

VISIONS

After embracing the themes of dreams and imagination, of the emptiness and fairytales, through collections that featured different works joined by their unique way of interpreting a story, Luca Sacchetti start realizing in 2008 a series of works, each inspired by its own individual theme. Each piece, therefore, assumes its own narrative and an increasingly sculptural dimension without neglecting its functionality. Materials are chosen purely on their suitability to the artistic intent and the process of creation tends towards an increasingly handcrafted and experimental application of the production techniques so much so that these works may be considered as the first steps towards the statement of a design concept interpreted as art design rather than design art.

Le Baiser

Homage to “ Le Baiser de l’Hotel de Ville” – Robert Doisneau

An unexpected encounter, the abandonment of the mind, the unsustainable rise of dreams. A kiss interpreted as an inexorable attempt to abandon “forever” the solitude of being. The awareness of one’s own impermanence increases the tension of the encounter, consumed to the point where it distorts the monolith. The kiss as a photogram of the encounter, of the union that lasts mere seconds, a year, a lifetime in the flow of things and the passing of events. The seal of a magical harmony. The “Action” and “Consciousness” of Red, Yellow, Violet and Blue blur upon contact with the “Expectation” and “Unconsciousness” of Pink, Lilac, Fuchsia and Orange. The kiss mixes colours and symbolisms, contaminates the monoliths and destroys antique truths. Steel is all that remains of time-honoured paths, while new colours determine future directions. No longer afraid... in the uncertainty of one’s own consciousness.

Le Baiser is a luminous sculpture. Two panels, standing 204cm (81.6 in) and 184cm (73.6 in) tall, are inserted into a base measuring 50x153cm (20 x 61.2 in) with a height of 5cm (2 in), the base made from hand-polished stainless steel, while the two monoliths made from hand-polished stainless steel (the rear and side areas) and semi-transparent metacrylate, crossing at a height of 174cm (69.6 in). The illumination system is realized with led lights situated inside the panels (70 leds for each metre - 70 leds for each 40 inches), and is controlled by two switches (located within the base) that regulate the type and colour change for each panel. It is possible to choose four types of coloured lighting for each monolith that dynamically become more or less intense in the space of a minute. Limited edition of three examples – February 2008.

A Cry in the city of Tokyo

The search for other metropolies, of new frontiers and adventurous emotions. Walking unknown in a city of unknowns. Examining habits and customs of strangers who inhabit these global cities alongside us. Different pasts, similar futures. Feeling the need to keep on moving and forge ahead, adjusting to the all-embracing silent rhythm of similar yet altogether different gazes. Seeking out the new while realizing the shared present and walking beneath steel skyscrapers and light of a thousand colours, finally buckling, demoralised by the fruitless search and remembering the solitude of a past, present and future the same for everyone... or perhaps not. On the pavement a drop of water, the memory of a fallen tear.

A Cry in the city of Tokyo is a luminous sculpture. Three panels, standing 220cm (88 in), 210cm (84 in) and 200cm (80 in) tall, are inserted into a base measuring 55 x 75cm (22 x 30 in) with a height of 5cm (2 in) made from hand-polished stainless steel. A stainless steel tube with a diameter of 3cm (1.2 in), the base of which is 56cm (22.4 in) from the rest of the sculpture, crosses the three monoliths at a height of 180cm (72 in) terminating in a "tear" made from metacrylate illuminated by led lights. The three panels are made from hand-polished stainless steel (the rear and side areas) and semi-transparent metacrylate. The illumination system is realized with led lights situated inside the panels (70 leds for each metre - 70 leds for each 40 inches) and is controlled by three switches (located within the base) that regulate the type and colour change for each panel. It is possible to choose four types of coloured lighting for each monolith that dynamically become more or less intense in the space of a minute. Limited edition of three examples – March 2008.

El Dios del Amor

Homage to the statue of "Sacerdote de Tlazolteotl – diosa del amor" Museo de arte prehispanico de Mexico
Rufino Tamayo - Oaxaca.

