



Main design works
of Franco Albini

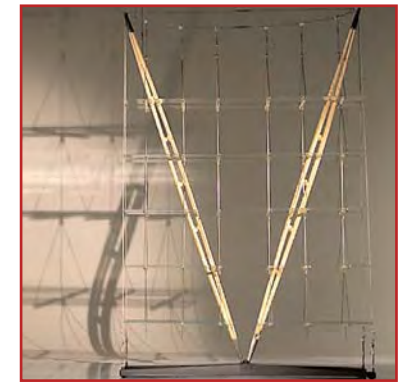
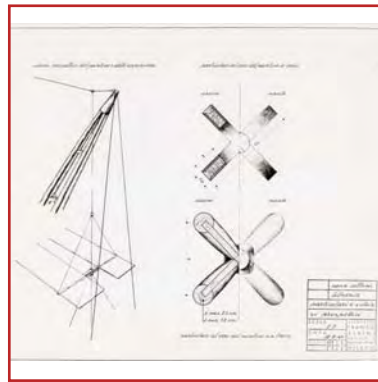
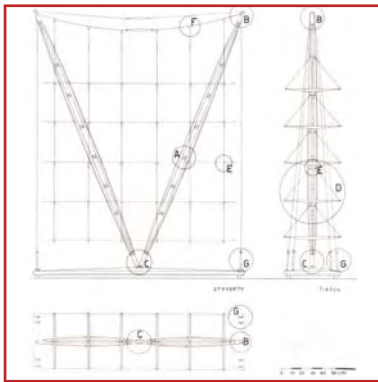
Tensile Bookshelf “Veliero”

1938 - single prototype

Franco Albini

Bookshelf primarily avoids the use of readymade industrial components. With the exception of Securit glass, steel rods, cable, and brass turn-buckles, Albini designed all other elements of the bookshelf, notably the V-shaped compression members made of brass tipped tapering wood. The bookshelf's delicate structural balance, or "unstable equilibrium," is very different from the stalwart stability of the radio cabinet.²⁸ Tensile and compressive forces are inverted. The vertical tension cables at both ends of the bookshelf replace the usual position of supports in compression. In addition, the glass shelves are supported by wood "beams" attached to triangular brass rod hangers which in turn are hung by thin steel rods from a steel cable spanning between the wood.

(Steven Leet, "Franco Albini and his studio: Marco Albini Franca Helg Antonio Piva)



Library LB7

Mnafr: Carlo Poggi, Pavia

(from 2008 production Cassina s.p.a., MEDA)

1956

Library shelves, adjustable with uprights set on the floor and ceiling

Uprights, containers and shelves made of wood (walnut, rosewood, ash), foot made of metal

Extensible both in height and width

Museum of design Triennale

Franco Albini



Side Table TN6 Cicognino

Production: Carlo Poggi, Pavia

(from 2008 production Cassina s.p.a., MEDA)

1953

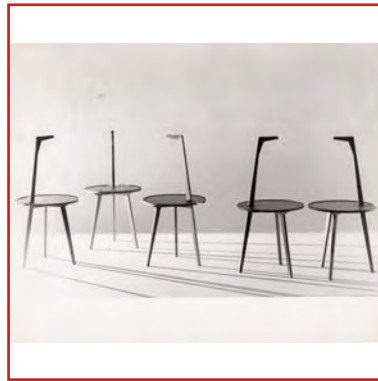
Rosewood, walnut, wood ash

Ø 40 cm h 39.2 (Plan support) 79.5 (to handle)

Museum design Triennale

Museum Moma in New York U.S.

Franco Albini



Armchair PT1 Luisa

First edition 1939

Second edition 1942

Third edition 1949, Prod: by Knoll.

