

# Cassina

## 637 UTRECHT ARMCHAIR

Family RIETVELD

Catalogue I Maestri

Year of design 1935

Year of production 1988 / 2015

Armchair with steel supporting frame.

Polyurethane foam and polyester padding.

Feet in black plastic material.

Upholstery in a wide and renewed range of fabrics in different colours or in leather with fine stitching available in two versions (blanket stitch or zig zag) with thread in five shades.

### The Utrecht armchair expands its options

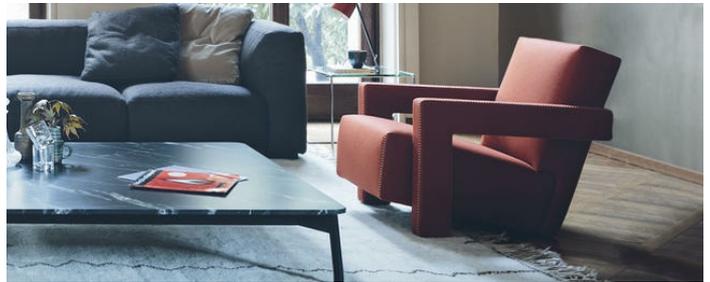
The separation of structural elements and the study of new materials and shapes can also be identified in the Utrecht armchair produced exclusively by Cassina since 1988.

Initially designed in 1935 for the Metz&co department store for widespread distribution, this piece represents the Rietveld's decision to adopt a more 'market-oriented' approach to comfort and relaxation.

As part of the MutAzioni project, Cassina continues in this direction, responding to the growing need to satisfy individual preferences and customised projects, by introducing an additional zig-zag stitch, five new colour options for the thread, and a wide range of contemporary fabrics.

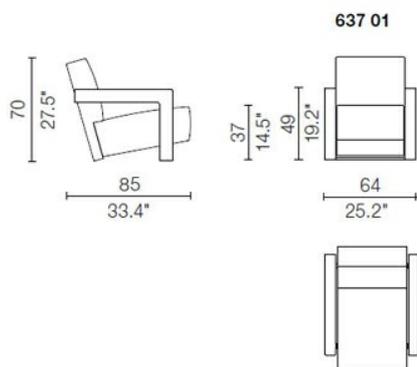
Two new sizes have also been introduced: the Utrecht XL armchair, an anthropometric response to the increasing proportions of today's generations, and the Baby Utrecht, a 30% smaller version ergonomically adapted for 3 to 8 years olds as a tribute to the numerous projects Rietveld dedicated to children.

## Gallery





## Dimensions



## Authenticity

All the models in the Cassina collection, by merit of their artistic content and particular creative character, are protected by copyright, a legal institution that is universally recognised and safeguarded; legal protection is assured for the whole life-span of the author and for 70 years after his/her death (or the death of the last surviving co-author).

## Designer



**Gerrit Thomas Rietveld**

Gerrit Thomas Rietveld, born in Utrecht on 24 June 1888, seems possessed of two personalities, each so distinct that one might take his work to be that of more than one artist. The first personality is that seen in the craftsman cabinet-maker working in a primordial idiom, re-inventing chairs and other furniture as if no one had ever built them before him and following a structural code all of his own; the second is that of the architect working with elegant formulas, determined to drive home the rationalist and neoplastic message in the context of European architecture. The two activities alternate, overlap, and fuse in a perfect osmosis unfolding then into a logical sequence. In 1918 Rietveld joined the "De Stijl" movement which had sprung up around the review of that name founded the year before by Theo van Doesburg. The group assimilated and translated into ideology certain laws on the dynamic breakdown of compositions (carrying them to an extreme) that had already been expressed in painting by the cubists: the "De Stijl" artists also carefully studied the architectonic lesson taught by the great Frank Lloyd Wright, whose influence was widely felt in Europe at that time. Collaborating first with Robert van't Hoff and Vilmos Huszar, then with Theo van Doesburg and Cornelius van Eesteren, Rietveld soon became one of the most distinguished interpreters of the neoplastic message.

Among his most important works are:

the Schröder house at Utrecht (1924); the "Row Houses" at Utrecht (1931-34); the Dutch pavilion at the Venice Biennial (1954); the sculpture pavilion in the Rijksmuseum Kröller-Müller at Otterloo and the Van Gogh Museum in Amsterdam (1955). Out of his equally important furniture, Cassina has chosen for its own production: the "Red and Blue" (1918), the "Zig-Zag" (1934), the "Schröder 1" (1923), the "Utrecht" (1935)