY8

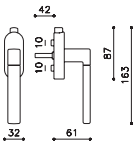
M195VSB8



C195

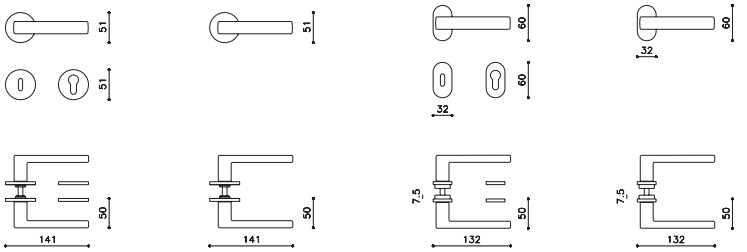


K195



K195P

Planet bassa M195 (p.86)

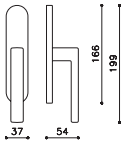


M195RB8B
M195RY8B

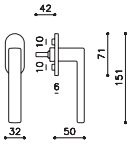
M195RSB8B

M195VB8B
M195VY8B

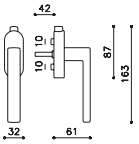
M195VSB8B



C195

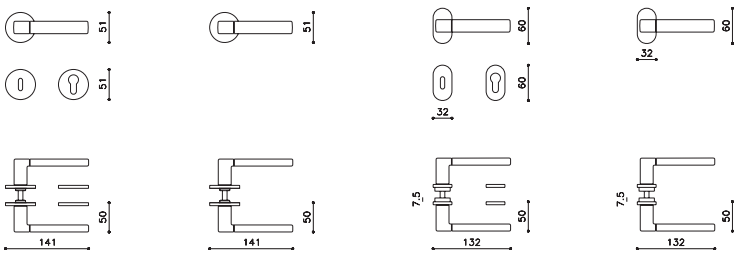


K195B



K195P

Planet bicolor bassa M195 (p.86)

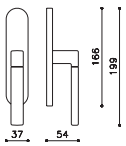


M195RB8B
M195RY8B

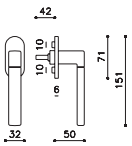
M195RSB8B

M195VB8B
M195VY8B

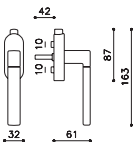
M195VSB8B



C195

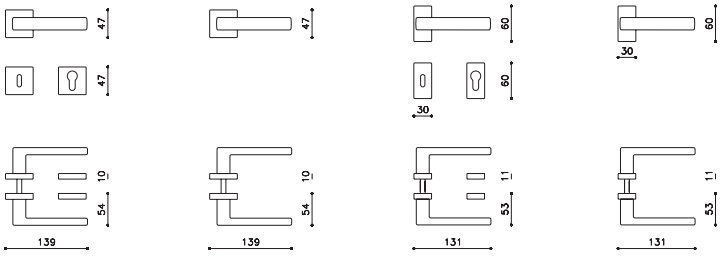


K195B



K195P

Planet Q M203 (p.38)

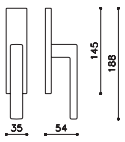


M203RB8
M203RY8

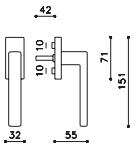
M203RSB8

M203VB8
M203VY8

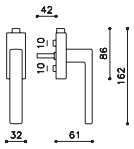
M203VSB8



C203

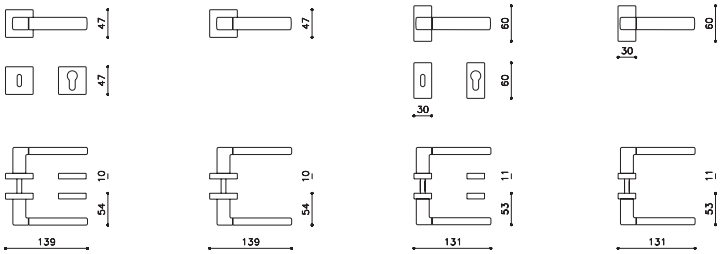


K203



K203P

Planet Q bicolor M203 (p.38)

