

A 3D pyramid is shown against a light gray background. The pyramid is divided into two main sections: a lighter gray section on the left and a darker gray section on the right. The word "METAFORA" is written in large, bold, white capital letters across the middle of the pyramid. A solid black horizontal bar is positioned at the top of the image, above the pyramid. On the far left, a portion of a dark, textured rectangular object is visible.

**METAFORA**



Le quattro forme della geometria Euclidea, Cubo, Cilindro, Sfera e Piramide, in quattro marmi diversi, formano la base del tavolo completato da una grande lastra di vetro trasparente.

I quattro elementi sono indipendenti e possono essere posizionati liberamente, senza che il tavolo perda la propria identità indifferentemente alla posizione degli elementi che lo compongono, tutti comunque necessari a dargli stabilità.

Le versioni sono 4 secondo il materiale scelto:

- 1** Tutte e quattro le forme geometriche sono in Marmo Bianco di Carrara
- 2** Tutte e quattro le forme geometriche sono in Nero Marquinia
- 3** Tutte e quattro le forme geometriche sono in Travertino
- 4** Le quattro forme geometriche sono proposte nei diversi materiali:  
Piramide in Marmo bianco di Carrara  
Cubo in Nero Marquinia  
Cilindro in Travertino  
Sfera in Rasotica

The four forms of the Euclidean geometry, the Cube, the Cylinder, the Sphere and the Pyramid, made of four different marbles, represent the basis of the table finished with a big sheet of transparent glass.

The four elements are independent and can be positioned freely, without the table losing its own identity regardless the position of the elements it consists of, being them all necessary however to make it be stable.

There are 4 versions depending on the chosen material:

- 1** All four geometrical forms are made of Carrara white marble
- 2** All four geometrical forms are made of Black Marquinia
- 3** All four geometrical forms are made of Travertine
- 4** The four geometrical forms are available in different materials:  
The Pyramid in Carrara white marble  
The Cube in Black Marquinia  
The Cylinder in Travertine  
The Sphere in Rasotica

Les quatre formes de la géométrie Euclidienne, le Cube, le Cylindre, la Sphère et la Pyramide, en quatre marbres différents, représentent la base de la table complétée par une grande feuille de verre transparent.

Les quatre éléments sont indépendants et peuvent être positionnés aisément, sans que la table perde son identité indifféremment de la position des éléments la composant, tous étant quand même nécessaires pour lui donner de la stabilité.

Il y a 4 versions selon le matériel choisi:

- 1** Toutes les quatre formes géométriques sont en Marbre blanc de Carrara.
- 2** Toutes les quatre formes géométriques sont en Noir Marquinia
- 3** Toutes les quatre formes géométriques sont en Travertin
- 4** Les quatre formes géométriques sont disponibles en matériaux différents :  
La Pyramide en Marbre blanc de Carrara  
Le Cube en Noir Marquinia  
Le Cylindre en Travertin  
La Sphère en Rasotica