Fourth edition 1950, Prod: by Slica of Recco

Fifth edition referring to drawings of 12/04/1954 and 12/01/1955, Prod: carpentry Poggi, Pavia

(from 2008 production Cassina s.p.a. Meda)

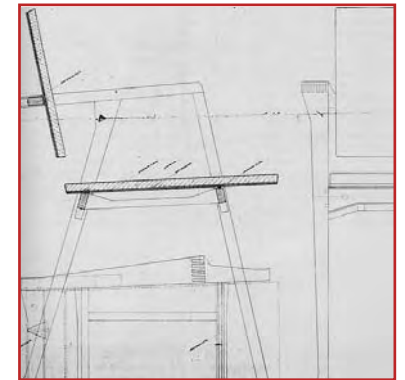
Golden Compass Award 1955

h. 77 cm

Moma in New York - U.S.

Design Museum of Triennale, Milano.

Franco Albini



Armchair Gala

Malacca and bamboo cane

Prod: Vittorio Bonacina & C., Lurago d'Erba (Como)

1951 (First version presented at the Wicker Furniture Design for E.N.A.P.I., IX Triennale, Milan, 1951)

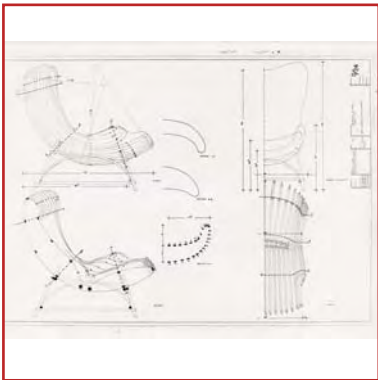
1951-52 (Second version with the change in the stand which allows the sliding of the seat in two inclinations)

90 cm x 90 h 110

Gold Medal at the IX Triennale, Milan

Patent 671216, 07/03/58

Franco Albini, Ezio Sgrelli



Television Orion 23"

Prod: Brionvega
1961-62

Franco Albini, Franca Helg



Armchair Fiorenza

development of the model designed for Albini's apartment, 1940, and the "Living Room in a Villa", VII Triennale, 1940) - Prod: Arflex, Milan

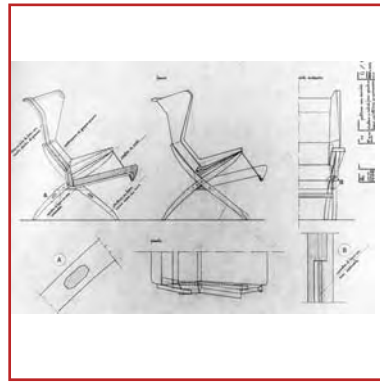
1952 (First version with a belt to support seat)

1956 (Second version with vertical legs and without strap to support seat)

1967 (development of the first version of 1940 - Production Poggi)

cm. 92 x 73 x h 103

Franco Albini



Demountable table TL2

Prod.: Carlo Poggi, Pavia

(from 2008 production Cassina s.p.a., MEDA)

Mention to Golden Compass Award

At the Museum of Design - Triennale Milano

cm. 119 x 71 x h 70,5

Franco Albini



Radio Cabinet

Single Copy

1938

(presented in 1940 to the "Wohnbedarf" competition of Zurich)

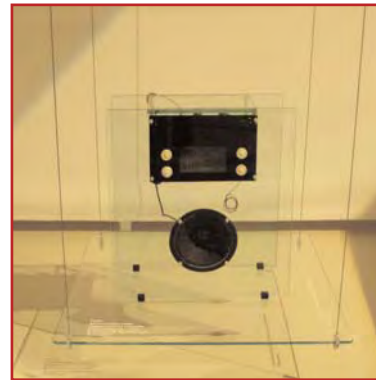
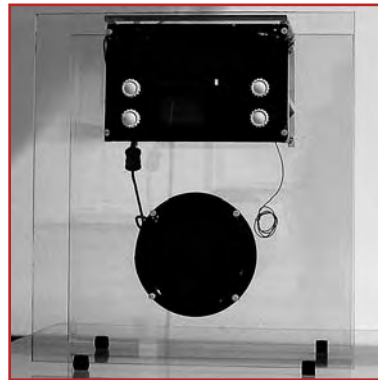
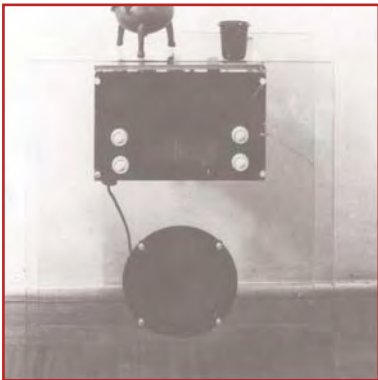
cm. 64 x 29 h 70

