





Risale al 1989 l'incontro tra Enzo Catellani e Logan Smith, il suo splendido cavallo, purosangue inglese. Quell'incontro diede via al nome di una realtà che già dai primi passi si presentava come atipica. Creare lampade è sempre stato il risultato di un gesto. Produrle, anche. La luce di Catellani & Smith prende forma in modo totalmente artigianale; ogni lampada è assemblata con le mani, ma porta in sé anche un contenuto tecnologico frutto di una continua ricerca. Oggi, dopo tanti anni, Catellani e Smith continuano a cavalcare assieme lontani da ogni schema prestabilito, lasciando la loro inconfondibile impronta nel mondo.

It was 1989 when Enzo Catellani first met Logan Smith, his splendid thoroughbred horse. That meeting gave rise to the name of a business which since the very beginning has been somewhat unconventional. Creating lamps has always been the result of a gesture. Producing them, likewise. Light within Catellani & Smith is entirely handcrafted; each lamp is assembled by hand, but also incorporates technological components that are the result of continuous research. Today, after many years, Catellani and Smith continue to grow with creativity and ingenuity while leaving their unmistakable mark on the world.

Trenta, numbered limited edition





Come nell'atelier di un sarto, in Catellani & Smith si aprono le porte alle varie personalità. Il compito è sapere ascoltare. Pensare a come lo stile dell'azienda possa essere declinato al punto di soddisfare diverse aspettative. Per questo la visione Catellani & Smith è messa a disposizione di quei professionisti che cercano un partner sensibile e affidabile per interpretare al meglio i loro progetti, siano questi in ambito privato o pubblico. Il risultato ha sempre una riconoscibilità importante.

Like a tailor's workshop, Catellani & Smith opens its doors to various characters. The task is to know how to listen; to think how the style of the company could be adapted to satisfy different expectations. For this reason, the Catellani & Smith vision is offered to professionals seeking a sensitive, reliable partner to interpret their projects in the best possible way, whether in the public or private sphere. The result always receives considerable recognition.







005.



006.



Produciamo le nostre lampade in Italia, sul Serio.

*Costruiamo artigianalmente tutte le nostre lampade nelle nostre officine sulle rive del fiume Serio, in provincia di Bergamo.*

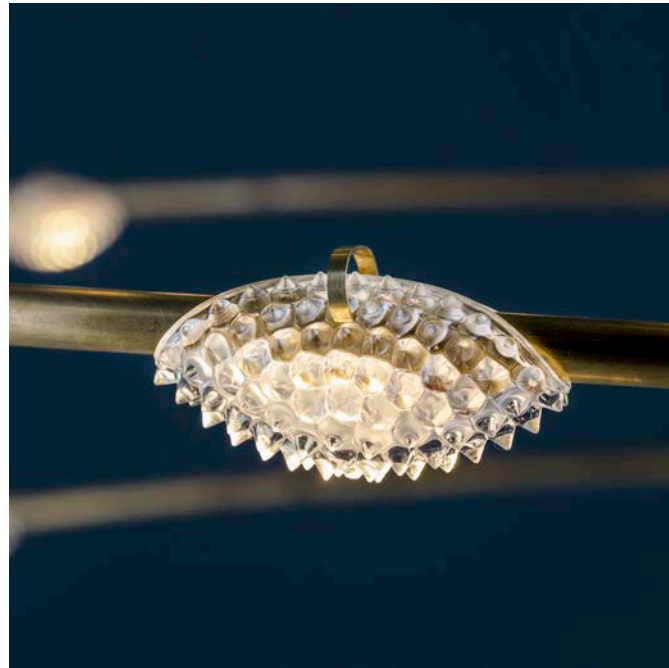
*Our lamps are 100% hand-made in Italy, on the banks of the Serio river. We make our products with skilled artisanal care, in our production departments located near Bergamo, in Lombardy.*



Made in Italy



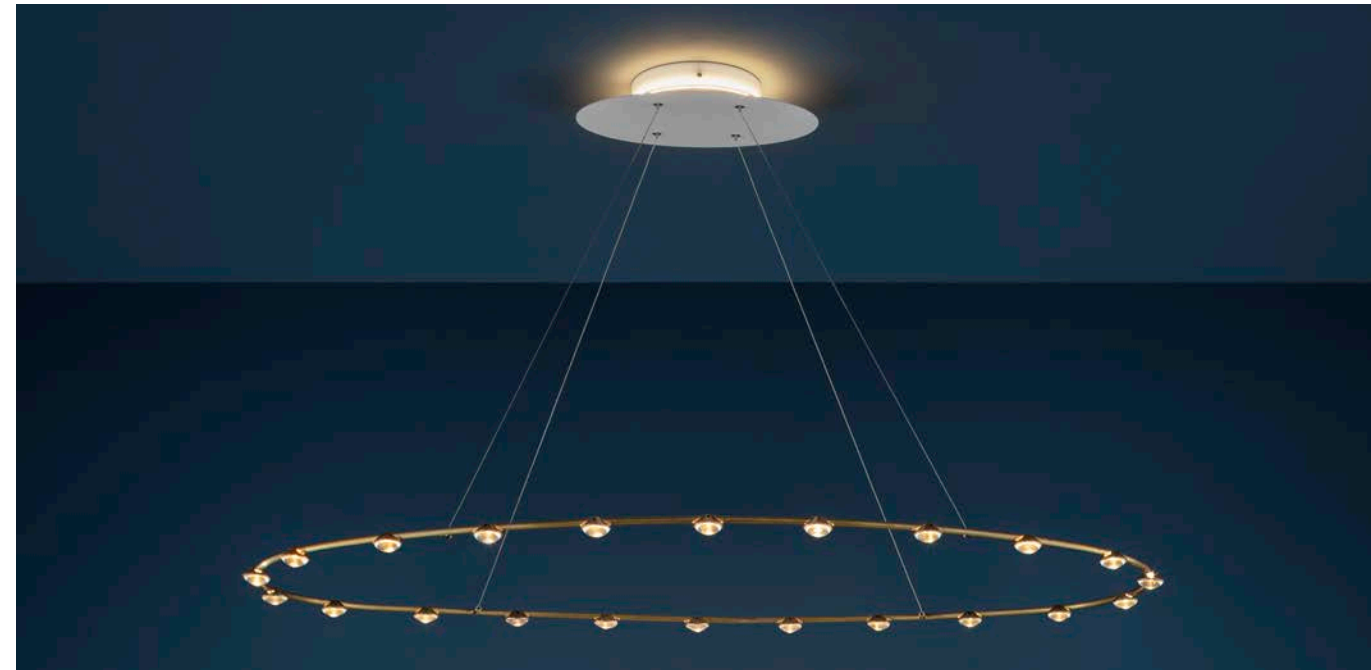
007.



