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Dada

Storie/s

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Storie/s

Stories are the people we met, countries and cities we visited, customers who chose us, events we organized, episodes we related, architects we designed with, prototypes we built, designers who worked with us.

Stories are real lives of real people in real houses, across the world, next door, just around the corner.

Stories are families, couples, men and women living, working, praying, playing, dreaming, cooking, reading, thinking.

Stories are our first thirty years of kitchens: lunches, dinners and suppers; spaghetti, cakes and birthday parties; jams and red wine; papaya, organic food and take-aways.

Stories are 50.000 kitchens in a decade, 6.000 panels per year, 15 international designers, the first suspended kitchen, the first self-standing kitchen, the first in Corian, the first in metal and glass.

Stories is a stream of places, products, ideas, coincidences, experiences, interferences.

Stories is a guide that will tell you all about us.

Stories are 8 maps for 8 chapters for 8 kitchens.

Stories is every place where thoroughly Italian products, made with passion, are to be found.

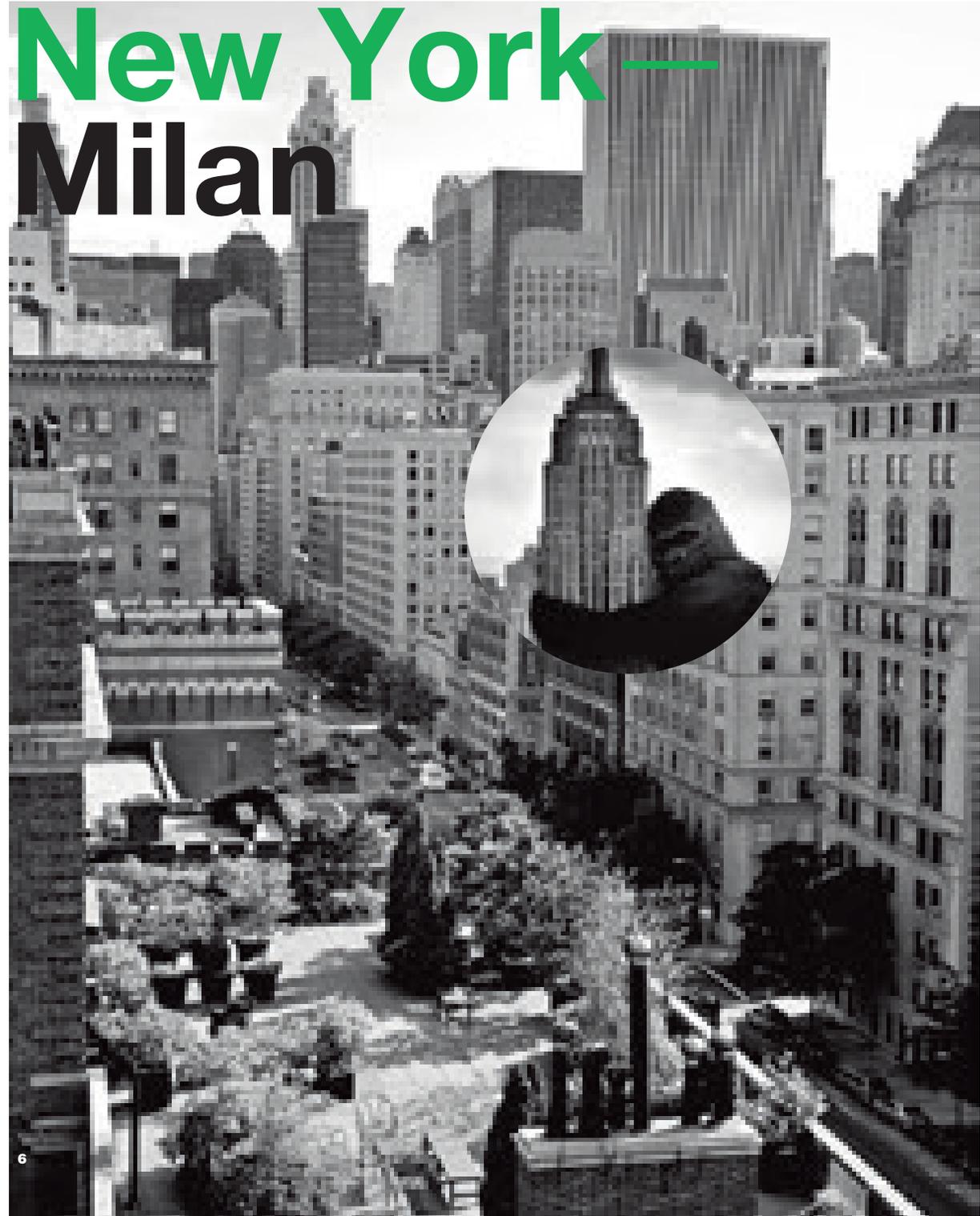
Stories means Mesero, Dada, the Molteni Group.

Look, read...and enjoy.

Milan —

New York —

Milan



Sunday morning.

Slow wake up, the newspapers with their countless supplements, lazy shopping, farmers market, brunch. Homework, cinema and pizza, than going to bed early.



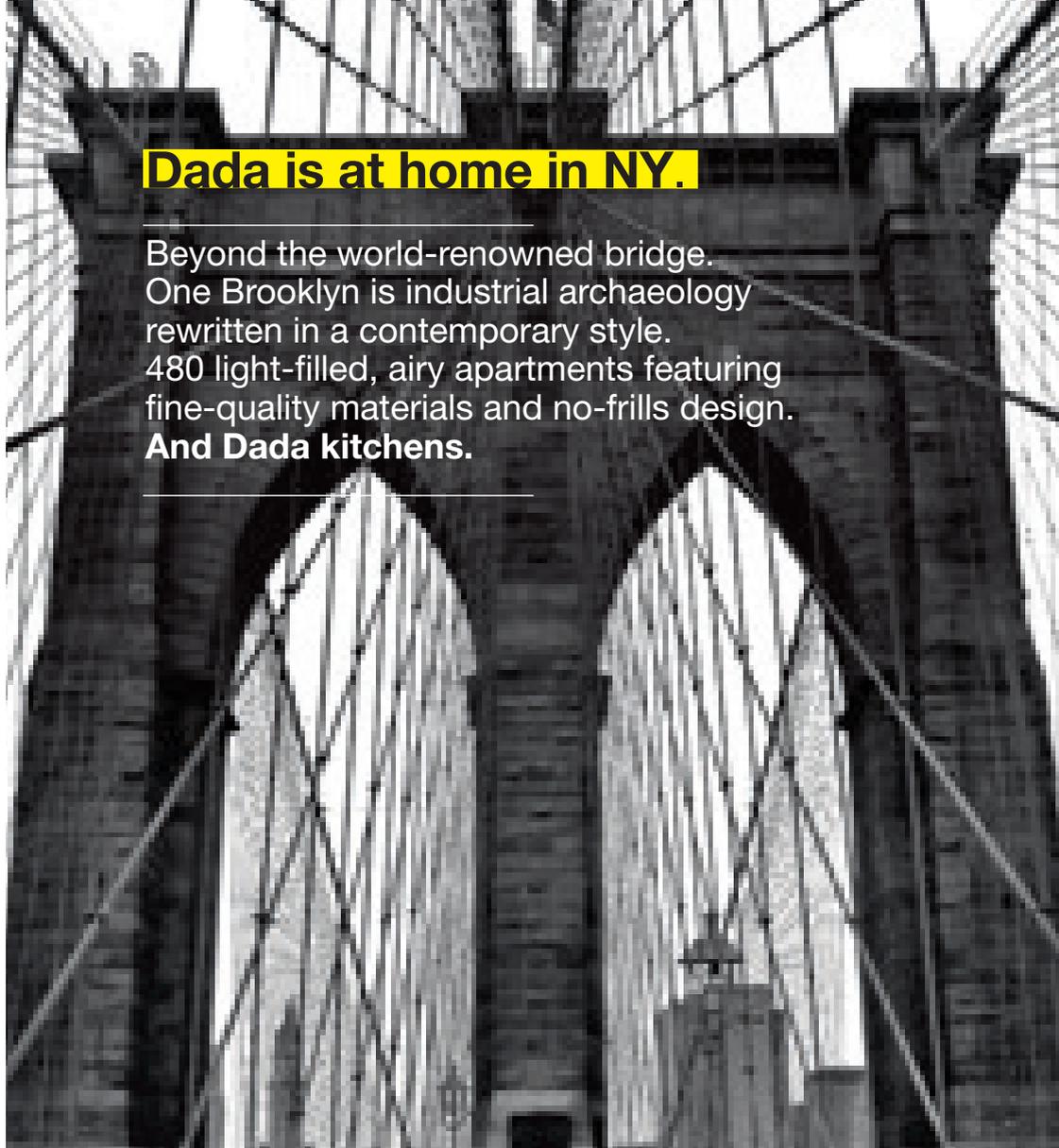


DADA
FLAGSHIP
STORE
60 GREENE ST.
SOHO NY



Dada is at home in NY.

Beyond the world-renowned bridge. One Brooklyn is industrial archaeology rewritten in a contemporary style. 480 light-filled, airy apartments featuring fine-quality materials and no-frills design. And Dada kitchens.



High-quality contract interiors, with wall-mounted operating block, *ton sur ton* natural wood strips, island with quartzite top, stainless steel sink. A contemporary classic.

**The first time
was in Soho, NY,
at 60 Greene St.**

The grand opening was marked by a party with great organic ingredients straight from the New Amsterdam Market.

A flash of genius, an idea, a vision.

One day, an outlook on the High-Line, a Trim kitchen and ingredients for chickpea soup... Colonnata lard, chopped garlic, chilli pepper and oil, toasted bread... Rosso di Montalcino. And a cradle.

It will happen.



**Dante Bonuccelli
was there that evening,
to present his Trim kitchen.**

What is a designer's most important quality?

A curious guest asked
*Open-ended research, work (ad infinitum),
patience and few projects.*

An approach applied to his masterpieces in the field of industrial design, which he listed.

The next ones, of course, had there been no Tivali, Tix and Wotu.

An interesting question came from an Italo-American lady who lectures at Columbia: "And what is the unifying theme of your work?"

New notions, simple expression and timeless imagery.

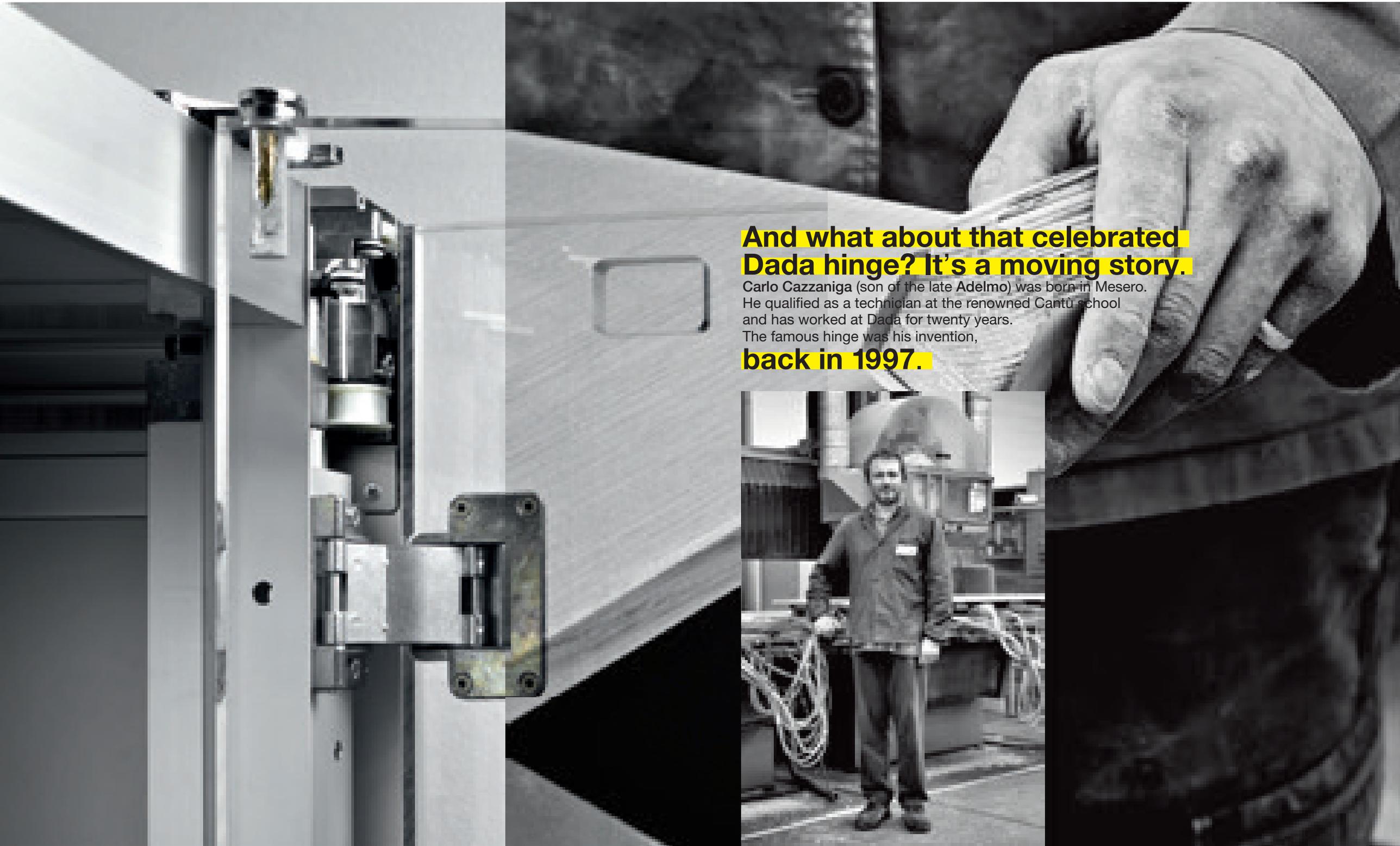
It may be because of his Argentine origins, or because he initially designed buildings, but he is not an designer of Italian manners.

**And there's no denying,
Trim is much more
than just a kitchen.**



According to Bonuccelli

"Trim is a new, more rational and flexible way of experiencing kitchen space".



And what about that celebrated Dada hinge? It's a moving story.

Carlo Cazzaniga (son of the late Adelmo) was born in Mesero. He qualified as a technician at the renowned Cantù school and has worked at Dada for twenty years. The famous hinge was his invention,

back in 1997.



Trim

Dante Bonuccelli 2007

Designed in 2007 by Dante Bonuccelli, Trim is considered a revolution, a new, more rational and flexible approach to kitchens and the way they are used. Space is the key element of a system devised to match the pace of present-day lives, the organization of homes, the need to mix technology and functionality. Drawers, cabinets and wall units are no longer enough. Accessorized back panels come onto the scene: a space between wall units and worktop, accessible with a Dada-patented mechanism of sliding (and disappearing) glass panels. LED lighting and power sockets add functionality to the accessorized panels of Trim's technological core. And there's more: wall units with cushioned electrified doors, base unit doors with an exclusive handle fixing system that recedes below the top, creating a discrete groove effect.

Details

25 thickness of doors in mm

8 matt laminate panels

33 matt and glossy lacquers

11 wood essences

1 Corian





Focus on/ Dada accessorized back panels

Accessorized back panels are Trim's functional core. Positioned between bases and wall units, they endow the system with functional and operating benefits. They increase usable space, deliver specific functions to the operating area and support deeper wall cabinets. The back panel has a patented, Dada-exclusive system that counterbalances and regulates the panel's sliding movement, with the glass disappearing inside the base units. This patented mechanism also allows the glass panel to be lowered for easy maintenance and thorough cleaning.

Back panel in extruded aluminium. **Counterbalanced door** in etched or Stopsol glass, aluminium. **Door opening system** with moulded profile in anodized aluminium. Lacquered or marble **back panel**. **Vertical sliding mechanism** in anodized aluminium. Standard **pull down door device**. **Accessory profiles** in aluminium or white lacquer finish. **LED lighting system**. **Module sizes** 60, 90, 120 cm.

Thinking of **New York** and those happy days. It all actually happened, but in Milan. **Basically, what's the difference?!**





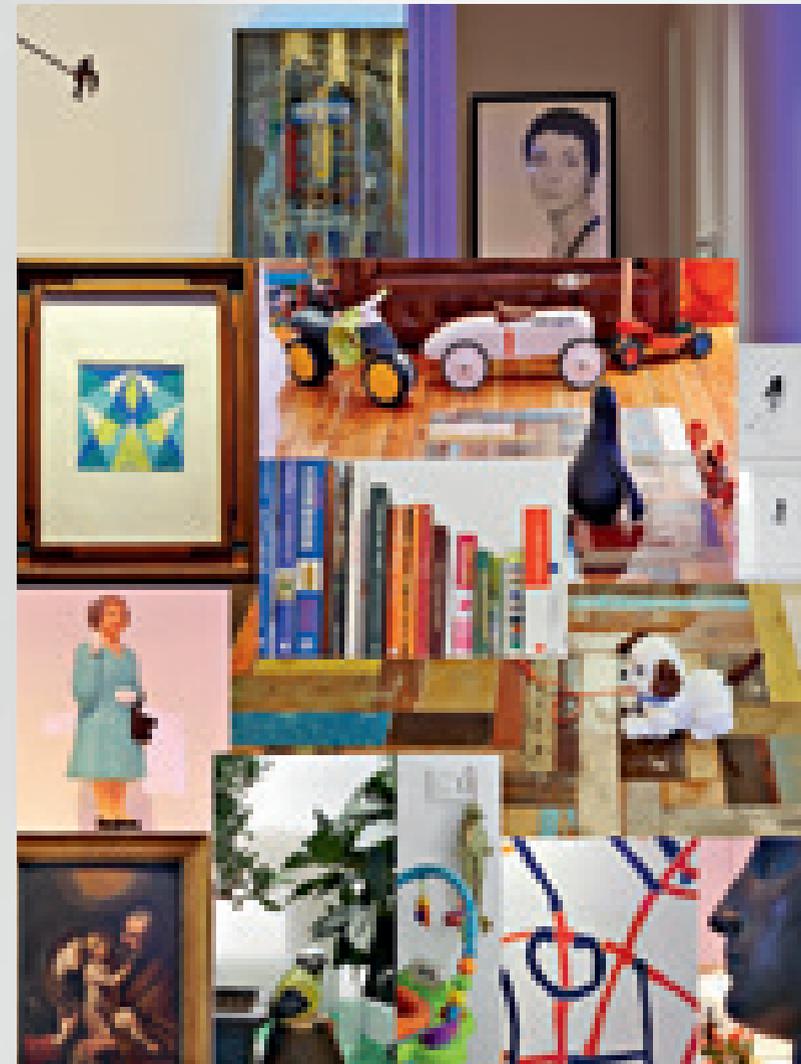
Costantino

in the
ceiling lamp

Graffiti artists have paid a visit to no. 39. A weird building, there's one of their kind on the top floor too, little Costantino. He had whispered it time and again to the dwarf and the frog; the tiny bird hiding among the bushes had eavesdropped too; the conversation had got out and was now known even to the Lady with the black handbag, up there on the hood. Eventually those secrets reached the ears of the strange creatures in the paintings Mama bought at that auction. Every object in the house was in the know.

One day I'll escape from the clutches of Ute - he thought - my lovely blonde babysitter from Utrecht, I shall climb on the table and enter that magical circle of light, it will be like ascending the Himalayas, and I shall leave a flower there. What a surprise, for on one snowy day the peak is actually there, easy to reach between the ham and the champagne, between the dog on wheels and the cookery books, the one by the great Nobu, as precise as the picture left to Papa by Grandpa, and the Cookbook, as if we Italians needed to learn cooking from the English!