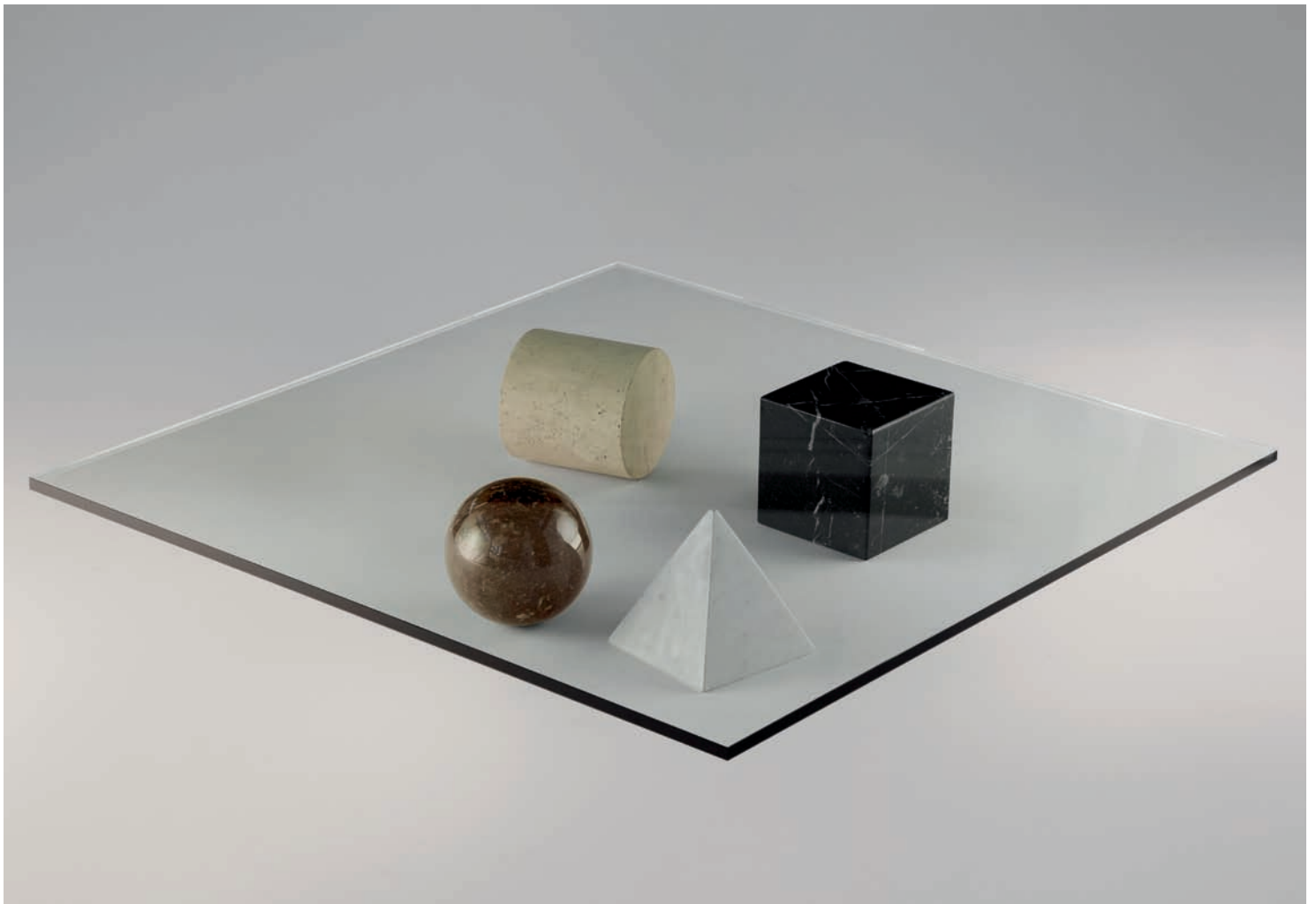
Die vier Figuren der euklidischen Geometrie, Kubus, Zylinder, Kugel und Pyramide, in vier verschiedenen Marmorsorten, bilden die Basis des Tisches, der durch eine grosse transparente Glasscheibe ergänzt wird.

Die vier Bestandteile sind unabhängig und können frei positioniert werden, ohne dass der Tisch seine Identität verliert, unabhängig von der Position der Bestandteile, die alle auf jeden Fall notwendig für seine Stabilität sind.

Es gibt 4 Ausführungen je nach dem gewählten Material:

- 1** All vier geometrischen Figuren sind aus weißem Carrara-Marmor
- 2** All vier geometrischen Figuren sind aus schwarzem Marquinia
- 3** All vier geometrischen Figuren sind aus Travertin
- 4** Die vier geometrischen Figuren werden in den verschiedenen Materialien angeboten:  
Pyramide aus weißem Carrara-Marmor  
Kubus aus schwarzem Marquinia  
Zylinder aus Travertin  
Kugle aus Rasotica

cm 120x120 h 1,9



## **METAFORA, UN PIANO... PIENO DI SIGNIFICATO.**

Dalla sua prima presentazione, al Salone del Mobile del 1979, il tavolo Metafora, disegnato da Lella e Massimo Vignelli, ha affascinato per l'estetica, la scelta delle forme e dei materiali, dove nessun particolare è casuale ma tutto legato da un fil rouge di significati e riferimenti storici.

La sfera rappresenta il globo terrestre, il nostro pianeta, origine e sostentamento dell'umanità,

La piramide rappresenta la civiltà egizia, il primo grande esempio di organizzazione sociale, culla di cultura e spiritualità,

Il cilindro in travertino ripropone l'impero romano, apice di un mondo antico poi rovinosamente crollato, ecco perché la colonna è rovesciata a terra,

Il cubo nero rappresenta la pietra nera della Kaaba, a La Mecca, elemento fondante dell'Islam, un altro dei grandi pilastri dell'umanità.