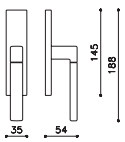


M203RB8
M203RY8

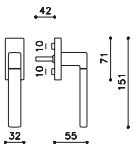
M203RSB8

M203VB8
M203VY8

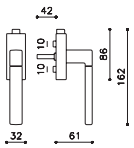
M203VSB8



C203

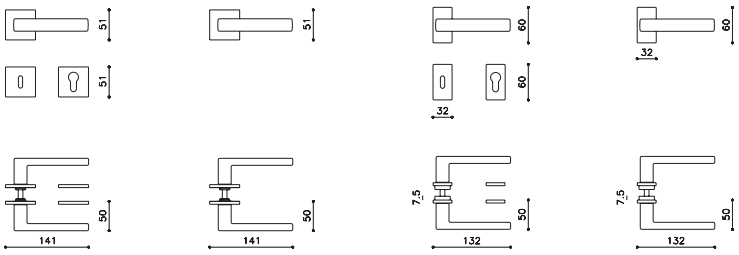


K203



K203P

Planet Q bassa M203 (p.38)

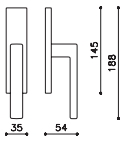


M203RB8B
M203RY8B

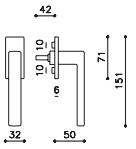
M203RSB8B

M203VB8B
M203VY8B

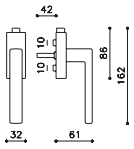
M203VSB8B



C203

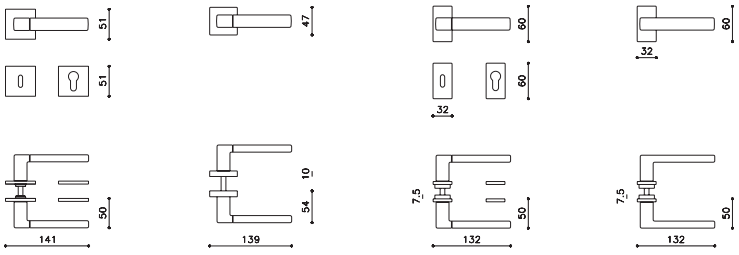


K203B



K203P

Planet Q bicolor bassa M203 (p.38)

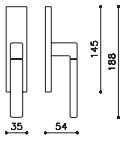


M203RB8B
M203RY8B

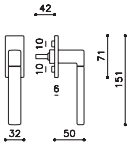
M203RSB8B

M203VB8B
M203VY8B

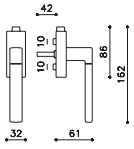
M203VSB8B



C203

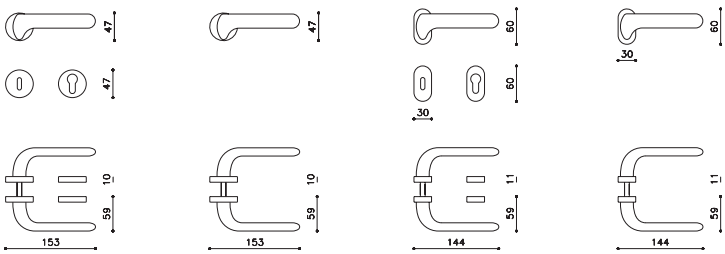


K203B



K203P

Polo M152 (p.94)

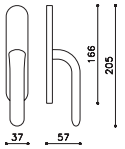


M152RB8
M152RY8

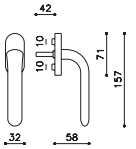
M152RSB8

M152VB8
M152VY8

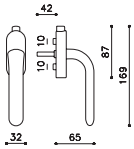
M152VSB8



C152

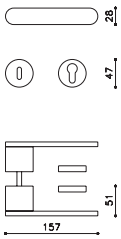


K152

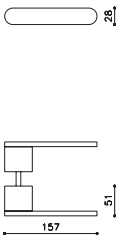


K152P

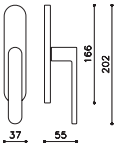
Radial M235 (p.90)



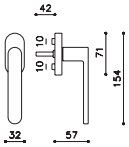
M235RB8
M235RY8



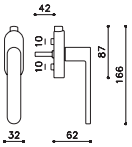
M235RSB8



C235

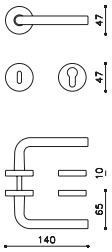


K235



K235P

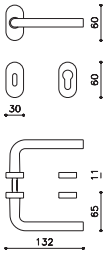
Raffaella M128 (p.142)