Costantino would never forget that kitchen, the sense of freedom he felt on a white day when everyone had short hair, a happy day like in the Nativity on the west-facing wall.





N 39
IN MILAN

What a couple!



Luca Meda

It was 1985.

I first met him with Aldo,
at the Venice Biennale.

Sheets of paper scattered
over the grass, deciding how
to set up the exhibitions...

A great couple. In the early years
they shared a studio and
their passion for architecture.



Luca Meda and Aldo Rossi
at the XIII Triennale, Milan, 1964

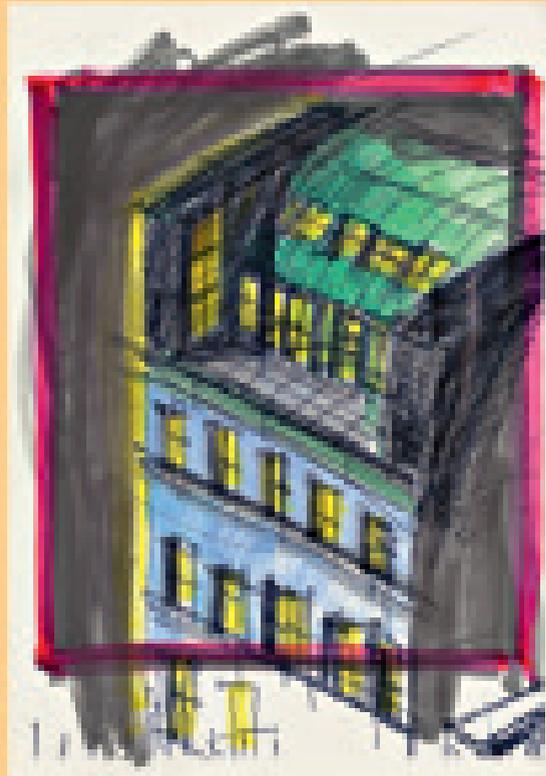
He used to come rushing into the office, grabbing a sheet of paper, drawing on it, asking for advices, understanding there was something wrong, tearing up the paper and than dashing away.

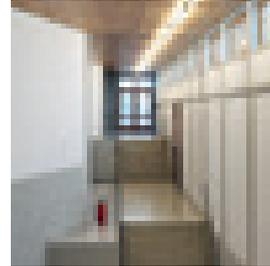
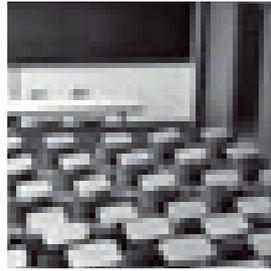
Luca was like that.

Then other architects came along. Intriguing types, sometimes odd, sometimes normal, all of them talking with technicians.

Thinner panels, new doors, flush wall units... almost a detailing obsession.

But those kitchens were really something!





Banco

It's true, the very first was Vela, followed by Nuvola in 1988. Light, elegant, pleasing, with rigorous lines. A generous kitchen. Like Luca who had studied in Ulm, at the legendary German school of industrial design. And it showed! Then, as if that was not enough, six years later he came up with his design for the Banco kitchen.

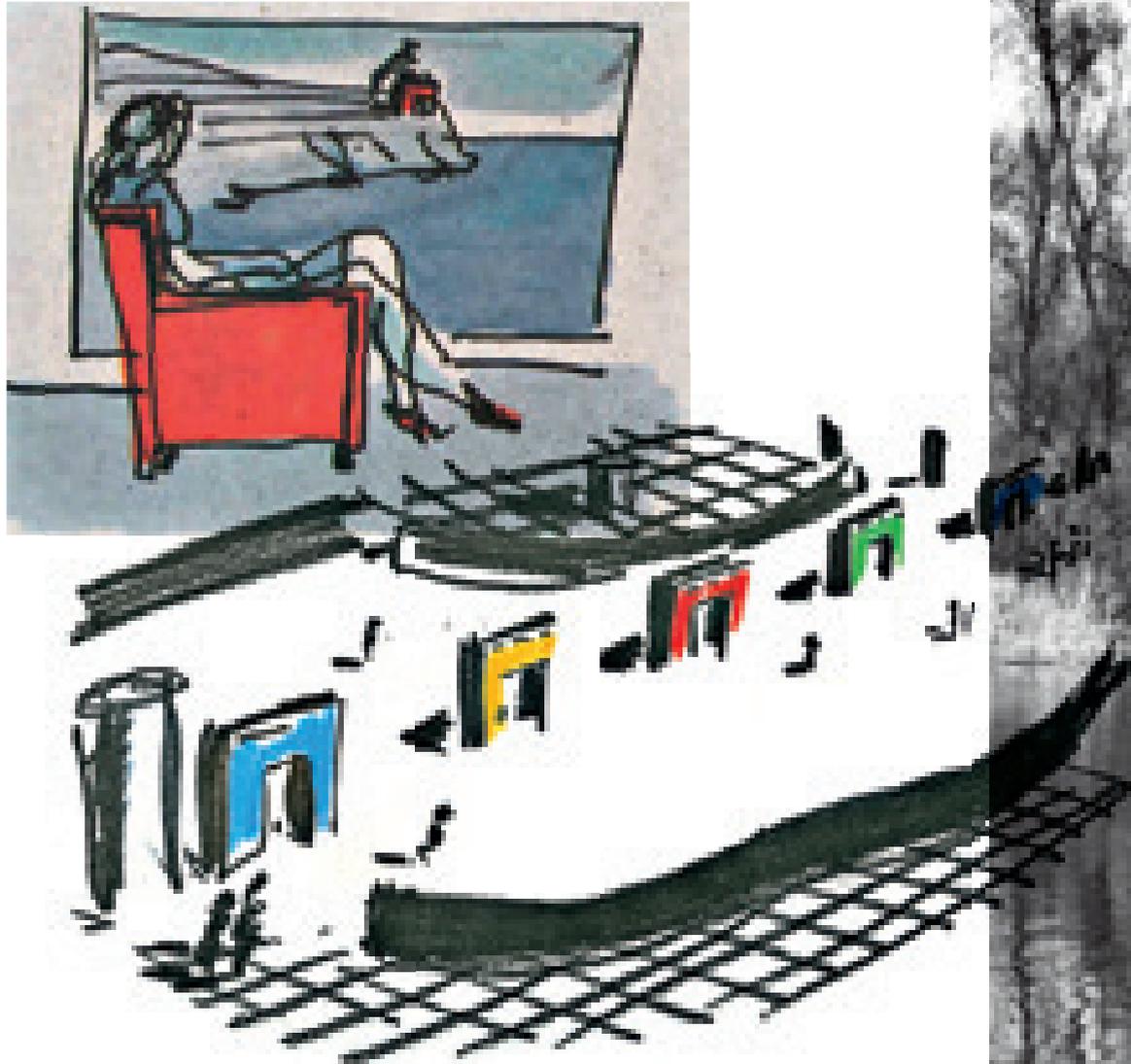




Landscape

The first idea was born while he was on the river Po delta.

A flash, water and wind, like on the Como Lake, paintings of rooms, beautiful girls, buildings tables chairs and sofas. Domestic and reassuring.



Industry

Then came the industry experience, the design expertise. Devices like the small household appliances designed for Girmi. **The precision of the universe, scaled down.**



"I love technical drawing and its meticulous preciseness, especially mechanical drawing, with its abstract rigour, its air of metaphysics"

Luca Meda

The eclectic technician

A collective project, in the factory.

It makes no difference which: Molteni, Unifor or Dada.

The same simple solutions.

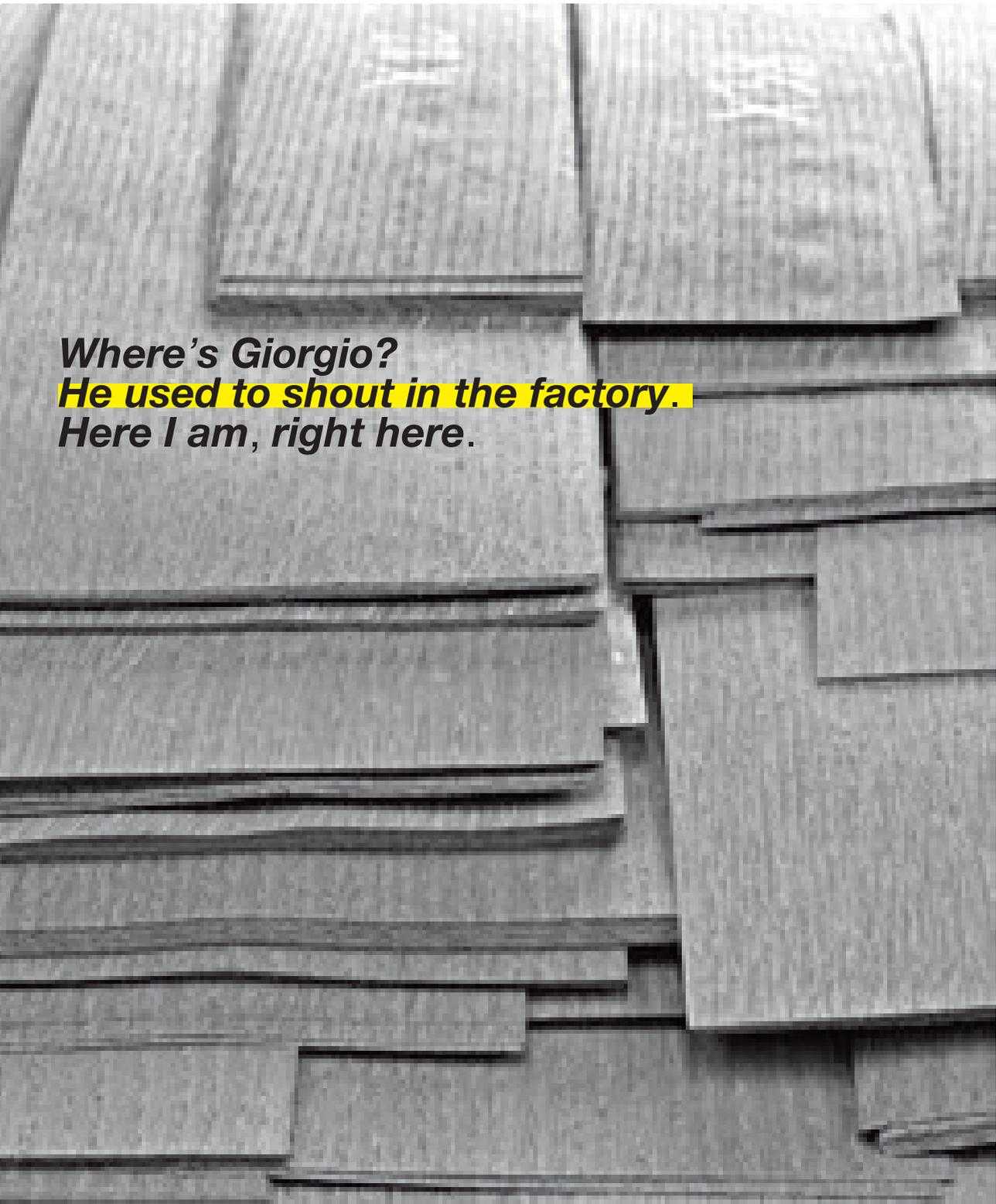


My name is Giorgio Pogliani.

I worked together with Luca Meda on designing the **Project 25** wall partition system for Unifor.

When the transparent element is fitted into the partition wall it is held in place with a moulding that simulates **the detail of old leaded windows**. New solutions inspired by tradition. As in an architecture project.

*Where's Giorgio?
He used to shout in the factory.
Here I am, right here.*



Banco

Luca Meda 1994

Banco is an old name for a contemporary kitchen. It has a big table fitted with all the necessary accessories. Banco can be defined as a lean kitchen system, ergonomic and functional. Its free-standing structure, entirely made in aluminium, supports the suspended cabinets, made even more precious by the matt lacquered internal structure. Set into the work-top are the hob, the sink and other accessories. Kitchens can be configured with elements of different heights, to suit each project's demands. In addition to the polished aluminium structure, Banco has two other wonderful finishes that can be combined with different design solutions: lacquered white and anodized black.

Details

22	thickness of doors in mm
29	finishes for base units
3	finishes for the Banco structure
33	matt, high-gloss and open-pore lacquers
6	polyesters
13	wood essences
1	Corian/stainless steel





Focus on/ Multitank

Multitank is a multifunction sink. The folds in the sink's stainless steel sheet create three levels, where different functional boards slide freely: a chopping board made of Derlin, a board for washing and preparing vegetables, a draining board. Thanks to its large size, Multitank can contain pots and pans of any type.

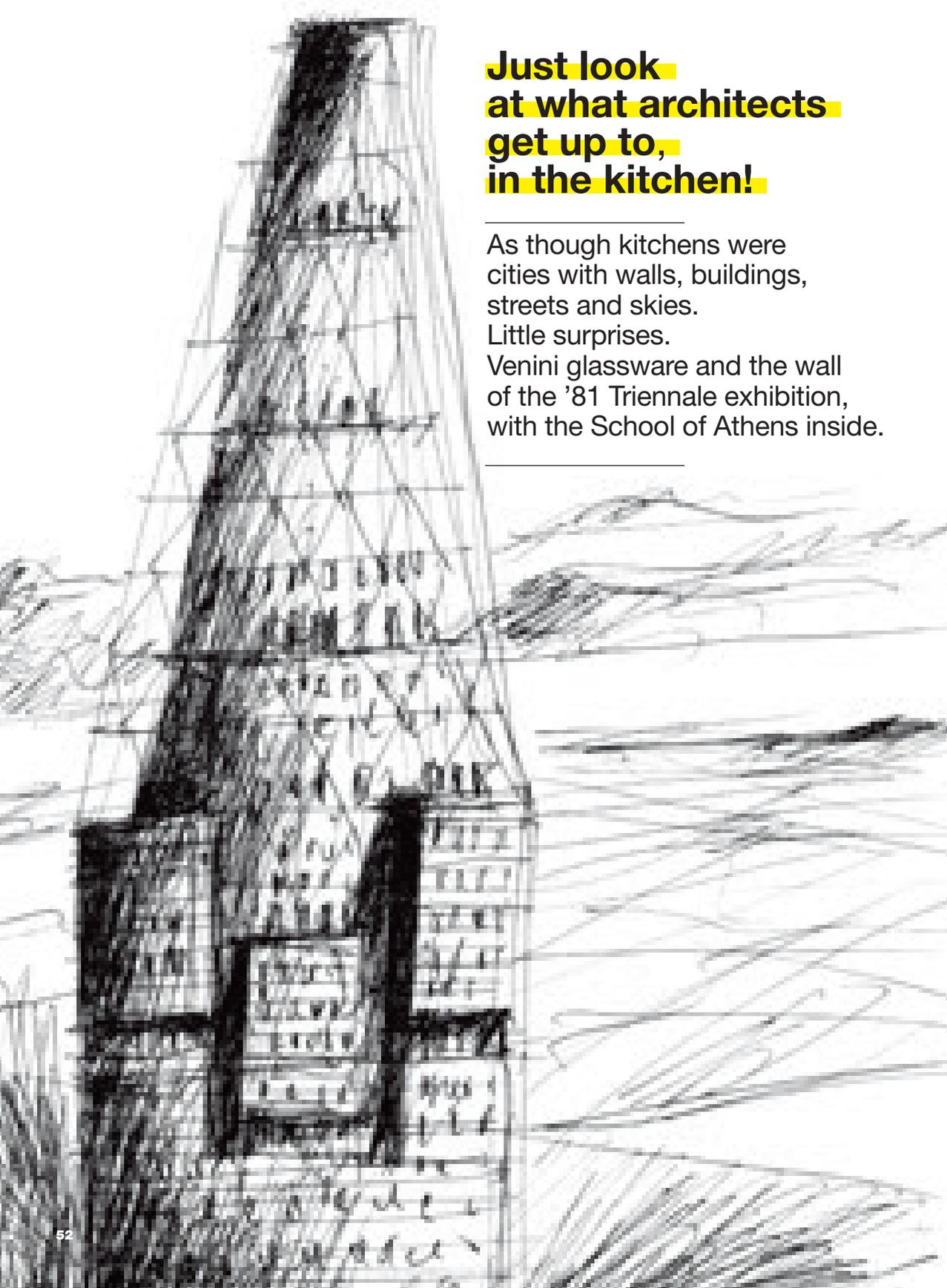
Focus on/ Accessories drawers and containers

Pragmatically Dada. No luxury or ostentation. The accessories rationally organize the interior space of drawers. The pan drawers hold pans, lids, plates, boxes and bottles. They have non-slip bottoms, wooden racks, adjustable plate holders and black steel trays. The drawers are made for smaller objects. The accessories are modular, to create the ideal configuration. Dividers for cutlery and tools, glass spice jars, black steel boxes and kitchen roll holders, wooden trays and knife block, bread board.

Smoked oak **tray**. Linoleum **bottom**. **Roll holders** for cling film, greaseproof paper, aluminium, in black powder-painted steel. **Spice grinders** in black steel, with hand grinder. **Cylindrical glass** spice jars. Cloth-lined **container for silverware**, with partitions and wooden lid. Solid wood **chopping board**. All-purpose black steel **boxes**. Solid wood **knife block**. Removable bread slicing tray with **crumb collector**. Terracotta **bread pot** with wooden grid to maintain the right level of humidity. Removable and adjustable **plate racks** for plates of all sizes, in wood and black painted steel.

**Just look
at what architects
get up to,
in the kitchen!**

As though kitchens were cities with walls, buildings, streets and skies. Little surprises. Venini glassware and the wall of the '81 Triennale exhibition, with the School of Athens inside.





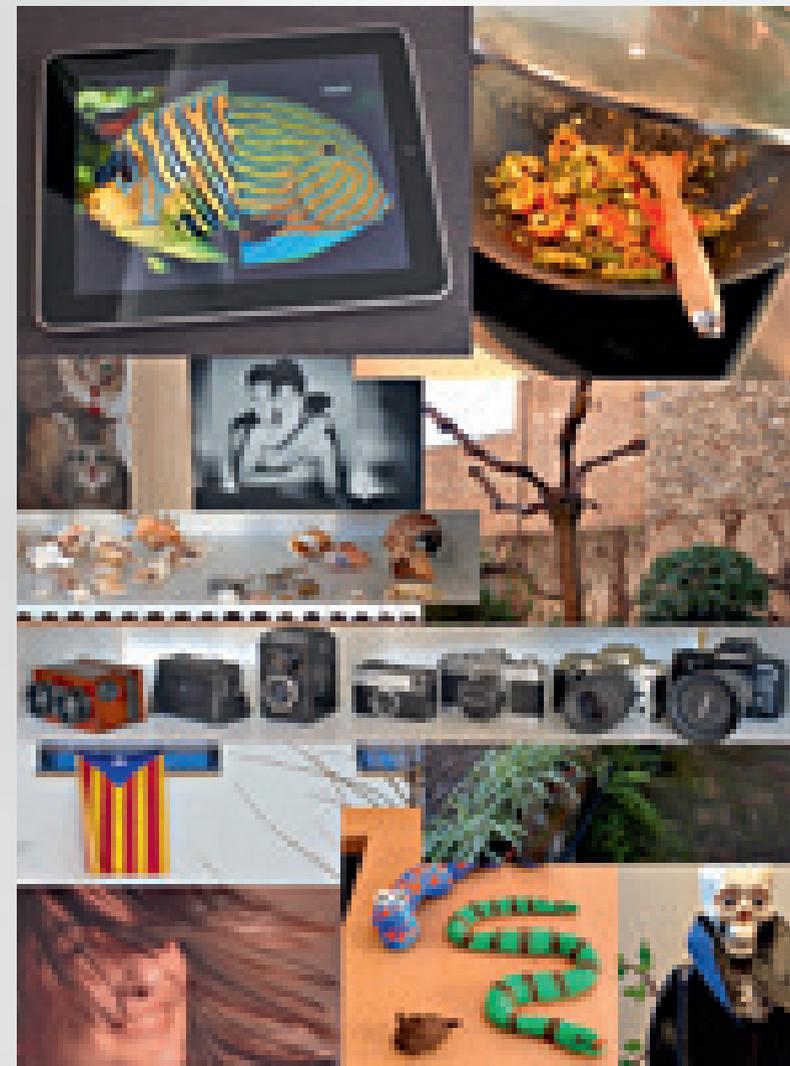
The
photo—
grapher's
House

When it comes to Catalan pride, the flag says it all; his love for her emerges from the photo they took of themselves, naked and happy; their other loves are the shells and seas that inhabit their home, garden and computer. Overflowing energy, with occasional lulls, comes from Gabriel, future mechanical engineer, who repairs a police car on the kitchen hood, standing on the worktop.