To put once trust entirely in the gods and receive the desired benefits, knowing how to wait until the day after the last: "El Dios del Amor" is the memory of the times of discomfort and surrender against the "impossible", setting aside one's own dreams; moments when blind trust is placed in one's own god, in a final act of abandonment. To find oneself at the end in the arms of the god, exhausted and astonished, as evidence of the path undertaken and an incentive to continue one's personal quest.

El Dios del Amor is a chaise longue of total dimensions 99 x 141 cm (39 x 55.5 in) and height 162 cm (63.8 in). The piece consists of a seat made of polyurethane covered with a polyester microfibre fabric and an external frame that is the abstract depiction of god, made with 2 cm (0.8 in) thick plexiglass (PMMA) panels and tubulars of polished chrome-plated metal with a diameter of 2.5 cm (0.9 in). The seat's dimensions are 77 x 132cm (30.3 x 52 in) and its height from the ground is 30 cm (11.8 in). When lying on it, one will figuratively find oneself in the arms of the gods, in an act of total abandonment and pleasant relaxation. Limited edition of three examples – March 2007.

Sedia in Libertà

Living free from the constrictions and constraints that bind humans to an appearance of reality. Ridding ourselves of the physical laws that permeate our everyday lives with their hectic schedule, where man's thoughts are lost, making him an object and no longer the subject, just another element of a universe of which he only knows the apparent order. The lightness of being envelopes people and things, freeing them of the gravitational rules that govern a mechanical life that brings to progress but hinders evolution; and that is why a chair, tired of having to put its feet on the ground, takes flight through its steel spiral. Apparently free in its new dimension, it shows others, possible alternatives to existence.

Freedom chair consists of a seat and a backrest made of 2 cm thick solid beech wood with a diameter of 40 cm and 30 cm respectively. The seat, at 40 cm from the ground, has four solid beech wood legs suspended in the air; the two rear legs, with a diameter of 2.5 cm, are curved and the balance is ensured by a structure featuring a 2.5 cm diameter chrome steel tube, curved into a helicoid shape. The overall height of this work is 81 cm. Edition limited to twenty four examples – January 2009.

SLEEPING BEAUTY

Along his creative path, Luca Sacchetti lingers on the symbolic value of design objects to tell the fairy tale of life. Armchairs, sofas and tables abstractly represent moments of an existential journey, expressing the author's desire to enhance thoughts and actions through recollection in everyday living. Shapes and materials become transpositions of individual and collective memories, a physical reference of occurrences and emotional influences. A fairy tale is a narrative instrument that decodes the symbolisms used to represent situations of daily heroicism: facing fear "armed with the sword of truth and the shield of virtue" to achieve happiness.

The Castle of Aurora marks the fairy-tale beginning, the first chapter of human odyssey in search of love. The entire castle structure is formed and protected by the feminine curvilinear, transparent as who does not have nothing to hide and therefore is vulnerable to envy and jealousy. A frame of life for the cosy chair transparency is created by cylindrical towers alternating themselves with squared and angular dwellings, in a use of alternated position and colour.

The Gift of Good Fairies is the sign of hope, of wait for the day will come after the last day of the hoped event. Conical and circular forms filled of light interfere with the damage accomplishment and send back to the sword knight the enchantment dissolution. The light will show him the way and the spherical will support him in his venture.

The Sleeping Castle marks the presence-absence of the audience. Sleep freezes minds preventing it to take part to the happenings not even as a simple observer. To be "not aware" helps the opinions and feelings absence but causes fissures and fractures like ice melting itself in his own conscience building.

The Bed of Aurora is the crystal coffin of who believes and knows to wait. Sign of death for the disenchanted and of redemption for the dreamer. The seat conical wall protects from external interferences and allows by the music rain to remember our own dreams supporting us in the wait. The loneliness feeling is melted by the materials transparency and allow us to be within even if we are outside the reality. It will be up to the knight to smash the appearance and love who is able to believe.