Tutti questi simboli e significati raccolti in un'unica ambientazione, fondendo così design a cultura e sensibilità per l'avventura umana.

## **METAFORA, A TOP... FULL OF MEANING.**

Since when it was presented for the first time, at the Furniture Show in 1979, the table Metafora, drawn by Lella and Massimo Vignelli, charmed for its aesthetics, for the choice of its forms and its materials, for no detail is coincidental but everything is linked by a fil rouge of meanings and historical references.

The sphere represents the globe, our planet, the origin and support of mankind.

The pyramid represents the Egyptian civilization, the first important example of social organization, the cradle of culture and spirituality.

The cylinder made of travertine re proposes the Roman Empire, the summit of an ancient world that disastrously collapsed afterwards, this is why the column is overturned on the ground.

The black cube represents the black stone of Kaaba, at Mecca, the founding element of Islam, another of the great pillars of mankind.

All these symbols and meanings are gathered into one single setting, thus merging design, culture and sensitiveness for the human adventure.

## **METAFORA, UN DESSUS... PLEIN DE SIGNIFICATION.**

Dès sa première présentation, à l'Expo du Meuble en 1979, la table Metafora, dessinée par Lella et Massimo Vignelli, a fasciné pour son esthétique, le choix de ses formes et ses matériaux, car aucun détail est fortuit mais tout est lié par un fil rouge de significations et de références historiques.

La sphère représente le globe terrestre, notre planète, l'origine et le support de l'humanité.

La pyramide représente la civilisation égyptienne, le premier exemple important d'organisation sociale, berceau de culture et de spiritualité.

Le cylindre en travertine propose à nouveau l'empire romain, l'apogée d'un monde ancien écroulé ruineusement par la suite, voilà pourquoi la colonne est renversée par terre.

Le cube noir représente la pierre noire de la Kaaba, à La Mecque, l'élément fondant de l'Islam, un autre de grands piliers de l'humanité.

Tous ces symboles et ces significations recueillis dans un seul élément, mélangeant ainsi le design, la culture et la sensibilité pour l'aventure humaine.

## **METAFORA, EINE BEDEUTUNGSVOLLE FLACHE ...**

Schon seit seiner ersten Vorführung, bei der Messe Salone del Mobile im Jahr 1979, faszinierte der von Lella e Massimo Vignelli geplante Metafora-Tisch wegen der Schönheit, der Wahl der Formen und der Materialien, wo kein Detail zufällig ist, sondern alles durch einen roten Faden von Bedeutungen und historischen Verweisen verbunden ist.