This is a house with a smile, a house in movement, on the road to the sea but close to the Capital; two floors and a secret garden with cracked walls and traces of earlier manifestations of nature: fish, trees and marine vegetation. A place to play in and enjoy.

Someone takes snaps of the photographer, someone reorganizes scanned photos, someone cooks artichokes and tomatoes for the pasta. But no fish, never fish, here this would be cannibalism, after all those dives to the depths of every ocean, amid coral reefs and all those our resting on beaches populated by turtles, aquatic creatures and seagulls.

For Isabel, Domingo and Gabriel the sea has always been and must remain a constant. Travel, islands, underwater photos, imaginary animals made of Pongo, mother-of-pearl and corals. It's true: water, wind, waves, camera lenses and memory cards in fact tell the story of their coming of age.

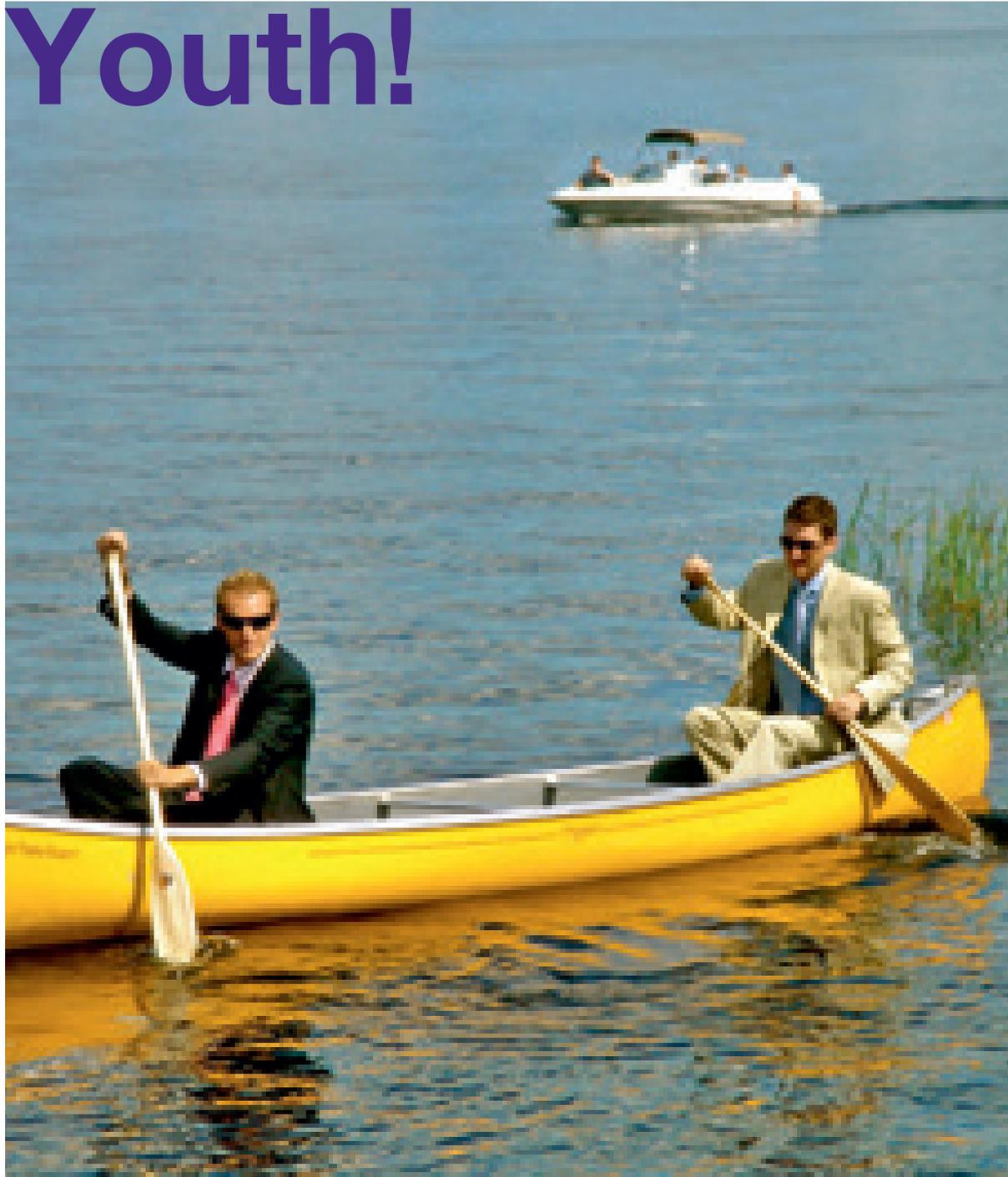




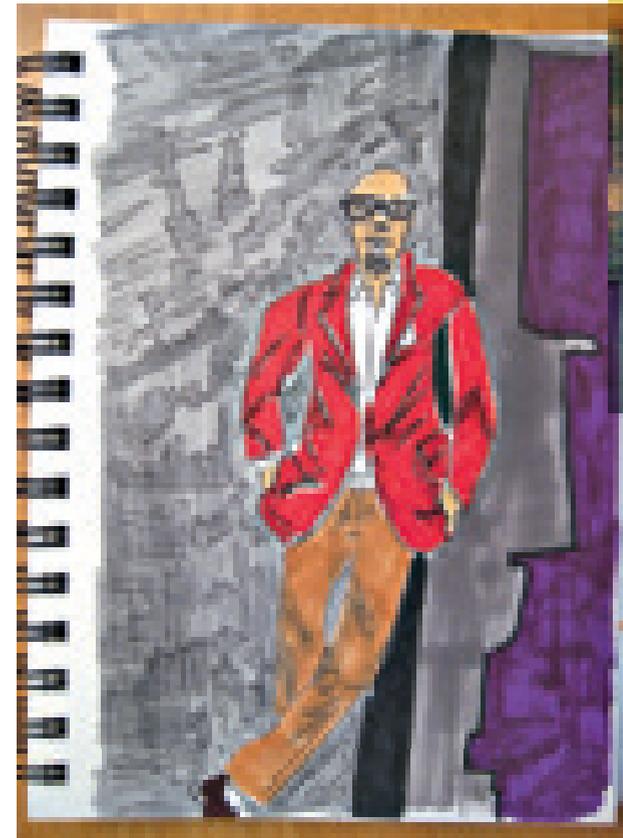
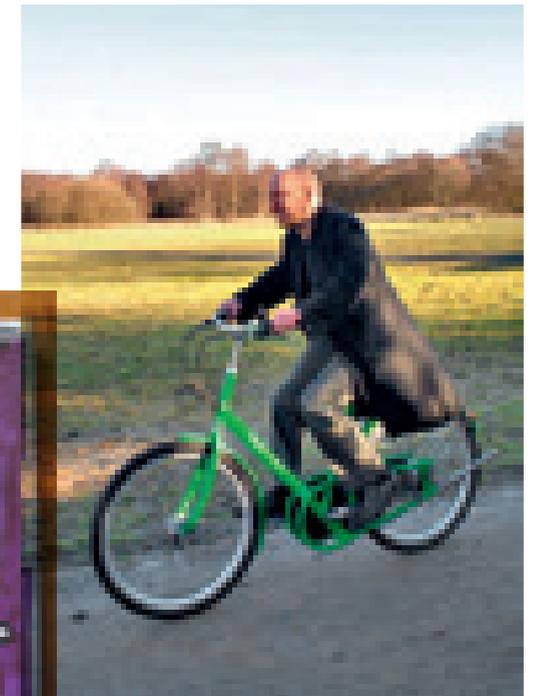
N 41
LA GARRIGA

Da

Eternal Youth!



Some have piercings. The layered look is trendy and can **work in every occasion.** **They look** tidy with their brushed hair and **rasta dreadlocks,** they care about their health but want to enjoy life, yoga and pilates to acquire flexible, sinuous bodies. **They are** metropolitan, community-focused, contradictory, interconnected, **bi-tri-lingual.** **They are** differently competitive, in and out of relationships, always in love.

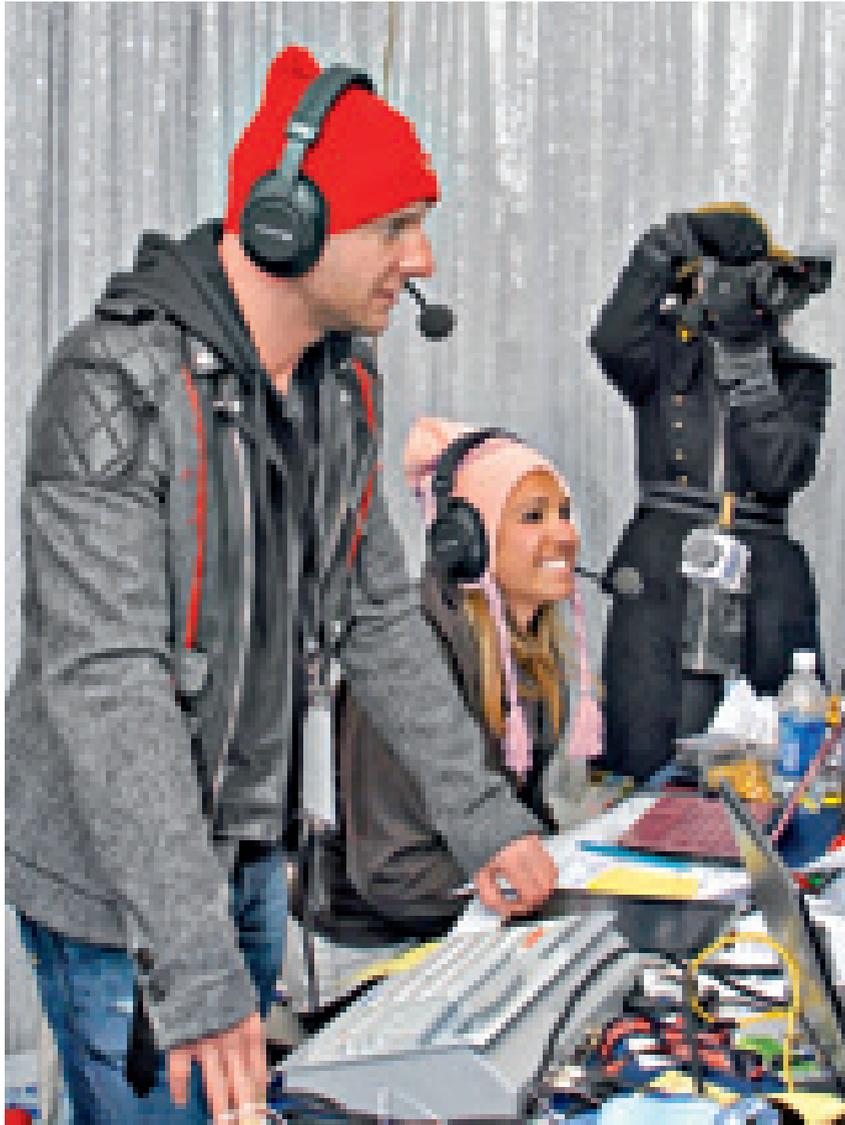


They are unpredictable, proud, ambitious, open-minded. They know where they are going, their pace of life is slow and fast, they travel, they run. They think and eat organic, ethnic, **street food**, **but sometimes step out of line**. They log in, chat, blog, tweet. Together. **They talk the language of a new way of thinking.**



Badges, audiobooks, videoguides, multiplied reality, apps, Wi Fi, Bluetooth. **Living online, www, dot net, dot com.** Singles who form a community, networking on the net, working and having fun, strictly flexible. Forever young... Always keen on Erasmus, often Masters and for the most talented of all, PhDs.

A little bit of Italy, a lot of Europe, and loads of the World.



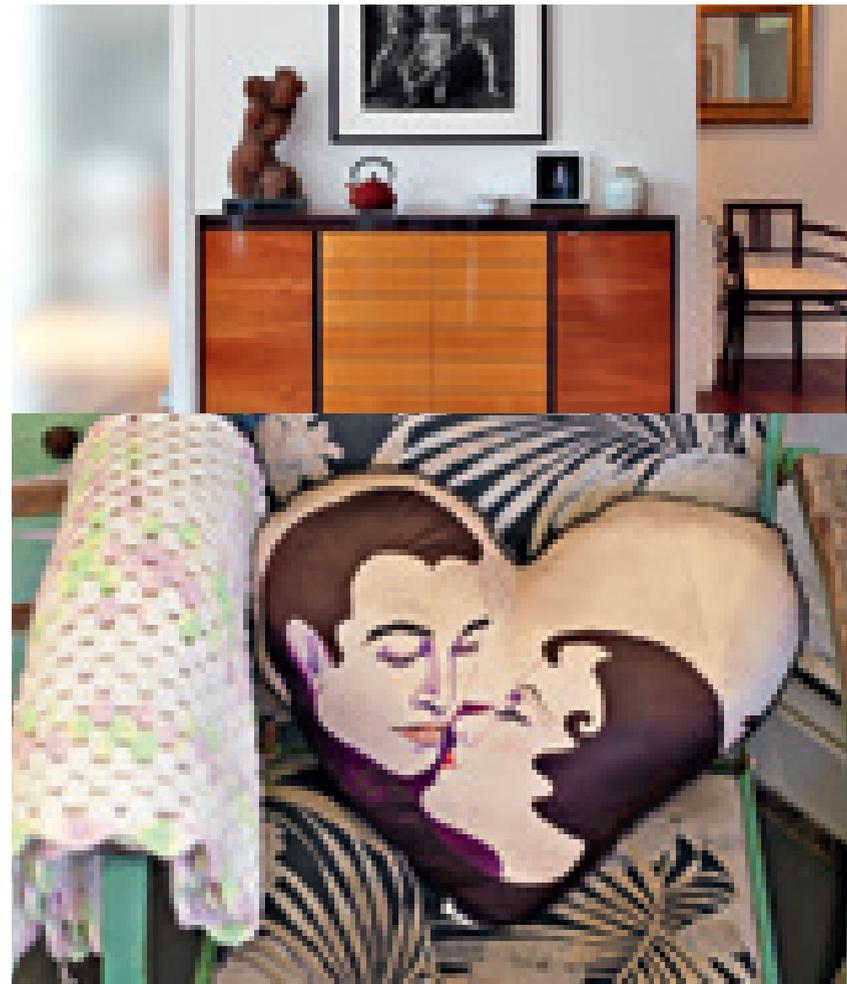
They are what they don't appear to be.

Auditors who record music, nurses who moonlight as DJs, accountants who teach the tango, **PRs doing voluntary work in Mali,** food designers who take part in XFactor.



They throw themselves into new lives with enthusiasm.

Used to be a pastry chef, now a doctor.
Once worked in an office, now a junior logistics manager for an NGO.
Previously wrote for the local free press, now a successful street artist in Berlin.
Formerly a talented right-back, now runs a fashionable beach bar in Miami.



But the home is their sanctuary.

It represents freedom, shelter, Linus's blanket. Somewhere to go back to and to start out from again, a place for staying in and staying out, **living in alone or with someone.** Unpredictable, open, intimate, generous, white, rational, bare, transparent, soft, colourful, emotional, informed, warm, cultured, joyful, kitsch, full of stuff.

Talking to Nicola Gallizia, who designed INDada

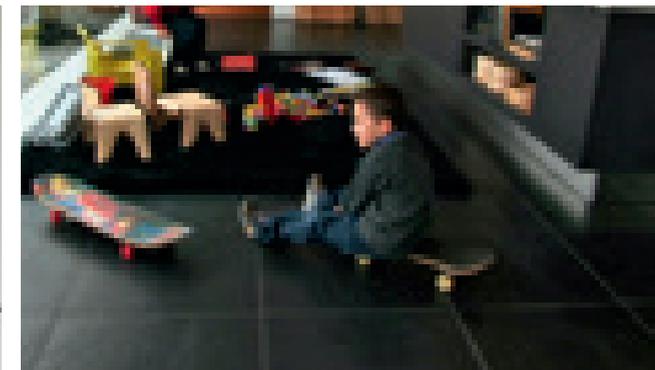
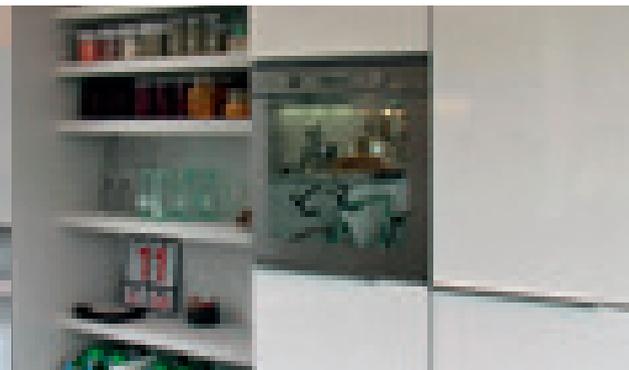
Who or what is INDada's target?

A qualitative informal lifestyle in which the home is an organized place but also open and receptive to the functions and sentiments it contains.



What concept underlies this kitchen?

INDada is a kitchen geared to clarity in terms of composition, clearly defined spaces, carefully selected materials, solutions and functional integration. It is solid, practical, no-frills but may incorporate elements denoting personality, sophisticated customization.



How does all this translate into a design project?

An example of this philosophy is open shelving system, which can serve in a kitchen space but may also be used as a bookcase when it borders the living area. The same goes for the chromatic choice, as a mean of supporting dialogue and linking spaces. This continuity of living areas is a recurrent theme in contemporary home design.





INDada

Nicola Gallizia 2010

Informal, pragmatic and unpretentious. It has as much technology as needed. It is functional, efficient, with no excess. Sober and solid, coherent and accessible, with ergonomic opening systems, long-lasting materials, simplified cleaning and maintenance. But with design and functional details. It represents the innovative Dada know-how and has the finest technological solutions for construction systems, finishes and accessories. It is versatile thanks to a rich choice of accessories and components. It will have a long life, thanks to the bar system below the wall units, the extruded aluminium handles, the upper edges of doors and drawers. It is discreet but bright too; cabinets, shelves and wall columns have a matt embossed lacquer finish and laminated worktops. It is the perfect synthesis of a few, simple elements; together they deliver a highly modular system that facilitates design and assembly.

Details

19 door thickness in mm

2 structure finishes

6 bilaminates

1 UV gloss lacquer

28 matt embossed lacquers

6 painted tempered glass





Focus on/ Dada revolving column

The revolving column was developed in 1988 by Dada R&D. It is basically a corner pantry, with an amazing storage capacity thanks to full use of the shelves inside. A concealed but accessible space, with functional shelves and safety profile, all lit with dichroic spotlights. One column offers as much space as five 60 cm base units. The system is based on a central pillar in extruded aluminium and a patented rotation mechanism that pivots for 360° on two sets of ball bearings, making every part of the five chrome metal wire shelves accessible. The safety profiles effectively protect hands when the pantry is accessed.