The Forest of Thorns tells the story of facing a "virtual" reality by overcoming its obstacles: by learning "how to brandish a sword", you can penetrate into the forest of thorns, the forest of the unconscious, and find your way

out. Hence, metal tubes mix with crystal surfaces to depict a clearer vision of the woods; a support for the imaginary world and an obstacle to creation at the same time.

And after confronting one's own dragon...true love can be reawaken. The chaise-longue **The Kiss** represents the end of the fairy tale, of the odyssey of man's search for love. It represents the "magical harmony" that for so long has been expected and desired. The flexible, sinuous and rounded feminine form blends with the more masculine squared, angular shape through one hundred and five metal tubes. Apparently an unstable union, the sharing of air and earth, in their transparency of sentiments and materials, finally generates harmony and stability.

And when he saves her... she saves him.

The Castle of Aurora sofa consists of a seat, two sides and a rear part all made in transparent metacrylate with a thickness of 1 cm (0.4 in) (seat and rear part) and 2 cm (0.8 in) (sides) respectively. The seat, at 160 cm (63.0 in) long and 40 cm (15.7 in) high from the ground, thanks to curvings, prolongates in the back and in the rear part to enclose the structure in the back. To symbolize the castle towers and dwellings, the rear part next to the back, 90 cm (35.4 in) high, holds six metacrylate cylinders in different colours with a diameter of 20 cm (7.88 in) and 10 cm (3.93 in), with a height changing from 150 to 165 cm (59.1 to 65.0 in) as well as four slabs also in metacrylate in different colours, with a thickness of 2 cm (0.8 in) and a height changing from 100 cm (39.4 in) to 120 cm (47.2 in). Edition limited to twelve examples – July 2010.

The Gift of Good Fairies table, with a height of 75 cm (29.5 in), consists of a conical base in transparent full metacrylate with a diameter of 60 cm (23.6 in) (at ground height) and 22 cm (8.8 in) (at table height) and a disc also in transparent metacrylate with a thickness of 2 cm (0.8 in) and a diameter of 140 cm (55.1 in) that becomes the table surface thanks to a hole made in its center put into the base. At the base ground height and in its inside is lodged a device of LED lights working with reloadable batteries, thanks to a pin put in the base external circumference to whom it can be connected an external supply cable. Switching on a small lever next to the supply pin, the base lightens and the light propagates, as if by magic, in all the external base wall. Edition limited to eight examples – April 2010.

The Sleeping Castle is an ice-effect metacrylate armchair, with a width and a depth of 60 cm (23.6 in); the seat is 40 cm (15.7 in) high and it is made with the same material. It is "watched" by two sides with a maximum height of 80 cm (31.4 in). The rear part with no panels leaves free to see the structure and its inside. Edition limited to twenty four examples – February 2010.

The Bed of Aurora armchair consists of a blue transparent metacrylate cone, 160 cm (63.0 in) high, and of a semispherical seat put inside, made in polyurethane and covered by fabric. Its diameter is 100 cm (39.3 in) and its height is 30 cm (11.8 in). The Crystal Surfaces is put into the base on a metacrylate disc with a thickness of 2 cm (0.8 in) and a diameter of 140 cm (55.1 in). When you are sitting inside, you receive a music rain diffused by two micro-cases located into a cylinder with a diameter of 20 cm (7.9 in) and placed at a height of 170 cm (66.9 in), centered in the cone. This "strange" diffuser is connected and supported by a chromium-plated metallic tube with a maximum height of 215 cm (84.6 in). Like a shower pipe, it surmounts the structure and is anchored to the rear part of the cone

base. The "music of dreams" comes from an iPod put in a dock acting as an amplifier. It is put in the back of the cone inside a etacrylate box where is placed also the metallic tube that holds the dock connection cables with the two diffuser. Edition limited to eight examples – July 2010.