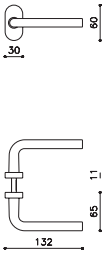
M128RB8
M128RY8



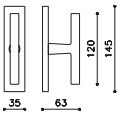
M128RSB8



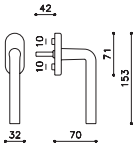
M128VB8
M128VY8



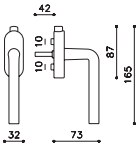
M128VSB8



C128

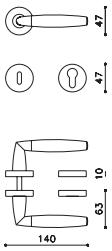


K128



K128P

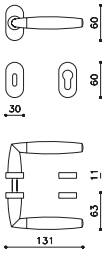
Sector M186 (p.134)



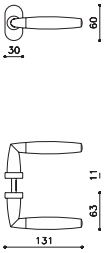
M186RB8
M186RY8



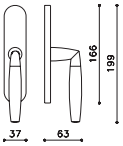
M186RSB8



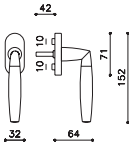
M186VB8
M186VY8



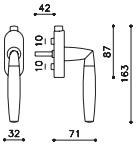
M186VSB8



C186

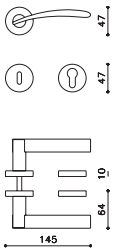


K186

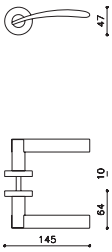


K186P

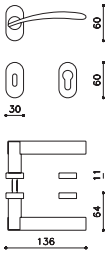
Selene M194 (p.106)



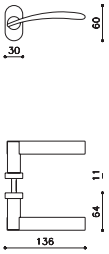
M194RB8
M194RY8



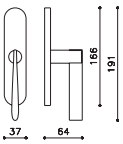
M194RSB8



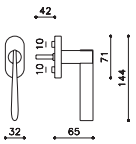
M194VB8
M194VY8



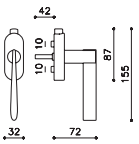
M194VSB8



C194

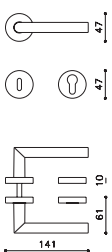


K194

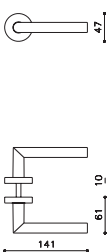


K194P

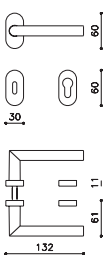
Serenella M130 (p.140)