Museum of Design, Triennale of Milan

Franco Albini

The design for the radio cabinet designed for Albini's own house, involves the transformation of a selected industrial product. Albini disassembled a radio by removing the hidden working components, speaker, receiver, tubes and wires, from a wooden console, only to reassemble them in a Securit glass case of his design. The objectivity of the radio is reinforced by the symmetry of the arrangement of components to the glass front and their position between the two parallel planes of glass. In the process, the transparent radio cabinet becomes an assisted readymade; the now-revealed working parts of the radio are unchanged and displayed as objective facts. The working parts of the radio are revealed by the transparency of the cabinet glass, framed and floating in space. The intrinsic formal properties of the working elements, the spherical cone of the speaker, connecting lines of electrical wires, and the glowing tubes of the receiver, are made visible. The intention of this objectivity is not simply to neutrally present a utilitarian or functional object, but rather to restate the importance of the "functioning" parts as the object's essential condition. The radio cabinet design asserts the disquieting presence of ordinary mass-produced objects, suspended in space and separated from the world by the frame, in this case, the glass vitrine of the cabinet.

(S. Leet ALBINI'S HOUSE AND HIS DOMESTIC OBJECTS: 1938-40)



Desktop "Albini"

Production Knoll International, New York

1950 (development of a draft of 1938 created for a private commission)

cm. 122 x 66 h 70

Franco Albini



Mitragliera Lamp

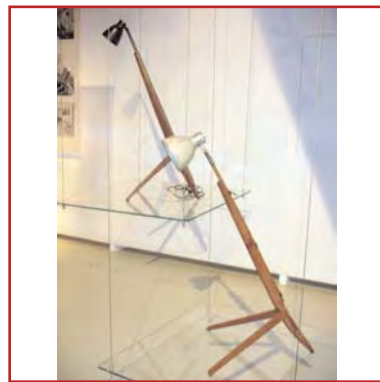
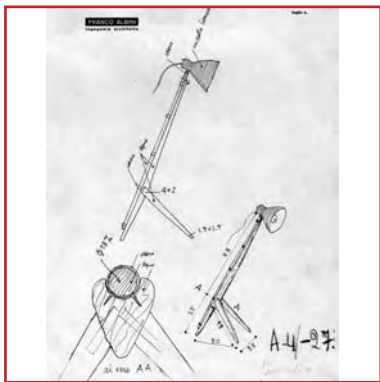
Three different versions, (single pieces)

1938-1940

Brass, wood, aluminum

cm. Ø 108-110

Franco Albini



Lamps series AM / AS

Production Sirrah, Imola (bought in 1994 by I Guzzini, Recanati)

1969

The series includes table, floor, wall and suspension lamps. Glass screens in opal white glass or chrome or gold metal; gold or chrome tube circular or square section supports.

Franco Albini, Franca Helg



Armchair PL 19, "Three Pieces"

Production Next. Carlo Poggi, Pavia

1959

Tubular steel bearing structure, foam, fabric or leather upholstery.

81.5 x 76.5 x h. 93.5

Museum of Design Triennale

Franco Albini, Franca Helg



Rocking Chaise longue

Single Copy

1938

Made for Albini's house in Cimarosa, Milan 1938

Iron pipe Structure, red cloth.

PS 16 - Produced by Poggi in 1959 - Wooden Structure

L. 1650 Larg 700 H. 760

Museum of Design Triennial

Franco Albini



Desktop SC27 Stadera

Production Next. Carlo Poggi, Pavia

Several editions for Marcenaro

1961

Metal structure and wooden board

cm. 144 x 83 x h76

Franco Albini





Dida Design – Giampiero Bosoni

The Foundation Logo: Bob Noorda

Gathered material: Paola Albini