Load capacity 600 kg. **5 chrome wire baskets.** Standard **hand guard profile** triggered by pressure on the side profile. Metal **base.** Standard adjustable **feet.** Dichroic **spotlights** with presence sensor. **Finishes** in all the colours of the range.

**Long live busy youngsters,
whatever their age**





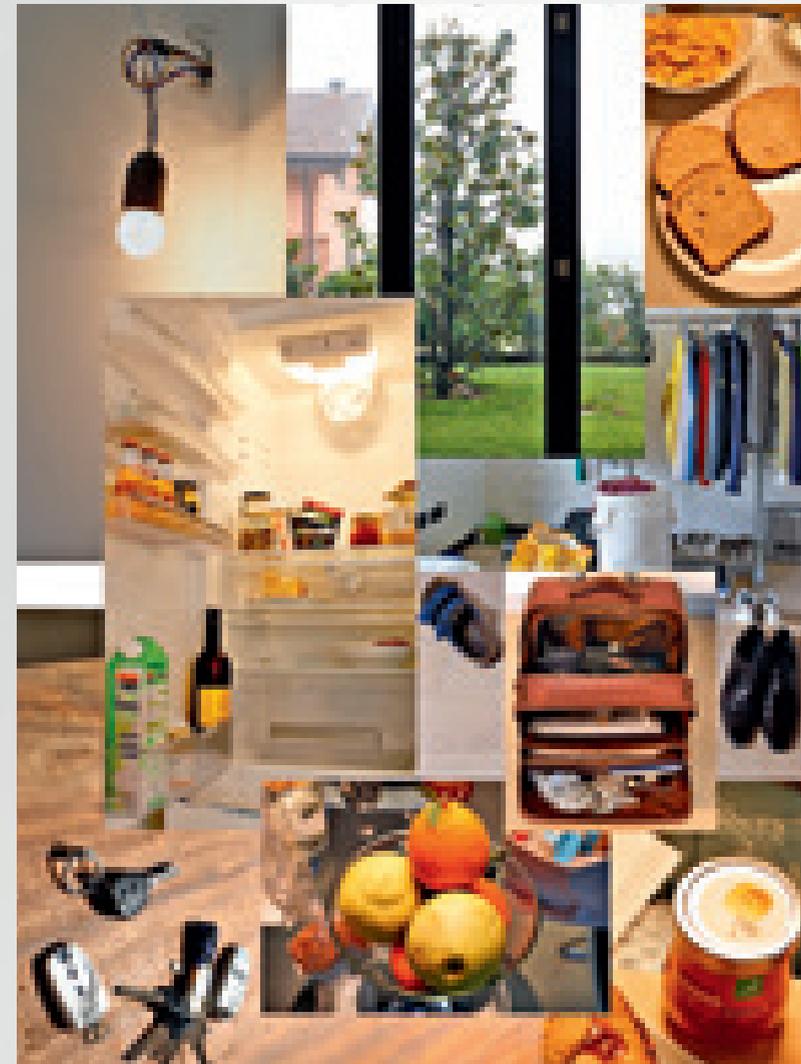
Francesco and the Magnolia

In these days of enveloping mists, the lawn surrounding this Grand Dame of Vegetation, as dignified as an opera singer, seems greener and prouder than ever. Standing to attention, upright by her side. The man at the garden centre was right: the mixed grass seed they use for golf courses is more resistant, the right choice after the lengthy building works and the tramping feet that had left the earth dry and hard.

As for the magnolia... before long beautiful white flowers will adorn her, to wish me a pleasant trip and welcome back, good morning and goodnight. At every meal my table will look festive. The magnolia is a symbol of splendour and perseverance. Botanical books state this tree has prehistoric origins, incredible physical properties and lives for over a century.

So, that decides it! She will keep house for me, she will watch over the ever-ready suitcase and the piles of shoes (sandals, sneakers, slippers, elegant evening shoes) in the walk-in wardrobe, over the linen-less table arriving from Antwerp in a container, over the dreary emptiness of the fridge, the light fittings still to be chosen and the calm of post-moving chaos.

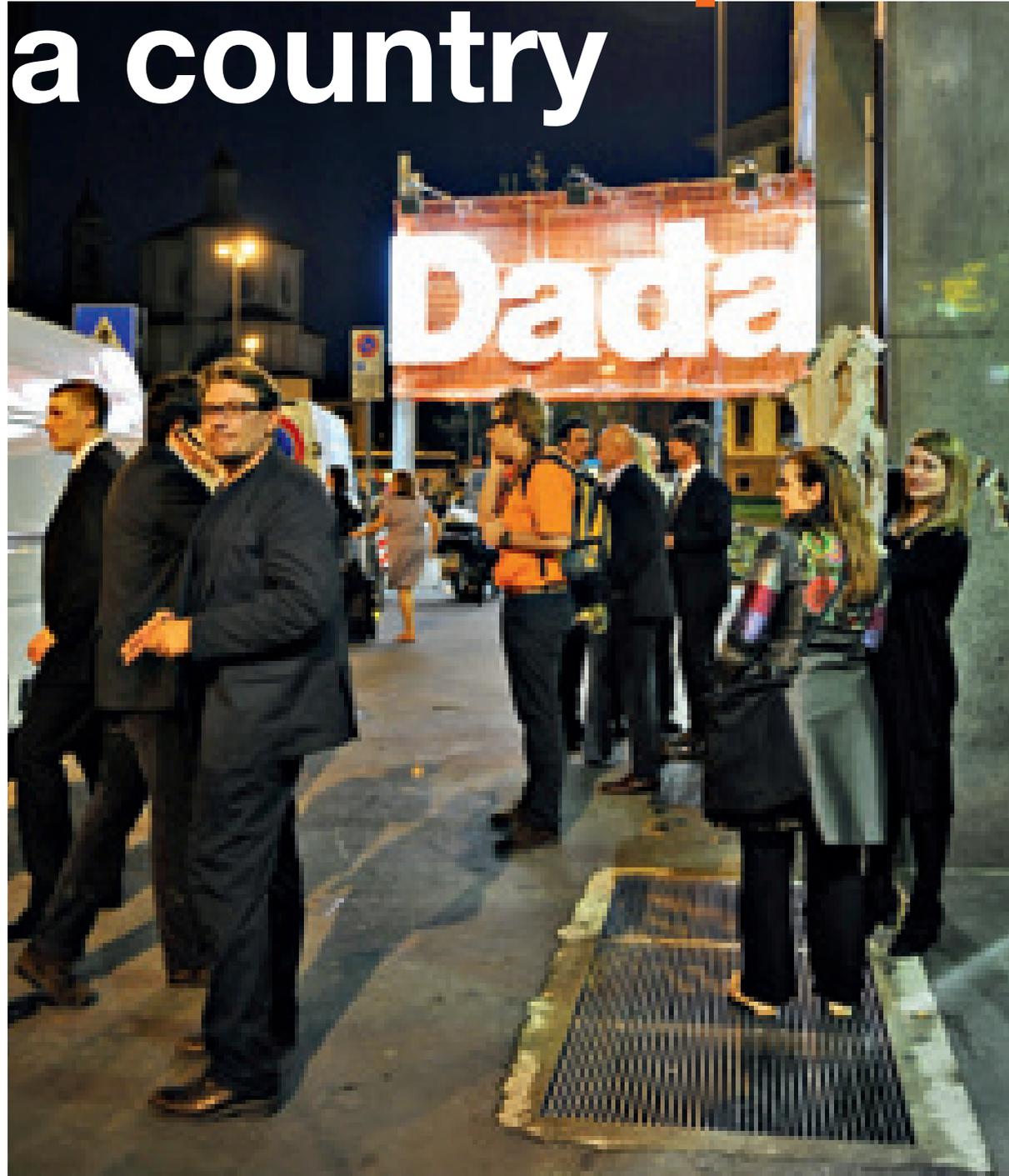
Actually the flowers won't be all-white but apparently of a vaguely variegated colour tending towards pink, but this is a surprise for spring. Our first spring in this place! So many thoughts while we look through the window, drinking cups of coffee, waiting...





N 34/B
TRIUGGIO

A workshop — a country



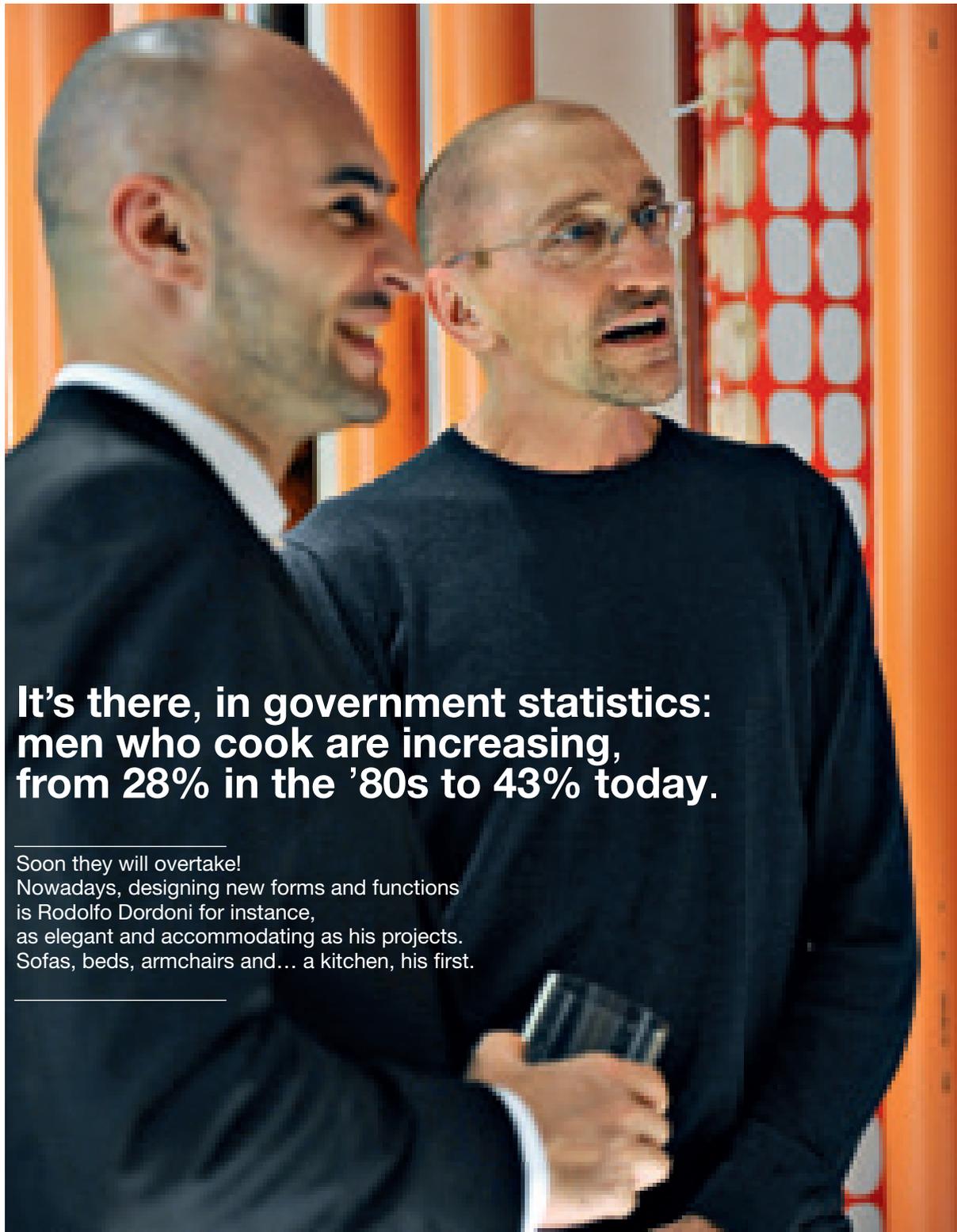
**The kitchen is a workshop.
It generates ideas and projects.**

Good ingredients
are the starting point.
The rest is alchemy,
experiments, practice.
Trial and error.

**There is no such thing
as the perfect recipe.**

Everyone puts in something
peculiar. A bit like us Italians,
**since Italy has always
been a work in progress,**
a country in transformation.
Few certainties but a big heart,
the family, **and a place
to share, the kitchen.**





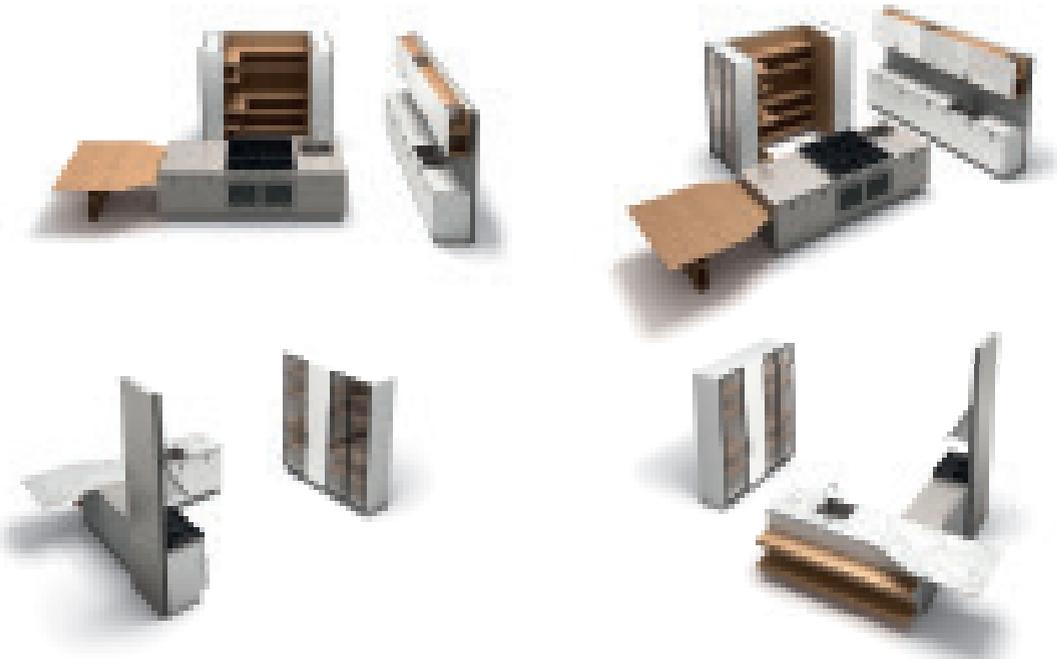
**It's there, in government statistics:
men who cook are increasing,
from 28% in the '80s to 43% today.**

Soon they will overtake!
Nowadays, designing new forms and functions
is Rodolfo Dordoni for instance,
as elegant and accommodating as his projects.
Sofas, beds, armchairs and... a kitchen, his first.



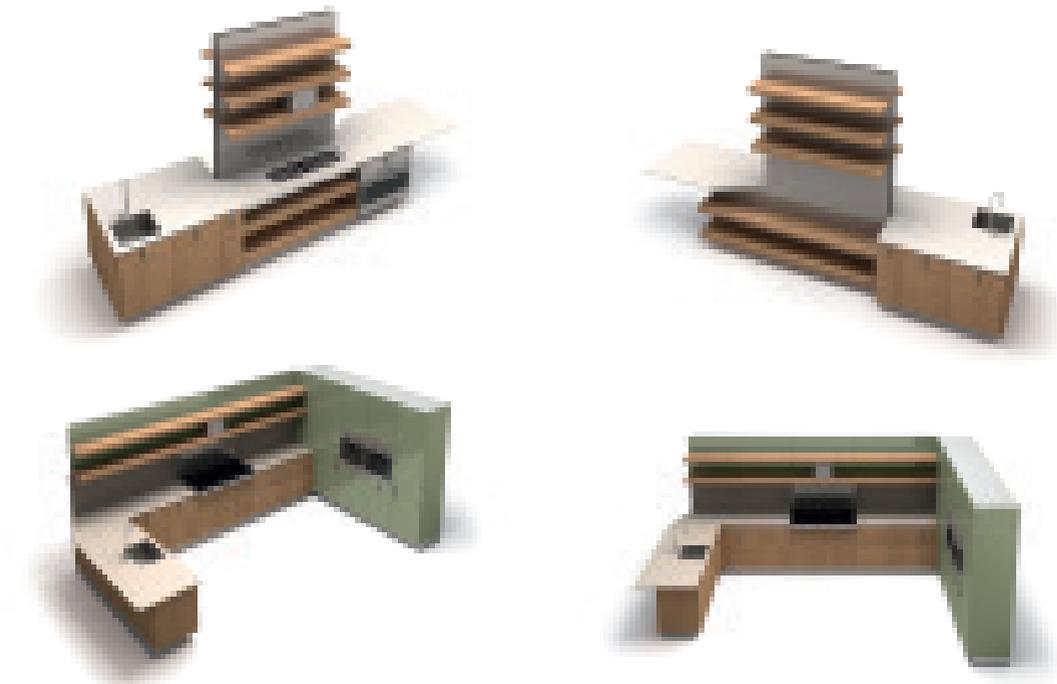


SET IN MOTION
C.SO EUROPA 5
MILAN



**Do you find the time to cook?
Is it something you like doing?**

Cooking is a passion of mine, especially when I have time to spare. **And I don't just like the cooking part, but everything it involves:** deciding what ingredients to buy, going shopping, preparing the food and then cooking using semi-professional equipment, setting the table. Then sharing it all with friends.



How did the new project for Dada come into being and what process did you follow to reach the end product?

The relationship with Molteni&C had a strong influence, especially for the approach to developing a new product where **rationality and innovation play a key role.** Stimuli of an exceptional kind, geared not to design or ornamentation per-se, but to the development of a high-tech product, as a kitchen must be.



While designing for Dada, were you thinking of a specific type of kitchen, a particular approach to food?

Over the years Dada kitchens have become a part of **design history**. The outcome has been much more than formal design of a modular kitchen. This was the principle that inspired Set: **a kitchen to cook in total freedom.**

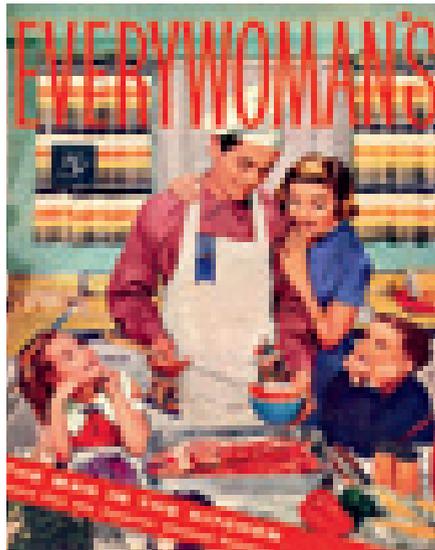


A huge leap forward!

There has been so much history **between the first kitchens** of the post-war years when Italians were rebuilding their homes and gathering their loved ones together around the hearth again **and the high-tech kitchens of today.**



Only a few decades have passed but it feels like centuries. Yet we have fond memories of the **atmosphere of traditional kitchens** with their large hood-chimneys, surrounded by pantry units and shelving, wood boiserie and other natural materials. **And the whole family around.**





Set

Rodolfo Dordoni 2011

Set started out as a laboratory to experiment in. The kitchen became a workshop where everything is within reach. Shelving is open, like a bookcase. Set can also be developed vertically, to use the entire height of the walls. The project brings back the old and solid concept of American kitchens, and the atmosphere of traditional kitchens. All around, shelves, glass-fronted cabinets, wood panels and natural materials (stone, steel, glass). Technical components are hidden, creating a kitchen that - while functional and technological - is always elegant and light.

