

**GUBI**

Product story  
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# POLTRONA TRIA





## *GUBI presents the Poltrona Tria Lounge Chair by Carlo De Carli*

*A curvy and comfortable 1970s rattan classic*

In 1973, the revered Italian architect and designer Carlo De Carli made his first foray into a new material – rattan. The result was an elegantly curved and exceptionally comfortable lounge chair that beautifully exemplified the material's natural aesthetic appeal, as well as its structural versatility.

Now restored and updated by GUBI 50 years after its first appearance, De Carli's smoothly contoured, comfort-driven lounge chair is characterized by its simple, expressive structure, refined craftsmanship, and considered ergonomics. It joins GUBI's growing Carlo De Carli Collection of landmark furniture by the legendary designer.

### **A culture of craft**

Carlo De Carli was a central figure in Italian design during the mid-20th century. He played a key role at the Milan Triennale and the Politecnico di Milano's Faculty of Architecture, where he passionately advocated for local furniture production as a cornerstone of Italy's traditional craft culture. One of Italy's leading furniture producers of the time, Vittorio Bonacina, shared De Carli's vision of a unified approach to Italy's furniture industry, and commissioned him to design several pieces for his company. The Poltrona Tria in rattan emerged from this collaboration – one of De Carli's final furniture designs before he dedicated himself entirely to research and teaching.

### **An artisanal vision**

Named Poltrona Tria in reference to the three elements that make up each armrest, the lounge chair has a lightweight yet robust frame constructed from natural rattan canes, steam-bent carefully by hand, and finished with a chestnut semi-gloss coat. GUBI has upgraded the fabric webbing of the 1970s design with a rattan grid, improving support and enabling a cohesive all-rattan composition. The only non-rattan element is a leather band securing the backrest canes – a small yet significant functional detail of De Carli's design, which helps enhance the organic expression of the chair's materials.

Crafting the Poltrona Tria in rattan requires an exceptional level of skill. As rattan is a natural material, each cane must be carefully sourced to match in diameter, color, and texture to ensure a seamless appearance and structural integrity. The precise bending and assembling of the canes is a meticulous process, making the chair a work of the finest craftsmanship.

To successfully return the Poltrona Tria to production, GUBI conducted an extensive study of Bonacina's 1970s editions. The outcome is a faithful revival that respects De Carli's vision while refining specific design details to suit modern-day use and enhance durability.





#### **Contoured for comfort**

Among the Poltrona Tria Lounge Chair's most distinctive features are its gracefully curved armrests, which extend upward like open arms, inviting an embrace. Thoughtfully designed to support the sitter's arms and hands when relaxing, the armrests are formed from three rattan canes of varying lengths, placed side by side, creating a striking wing-like effect. The canes are rounded at the ends to maximize tactility and ergonomics while softening the chair's silhouette. The lounge chair's comfort is further elevated by two deep-set, removable foam-filled cushions, providing an ideal balance of softness and support.

#### **Lightweight and versatile**

Like the other pieces in GUBI's expanding rattan furniture collection, the Poltrona Tria is lightweight and easy to move around the home. Its natural materials, organic design, and rich

chestnut color bring the freedom of outdoor living to interior spaces. Although an excellent standalone piece, the design's linearity and lightness make it an excellent companion to sofas and other furniture of varying styles, ranging from clean-lined and formal modernity to laid-back bohemianism.

As one of the final furniture designs to emerge from De Carli's six-decade career, the Poltrona Tria Lounge Chair stands as a tribute to his architectural vision, enthusiasm for experimentation, material sensitivity, and appreciation for harmony in function and form.