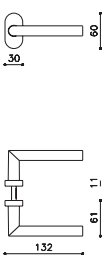
M130RB8
M130RY8



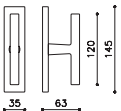
M130RSB8



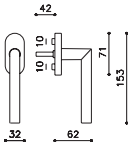
M130VB8
M130VY8



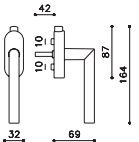
M130VSB8



C128

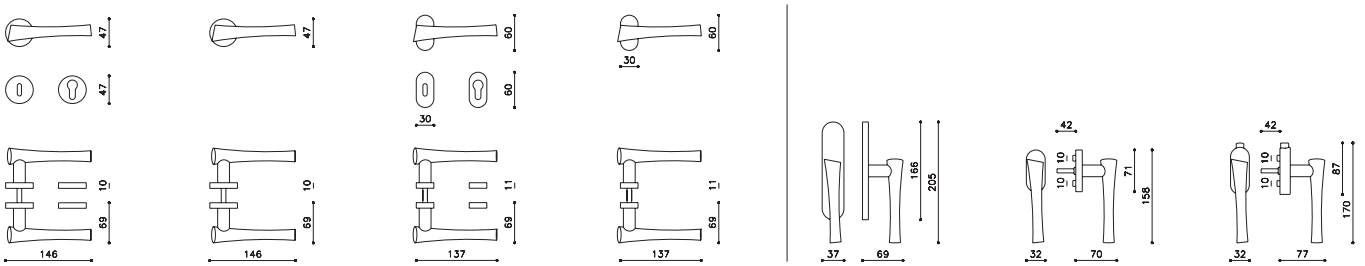


K130



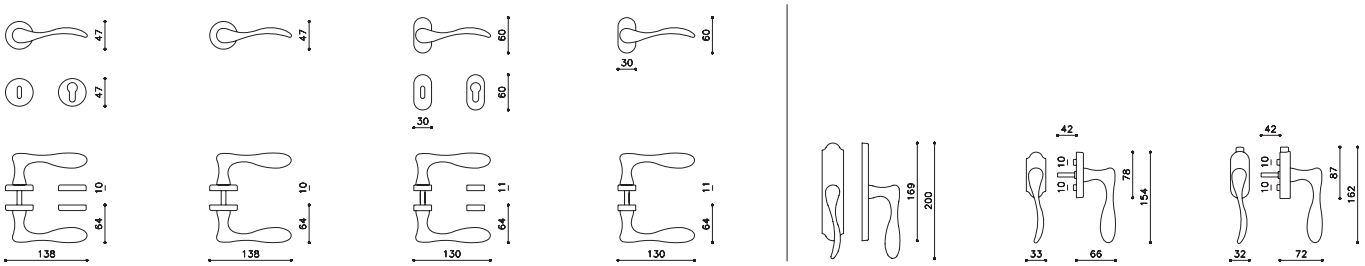
K130P

Sibilla M154 (p.102)



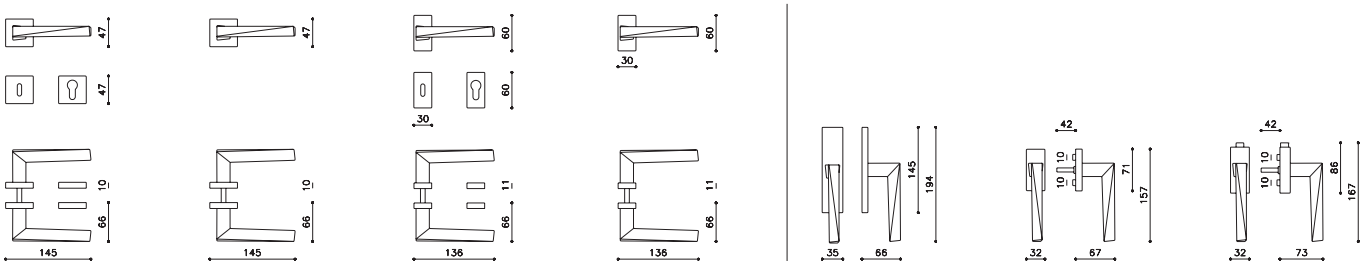
M154RB8
M154RY8 | M154RSB8 | M154VB8
M154VY8 | M154VSB8 | C154 | K154 | K154P

Siena M169 (p.118)



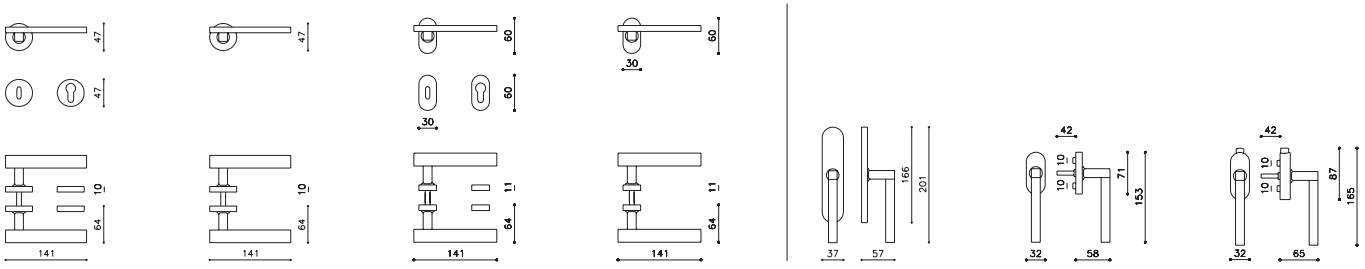
M169RB8
M169RY8 | M169RSB8 | M169VB8
M169VY8 | M169VSB8 | C169 | K169 | K169P

Sky M214 (p.14)