Details

22 door thickness in mm

1 handle

2 structure finishes

33 matt/gloss lacquers

9 wood essences

1 Corian/stainless steel





Focus on/ **Dada partition walls**

Set defines spaces with the use of vertical partitions, built around an extruded aluminium frame, to which boiserie panels and technical ventilation elements are attached. The vertical partitions contain the extractor pipes from the hood, the electrical wiring and other technical connections. Total design freedom and maximum functionality of composition.

Focus on/ **Set and Dada worktops**

Set's slender bevelled top has an engineered support with stainless steel tie-rods that, remaining invisible, allow for a cantilever worktop. It comes in solid marble, granite, stone and quartzite - or alternatively in the collection's other finishes - and is created with an aluminium honeycomb sandwich lined with fibreglass and covered with the finishing layer.

Dada worktops create surfaces that have a critical role in food preparation processes, and are designed according to precise specifications. The Quadro worktop uses a solid piece of extruded aluminium to support the work surface; the front section is patterned with multiple horizontal lines. The Banco worktop conceals the thickness of its material inside the self-supporting aluminium structure. Not just worktops but sturdy and reliable workstations.

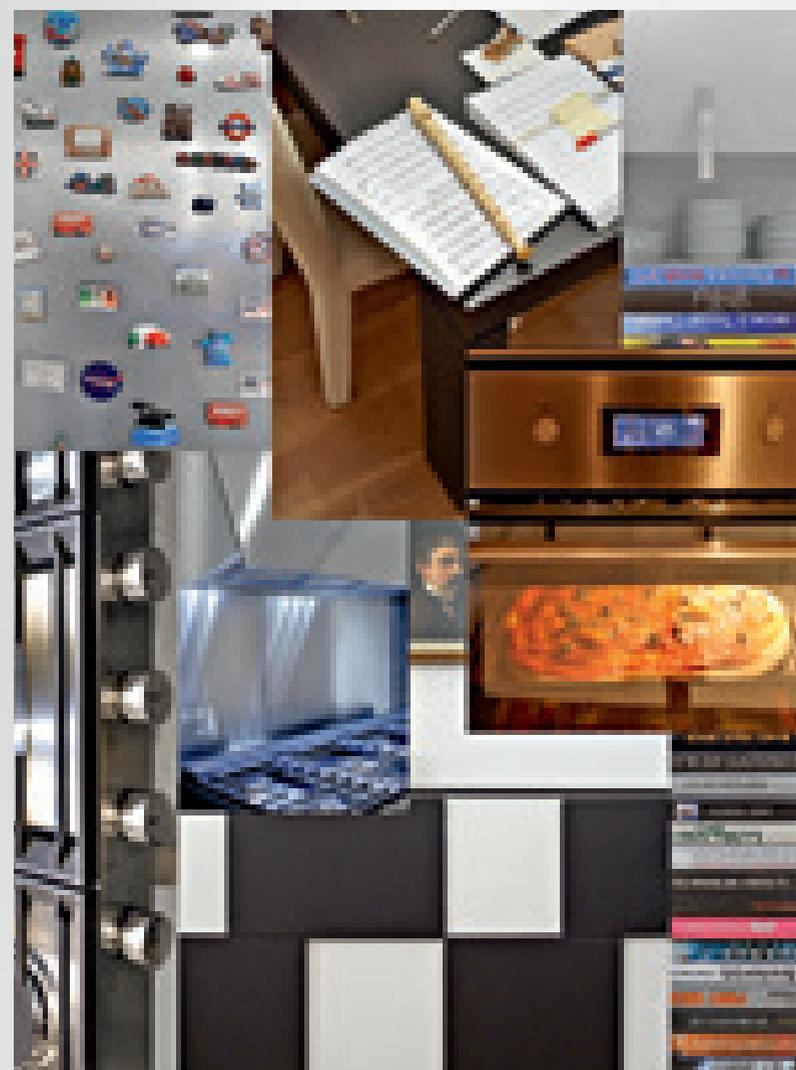
A recipe from Dordoni

I love the orange salad I make.
It creates a wonderful mix of sweet, spicy
and sharp flavours that are definitely closer
to Oriental traditions than to our own.



Federico has never been to Naples but loves pizza. His fridge offers a map of his heart: streets of Rome, European capitals, skiing in Austria wearing lederhosen, Aquafan water park in Riccione and piadina eaten in Rimini, America with the ocean of Miami Beach, Disney World and Nasa, Cala Luna with its monk seals in Sardinia. All great places, agreed... but Naples ... seen only on TV News, in films starring Totò, Eduardo and Sophia Loren, in Maradona's legendary goals, and heard of in Gigi D'Alessio's songs.

So whenever someone deserves a treat - apart from updates for his Wii - there's always pizza. Ordered from Ciro in Via Vercelli, or a ready-mix version (his grandma favours Catarì), or the one made with yeast, organic flour, bufala mozzarella, dry oregano. And this evening there are two pizzas, to celebrate his musical triumph. His teacher only gave one top grade this morning for the exercise from Bach's Brandenburg Concertos: a real tour de force when played on a recorder, and particularly the descant recorder in C, the one middle school kids are taught to play. That grade is a gift for someone who always listens to him play and - believe it or not - playing for Mama, in their kitchen, makes the dough taste even better. Magic worked by the vibrations and chromatic scales. After all, it's said Roberto Murolo thought so too, when, still a boy, he sang and whistled his tunes around the pizza places in Via dei Tribunali, Naples.

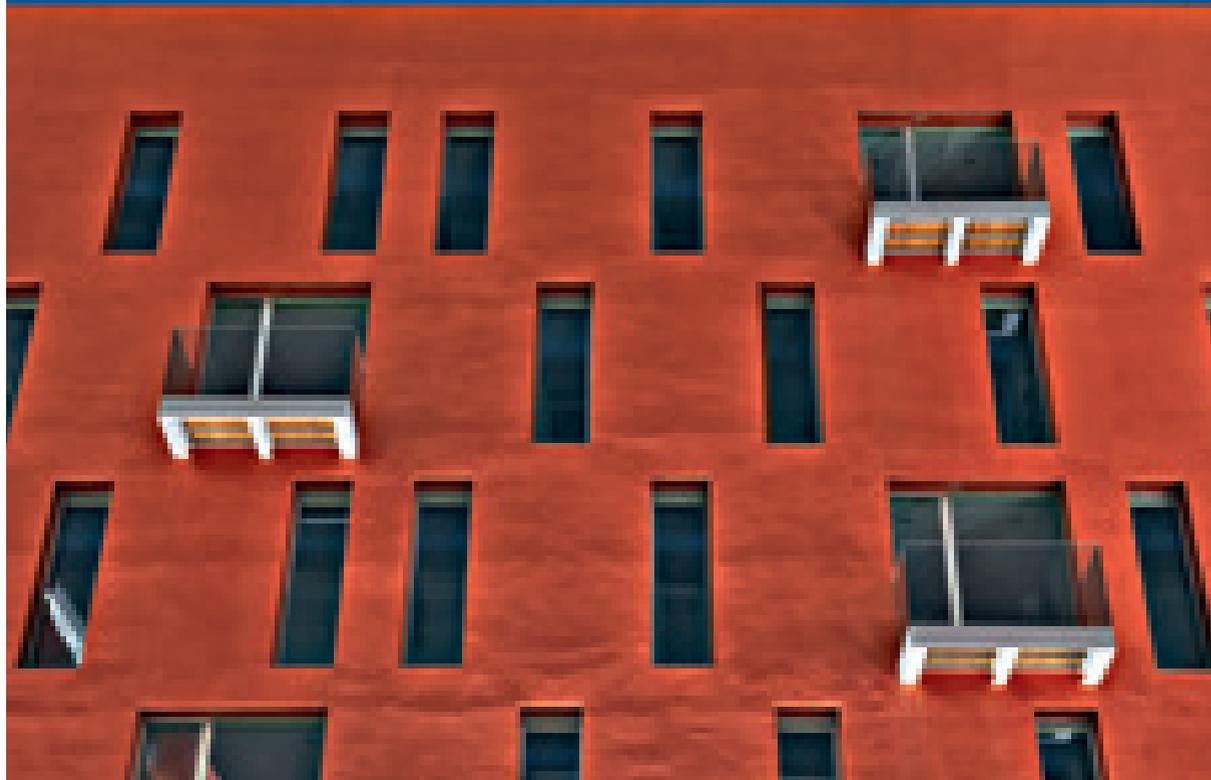




N 58
MONZA

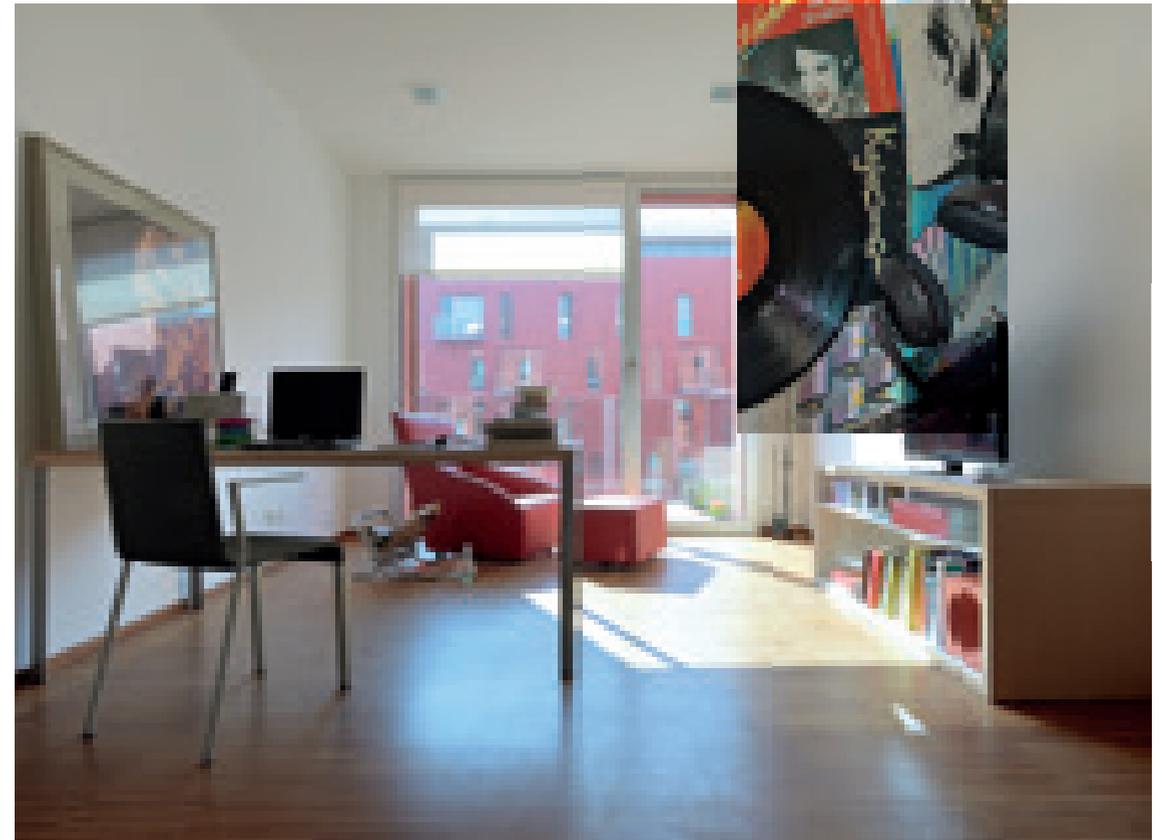
da

The Sky in a Room



**Sometimes you need
little to feel at home.**

A few books, a computer, an old record.
*When you are here with me / this room no longer
has walls / but trees, infinite trees.
When you are here close to me / this purple ceiling /
no longer exists... / **I see the sky above us** /
we stay here, abandoned / as though
there were nothing left in the world”.*



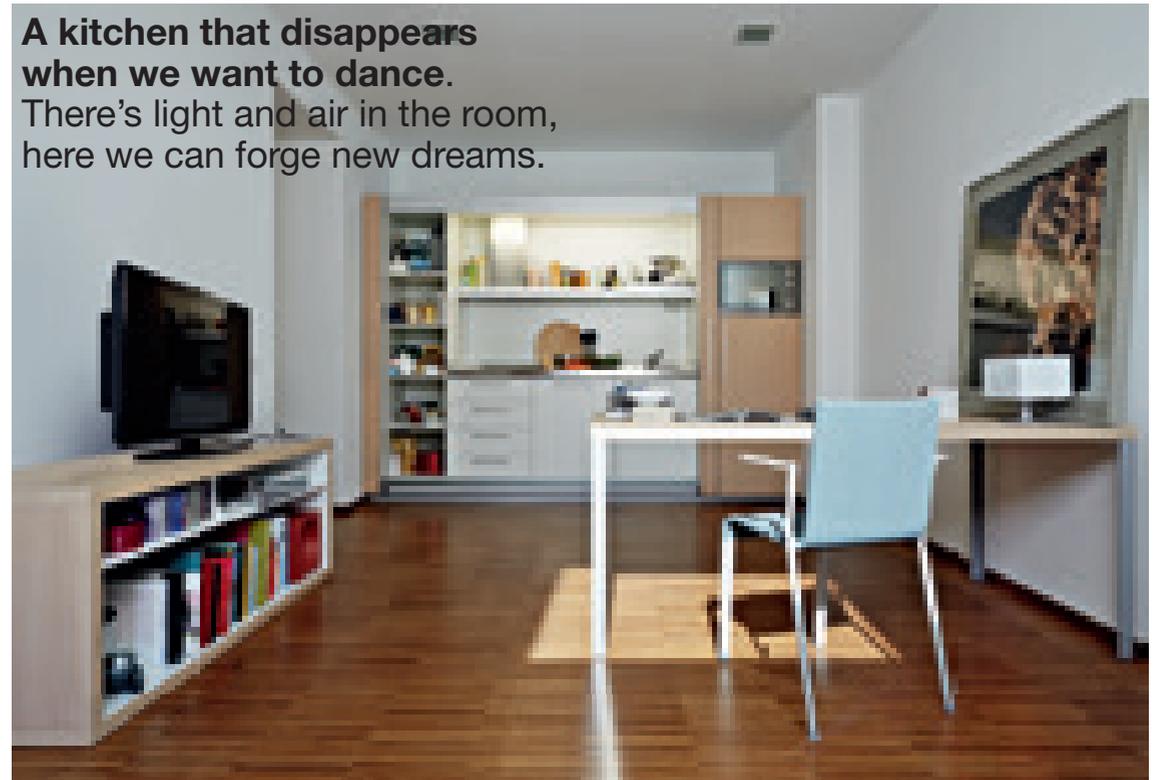
So much can happen between these four walls.

A students' hall of residence. But not one of those dusty places with used furniture and old carpets. Here there's a comfortable armchair **I can sink into while I watch you**, observe how you move around.



A kitchen that disappears when we want to dance.

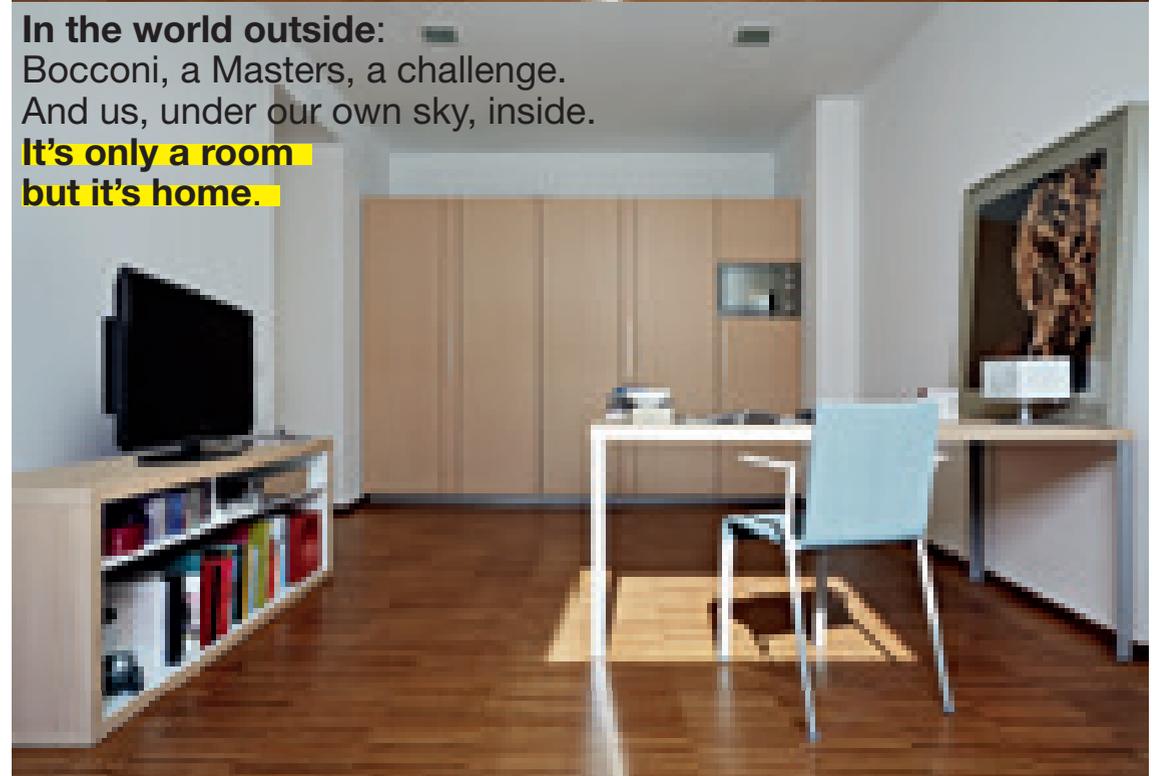
There's light and air in the room, here we can forge new dreams.



In the world outside:

Bocconi, a Masters, a challenge. And us, under our own sky, inside.

It's only a room but it's home.



Excellence calls for courage and hard work. **Bocconi University is among the top twenty worldwide. And it chose Dada and Molteni&C** furnishings for its new student halls of residence.

Four Pompei red blocks, enclosed in a framework of Canadian cedar strips.

124 apartments designed by **Dante Bonuccelli** and **Morgan Orlandi**.

A different aspect of Milan.

Bocconi's Rector is 48 years old, and the new campus is to be designed by Sanaa, the Japanese architectural firm.

**It's only a project
but this is the future.**



DADA
FLAGSHIP
STORE
VIA LARGA 5
MILAN

Dada



Sometimes you can catch the sky in a shop window, or in a line of shop windows. **This is Dada's home in Milan**, designed by Ferruccio Laviani. The first monobrand store, opened in the city in 2012. Between Piazza Duomo and Cà Granda, which houses the Università degli Studi.



Through the windows you can see the old orange trams, a symbol of Milan, passing by.



At the rear, the quiet of Piazza Santo Stefano, with its Baroque church. Here in 1571, Michelangelo Merisi, the painter known as Caravaggio, was baptized.



There was once a small lake here, and for four centuries the white marble from Candoglia, needed to build the Duomo, came this way.

Dada too uses white to present its creations. Lots of light and a large open space, light and transparent sliding glass doors.

A container to showcase the collections' designs. Numerous elegant, solid and practical solutions, designed with the technology that Dada develops for every detail.

Quality to display in the window, or hide in a cabinet.



Tivali

Dante Bonuccelli 2004

Designed in 2004 by Dante Bonuccelli, Tivali is a concentrate of technology. It is more than just a kitchen, it is a kitchen box that appears and disappears as if by magic when necessary. The large doors slide and fold, disappearing into the side compartments with a light and fluid movement, thanks to the exclusive patented mechanism by Dada in the early '90s with Luca Meda. The lighting is spectacular, with the back panel becoming a LED light wall that illuminates the worktop, perfectly organized to meet every need. Wall units, opening progressively, complete the cabinets and integrate the hood.