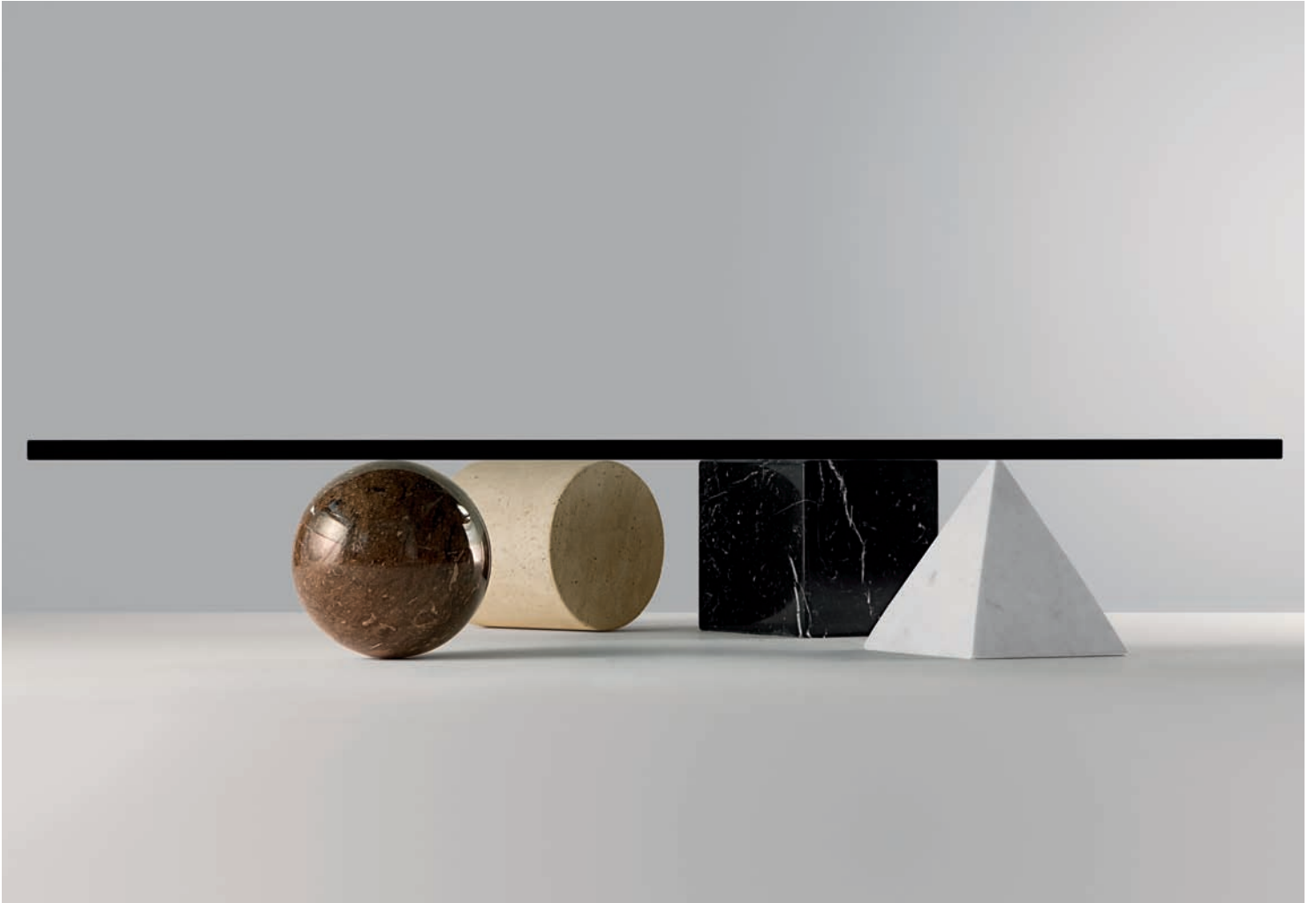
Die Kugel stellt die Erdkugel, unseren Planeten dar, der Ursprung und Unterhalt der Menschheit ist,

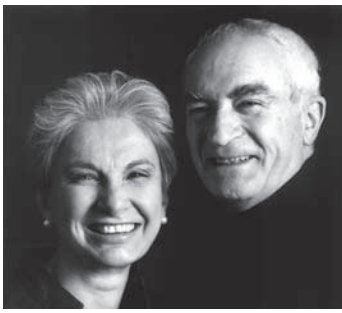
Die Pyramide stellt die ägyptische Zivilisation dar, das erste grösse Vorbild von Gesellschaftsorganisation, Wiege der Kultur und der Geistigkeit,

Der Travertinzylinder hebt die Idee des römischen Kaisertums erneut hervor, Gipfels einer antiken Welt, die dann heftig zusammengebrochen ist, das ist der Grund dafür, dass die Säule auf dem Boden umgekippt liegt,

Der schwarze Kubus stellt den schwarzen Stein der Kaaba bei der Mecca dar, der ein wesentlicher Bestandteil des Islam ist, und ein anderer der grossen Eckpfeiler der Menschheit darstellt.

All diese Symbole und Bedeutungen, die zusammen in einer einzigen Szenerie gesammelt werden, ermöglichen es, Design, Kultur und Feingefühl für die menschliche Abenteurer zu verschmelzen.





## LELLA E MASSIMO VIGNELLI

Nasce a Milano, nel 1931, studia Architettura a Milano e Venezia. Con Lella Vignelli, prima di aprire a New York gli studi di Vignelli Associates nel 1971 e Vignelli Designs nel 1978, ha aperto lo Studio Vignelli di Design e Architettura a Milano nel 1960 e nel 1965 è stato co-fondatore e Design Director dell'Unimark International Corporation.

Il suo lavoro include Graphic e Corporate Identity Programs, Design Editoriale, Segnaletica, Esposizioni, Mobili ed Interni, Disegno di prodotti per Società ed Istituzioni Americane ed Europee.