008.



“The Grey Horse, Philips Wouwerman, c.1646” and “Warships in a Heavy Storm, Ludolf Bakhuysen, c.1695” with the kind permission of Rijksmuseum, Amsterdam







012.



013.



014.



015.



016.





017.



018.



019.





020.



021.





[ IT ]

“Quando creo una nuova lampada parto sempre dal prototipo; il mio laboratorio è uno spazio officina dove accumulo continuamente materiali, componenti, oggetti dei più vari; è lì che nasce tutto... assemblo, saldo, piego, plasmò... ho bisogno di sentire i materiali, vedere come giocano con la luce.

In questa prima fase non esiste una vera progettazione, l'idea deve subito prendere forma, diventare oggetto. Solo successivamente passo alla fase di progettazione classica: fattibilità, caratteristiche tecniche e quant'altro; è un'idea di luce e il desiderio di raccontarla a guidarmi nella costruzione.

Credo che questo percorso si senta nel prodotto Catellani & Smith.

Gran parte della mia produzione è composta da pezzi che richiedono una importante lavorazione artigianale; è la mano dell'artigiano che li costruisce, il suo intervento manuale che crea l'imperfezione a rendere l'oggetto unico.”

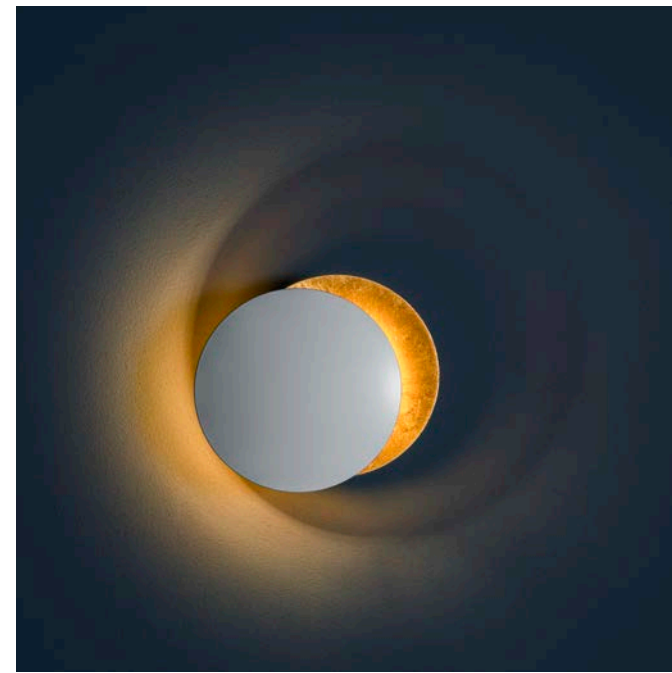
*Enzo Catellani*



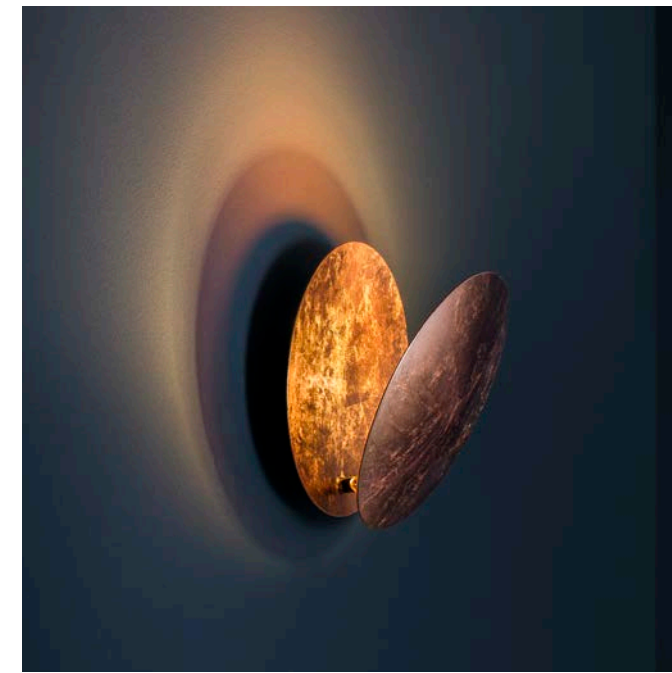