Details

19	base unit door thickness in mm
22	exterior door thickness in mm
2	structure finishes
11	HPL matt laminates
9	HPL gloss laminates
33	matt, gloss or open-pore lacquers
6	polyesters
12	wood essences





Focus on/ Dada operating column

At the beginning of the '90s small cooking appliances started to appear in the kitchen. The operating column responded to these new needs with the patented *Fold&Slide* opening system that makes everything accessible without taking up space: a large pull-out worktop in stainless steel - plus power sockets, shelves, containers and lighting - on which to organize kitchen robots and other appliances. An unparalleled system to create modern workstations in the kitchen.

Pan **drawers** dynamic load capacity 60 kg. **Stress test** 200.000 openings (over 20 openings a day for 25 years). **Structural base** in steel, aluminium tracks with patented zamak connectors. Self-balancing synchronized **hinges** with mechanical opening/closing device. **Exterior doors** in matt lacquer, gloss lacquer, open-pore. **Heights** 2091/2123 mm. **Exterior door finishes** in matt and gloss laminates, matt and gloss lacquers, polyester, wood essences. **Splashback** lit with LED chef-light that does not distort natural food colour.

**It's the sky in a room,
no longer with walls but trees.**

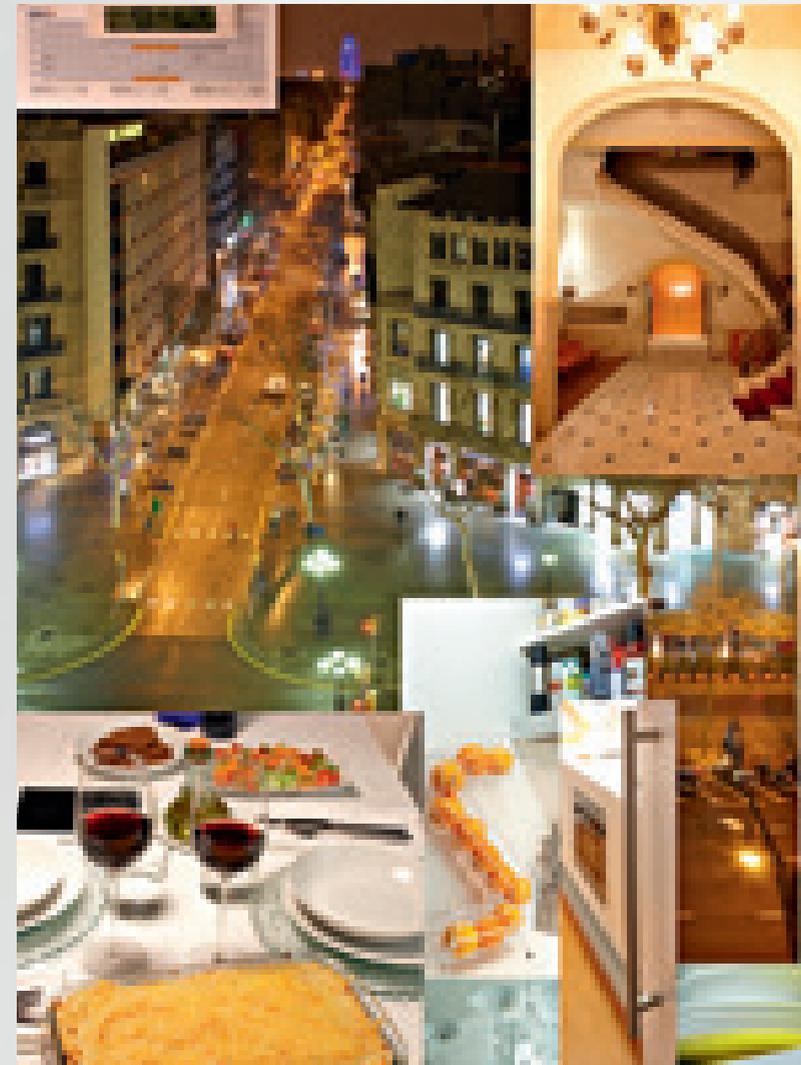




Cristina shops at La Boqueria market

Miguel, a student who works at Verduras in the Boqueria market, knows that building well, since he makes deliveries there almost daily: it is the one with a curving staircase, lovely floors and a monumental lift, on the Ramblas. Their love nest is up there, a handful of square metres where it's impossible to quarrel - no room - but the panorama takes your breath away. Miguel, on the other hand, is about to graduate in architecture. When he did his first delivery there, from high-up windows he spotted the Torre Agbar and fell in love with it: shaped like a suppository it appears to be made of colourful confetti that shift in the wind. The tower lights up, emits sounds, breathes; it has close associations with water. Cristina will soon be free of the brace on her teeth but will still be wearing the apron. For Sebastiano- the only young male in a house with six sisters, an aunt and a grandma - family life had been a lesson in survival.

Today marks his first year with just one woman, so there's red wine, fresh vegetables, black bread and a kind of Sardinian/Catalan lasagna made with pasta, béchamel and tiny meatballs coated in tomato sauce. It's an invented recipe, in it there's nostalgia for both Cala Gonone and grandma Dolores's cooking, the dishes she made when school was over, in the never-ending, scorchingly hot summers at Arenys de Mar.





N 3
BARCELONA

On the menu?

Zero miles



We live strange lives, caught between virtual reality and immersion in everything local, **food grown close by or as near as possible. Zero miles.**

Global connections and local ingredients. **There are people who dream of winning a championship, others of becoming chefs, in fact Master Chefs. Nowadays revolution starts at the meal table or rather, in the kitchen. A different way to change the world.**





Guests come from across the globe to this place in Brianza, and its “Glass House”.

Romano gets to work early and does things slowly. He gently fries onions but not the sort from Tropea. No, his are “the sweetest of them all”, from Breme, in the Pavia region. The walnuts and oil come from his brother-in-law’s farm.

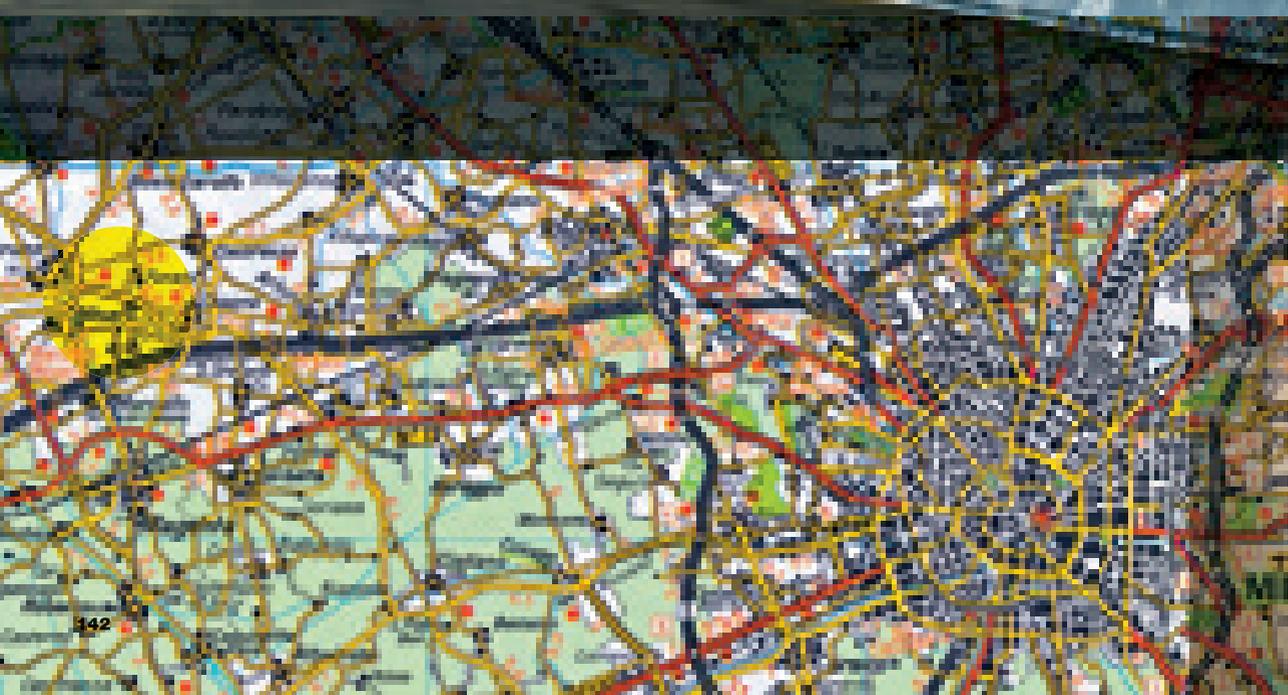
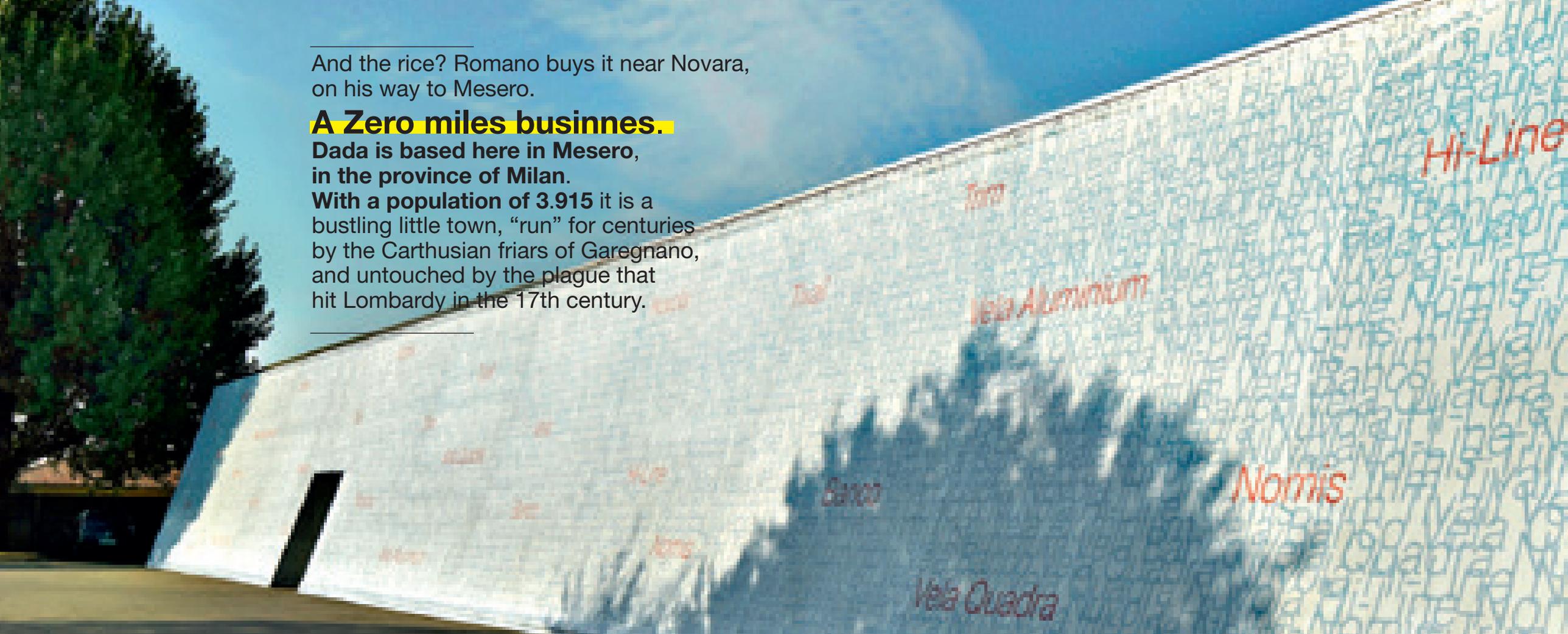


And the rice? Romano buys it near Novara, on his way to Mesero.

A Zero miles businnes.

Dada is based here in Mesero, in the province of Milan.

With a population of 3.915 it is a bustling little town, “run” for centuries by the Carthusian friars of Garegnano, and untouched by the plague that hit Lombardy in the 17th century.





DADA SpA
SP 31
MESERO

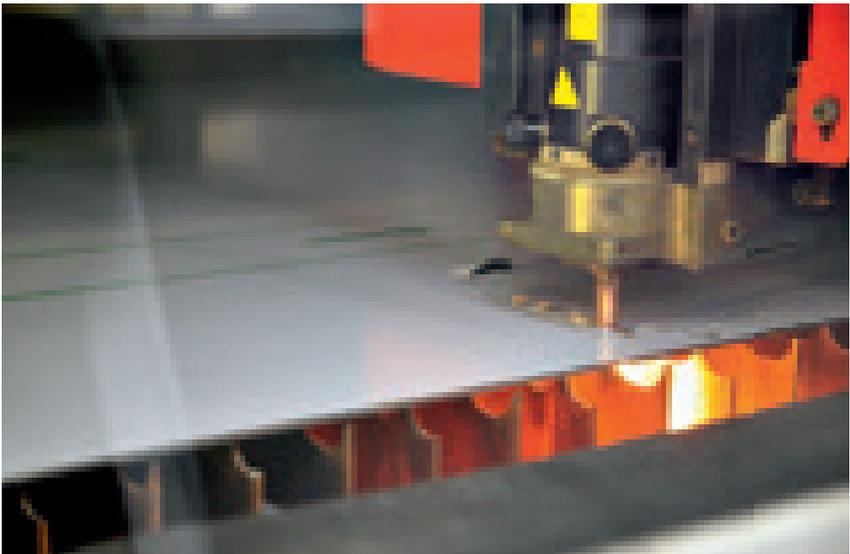


The workforce numbers 150, and they were all born in the area around Marcallo and Mesero. **Architects, carpenters, painters, assemblers, fitters...** Marcello, Roberto, Giovanna, Paola... impossible to name them all. Some studied engineering at the Politecnico in Milan; others languages, in England; **other learnt how to fit splashbacks from their fathers.**



And located not too far away are the suppliers. **Super-specialized masters of precision, at the forefront of production techniques.**

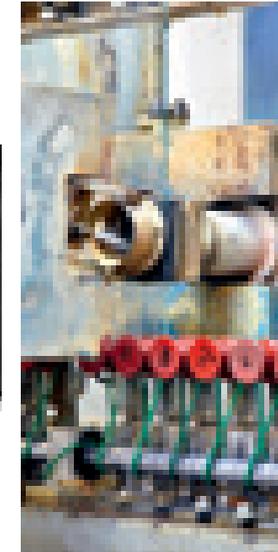
They make stamped metal components, **from street lamps to islands for Dada kitchens**, and paint them using patented technologies.



They work fast and are flexible.

They never say no.

Even when they need to cut 200 metres of glass a minute, to develop a fingerprint-proof paint, to do lacquer jobs confidently and fast. **It all follows the “just in time” philosophy.**



So much work in the kitchen, amid the wall units and cabinets, saucepans and hobs! The risotto is ready.

The guests need to see, touch and understand for themselves, spending time in a real kitchen.

Technology is the secret and they know it.

But cooking in the kitchen on a daily basis is a totally different ball game.



Hi-Line 6

Ferruccio Laviani 2012

Hi-Line first came on the scene in 2005, designed by Ferruccio Laviani. Evidence of a firm, decisive hand. Far from classic kitchen concepts, Hi-Line opened up numerous composition options. Not handles but grooves for opening and closing doors. A design project enhanced by exclusive finishes, prestigious materials and sophisticated colours. With Hi-Line 6, in 2012, there came changes: higher base units with increased capacity thanks to an extra internal shelf. A horizontal groove in extruded aluminium is devised to provide structural support for the worktop, ensuring retention of its planar form even with reduced thickness. The suspended shelving system is the technological core of the island: its light supporting structures are in extruded aluminium, making it possible to connect power cables to the extractor hood and LED lighting bar.

Details

19	door thickness in mm
2	structure finishes
11	HPL matt laminates
9	HPL gloss laminates
33	matt, gloss, open-pore lacquers
6	polyesters
11	wood essences
1	Corian/stainless steel / Alucobond
7	reverse painted tempered glass panels





Focus on/ Dada technology

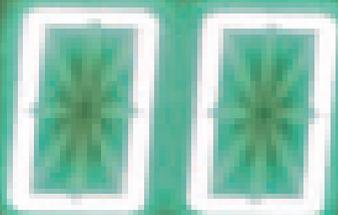
Dada chose to produce its furniture following rigorous standards, that contribute to the superior technology and quality that hallmark its collections. High-quality materials that take full advantage of their properties, continued development of new technical solutions, constant updating of production resources, innovative materials research, enlightened designers, ergonomic studies: these are the guidelines that define Dada's goals.

Horizontal structural components 22 mm. **Vertical structural components** 18 mm. **Front chain** in aluminium with flat steel pins and washable non-toxic silicon rubber seal. **Front and rear chain in aluminium for sink base unit** 120 x 120 mm, flat steel pins and non-toxic silicon rubber seal. Nickel-plated steel **feet** with micrometric regulation and load capacity 400 kg. **Technical base** in steel for household appliances, load capacity 380 kg. **Dynamic load capacity of drawers and containers** 40/70 kg. **Guaranteed opening cycles** 200.000. **Sink base** with stainless steel bottom and aluminium lined sides. Extruded aluminium **plinths**. Standard **damped door hinges**. **Silicon edge** on standard base units with solid PVC.

It definitely takes passion, dedication and caring to change the world. With others.

In the kitchen or on the football field.

Small local networks to achieve global Zero Miles.



3...T:OVER= \$138

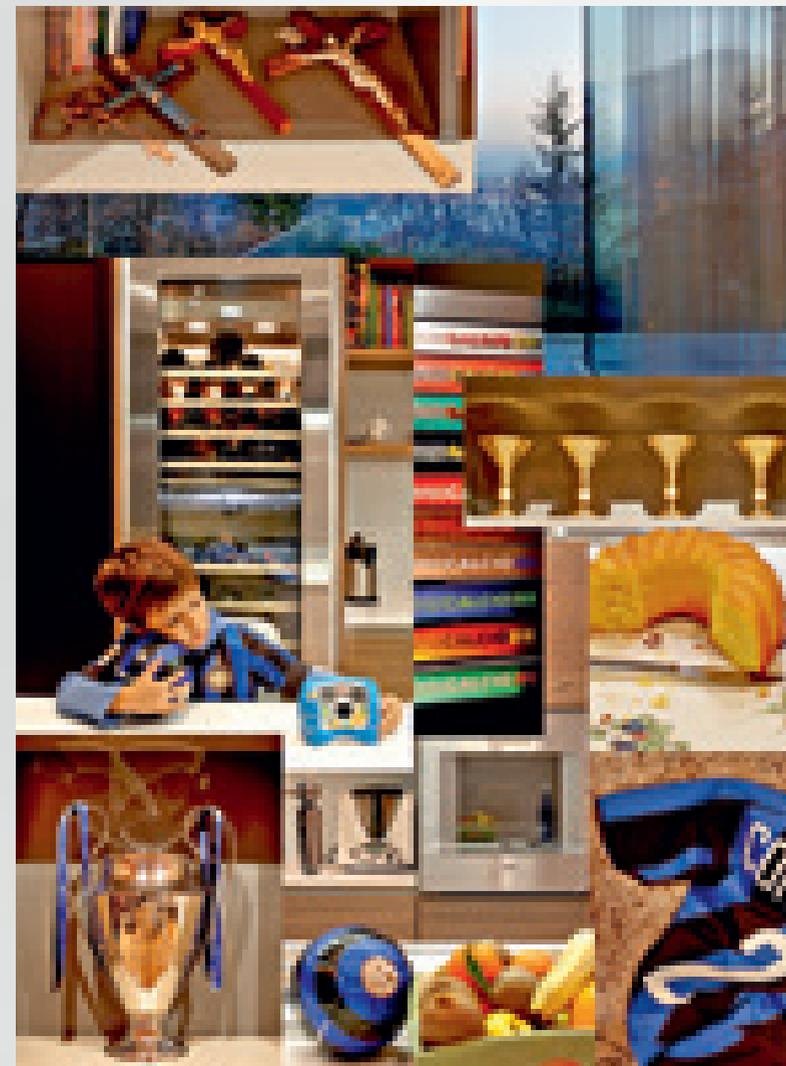




For Paco
one day it will be the
Champions
League

Those that live in the house on the hill, high above the lake, are all soccer fans. Their kitchen is a football pitch, the goal is between the cabinets and the window; the referee is a lovely girl, dark-haired and smiling, stretched out between the sink and the hob. Right, left, dribble, goaaaaal... Here they play barefoot, like the legendary Brazil team that trained on Copacabana beach. Today Paco is a Junior with Inter but one day, God willing, he too will lift high numerous cups, he too will grace the pages of sticker albums. He too will stare at a fixed point, hold his breath and take the penalty kick - remembering that taunt *Aim for the heart, Ramon!* in one of the spaghetti westerns.