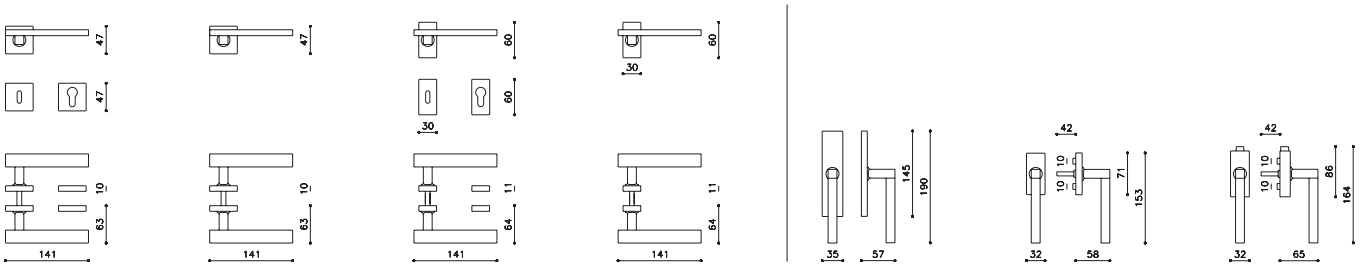
M214RB8
M214RY8 | M214RSB8 | M214VB8
M214VY8 | M214VSB8 | C214 | K214 | K214P

Space M193 (p.28)



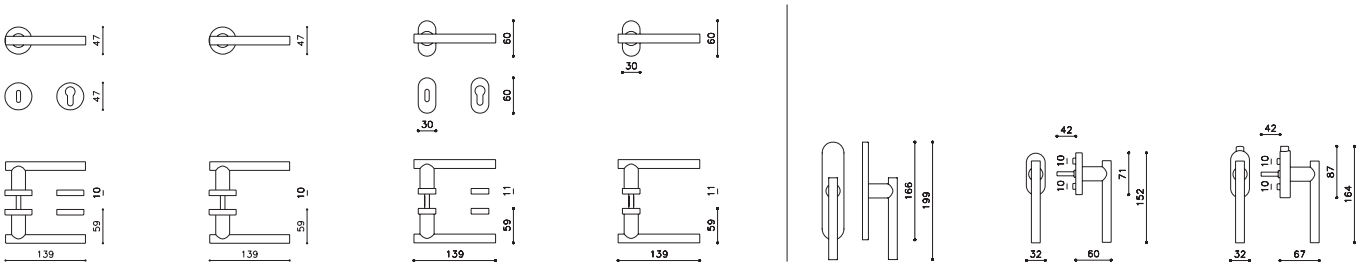
M193RB8
M193RY8 | M193RSB8 | M193VB8
M193VY8 | M193VSB8 | C192 | K192 | K192P

Space Q M202 (p.28)