The Forest of Thorns is a coffee-table consisting of a base, a 2 cm (0.8 in) thick crystal surface and 91 stainless steel tubes inserted into 91 holes along the base and anchored with a special glue; the upper surface lies onto and is supported by the pipe "woods". The table's dimensions are 150 x 70 cm (59 x 27.5 in) and its height from the ground is 40 cm (15.7 in). Edition limited to twelve examples – March 2007.

The kiss is a chaise-longue composed of a sitting area and base in metacrylate, 2cm(0.8 in) thick, bonded by 105 polished stainless steel tubes inserted into 105 holes on a base and on the sitting area, and sealed by a special glue. The chaise-longue measures 67 x 196 cm(26.8 x 78.4 in); the sitting area is 34 cm(13.6 in) from the ground and the maximum height is 81 cm(32.4 in). Edition limited to twelve examples – March 2008.

EIFFEL

Empty shapes and the geometric relation between interior and exterior. For his second collection, Luca Sacchetti chooses to explore the plastic function of inter-woven metal structures: a sensorial homage to logic and Eiffel's romantic-futurist impulse.

The Eiffel collection is developed along the design path undertaken by Sacchetti. It displays pieces of furniture in which the internal structure of armchairs, chairs and tables is bared naked. A sense of emptiness emerges that at the same time remains boxed and supported by aluminium joints. A maze of tubes to free and let loose a thought. An attempt to tear down the fear of emptiness and space, an ancestral fear of Man, to be overcome by physical objects and supporting shapes built with the rational parameters of industrial design: it amounts to geometry serving the purpose of leaning out suspended in midair, reassuringly. A logic sensation is generated: I see, therefore I trust. An aerial but reasoned vision of life is reached.

In the Eiffel armchair, an example of aerial and protective design, one remains suspended but aware and conscious. One looks through the furniture built along traditional guide lines with solid exteriors

and a supporting structure that creates soft and sometimes englobing surfaces that generate an effect of body-suspension. Or, also, surfaces that reflect and generate light thanks to the transparency of Pvc.

Armchair, chair, small table and coffee-table. These four pieces have a common denominator: to introduce and synthesize a sense of full and empty.

The armchair, with a width and a depth of 74 cm (29.16 in), has a supporting structure made by aluminium square tubolars, 2 x 2 cm (0.8 x 0.8 in), held in place by self blocking screws. The seat is 40 cm (15.7 in) high and is made by flexible pvc, anchored and knotted along the perimeter with transparent cords in Pvc, to emphasize a light dimension. The armchair, whose height is of 78 cm (30.7 in), has an internal structure made by aluminium sheets, 1 cm (0.4 in) with and 0.3 cm (0.1 in) thick, anchored by rivets. Edition limited to twelve samples – March 2015.

The chair, with a width and depth of 50cm (19.7 in), has a supporting structure made by aluminium square tubolars, 2 x 2 cm (0.8 x 0.8 in), held in place by self blocking screws. The chair is 45 cm (17.7 in) high and is made with flexible Pvc, anchored and knotted along the perimeter with transparent cords in Pvc, to emphasize a light dimension. The chair, whose height is of 83 cm (32.7 in), has an internal structure made by aluminium sheets, 1 cm (0.4 in) with and 0.3 cm (0.1 in) thick, anchored by rivets. Edition limited to twelve samples – March 2015.

The table, with a width and depth of 50 cm (19.7 in), has a supporting structure made by aluminium square tubolars, 2 x 2 cm (0.8 x 0.8 in), held in place by self blocking screws. The table, 40 cm (15.7 in) high, has a supporting surface made by crystal, 1 cm (0.4 in) thick, placed on aluminium angle bars, 1 cm (0.4 in) thick, and it's at the level of the external frame. The table has an internal structure made by aluminium sheets, 1 cm (0.4 in) with and 0.3 cm (0.1 in) thick, anchored by rivets. Edition limited to twelve samples – March 2015.