In that never-ending tunnel between lockers and pitch he too will feel his heartbeat slowing, his steps becoming mountains to climb, his heart choking his throat, his hand making the sign of the cross with devotion and discretion as they do at the Church of Nuestra Señora de Chiquinquirà in Rionegro, Colombia. The cups will arrive and another shelf will be needed alongside icons and crucifixes from a distant land. Today the prize is a sponge cake made with yogurt. It's soft, light and springy, like the net when a goal is scored.





N 10
COMO

Triple A— AAA

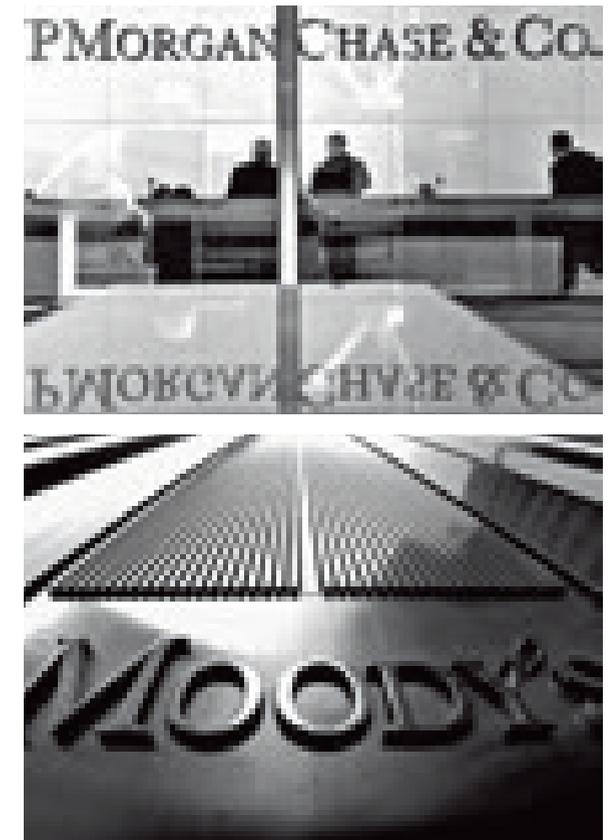


Rating is a magic word.

Loved, feared, respected, abused. **Rating** is on the dividing line between what's in and what's out. **Rating** is the point of no return for confidence, trustworthiness, credibility.

Rating is reputation in the form of concrete gestures, quality, values, culture, responsibility.

The letter A says it all.



In several civilizations is the **union of opposites**; it holds the secret of the firmament; it is the point of contact between a secret and its revelation, between potential and actual.



**A letter,
a name,
a sign.**

A.
Armani.
Giorgio Armani.
Armani/Dada.
Armani/Dada is a great Italian story. It is the story of collaboration between two leading **Italian producers** who are introducing **the simplicity and elegance** of Italian style in the whole world.

“I chose a solid partner like Dada, backed by the Molteni Group, to design and produce kitchens in perfect Armani style”.

Giorgio Armani

ARMANI / Dada

“For us the excellence and absolute perfection we have always admired in the Armani style represent a point of reference and a direction to pursue in the development of new models”.

Carlo Molteni

Not kitchens but systems, worlds, perfect and innovative forms. Not kitchens, but style.

Like the clothes to be seen in the world's museums and streets, when they add grace and personality to their wearers' hips, legs and arms.

Armani/Dada is **Italy that the world likes.**



Sophisticated design solutions
and tireless **research into materials,**
finishes, colours.

Armani/Dada is style
produced on a grand scale;
it is design and comfort,
elegance and functionality.

*“The kitchen is a place of “work”
but it is also the home’s core,
where family bonds are strengthened.
I envisioned a kitchen that would
incorporate these elements, forming
a “bridge” between two worlds”.*

Giorgio Armani

Armani/Dada **embodies the idea of a refined,**
cosmopolitan home. A special and intimate place,
a work space that is aesthetically pleasing
and practical, organized and multifunctional.



Armani/Dada is Bridge.

The first of the series, in 2008.

Minimalism with warmth, wood essences,

finishes in glass and copper, unusual proportions.

Bridge is a dream made reality, an adventure that only Giorgio Armani's creativity could imagine.

The distinctive feature is a central unit formed of a two-sided element:

technology pantry, hot and cold zones on one side, dining on the other.

A bridge that does not separate these spaces but lets them communicate,

with exclusive up/down mechanisms that can hide the operating areas.



Armani/Dada is Calyx.

In 2009 came Calyx,
a hideaway kitchen.

With impeccable elegance and clean lines.

Exteriors of the composition and doors are in beige lacquer with integrated handles: the internal vertical part is clad in silver technical fabric covered with glass sheeting; the worktop is in stone, absolute black with dark green shelves and drawers.



A perimeter kitchen with functional spaces
concealed by large container doors.
One gesture, and the kitchen serves its original
functions or becomes a living or dining area.

Armani/Dada is Checkers.

In 2010 the kitchen is on view.

The sober, no-frills work space underscores the elegance of the composition.

Technology and a choice of finishes lend themselves to aesthetic and functional personalization.

Here detail is taken to an extreme with a virtuoso use of light, achieved with a LED system that defines the atmosphere of the environment and very effectively illuminates the work area.





Armani/Dada will be the *fourth dimension*.

In 2013 the kitchen is all about the show-cooking experience:

food as spectacle, the pleasure of convivial dining, sharing space, preparing food together, the presence of beautiful stone and natural wood.

The kitchen thus becomes an island, a centre-stage monolith, with technology concealed beneath noble Lasa marble, horizontal sliding worktop, boiserie panels, full-height columns, special handles and wall units.

Armani/Dada is contract business.

In the most demanding markets, in **the most prestigious homes,** in **the world's most luxurious hotels and resorts.**

Examples? **Dubai** with the 144 exclusive Armani Residences in the Burj Khalifa; **Moscow** with the installations on the 57th floor of the Federation Tower.



Armani/Dada is the creative inspiration of Armani with the production excellence of Dada.

It is a new standard for kitchens at the very top end of the market.

Outstanding and original at communication level too.

Armani / Dada

Bridge 2008 Calyx 2009 Checkers 2010
Giorgio Armani

Exclusive materials, refined ambience, a unique and unmistakable mark. The kitchen moves beyond its design dimension to take on a total look; Giorgio Armani's iconic colour schemes set the scene and furnishings, becoming key players. The technology of the Armani/Dada systems is concealed, invisible behind solid components; their presence and functional role are revealed by simply operated controls that open cabinets, move panels and make life in the kitchen accessible and easy.

Details

3 unique collections

5 patented mechanisms

7 exclusive materials





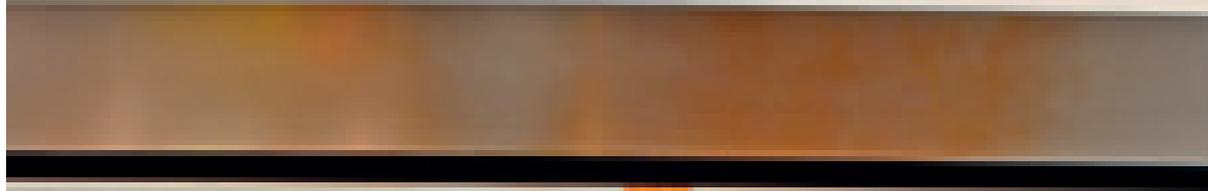
Focus on/ Bridge

Bridge has exclusive finishes and unique features. It was devised to connect the kitchen's two areas: the one where food is prepared and the one where family and guests gather to eat, chat and socialize. Bridge uses exclusive remote-controlled up/down mechanisms to open and close the operating spaces. The doors, with an exclusive woven bronze finish, are entirely hand-painted; the production process involves layering the finish on an aluminium honeycomb sandwich, supported by solid aluminium and carbon fibre to compensate the structural tensions of the bronze.

The interiors are made with hand craft techniques, entirely in Sukupira and Grey Ash wood essences, and treated like precious fabrics. Expertly chosen and skilfully worked.

Every day's a Triple A day



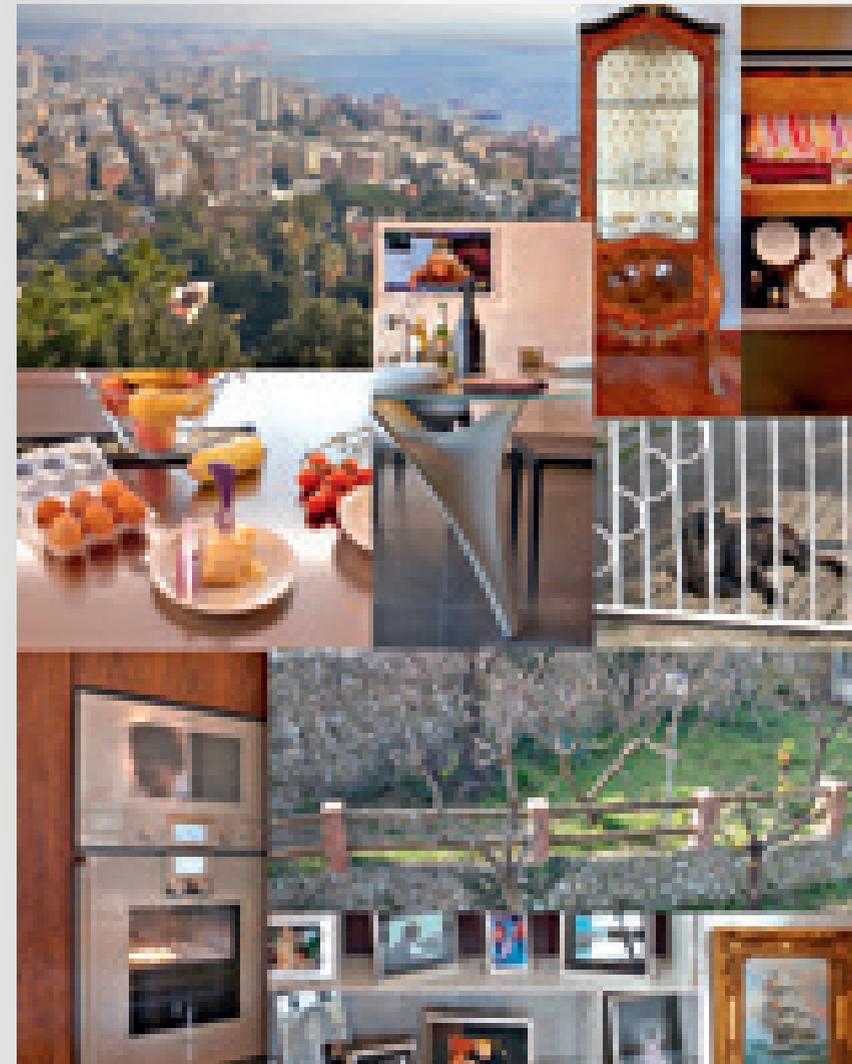


Axel Alice Alessio

Axel was a puppy when, at the notary's office in Monterosso, two distinctive scribbles - of the sort doctors do! - became the opening credits of a stupendous love story. Behind old walls, we had just two rooms and a kitchen, but with the view and the position in the terraces high above the Mediterranean turned No. 23 into a perfect love nest.

There, amid myrtle and liquorice, dry stone walls, tomatoes on the vine and sweet local wine, olive trees basil and rosemary, we dreamed of having Alice. In our first kitchen the baby food smelled of pesto and the playpen, between drawers and worktop, let her have a first go at climbing, using handles as her via ferrata and the wall units as her peak (she now does serious mountaineering).

Alessio came the second kitchen, then grandma Gina's display cabinet and couch, sailing ships in oils from the Marché aux Puces, the light concrete table and triptych of the Deposition. Still with us were dry stone walls and green hills, of a city this time, descending to blue waters below. But now a different landscape: container ships heading for distant shores, shipyards and cranes, cruise ships arriving and departing. Still us but differently us. And how will our third kitchen be, with a third sea view and a third child?





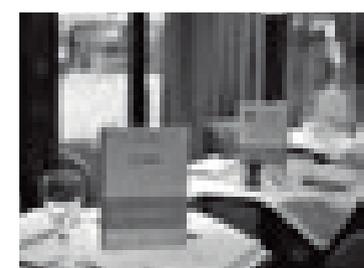
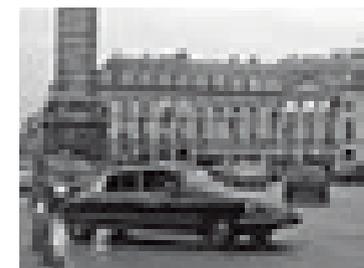
N 23
GENOVA PEGLI

Sunday at last!



Paris is always Paris.

That was a great film. With its scale of greys and blacks, the Citroën Pallas, Fanny Ardant's eyes, the city itself. Forever smart, in B/W and technicolour. Forever the Ville Lumière.



And certain streets have a life of their own.

So much has happened in those 765 m², located 48° 51' 19" N 2° 19' 51"E, Rue des Saints Pères, Paris.

At no. 26 lived **Samuel Hahnemann**, the genius of **homeopathic medicine**; a few years earlier, practically next door, the painter **Gustave Moreau** was born.

Today at the former **Hopital de la Charité** there's now the **Université Paris V**, while the celebrated **ENA Ecole Nationale d'Administration** recently moved, leaving its premises to the **Ecole de Hautes Etudes Politiques**.

There was so much knowledge behind the façades of those buildings and those churches at **Saint Germain**.

So many projects developed there, so many architects who trod the stones of that street **Jacques Denis Antoine**, **Charles Percier**, **Pierre François Léonard Fontaine**,

Afra and Tobia Scarpa.

That's right, a surprise, they were there too.



DADA
FLAGSHIP
STORE
6 RUE DES
ST. PERES
PARIS





1979, restoration project
by Afra and Tobia Scarpa;
installation by Constance Guisset
during Designer's Days 2011.

It was in 2011.

That day, aided and abetted by **Constance Guisset** and her award-winning scenography, the erudite configurations conceived for the Molteni Group at the end of the '70s grabbed attention for their rigour, equilibrium and formal acumen.

With that installation for **Designer's Days** the debates about materials became more intense, the seams between lines and walls more perfect. The loudest noise of all centred on sculptures in the shape of manholes and downspouts, the hinges and counterweights of the main door, rules governing solids and voids, cantilevers, rake angles and metal edging.

Gestures worthy of the dynasty!

“ CONVERSATIONS AVEC AFRA ET TOBIA SCARPA ”

Constance Guisset
&
Constance Rubini

Technology or design?

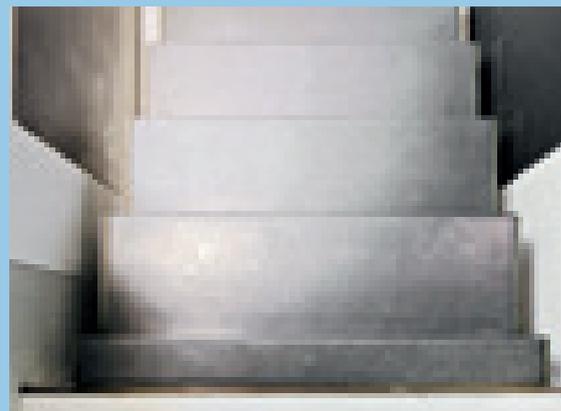
That day, with manholes and downspouts top of mind, a doubt continued to surface.

Technology or design?

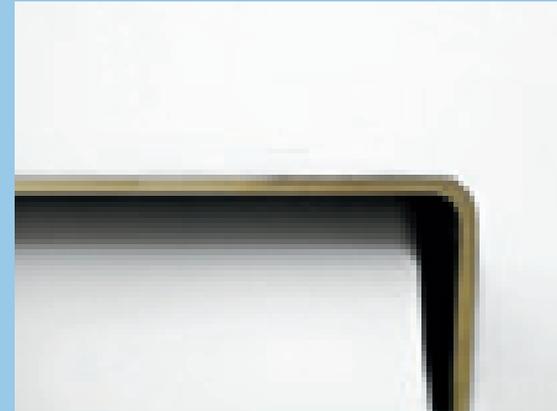
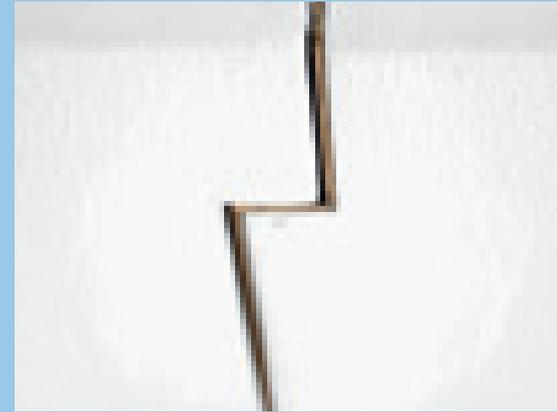
What about Fanny Ardant's face?
Or the perfect shape of a croissant,
baguette, macaron, fromage de chèvre?
Or the Garage Marbeuf, with the 10 storeys
that once rose to a height of 19 metres?
Hard to know what was in André Citroën's mind when
he was thinking about cars: technology or design?



A piece of brass, half rounded, as an end point.



An empty space separates a movable staircase from the wall. A value of use, afforded visual lightness.



These metal edges are used as articulations, to simplify understanding of the whole...

...they also serve to emphasize a form that has material content, which in turn brings its own colour to the general dialogue.



A first step that serves as a reminder, rising and falling like a landing stage.

From Paris again, what a coincidence! Jean Nouvel à l'appareil.

For the love and culture of form, for technology, technical know-how and innovation, the architects choose Dada, Molteni and Unifor.

The Group, in other words.

And this led to the creation of **Less**, the table for the Fondation Cartier; **Skin**, the couch that used hide leather as narrative and structural material; the **kitchens at 40 Mercer**, the sky above Soho, NY.



15 storeys of steel and glass,
42 apartments and lofts, kitchens
with unique artisan workmanship
and construction details, moulded glass
and stainless steel, prestigious essences:
maple, wengé, dibeton, walnut.
An open space concept
for kitchen and living area,
best practice in the contract sector.

Vela / Nuvola

Luca Meda 1986

We don't even know for sure when it started, like tales handed down from father to son. Vela is now history, a classic. It has had so many lives, and it changes to be always equal to the task. As elegant and solid as steel; as pure and precise as crystal; as transparent as water. Technology? Yes, but with discretion, a presence to rely on at the centre of a home. With Nuvola, unity is a keynote in the design of surfaces. It's all there, in the continuity of its panels, in the delicate pattern of its dividing lines. Choice is reduced to essential elements. It was the first suspended kitchen. Practical, clean, easy, and timelessly elegant.