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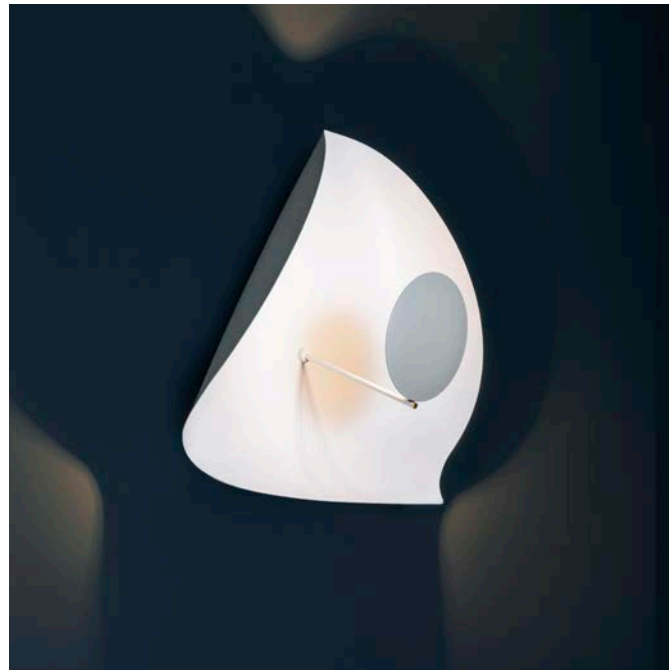
025.



026.



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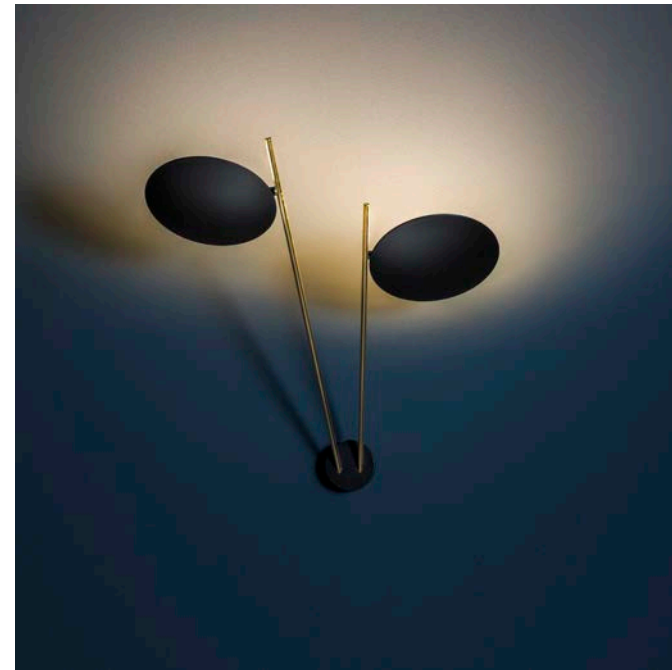




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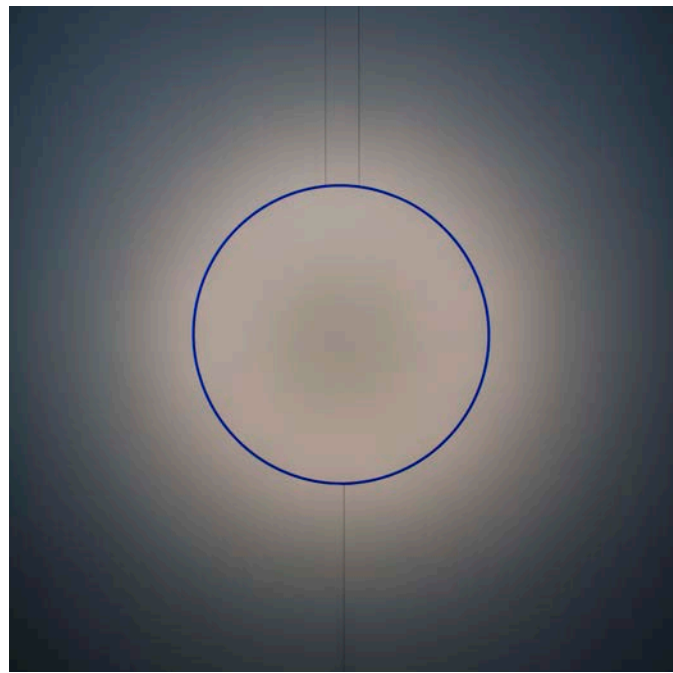
032.

[ EN ]

“When I create a lamp, I always start off with a prototype; my laboratory is a workshop where I continually accumulate materials, components and objects of different kinds; this is where it all begins... I assemble, weld, bend, shape... I need to feel the materials, to see how they interact with light. During this initial stage there is no real design, the idea has to take shape immediately and become an object. Only then do I move on to the traditional design stages: feasibility, technical characteristics and everything else; it's a concept of light and the desire to develop it that guides me while I create. I believe that this process can be perceived in Catellani & Smith lamps. A large part of my production is made up of pieces that require significant craftsmanship: it's the hand of the craftsman that constructs them, his manual work that creates the imperfection that makes them truly unique objects.”