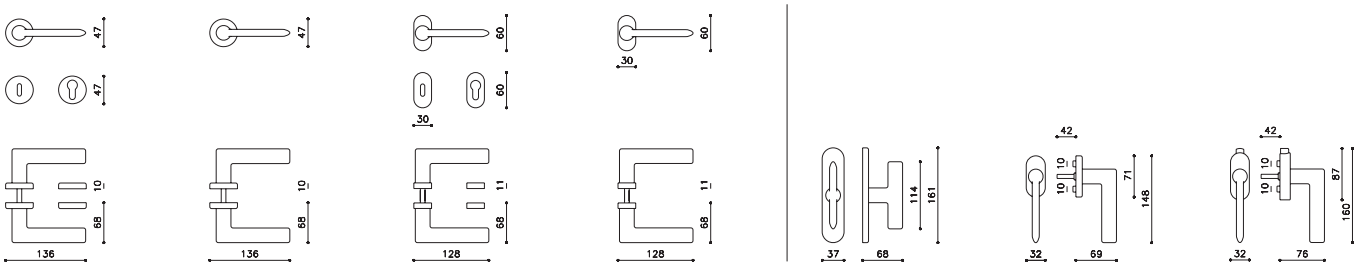


M202RB8
M202RY8 | M202RSB8 | M202VB8
M202VY8 | M202VSB8 | C201 | K201 | K201P

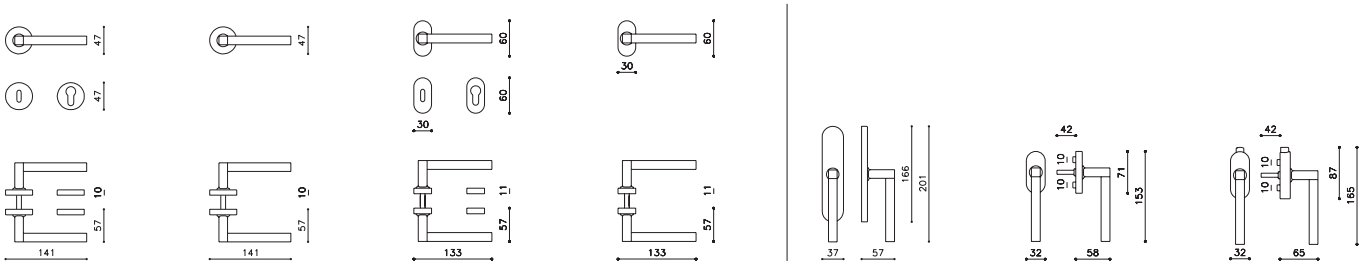
Stilo M190 (p.78)



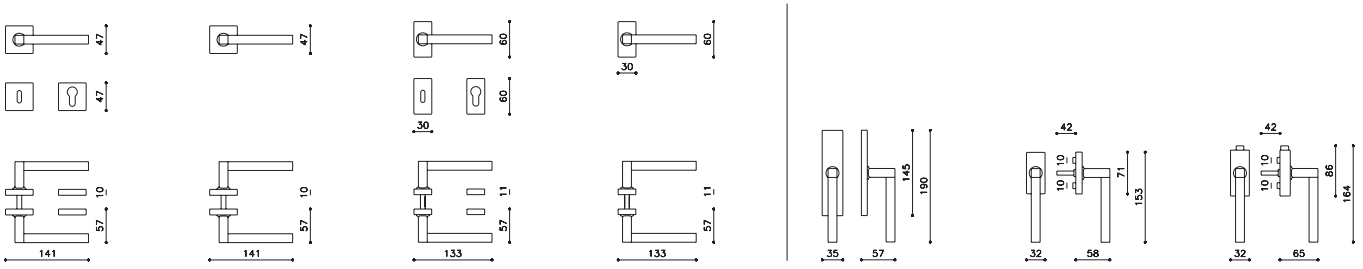
Tecno M182 (p.60)



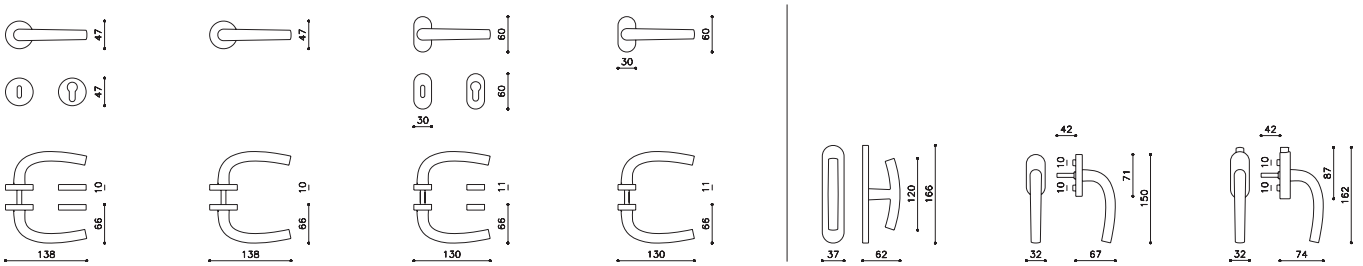
Time M192 (p.26)



Time Q M201 (p.26)

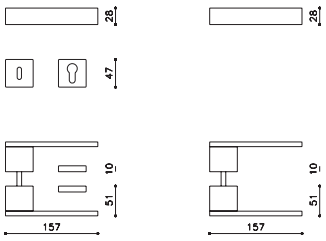


Tizianella F M112 (p.138)



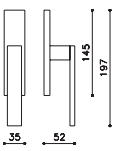
OLIVARI

Total M207 (p.44)