Details

22	door thickness in mm
12	handles
2	structural finishes
11	HPL matt laminates
9	HPL gloss laminates
33	matt, gloss, open-pore lacquers
6	polyesters
13	wood essences
1	Corian/stainless steel





Focus on/ Dada wall units

In 1987 the Futura wall unit defined the verb “to contain” in a new and revolutionary way with an innovative Dada opening system, and thereby introduced a new ergonomic standard.

Module sizes 90, 105, 120, 135, 150, 165, 180 cm. **Vertical dividers**, none. Patented **base frame** in aluminium, with base in high strength tempered glass. **Structural components** thickness 30 mm. **Back unit** thickness 16 mm. **Hood predisposition**, yes. **Finishes** of all the collections except INDada, no bilaminate, UV lacquered and textured.

In 2007, the Tapparella wall unit was the new entry, a multi-function component with electric wooden roller blind.

Module sizes 180, 240 cm depth 64/40 mm. **Load capacity** 580 kg. Dada-patented **wall mounting systems**. Electric **opening** with dual control. Automatic **illumination** upon opening. **Shelf** in high strength tempered glass. **Hood predisposition**, yes. **Finishes** in grey oak, light oak, wengé, canaletto walnut.

In 2012 came another upgrade. The D/Frame wall unit now offers the modular and functional characteristics of Futura with the content capacity and simplified accessibility of the Tapparella unit.

Module sizes 60, 90, 105, 120, 135, 150, 180, 240 cm. **Depth** 35, 62 cm. Manual or electric **opening** (electric for 180 cm and over). Patented **base frame** in aluminium with high strength tempered glass bottom. Glass **shelf**. **Hood predisposition**, yes. **Finishes** in matt / gloss lacquer, wood essences, glass with Titan aluminium frame.

**Yes it's true,
between architects,
Paris and architecture
there's a never-ending
love affair.**

It was Jules et Jim, wasn't it?
François Truffaut again...

*"Tell me, when someone
feels like a complete idiot,
does it mean he is in love?"*

*Barbara Becker-Fanny Ardant
to Julien Vercel-Jean-Louis Trintignant
in Vivement Dimanche*



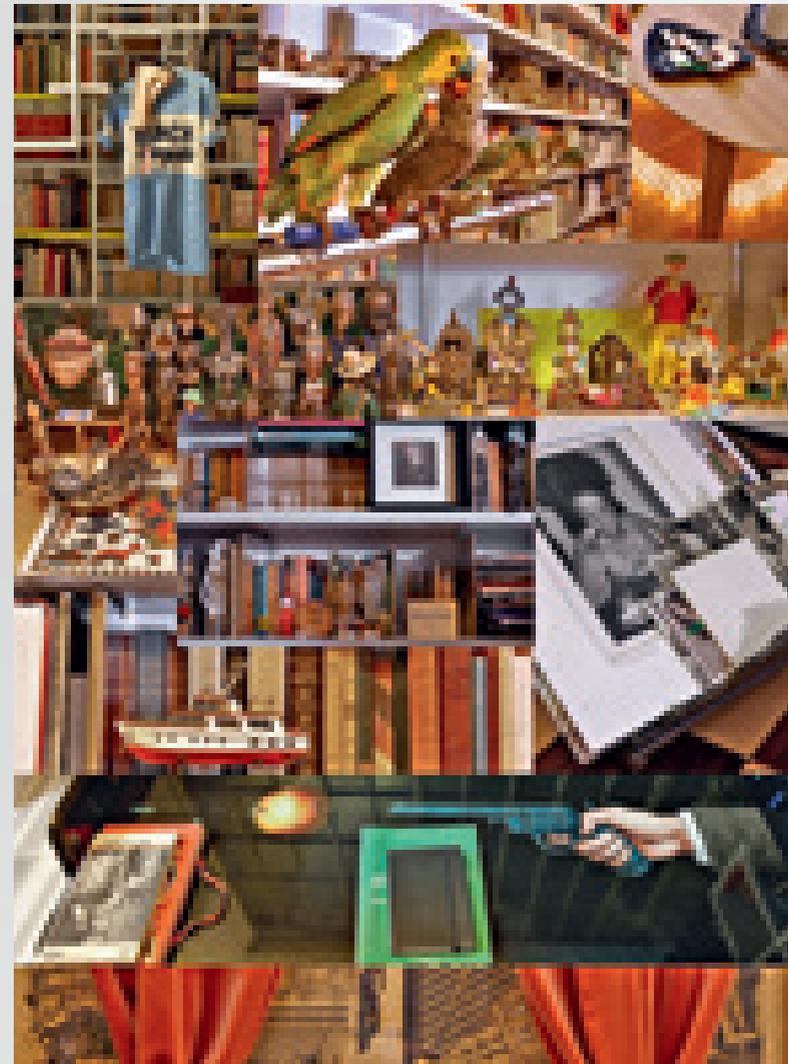


Italo's Couscous



It's five minutes to 6. At no. 40, third floor, the apartment to the right of the lift: there's the tangible air of expectation that precedes any ritual and celebration. Even the three cats pad around cautiously, wary of even the slightest variation. The vegetables arrived with the weekly box from the local food service and the chickpeas have been in soak since yesterday, but Margherita has forgotten the ginger and sultanas. Italo is obliged to ignore the constraints of the recipe.

But why tonight of all nights for this dish with that palindrome for a name? Because it's Sunday and a particular mood prevails in this house, in itself a cabinet of curiosities: images and narratives, contemporary stuff and fetishes, maquettes, books and objects, gadgets and sketches, antiquarian illustrations, icons, for instance a pop-style Marx, a Bianchi shirt worn by Fausto Coppi. It may be on account of that army of wooden tribal sculptures collected in Niger and Ethiopia, that journey in the desert with Tuaregs to Tamanrasset in the south of Algeria, and reminiscing on the experience: how impeccably they rolled the semolina, prepared the vegetables, measured the water. It may be on account of those long periods spent in Paris where Sunday was not Sunday without couscous, and those summers at Carloforte with Carlotta, where it's called *casca*: there it's what they always serve to arriving guests. And it may also be because of those parrots, stuffed like Cattelan's pigeons at the Biennale. At Venice Lido too they served couscous with vegetables.





N 40
MILAN

Our sincere thanks

go to the people
who welcomed us
into their homes,
told us about their lives,
shared the intimacy of their
domestic space with us.

To these real people
and their real lives
we dedicate this book,
which is about kitchens
and cooking, industrial
production and projects,
design and technology,
quality and reputation,
sustainability and culture.

Italian culture
across the world.

Dada

Since 1980 Dada has been part of Gruppo Molteni, a leader in the Italian furniture industry. With its companies Molteni&C, Dada, Unifor and Citterio, the Group offers a global range of services and products in over sixty countries in the world.

Dada is positioned at the high end of the market with mass-produced items created by designers with extensive international experience: Banco, Nuvola and Vela by Luca Meda; Tivali and Trim by Dante Bonuccelli; Hi-Line and Hi-Line 6 by Ferruccio Laviani; INDada by Nicola Gallizia; Set by Rodolfo Dordoni. Different models in terms of type, finishing and materials, but all with one essential feature in common: the chance to combine specific elements from each series in order to come up with original solutions.

Design and experimentation have always been the hallmarks of Dada kitchens. Innovative, both functionally, aesthetically and technologically, they are the result of intense research and testing, carried out in cooperation with architects and designers.

Thanks to state-of-the-art technological know-how, both in traditional woodworking and in the more innovative field of metals and new materials, Dada is able to satisfy specific design requirements.

Exclusive, functional domestic spaces, where technology is key without being intrusive, for those who love their kitchen as the beating heart of their home.

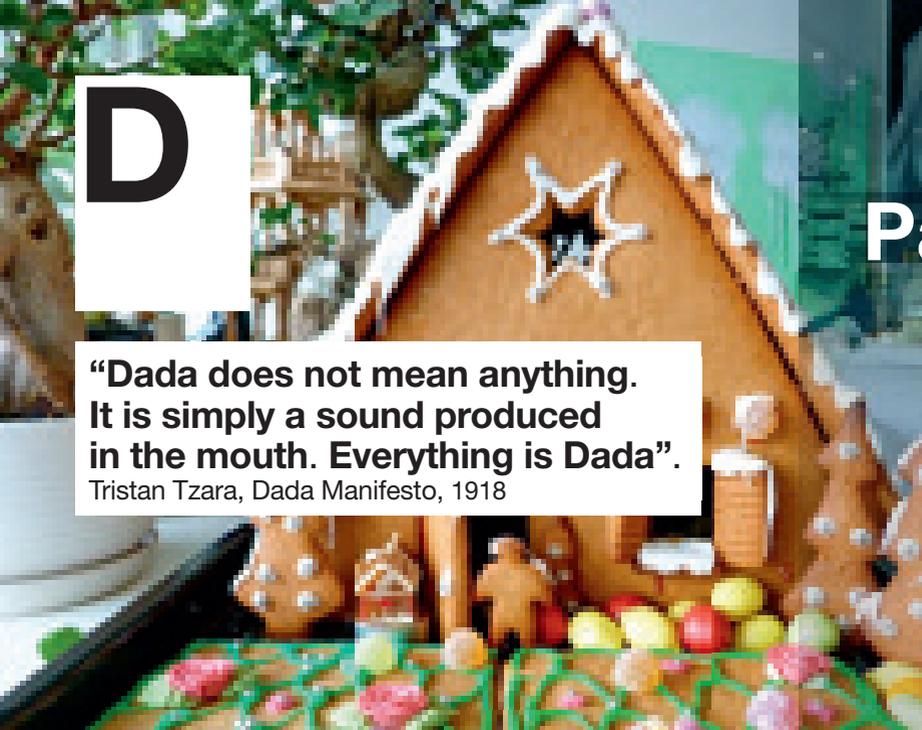
Alongside its standard ranges, Dada also produces customized designs for special projects, even on a large scale. Specific customized models can be integrated into broader architectural contexts and eventually get introduced into the Dada collection.

Examples are Albion Riverside in London (a residential complex designed by Foster + Partners on the south west bank of the River Thames), 40 Mercer (a residential complex designed by Jean Nouvel in the Soho district of New York), One Brooklyn Bridge Park, also in New York, and the Four Seasons services' apartments in Shanghai.

In 2008 Gruppo Armani and Gruppo Molteni formed a partnership for the production and distribution of the Armani/Dada collection.

Armani/Dada Contract projects include: the development of customized kitchen systems for the exclusive Armani Residences in the Burj Khalifa in Dubai, the 57th floor of the Federation Tower near Red Square in Moscow, the services' apartments of San Pietro all'Orto in Milan, the Imperial Cullinan in Hong Kong.

D



“Dada does not mean anything. It is simply a sound produced in the mouth. Everything is Dada”.

Tristan Tzara, Dada Manifesto, 1918

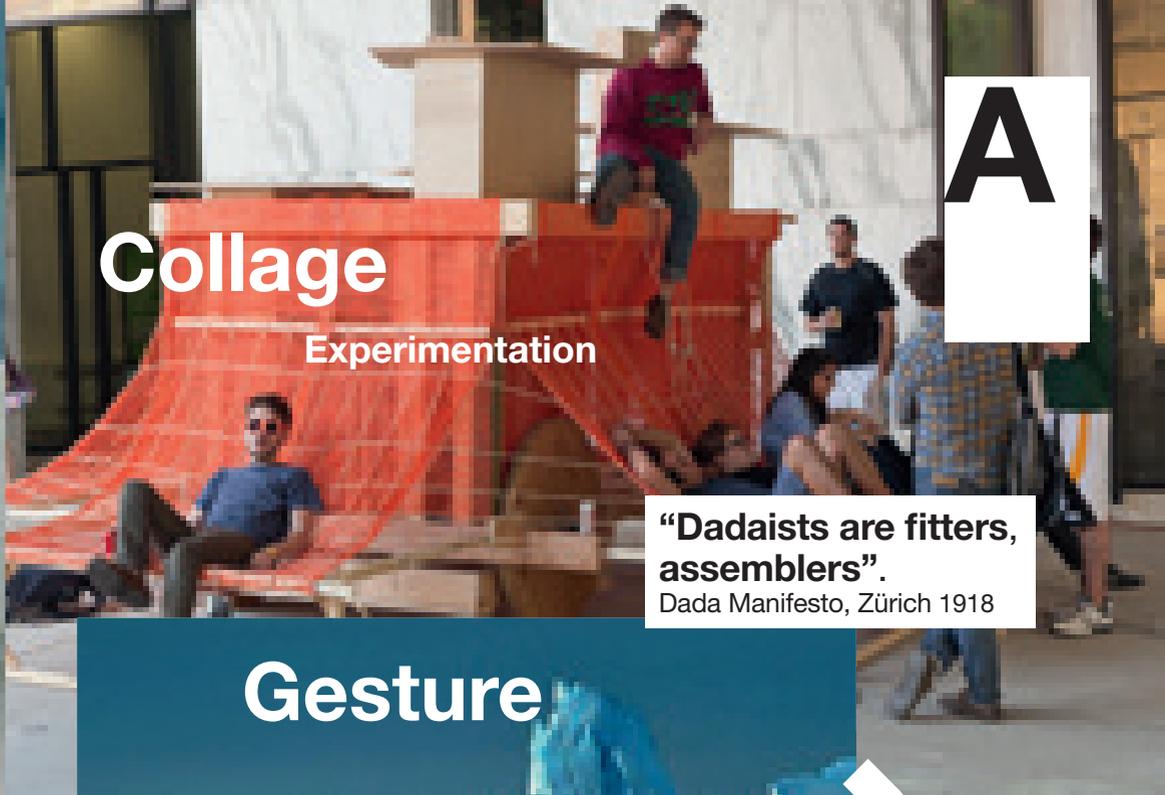
Word

Paradox



Collage

Experimentation



A

“Dadaists are fitters, assemblers”.

Dada Manifesto, Zürich 1918

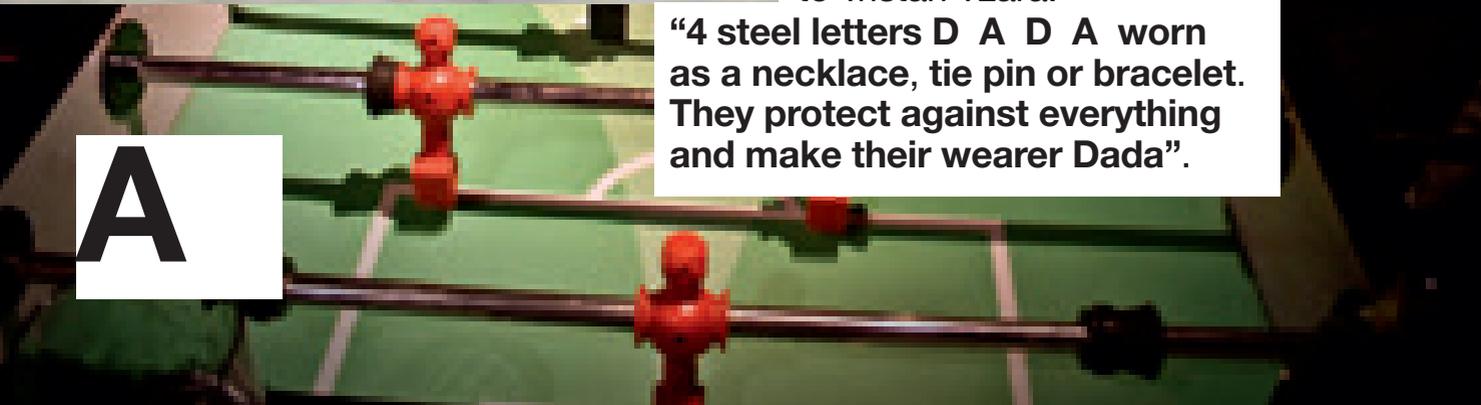
Gesture



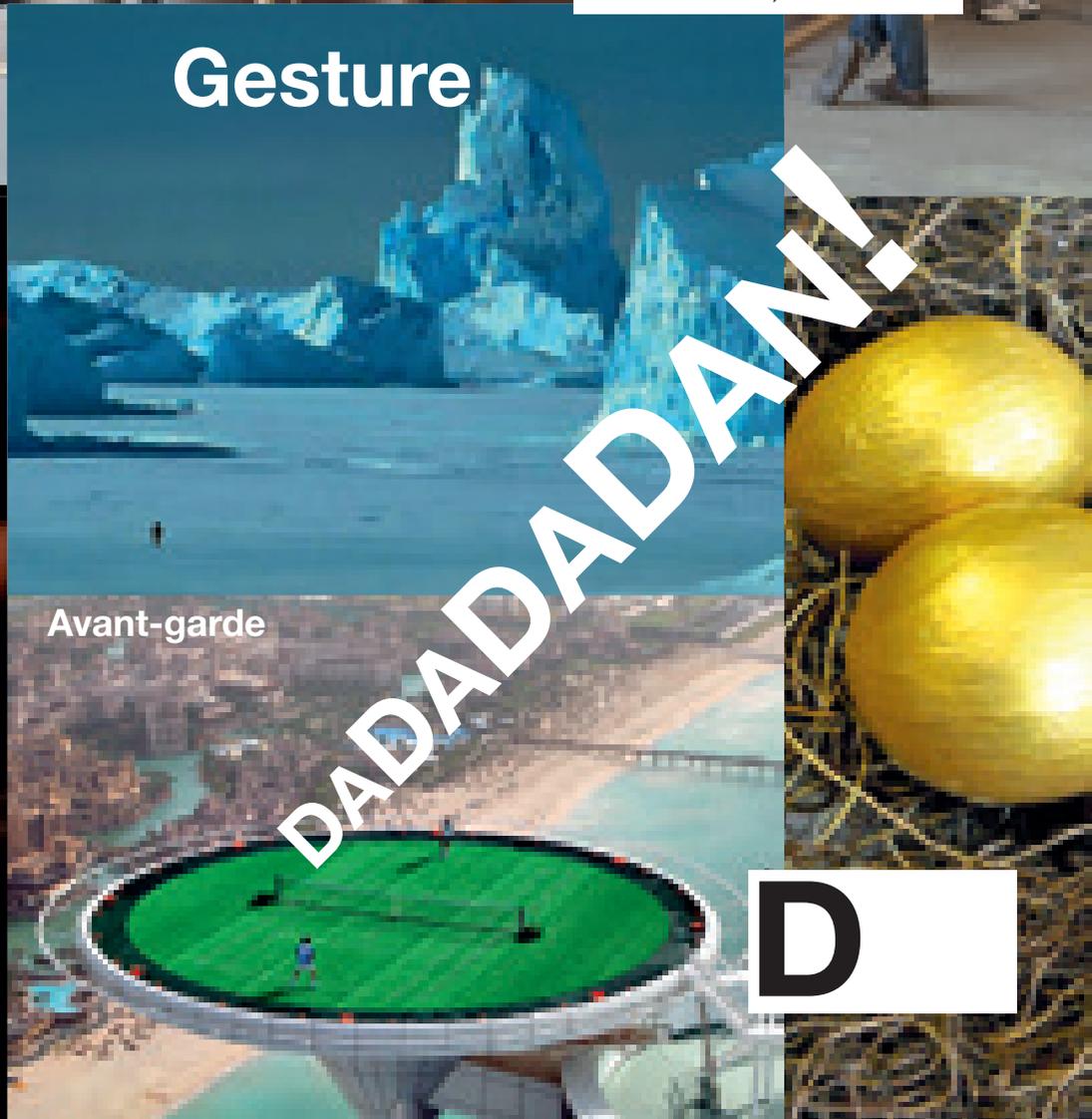
In a letter written in 1921 Marcel Duchamp suggested the Dada Fétiche project to Tristan Tzara.

“4 steel letters D A D A worn as a necklace, tie pin or bracelet. They protect against everything and make their wearer Dada”.

A



Avant-garde



DADADADADAN!

D

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