*Enzo Catellani*



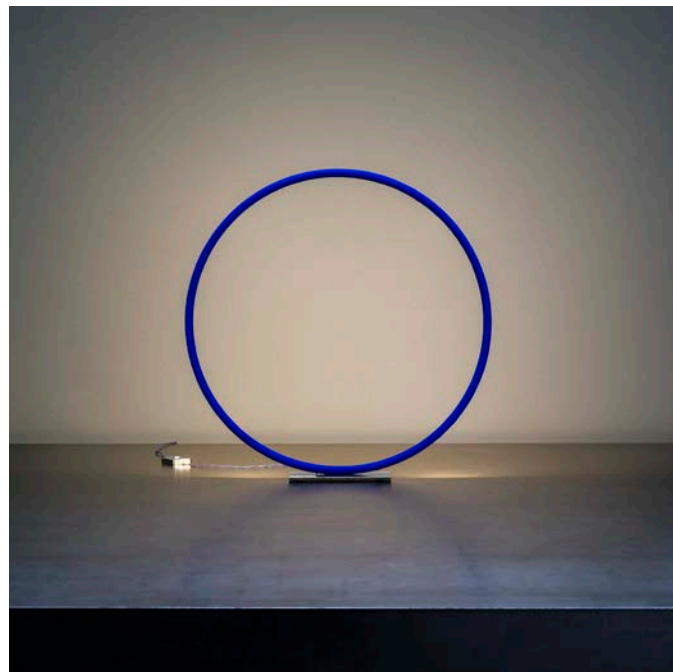


034.



035.





036.



037.



038.





**[ FR ]**

“Lorsque je crée une nouvelle lampe je pars toujours du prototype; mon laboratoire est un espace-atelier, où j’accumule continuellement matériaux, composants, objets de toutes sortes; c’est là que tout naît... j’assemble, je soude, je plie, je modèle... j’ai besoin de sentir les matériaux, de voir comment ils jouent avec la lumière.

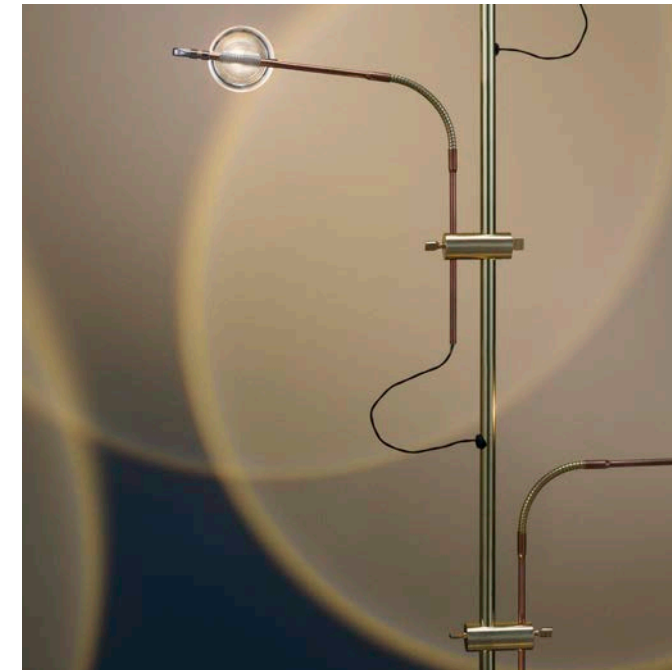
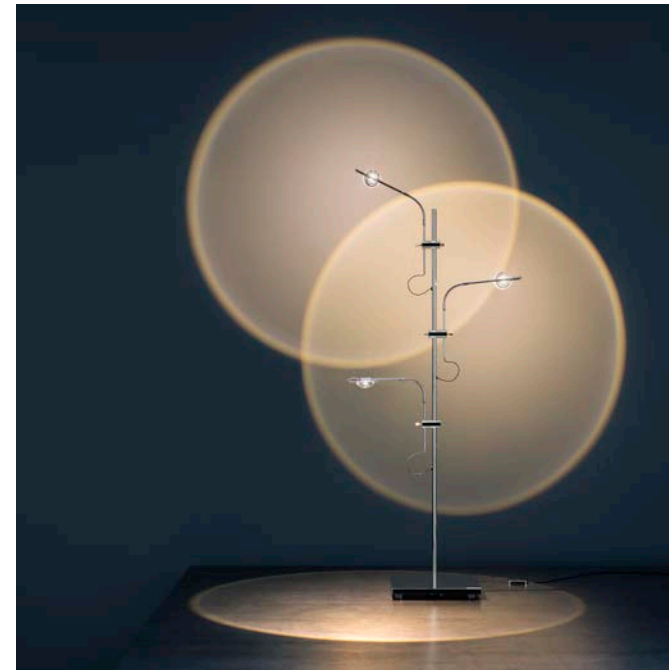
Dans cette première phase il n’existe aucun projet proprement dit, l’idée doit prendre forme tout de suite, se faire objet, ce n’est qu’ensuite que je passe à la phase classique de l’élaboration: la faisabilité, les caractéristiques techniques, et le reste; c’est une idée de lumière, et le désir de la raconter, qui me guident dans la fabrication.