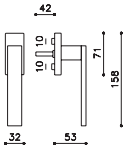


M207RB8
M207RY8

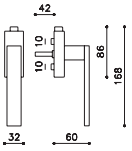
M207RSB8



C206

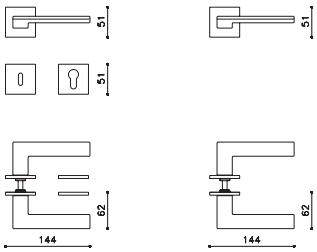


K206



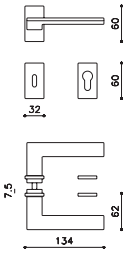
K206P

Trend M228 (p.22)

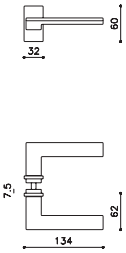


M228RB8B
M228RY8B

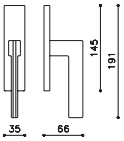
M228RSB8B



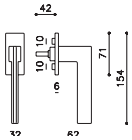
M228VB8B
M228VY8B



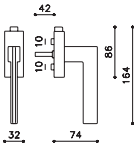
M228VSB8B



C228

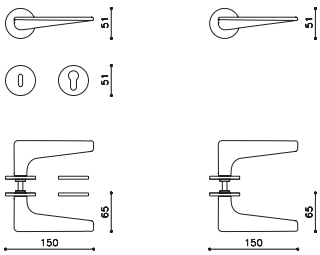


K228B



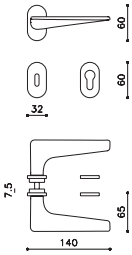
K228P

Twist M242 (p.52)

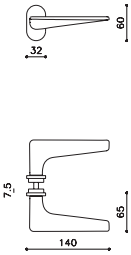


M242RB8B
M242RY8B

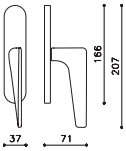
M242RSB8B



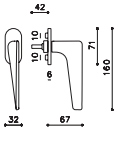
M242VB8B
M242VY8B



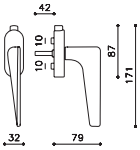
M242VSB8B



C242

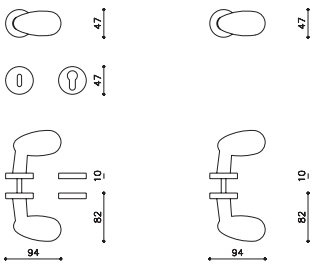


K242B



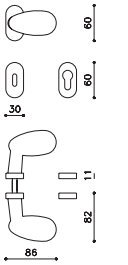
K242P

Uovo M108 (p.152)

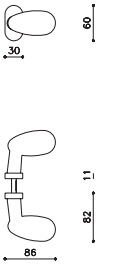


M108RB8
M108RY8

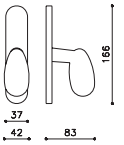
M108RSB8



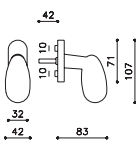
M108VB8
M108VY8



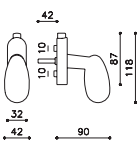
M108VSB8



C108

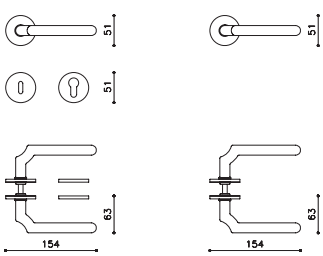


K108



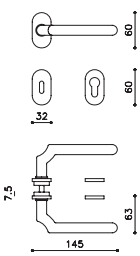
K108P

Virgola M251 (p.76)

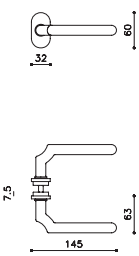


M251RB8B
M251RY8B

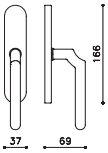
M251RSB8B



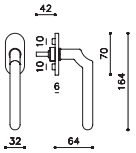
M251VB8B
M251VY8B



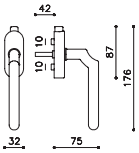
M251VSB8B



C251

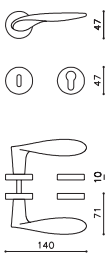


K251B



K251P

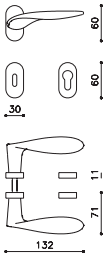
Wind M187 (p.108)