Il suo lavoro è stato pubblicato ed esposto in tutto il mondo e fa parte di Collezioni Permanenti di molti Musei, tra i quali: il Museo of Modern Art di New York, il Metropolitan Museum of Art NY, The Brooklyn Museum of Art, The Cooper-Hewitt National Museum of Design NY, Musee des Art Decoratives di Montreal, Die Neue Sammlung Museum di Monaco, etc.

Ha insegnato e tenuto conferenze nelle maggiori Università sia d'America che nel Mondo. Ha tenuto per dieci anni un corso alla Harvard Graduate School of Design. E' stato Presidente della Alliance Graphique Internationale (AGI) e dell'American Institute of Graphic Arts e Vice President dell'Architectural League.

Due documentari sul lavoro dei Vignelli sono stati programmati in tutto il mondo. Una esposizione monografica del loro lavoro ha girato l'Europa dal 1989 fino al 1993 da Mosca a San Pietroburgo, da Helsinki a Copenhagen, da Londra a Barcellona, Budapest, Monaco, Praga e Parigi.

### *Tra i vari premi conferiti a Massimo Vignelli:*

Gran Premio Triennale di Milano, 1964. Compasso d'Oro, (ADI) 1964 e 1998. Industrial Arts medal of the American Association of Architects, 1973. Art Directors Club Hall of Fame, 1982. Medaglia d' Oro dell' American Institute of Graphic Arts. Presidential Design Award, conferito dal Presidente Reagan nel 1985. Interior Design Hall of Fame 1988. National Arts Club Gold Medal for Design, 1991. Interior Product Designers Fellowship of Excellence 1992. The Brooklyn Museum Lifetime Achievement Award 1995. The Russel Wright Award for Design Excellence, 2001. The Honorary Royal Designer for Industry Award, Londra 1996. The National Design Lifetime Achievement Award, 2003. The Visionary Award del Museum of Art and Design, 2004. The Architectural Award dalla American Academy of Arts and Letters. Ha ricevuto la Laurea ad Honorem in Architettura dall'Istituto Universitario di Architettura di Venezia. Laurea ad Honorem dalle seguenti Università Americane: Parson School of Design, New York. Pratt Institute, Brooklyn, New York. Rhode Island School of Design, Providence. The Corcoran School of Art, Washington, DC. The Art Center College of Design, Pasadena, CA. Rochester Institute of Technology, Rochester, NY.

In 1931 he was born in Milan, he studied architecture in Milan and in Venice. In 1960, before establishing Vignelli Associates in 1971 and Vignelli Designs in 1978 in New York, he opened Studio Vignelli of Design and Architecture in Milan together with Lella Vignelli; in 1965 he was the co-founder as well as the Design Director of the Unimark International Corporation. His work includes Graphic and Corporate Identity Programs, Publishing Design, Systems of signs, Exhibitions, Furniture and Interiors, Product design for both American and European companies and institutions. His work has been published and showed all over the world and is part of Permanent Collections of several museums, such as: the Museum of Modern Art in New York, the Metropolitan Museum of Art NY, The Brooklyn Museum of Art, The Cooper-Hewitt National Museum of Design NY, Musee des Art Decoratives in Montreal, Die Neue Sammlung Museum in Munich, etc. He taught and lectured at the main universities both in America and all over the world. He taught for ten years at the Harvard Graduate School of Design. He was the chairman of the Alliance Graphique Internationale (AGI) and of the American Institute of Graphic Arts as well as Vice President of the Architectural League. Two documentaries on Vignelli's work have been broadcasted worldwide. From 1989 till 1993 a monographic exhibition went round Europe, from Moscow to Saint Petersburg, from Helsinki to Copenhagen, from London to Barcelona, Budapest, Monaco, Prague and Paris.