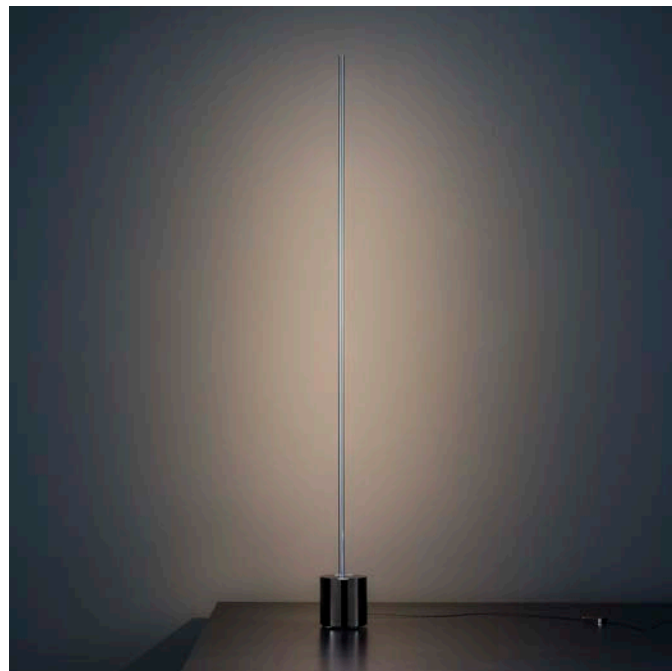
Je crois qu’en regardant les produits Catellani & Smith on peut ressentir ce parcours.

Grande partie de ma production est composée de pièces qui requièrent un gros travail artisanal: ce qui rend un objet unique, c’est la main de l’artisan qui le construit, c’est son intervention manuelle qui crée l’imperfection..”

*Enzo Catellani*







044.



045.



046.



[ DE ]

„Wenn ich eine neue Leuchte schaffen will, beginne ich immer mit einem Prototypen; mein Labor ist eine Werkstatt, wo ich andauernd die verschiedensten Materialien, Komponenten und Gegenstände sammle; hier entsteht alles... Ich baue zusammen, schweiße, biege, gestalte...

Ich muss die Materialien fühlen, sehen, wie sie mit dem Licht spielen. In dieser ersten Phase gibt es keinen wirklichen Entwurf, die Idee muss sofort Form annehmen, zum Gegenstand werden.

Erst danach gehe ich zur klassischen Konstruktionsphase über: Machbarkeit, technische Eigenschaften und ähnliches. Es ist die Idee des Lichts und der Wunsch, diese Idee zu erzählen, die mich bei der Konstruktion leitet. Und ich glaube, das spürt man beim Produkt Catellani & Smith.

Der Großteil meiner Produktion besteht aus Teilen, die eine beträchtliche handwerkliche Bearbeitung erfordern: es ist der Handwerker, der sie konstruiert, seine manuelle Arbeit, die Unregelmäßigkeiten mit sich bringt und damit jeden Gegenstand einmalig macht.“

*Enzo Catellani*





048.



049.



050.





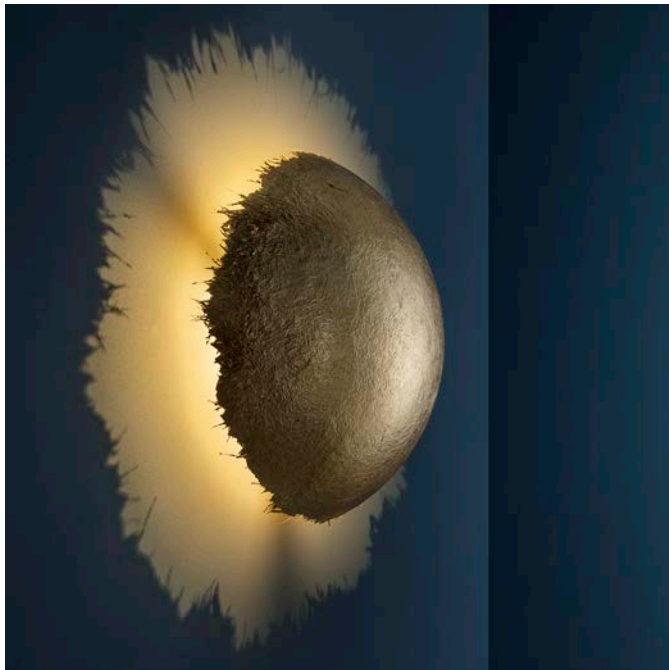
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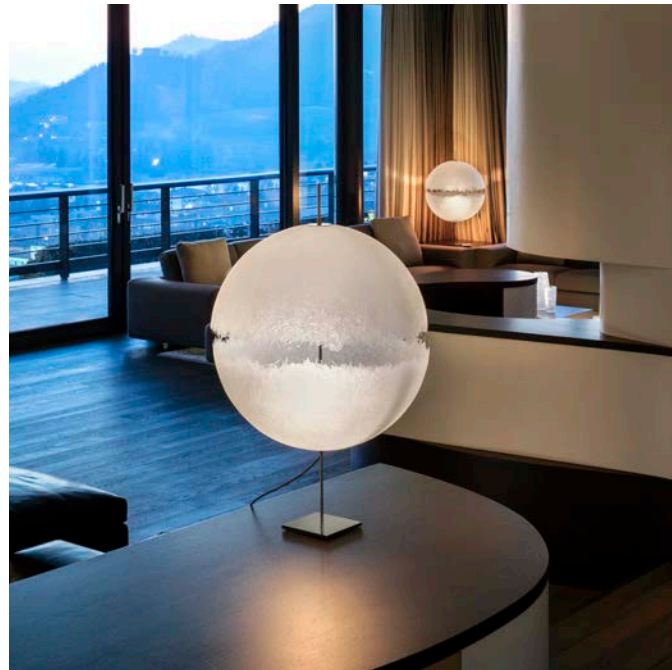




055.



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058.



059.



**[ ES ]**

“Cuando creo una lámpara nueva, comienzo siempre por el prototipo: mi laboratorio es un espacio donde acumulo continuamente materiales, componentes y los objetos más variados; es allí donde nace todo: ... ensamble, sueldo, doblo, modelo... Necesito sentir los materiales, ver como juegan con la luz.