M187RB8
M187RY8



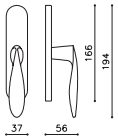
M187RSB8



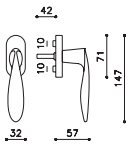
M187VB8
M187VY8



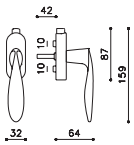
M187VSB8



C187



K187



K187P

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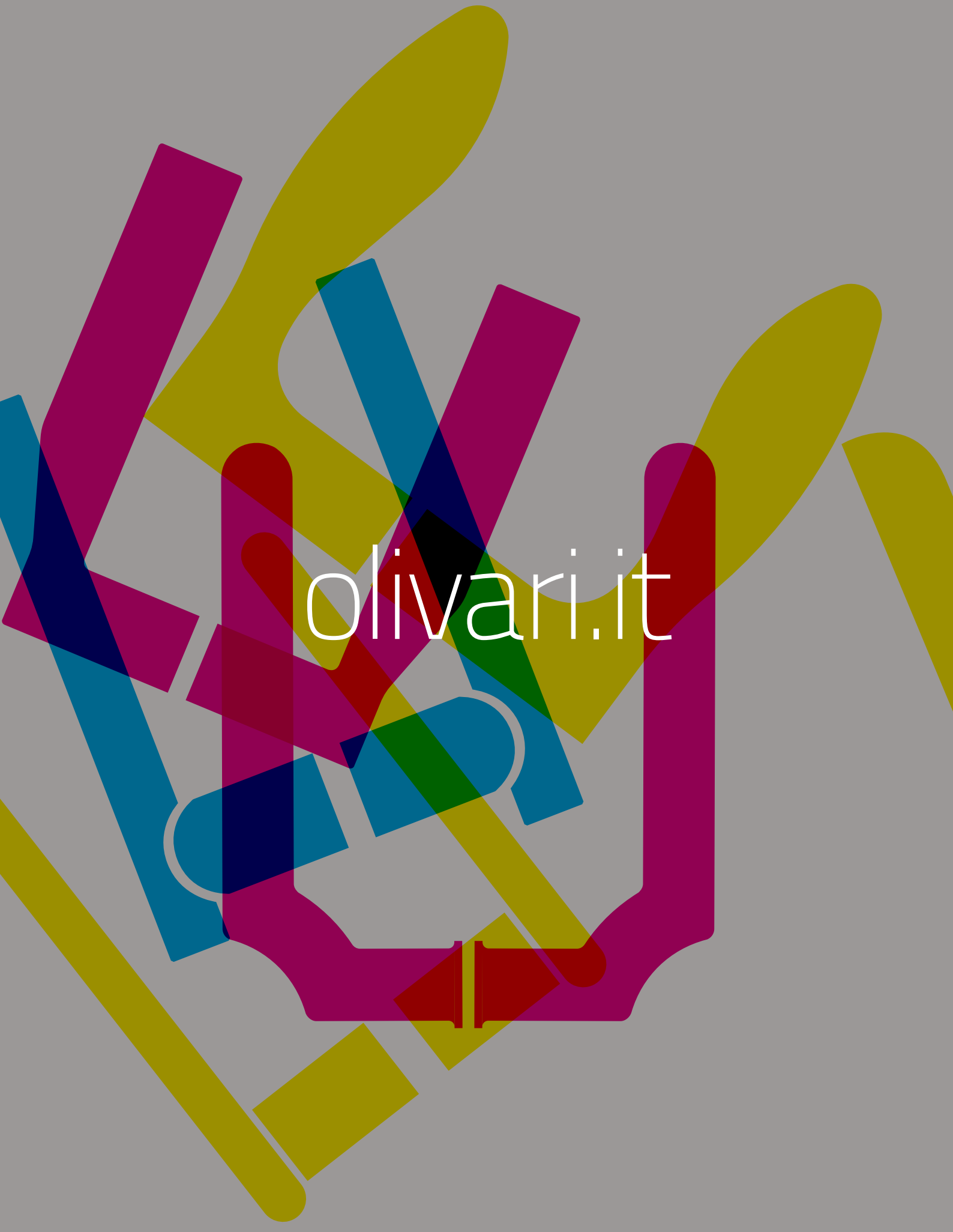
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