The coffee-table, with a width of 122 cm (48.0 in) and a depth of 74 cm (29.1 in), has a supporting structure made by aluminium square tubolars, 2 x 2 cm (0.8 x 0.8 in), held in place by self blocking screws. The table, 40 cm (15.7 in) high, has a supporting surface made by crystal, 1 cm (0.4 in) thick, placed on aluminium angle bars, 1 cm (0.4 in) thick, and it's at the level of the external frame. The table has an internal structure made by aluminium sheets, 1 cm (0.4 in) with and 0.3 cm (0.1 in) thick, anchored by rivets. Edition limited to twelve samples – March 2015.

La Culla is a rocking sofa whose structure is made by a welded tubular steel frame. The structure is divided into three parts, joined together by steel bayonets. Elastic belts have been applied to the seat and back, made by bent steel tubing. The filling is a pillow made by polyurethane foam. The suspension system, which allows for the rocking motion, is granted by steel tubolars affixed to the swing upper portion. Dimensions: maximum height 192 cm (75.7 in) – depth 150 cm (59.1 in) – maximum width 220 cm (86.7 in) – seat width 154 cm (60.7 in) – seat depth 70 cm (27.6 in) - seat height 39 cm (15.4 in). Edition limited to twelve samples – March 2015.

DREAMS

“Things have a life of their own... It's simply a matter of waking up their souls”

(One Hundred Years of Solitude, G.G Marquez)

Dreams is a collection of art design furnitures founded on a set of principles of ancestral worth and on a sense of style that invokes recollection, emphasize remi- niscence and gives new meaning of the imagination that inhabits the unconscious. The opportunity to regain the benefits derived from dreaming cannot be precluded from any sort of circumstances. Anxiety is a game played by adults. It is possible to fight the fear of growth, to lighten the sense of unhappiness that comes from the gap between life's stages of development. Objects cannot bring happi- ness but they can both come together. Freedom of thought and actions of a child are called upon to overcome the constrictions imposed by theatre of social codes and to raise the curtain of appearance.

The desire for dissolving codes of behavior is applied to shapes. The esthetic research is focused to leave rigour for a new harmonious balance. It is a creative process in which astonishment, laughter and the magic of light assume valuable significance. The aim is to tear down the fear of fear by producing feelings. Rather than imposing a finite view of spaces and contents, the intent is to provide new interpretations of needs, first among them the desire to build spaces for freedom.

Luca Sacchetti feels the need for self-expression and communication trough furniture. Furniture items, such as “Home Sweet Pool”, can become a sort of “agora” or they can turn into private elements as tools to fulfill an interior search, such as “La Culla” couch swing. Moreover furniture can become a refuge, a hiding place, as “Il Rifugio” hideaway bed.

A Dream must go well beyond the attempt to realize a desire. It must be able to escape the trap of the mind. Surrounding and furniture become the decompression chambers that favor this process of liberation, be it personal or collective. The sense of touch is the utmost and most didactic of the senses. Hence the preference for high-tech innovative technologies reflected in the decision to employ optical fibers hasn't been undertaken just to create suffused lighting ambiances but to underline a creative process that involves synthetic and natural elements. Both straight and curved lines meet together in the collection. The ultimate encounter between the male soul, characterized by its esthetic rigidity, and the female sense, sinuous and rounded.

The **rocking sofa** “La Culla” express The desire to be cradled inside a cave. The cradle of the conscious and the unconscious. A shelter that elevates thoughts and sublimates the feeling of escape.

The rocking sofa's structure is made of a welded tubular steel frame. Six bent plastic panels covered with polyurethane foam (three on the interior and three on the exterior) are applied to the frame. The structure is divided into three parts, joined together by steel bayonets. Elastic belts have been applied to the seat and back, made by bent steel tubulars. The filling is a pillow made by polyurethane foam. The suspension system, which allows for the rocking motion, consists of steel tubulars affixed to the upper portion of the swing.

The external structure, is covered with fabric or fake fur applied to panels made by plastic bent. The internal structure is covered with Luminex fabric applied to panels made by plastic bent and filled with a layer of polyurethane. Luminex is an elasticized fabric made by optical fibers and cotton that is internally connected with a led chain which allows fabric enlightening.