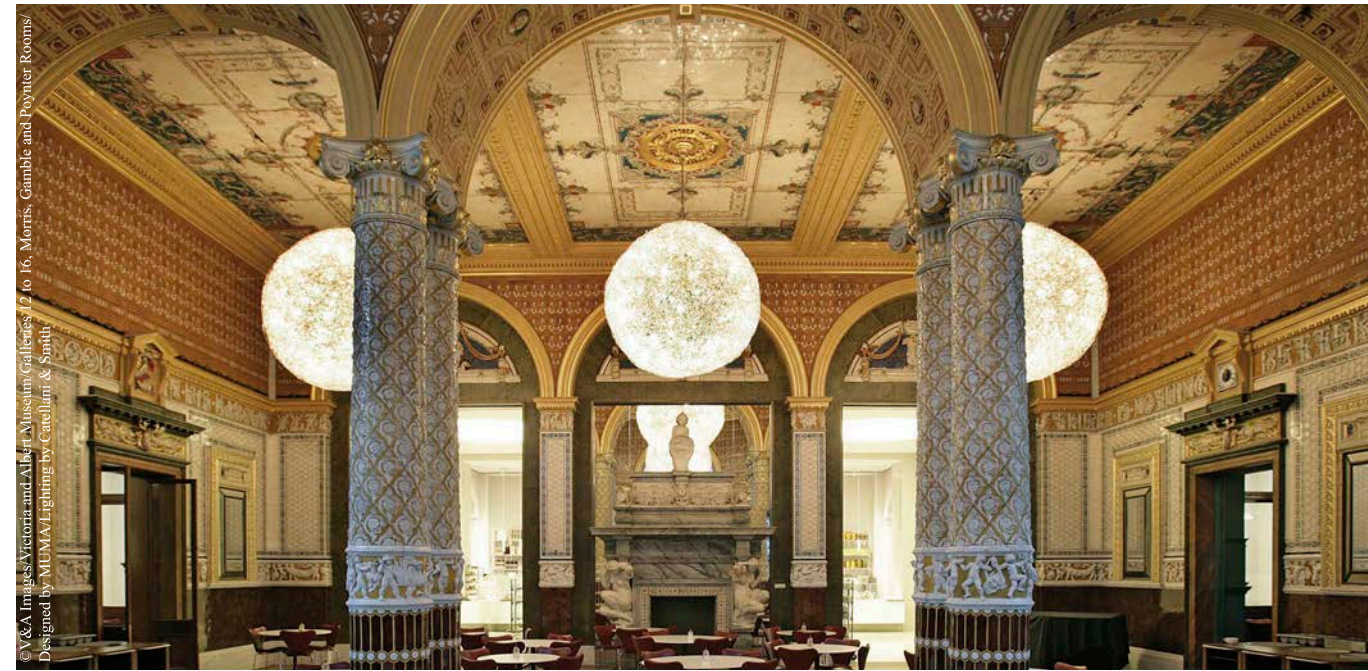
En esta primera fase no existe un verdadero proyecto: la idea debe tomar forma inmediatamente transformándose en objeto; solo después paso a la fase del proyecto propiamente dicho: factibilidad, características técnicas, etc.; es la idea de luz y el deseo de expresarla lo que guía mi trabajo.

Creo que este proceso se percibe en los productos Catellani & Smith. Una parte importante de mi producción está formada por piezas que requieren una gran elaboración artesanal: es la mano del artesano la que las construye creando las imperfecciones que vuelven único el objeto.”

*Enzo Catellani*







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Designed by MUMA/ Lighting by Catellani & Smith



[ NL ]

“Wanneer ik een nieuwe lamp creëer, begin ik altijd met een prototype; mijn laboratorium is een werkplaats waarin ik voortdurend de meest uiteenlopende materialen, onderdelen en objecten verzamel; daar is het dat alles ontstaat... ik assembleer, las, buig, vorm...

Ik moet de materialen kunnen voelen, zien hoe ze met het licht spelen.

In deze eerste fase is er nog geen daadwerkelijk ontwerp, het idee moet onmiddellijk vorm krijgen, een object worden. Pas daarna ga ik over tot de klassieke ontwerpfase: haalbaarheid, technische kenmerken en wat dies meer zij; het is een idee over licht en de wens daarover te vertellen, die me bij de constructie leiden.

Ik geloof dat dit proces waarneembaar is in de producten van Catellani & Smith.

Een groot deel van mijn producten bestaat uit elementen die een grote mate van ambachtelijk vakmanschap vereisen; het is de hand van de ambachtsman die ze creëert, zijn handwerk, dat de imperfectie teweeg brengt waardoor het object werkelijk uniek wordt.”

*Enzo Catellani*









[ SW ]

”Min kreativa skaparprocess av en ”lampa” börjar alltid med en prototyp varvid mitt laboratorium är en ”verkstad” där jag över tiden samlar material, delar och föremål av alla möjliga slag; och det är här allt föds... jag monterar, svetsar, böjer och formar... jag behöver uppleva och känna ”materialen”, för att se hur de leker interaktivt med ljuset. I det här inledande skedet av min kreativa skaparprocess finns således ingen verklig ”konstruktion”, idén måste ta form omedelbart – evolutionärt - och materialiseras i ett objekt.