### *Among the main awards Massimo Vignelli won we mention:*

Gran Premio Triennale di Milano, 1964. Compasso d'Oro, (ADI) 1964 and 1998. Industrial Arts medal of the American Association of Architects, 1973. Art Directors Club Hall of Fame, 1982. Gold Medal of the American Institute of Graphic Arts. Presidential Design Award, awarded by president Reagan in 1985. Interior Design Hall of Fame 1988. National Arts Club Gold Medal for Design, 1991. Interior Product Designers Fellowship of Excellence 1992. The Brooklyn Museum Lifetime Achievement Award 1995. The Russel Wright Award for Design Excellence, 2001. The Honorary Royal Designer for Industry Award, Londra 1996. The National Design Lifetime Achievement Award, 2003. The Visionary Award of the Museum of Art and Design, 2004. The Architectural Award from the American Academy of Arts and Letters. He obtained the honorary degree in architecture at the Architecture University in Venice. He got the honorary degree at the following American universities: Parson School of Design, New York. Pratt Institute, Brooklyn, New York. Rhode Island School of Design, Providence. The Corcoran School of Art, Washington, DC. The Art Center College of Design, Pasadena, CA. Rochester Institute of Technology, Rochester, NY.

Il est né à Milan en 1931, il a étudié l'architecture à Milan et à Venise. En 1960, avant d'ouvrir les ateliers Vignelli Associates en 1971 et Vignelli Designs en 1978 à New York, il ouvre avec Lella Vignelli l'Atelier Vignelli de Design et d'Architecture à Milan; en 1965 il a été co-fondateur et directeur du design pour l'Unimark International Corporation. Son travail inclut Graphic et Corporate Identity Programs, le Design d'édition, la Signalisation, les Expositions, les Meubles et les Intérieurs, le Dessin de produits pour des sociétés et des institutions américaines aussi bien qu'euro-péennes. Son travail a été publié et exposé partout dans le monde et fait partie de Collections Permanentes de plusieurs musées tels que: le Musée d'Art Moderne de New York, le Metropolitan Museum of Art NY, le Brooklyn Museum of Art, le Cooper-Hewitt National Museum of Design NY, le Musée des Art Décoratives de Montreal, Die Neue Sammlung Museum de Munich, etc. Il a enseigné et tenu des conférences dans les principales universités en Amérique et dans le monde entier aussi. Pendant dix ans il a enseigné à un cours auprès de la Harvard Graduate School of Design. Il a été président de l'Alliance Graphique Internationale (AGI) et de l'American Institute of Graphic Arts et Vice-Président de l'Architectural League. Deux films documentaires concernant le travail des Vignelli ont été émis dans le monde entier. De 1989 jusqu'à 1993 une exposition monographique sur leur travail a fait le tour d'Europe, de Moscou à Saint-Petersbourg, de Helsinki à Copenhague, de Londres à Barcelone, Budapest, Munich, Prague et Paris.

### *Parmi les plusieurs prix attribués à Massimo Vignelli:*

Gran Premio Triennale di Milano, 1964. Compasso d'Oro, (ADI) 1964 et 1998. Industrial Arts Medal of the American Association of Architects, 1973. Art Directors Club Hall of Fame, 1982. Médaille d'or de l' American Institute of Graphic Arts. Presidential Design Award, attribué par le président Reagan en 1985. Interior Design Hall of Fame 1988. National Arts Club Gold Medal for Design, 1991. Interior Product Designers Fellowship of Excellence 1992. The Brooklyn Museum Lifetime Achievement Award 1995. The Russel Wright Award for Design Excellence, 2001. The Honorary Royal Designer for Industry Award, Londra 1996. The National Design Lifetime Achievement Award, 2003. The Visionary Award de Museum of Art and Design, 2004. The Architectural Award par l'American Academy of Arts and Letters. Il a reçu le doctorat ad Honorem en Architecture par l'Université d'Architecture de Venise. Doctorat ad Honorem auprès des universités américaines suivantes: Parson School of Design, New York. Pratt Institute, Brooklyn, New York. Rhode Island School of Design, Providence. The Corcoran School of Art, Washington, DC. The Art Center College of Design, Pasadena, CA. Rochester Institute of Technology, Rochester, NY.