Dimensions: maximum height 192 cm (75.7 in) – maximum depth 150 cm (59.1 in) – maximum width 240 cm (94.6 in) – seat width 154 cm (60.7 in) – seat depth 70 cm (27.6 in) - seat height 45 cm (17.7 in). Edition limited to twelve samples – March 2014

The series of beds (**double bed, tete a tete bede, single bed**), called “Il Rifugio” remind the natural place where to find peace and lightness, the non-secret refuge. A bed in which to curl up and find oneself; a place where to claim happiness and overcome fear. The nocturnal solution to daily needs.

The double bed has a supporting structure made by steel tubes and is applied to revolving wheels with an aluminum colored brake. The sides are made by wood and filled with polyurethane foam. Headboard and foot of the bed are made by bent steel tubes covered with wood sheet and filled with polyurethane foam. Spring: the spring is made by wood staves. Filling: polyurethane. Cover: the entire structure is covered with fabric. The headboard is covered internally with Luminex fabric applied to a removable wood panel filled with a layer of polyurethane. Luminex is an elasticized fabric made by optical fibers and cotton that is internally connected with a led chain which allows fabric enlightening.

Dimensions: 185 x 220 cm (72.9 x 86.7 in) – head height 168 cm (66.2 in) – footboard height 78 cm (30.7 in). Edition limited to twelve samples – March 2014.

The tete a tete bed has a supporting structure made by steel tubes and is applied to revolving wheels with an aluminum colored brake. The sides are made by wood and filled with polyurethane foam. Headboards of the bed are made by bent steel tubes covered with wood sheet and filled with polyurethane foam. Spring: the spring is made by wood staves. Filling: polyurethane. Cover: the entire structure is covered with fabric. The headboard is covered internally with Luminex fabric applied to a removable wood panel filled with a layer of polyurethane. Luminex is an elasticized fabric made by optical fibers and cotton that is internally connected with a led chain which allows fabric enlightening.

Dimensions: 95 x 220 cm (37.4 x 86.7 in) – heads height 168 cm (66.2 in). Edition limited to twelve samples – March 2014.

The single bed has a supporting structure made by steel tubes and is applied to revolving wheels with an aluminum colored brake. The bed side is made by bent steel tubes covered with wood sheet and filled with polyurethane foam. Spring: the spring is made by wood staves. Filling: polyurethane. Cover: the entire structure is covered with fabric. The side is covered internally with Luminex fabric applied

to a removable wood panel filled with a layer of polyurethane. Luminex is an elasticized fabric made by optical fibers and cotton that is internally connected with a led chain which allows fabric enlightening.

Dimensions: 220 x 95 cm (86.7 x 37.4 in) – side height 168 cm (66.2 in). Edition limited to twelve samples – March 2014.

Home sweet pool: to rest on the edge or dive in. To partake or to observe. One solution for two different emotions. An “agorà” where to get in without necessarily participating.

Home sweet pool sofa has a supporting structure made by epoxidized powder varnished steel and is applied to revolving wheels with an aluminum colored brake. Spring and mattress: the spring is made by wood planks. The mattress is made by polyurethane covered in a white cotton cover. Filling: External sides around the bed are filled with polyurethane. Cover: The entire structure is protected by a completely removable fabric. Water mat: The mat is made by polyurethane plate, 0.2 mm (0.008 in) thick, soldered at high pressure. The mat filled with water is 1 cm (0.4 in) thick. Cobblestone pattern: bi-component rubber is hand-battered on an elasticized synthetic fiber. The cobblestone decoration is obtained by applying the bicomponent rubber (containing luminescent and fosforecent powder) with a brush using the drop method by hand.

Dimensions: external 180 x 210 cm (71.0 x 82.7 in) – internal 130 x 195 cm (51.2 x 76.8) -height 43 cm (17.0 in). Edition limited to twelve samples.- March 2014.