Med ett objekt ”för handen” – och först då – så går jag vidare i min kreativa skaparprocess med vad som kan betraktas såsom konventionella design utvecklings faser såsom; genomförbarhet, tekniska egenskaper och mycket mer; det är en idé om ljus och ljusets karaktär och viljan att berätta om det som vägleder mig under hela ”konstruktionen” av ett objekt. Jag tror att man kan känna denna kreativa skaparprocess i produkterna från Catellani & Smith. En stor del av min produktion består dessutom av material som kräver ett omfattande hantverk: det är ”hantverkarens hand” som ”bygger” objektet, hans ”manuella arbete” som skapar ”imperfektionen” och gör varje enskilt objekt till ett verkligt unikt objekt.”

*Enzo Catellani*



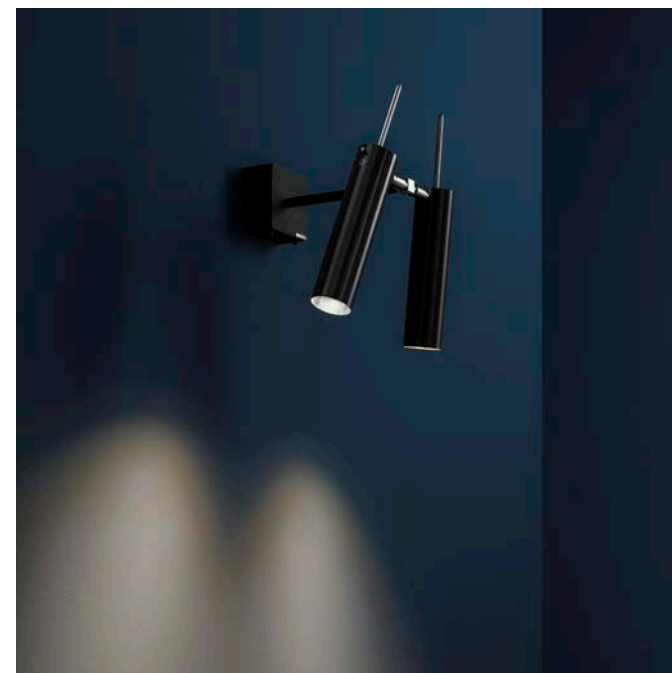
066.



067.



068.



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071.



072.



073.







076.



077.

[ RUS ]

“При создании нового светильника я всегда начинаю с прототипа. Моя мастерская становится похожа на склад, на котором постоянно появляются материалы, предметы, компоненты самого разного рода - именно так происходит рождение нового творения... я собираю, свариваю, сгибаю, леплю... мне необходимо почувствовать материал, увидеть его игру света.

На этом первом этапе отсутствует настоящее проектирование - идея должна сразу же обрести форму, стать предметом. Только потом начинается этап проектирования в его классическом значении: расчет технического обоснования и характеристик и все остальное. При создании предмета мной движет моя идея о свете и желание представить ее миру. Я думаю, что в продукции Catellani & Smith чувствуется весь этот путь. Основная часть моей продукции состоит из предметов, которые требуют большой ручной работы: именно рука мастера, создающая предмет, придает ему форму, прекрасную в своем несовершенстве, и делает его уникальным.”

*Enzo Catellani*







079.



080.







[ AR ]

"عندما أبتكر مصباحا جديدا أبدا دائما من النموذج الأولي؛ معلمي هو ورشة أكديس فيها باستمرار خامات، ومكونات، وأشياء من مختلف الأنواع؛ فهناك يولد كل شيء... أجمع، وألحم، وأثني، وأشكل... أحتاج إلى أن أشعر بالخامات، وأرى كيف تلعب مع الضوء. في المرحلة الأولى هذه لا يوجد تصميم حقيقي، فالفكرة يجب أن تأخذ شكلا على الفور، لكي تصبح شيئا. بعدها فقط أنتقل إلى مرحلة التصميم التقليدي: إمكانية التنفيذ، المواصفات الفنية، وما إلى ذلك؛ إنها مجرد فكرة إضاءة، والرغبة في روايتها هي التي تقودني في مرحلة التكوين. أعتقد أن هذه العملية يمكن الشعور بها في منتجات كاتلاني أند سميث. معظم منتجاتي مكونة من قطع تحتاج لمهارة حرفية عالية في التصنيع؛ أنها يد الحرفي التي تكونها، إن عمل يده هو الذي يبدع نقصا في الدقة يجعل من كل منتج قطعة فريدة من نوعها".

انزو كاتلاني









086.



087.



088.



089.



090.





091.



092.



093.

## [ CAN ]

“每当我设计一款新灯具时，我总是从原型试制品着手。我的创作室宛如一间作坊，在这里我不断积聚各种材料、零件以及各类物品，一切都在这里诞生：我亲自装配、焊接、弯折、塑造……我需要亲手感觉各种材料，亲眼看到它们与光线产生的效果。

在这个创作的第一阶段还不存在真正的设计，而是将头脑中的构思马上变成有形的东西，成为一件作品。在此之后我才进入到传统意义上的设计阶段：可行性分析、技术特性以及其他方面。是对光线的构思和将这一构思表达出来的愿望引导我进行灯具的制作。

我相信从Catellani & Smith的灯具中人们可以感受到这一创作过程。

我的大多数作品都需要经过复杂繁多的手工作艺，工匠用他的双手来实现一件作品，正是由于手工制作不尽完美的特点使得每一件作品都具有其独一无二的唯一性。”