Er wurde in Mailand 1931 geboren, er studierte Architektur in Mailand und Venedig. Zusammen mit Lella Vignelli eröffnete er 1960, bevor er in New York die Vignelli Associates Studios 1971 und Vignelli Designs 1978 eröffnete, das Vignelli Design- und Architektur-Studio in Mailand und im 1965 war er Mitgründer und Design Director von Unimark International Corporation. Seine Arbeit begreift Graphic- und Corporate-Identity-Programme, Verlagsdesign, Zeichen, Ausstellungen, Möbelstücke und Innendesign, Produkt-design für amerikanische und europäische Gesellschaften und Institutionen mitein. Seine Werke wurden weltweit veröffentlicht und ausgestellt und gehören zu den Dauersammlungen vieler Museen, darunter: das Museum of Modern Art von New York, das Metropolitan Museum of Art NY, das Brooklyn Museum of Art, das Cooper-Hewitt National Museum of Design NY, das Musee des Art Decoratives bei Montreal, Die Neue Sammlung Museum in München, usw. Er hat bei den wichtigsten Universitäten in den USA und weltweit gelesen und Konferenzen gehalten. Er hat zehn Jahre lang einen Kurs bei der Harvard Graduate School of Design abgehalten. Er war Präsident der Alliance Graphique Internationale (AGI) und des American Institute of Graphic Arts und stellvertretender Präsident des Architectural League. Zwei Dokumentarfilme über die Arbeit der Vignelli wurden weltweit vorgeführt. Eine monographische Ausstellung ihrer Arbeit hat ganz Europa seit dem Jahr 1989 bis zum Jahr 1993 von Moskau bis Sankt Petersburg, von Helsinki bis Copenhagen, von London bis Barcelona, Budapest, München, Prag und Paris durchgereist.

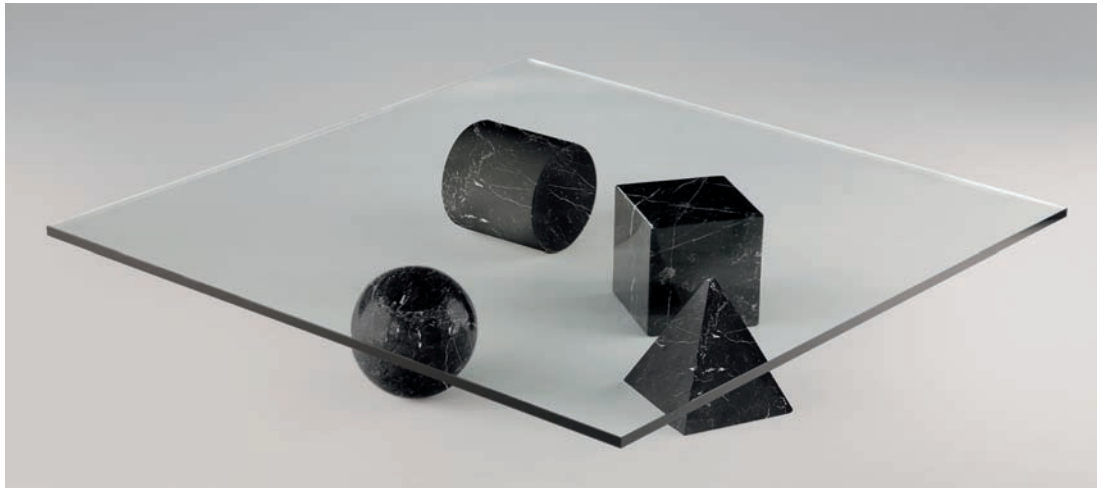
### *Unter den verschiedenen Preisen, die Massimo Vignelli verliehen wurden, sind die folgenden zu erwähnen:*

Gran Premio Triennale von Mailand, 1964. Compasso d'Oro, (ADI) 1964 und 1998. Industrial Arts medal of the American Association of Architects, 1973. Art Directors Club Hall of Fame, 1982. Goldmedaille des American Institute of Graphic Arts. Presidential Design Award, verliehen vom Präsident Reagan im Jahr 1985. Interior Design Hall of Fame 1988. National Arts Club Gold Medal for Design, 1991. Interior Product Designers Fellowship of Excellence 1992. The Brooklyn Museum Lifetime Achievement Award 1995. The Russel Wright Award for Design Excellence, 2001. The Honorary Royal Designer for Industry Award, London 1996. The National Design Lifetime Achievement Award, 2003. The Visionary Award del Museum of Art and Design, 2004. The Architectural Award dalla American Academy of Arts and Letters. Er hat die Ehrendoktorwürde in Architektur vom Universitätsinstitut von Architektur von Venedig verliehen bekommen. Er hat von den folgenden amerikanischen Universitäten die Ehrendoktorwürde verliehen bekommen: Parson School of Design, New York. Pratt Institute, Brooklyn, New York. Rhode Island School of Design, Providence. The Corcoran School of Art, Washington, DC. The Art Center College of Design, Pasadena, CA. Rochester Institute of Technology, Rochester, NY.

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