

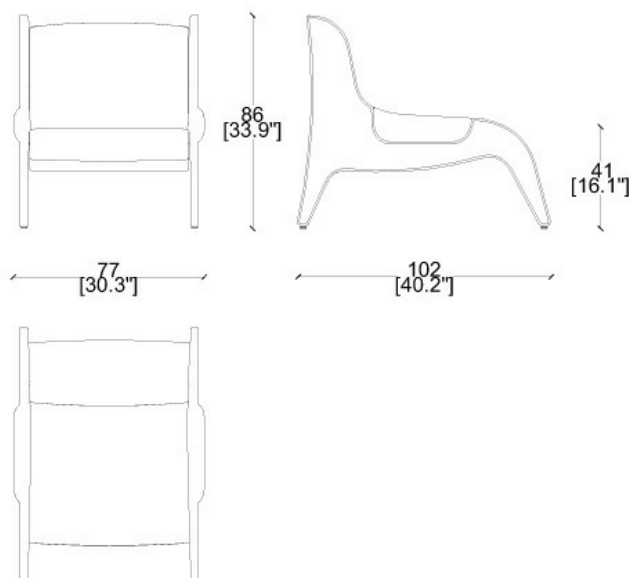
Armchair with a wide and comfortable seat. Internal steel frame with elastic straps. Padding in CFCfree polyurethane foam and polyester wadding. The side panels also act as armrests. Non-removable fabric or leather upholstery. Black plastic feet. The armchair is also available in an iconic edition featuring red cloth upholstery. At the end of the 1940s *The Skin of Our Teeth* (La Famiglia Antropus) by Thornton Wilder, was one of the first comedies performed at the Piccolo Teatro in Milan, for which Zanuso was commissioned to design the scenery and furnishings. These included an armchair for which he used new materials with which he had been experimenting and that he christened the Antropus.

Gallery



Dimensions

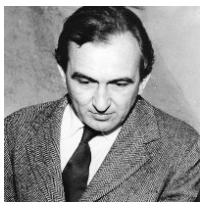
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Authenticity

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Designer



Marco Zanuso

Architect, designer and university lecturer, Marco Zanuso (1916-2001) was one of the leading interpreters of the Modern Movement. Trained at the Polytechnic University of Milan and, in the immediate post-war years, co-editor of the *Domus* magazine with Ernesto N. Rogers, he was awarded the Medaglia d'oro and the Gran Premio at the Milan Triennale on a number of occasions (VIII, IX, X, XI and XIII editions), and won five Compassi d'Oro between 1956 and 1985. Zanuso was one of the first designers in Italy to take an interest in the problems of product industrialisation, going beyond aesthetic issues to incorporate technological, industrial, distribution and communication variables. According to Zanuso, the form of an object destined for serial reproduction is an amalgam of opportunities, experimentation and innovation in the concrete process that connects creativity, production and the social and cultural context. "Through my projects I want to give form to what I call complexity", Marco Zanuso.