

Sella  
Armchair

Designed by Carlo De Carli, (1964) 2019  
Cat. Armchairs

 Tacchini





Sella Armchair

Designer: Carlo De Carli  
Year: (1964) 2019

Sella is inspired by the armchair of the same name designed in 1966 by the famous Italian architect Carlo De Carli. The highly elegant sofa is made using the very finest of materials: exposed walnut, elegant metal chromed details finish shiny black and belts for the support of the backrest in refined natural leather. The cushions are filled with feathers, and the coverings could be in leather, fabric or velvet. Its soft, generous line offers the utmost refinement, and is designed to guarantee extraordinary comfort, conducive to a slow tempo that will reconcile us with ourselves and others, in a more intimate and private spatial dimension.

Developed by Tacchini in Italy

Dimensions (cm)

Cod. OSEL102



W 102 D 97 H 83 cm  
H seat 42 cm

Removable fabric  
and leather covers

CAD Files:  
3D (.dwg, .3ds)  
2D (.dwg)

Download CAD  
files at [tacchini.it/  
en/downloads](http://tacchini.it/en/downloads)

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Materials description

Structure: in Canaletto Walnut with leather belts.

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Padding: feather cushions for the seat, feather cushions with a rubber insert for the back to give support.

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Internal frame: iron frame with elastic straps.

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Metal details: glossy black chrome.

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Upholstery: not removable.

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Base



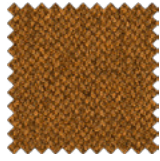
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T135  
Canaletto Walnut

Suggested upholsteries



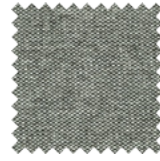
Bakul



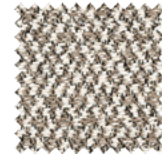
Bamboo



Bopha



Bryony



Cacao



Caladium



Calantha



Cambria



Descampsia



Dianella



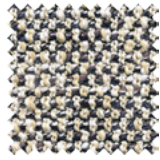
Dionea



Drosera



Dulcamara



Equisetum



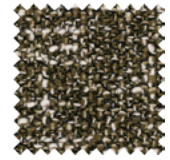
Euclidium



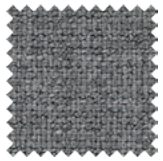
Eugenia



Evonimo



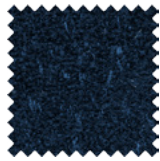
Eremurus



Escallonia



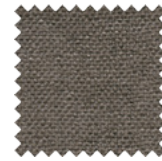
Escobaría



Laelia



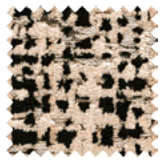
Lamium



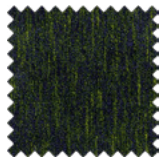
Lars



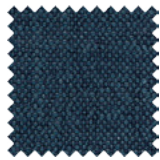
Ligustrum



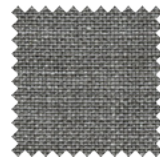
Salix



Sedum



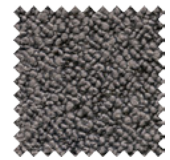
Schinus



Thesium



Tibouchina



Ricinus



Mirabilis



Guarana



Leather



Aniline Leather

Materials informations



Canaletto walnut	36%
Feather	31%
Upholstery	21%
Leather	5%
Elastic straps	4%
Metal	3%

Polyurethane

Flexible expanded polyurethane is a solid elastic polymeric material with open cell structure. It is a non-toxic material and above all free from ozone-damaging components. Production and processing of the polyurethane we use meet the objectives of the new policy of ensuring the protection of human health and of the environment. We focus in particular on the choice and use of the types of density of polyurethane suitable for preserving over the years the features of load capacity, elasticity and resilience. For products used in public spaces flame-retardant expanded polyurethane is chosen, tested and certified according to international regulations.

Metal

The need to combine complex yet lightweight shapes with resistant materials necessarily involves the use of metals such as steel and aluminium. Products in polyurethane foam are made with an inner steel frame for adding strength to the structure. The bases are in tubular metal which can be chromed with a gloss or satin finish or painted with epoxy powders.

Wood

Wood is a renewable raw material. All products derived from wood, such as for example plywood, have the advantage of being able to be machined more easily than wood and do not deform. The timber we use – solid or plywood – comes mainly from European and Russian forests and is seasoned to specific values of humidity with tests. Most of the structures of the products in the collection have a frame in solid pine or ash, or in beech or poplar plywood.

Recyclability

All Montevideo elements are 100% recyclable when fully separated. Tacchini undertakes on-going research and development, with efforts made to introduce products which are a perfect combination of function and safety without jeopardizing the final design of the same articles. During production attempts are made to minimize noise and emission levels and to reduce rejects as far as possible. All the single materials which make up the production process, once disassembled, can be reused several times, maintaining a high quality standard.

Packaging

Montevideo element is dispatched already assembled. It is protected by tissue paper and cellophane to protect the covering from dust and direct contact with the cardboard. The product is packed in rigid cardboard boxes suitable for world export. Manufacture of the packaging observes the criteria for recovery both as recycling and energy recovery and composting.

Once a product reaches the end of its life cycle it has to be eliminated.

To discover more about Tacchini environmental policy please visit: [www.tacchini.it](http://www.tacchini.it)



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Carlo De Carli

Born in Milan, Carlo De Carli (1910-1999) graduated in 1934 in architecture from the Polytechnic University of Milan, worked for a year in the studio of Gio Ponti and took over the chair in interior architecture, furniture and decoration from him in 1962. Curator of the X and XI Milan Triennale, he was head of the architecture faculty from 1965 to 1968. Editor of the magazine *Interni* from 1967 to 1971. Design, research, teaching and promotion were the areas of action of his work, carried out with a broad communality of thinking and focused on people and the social and production context in which they operate. For De Carli the attitude behind the design of a house or of a chair does not change: "I love any form of architecture, provided it's researched, tested and essential (...) furniture too... I've designed a lot... it only seeks measure and not any effect... above all the measure that relates to the space of the home, in the sense of a tree" (*Creatività*, 1973). The first important building dates from 1949, the office and residential building in via dei Giardini in Milan, in whose basement a few years later he built the Teatro Sant'Erasmus. Some of his key works were built in the 50s and 60s, such as the group of school and religious buildings of the Opera Don Calabria in Cimiano (Milan), the Negrar hospital in Verona and the churches of Sant'Ildefonso and San Gerolamo Emiliani in Milan. In the same period he designed a number of furniture items produced by Cassina (the model 683 chair won the first Compasso d'Oro in 1954), Tecno (the Balestra chair won the Grand Prix at the XI Triennale) and later Sormani, Longhi, Cino and other artisan firms. Through the publication *il mobile italiano* (1957-60) he promoted renewal of traditional furniture production centres and the coming together of international design culture, young architects and local artisans.