*Enzo Catellani*





## images info

**001** / Trenta, numbered limited edition

*/ design 10surdix & Sarah Dray*

**002** / Catellani & Smith, tailoring concept

**025** / Lederam W, Ø 17 cm, white/gold

**003** / Fil de Fer, detail

**026** / Lederam W, Ø 25 cm, copper

**004** / Fil de Fer, manufacturing

**027** / Lederam C180, white/gold

**005** / Stchu-Moon / *workshop*

**028** / Lederam Manta CWS1, white

**006** / Sorry Giotto, manufacturing

**029** / Lederam Manta S2 / *The Pakubuwono*

**007** / 28 Petits Bijoux

*Apartment, Jakarta / ph. by Melanie*

**008** / Petits Bijoux, detail

*Tanusetiawan and Sefval Mogalana / main*

**009** / 56 Petits Bijoux

*contractor Mr. Rio Ananta interior manufacture*

**010** / Petites Lentilles, detail

*Ms. Joyce San / lighting designer: Mrs. Ratna*

**011** / 22 Petites Lentilles

*Darmawan / automation consultant: Mr. Edwin*

**012** / Alchemie T, disc detail

*Himawan*

**013-014** / Alchemie T

**030** / Lederam F2

**015-016** / Syphasera, outdoor standing lamp

**031** / Lederam C2, gold/black rods

**017** / More, outdoor standing lamp

**032** / Lederam W2, custom black/gold rods

**018** / Syphasera, outdoor standing lamp

**033** / Jackie O Chandelier / *C&S offices*

**019** / Syphaduepassi, outdoor standing lamp

**034** / Sorry Giotto 9

**020** / Medousê, glass detail

**035** / Sorry Giotto 12 custom / *C&S offices*

**021** / Medousê Ø 30 cm, outdoor floor lamp

**036** / Sorry Giotto 1

**022** / Medousê Ø 50 and 30 cm, outdoor floor lamp

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**023** / Lederam, discs

**038** / Giulietta BE T, battery table lamp

**024** / Lederam W Ø 25 cm and Macchina della

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Luce mod. F / *Private home, Paris, France 2016*

*Sardegna, Italy 2019*

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**042** / Wa Wa T, nickel

**043** / Wa Wa, brass finish detail

**044** / Light Stick T, nickel

**045** / Light Stick CW, nickel

**046** / Light Stick V / *Mudec Restaurant by chef Enrico Bartolini / Milano, Italy 2016*

**047** / Light Stick, custom / *Glass/Wood House, New Canaan, Connecticut, USA 2011 / in cooperation with Kengo Kuma Associates and Susan Leaming (Architectural lx)*

**048** / Malagolina / *Hotel de Paris Monte-Carlo, 2018 / photo by Nava Rapacchietta - with the kind permission of SBM. Downloading and copying is not permitted*

**049-050** / Malagolina, gold

**051** / PostKrisi 51, white

**052** / PostKrisi F 100 / *Convento dei Neveri, Bariano Bergamo, Italy 2009*

**053** / PostKrisi 49 / *Casa Melagrana / Isola d'Elba, Italy 2018 / ph. Adriano Bacchella*

**054** / PostKrisi 49, white/gold

**055** / PostKrisi CW 70, gold

**056** / PostKrisi CW 70 / *SPA & Hotel Terme Esplanade Tergesteo / Montegrotto Terme, Italy 2018 / ph. obiettivostupire.it*

**057** / PostKrisi T 61, natural/nickel

**058** / PostKrisi Chandelier, custom / *Callant Luc Decoratieteam bvba Shop, Knokke-Heist, Belgium 2013 / ph. and project by Deluci nv*

**059** / PostKrisi 65/66/67, natural/brass

**060** / Fil de Fer outdoor Ø 300 cm, limited edition / *Permanent Installation / Giardini Palazzo della Triennale, Milano, Italy since 2006*

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**062** / Fil de Fer Ø 200 cm, custom / *Victoria & Albert Museum, London, UK 2006*

**063** / Fil de Fer F outdoor / *Le Ville di Porta Nuova, Milano, Italy 2017 / Asset Management: COIMA SGR, Development Management: COIMA, Interior Design: COIMA Image in*

*collaboration with Dolce Vita Homes*

*collaboration with Dolce Vita Homes*

**064** / Sweet Light, brass / *Casa Melagrana / Isola d'Elba, Italy 2018 / ph. Adriano Bacchella*

**065** / Fil de Fer, gold / *Casa Melagrana / Isola d'Elba, Italy 2018 / ph. Adriano Bacchella*

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**068** / Lucenera 504 / *Villa S, private home, / Mallorca, Spain 2013 / ©ingold.de / lighting design by lichtgalerie.de*

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**070** / Lucenera 500, black

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**075** / Stchu-Moon 02, silver

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**091** / Albero della Luce / *Palanga Hotel SPA, Palanga, Lithuania 2011 / arch. Donatas Rakauskas*

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**094** / Turciù 21 / *Casa Melagrana / Isola d'Elba, Italy 2018 / ph. Adriano Bacchella*



## Catellani & Smith in the world

Australia	Liechtenstein
Austria	Lithuania
Bahrein	Malta
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Brasil	Morocco
Bulgaria	The Netherlands
Canada	New Zeland
Chile	Nigeria
China	Norway
Cyprus	Philippines
Czech Republic	Poland
Denmark	Portugal
Egypt	Qatar
Finland	Republic of Ireland
France	Russia
Germany	Saudi Arabia
Greece	Singapore
Hong Kong	Slovakia
Hungary	South Africa
India	Spain
Indonesia	Sweden
Iran	Switzerland
Israel	Taiwan
Italy	Turkey
Japan	United Arab Emirates
Korea	United Kingdom
Lebanon	USA

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Ciao!