

MOROSO[®]

on the surface

July 2024

the beauty of design



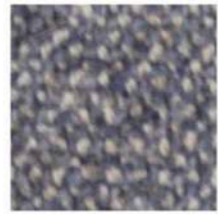
Each day we are committed to combining experience, materials, design, feelings, fashion, memory and tradition. We now decided of it together in proposals that act as suggestions, almost like a guide we see in the making: a shared tool that we can enrich with our heritage of experience and memory.

Ours is a continuous research to make surfaces that burst with meaning and follow a sense of design, not only in its lines but also the story of that very same design. By choosing and suggesting surfaces attuned with people and the environment you can create not only fitting furniture but also emotions, providing physicality and meaning to what we present. Suggesting a certain fabric or a particular colour is for us a responsibility, we take great care. Hope you'll enjoy it.

MOROSO^m



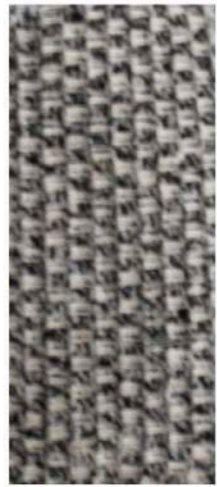
Chromatic guide for the mid tones ambience.



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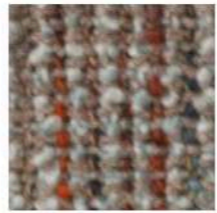
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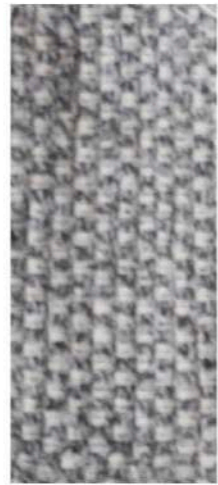
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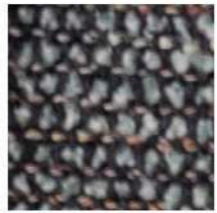
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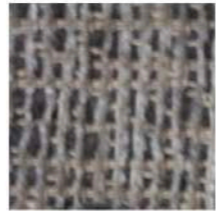
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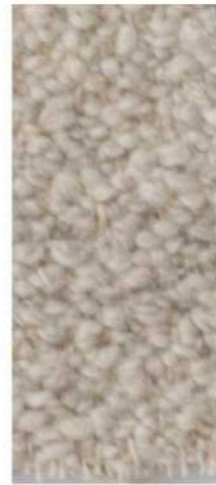
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A7106



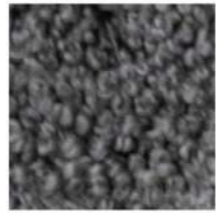
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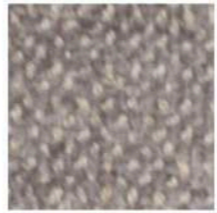
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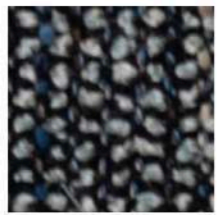
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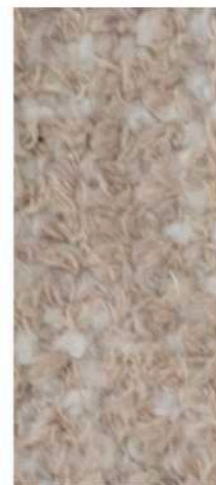
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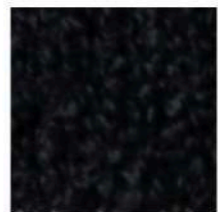
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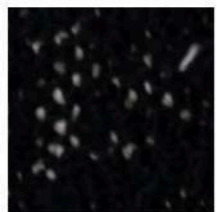
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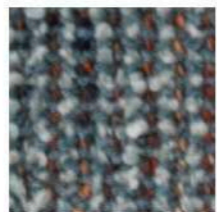
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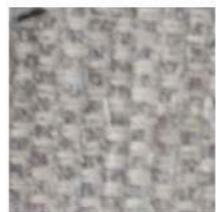
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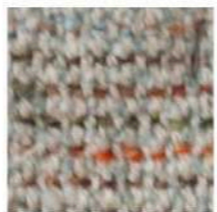
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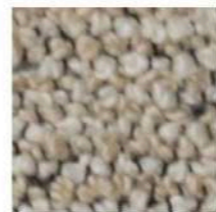
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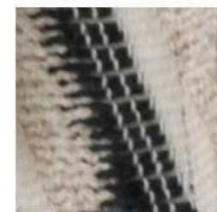
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A—Z

Antibodi ¹⁷⁶, Armada ¹⁵⁸, Big Mama ¹¹⁸,
Bloomy ¹³⁶, Bohemian ⁹², Bouquet ¹⁵²,
Chamfer ¹⁰⁰, Clarissa ¹³⁰, Dew ²²⁴,
Double zero ¹⁹⁸, Fjord ²⁰⁶, Frame Shift ²²⁰,
Gemma ¹⁶², Gentry ⁴², Gentry Extra Light ³⁸,
Getlucky ²¹⁴, Gogan ¹⁰, Klara ¹⁸⁰, Lilo ¹⁴⁶,
Loveland ⁵⁸, Lowland ⁶⁴, Loveseat ¹⁶⁸,
Lowseat ¹⁶⁴, M.a.s.s.a.s. ⁵⁰, Mathilda ²⁰²,
My Beautiful Backside ⁸⁸, Nanook ²¹⁸,
Pacific ²⁰, Pebble Rubble ²⁶, Pipe ¹⁴⁴,
Precious ¹⁹², Redondo ³⁰, Rich ¹²⁴, Rift ⁸²,
Salon Nanà ⁷², Smock ¹⁵⁴, Spring ⁸⁰,
Spring collection ¹⁴⁰,
Sushi collection + Sushi edition ¹⁰⁸,
Take a line for a walk ¹⁷⁰, Tropicalia ¹⁸⁶



SH0343
SH0342

GG0SP3

PH00HL

GOGAN

design: Patricia Urquiola

year: 2019

The Gogan collection takes its name from nature and in particular from Japanese stones rendered smooth by time and water, which provided the inspiration for this project. This is the name given to the Japanese stones placed to protect and embellish the banks of rivers and lakes. The sofa's form, as much as the armchair's form, in fact reminds us of flat stones sculpted by wind and water, solid yet smooth enough that you can lie on them.

Just like in rock sculptures, where stones maintain their balance by being carefully positioned and interlocked, it is the shape that maintains the balance between the elements on the Gogan sofa and armchair, which is not overly regular. By playing around with gravity and balance, we can make normally heavy shapes lightweight.



GG0SP3

PH00L



FS0L1B

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GG010L

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GGOSP2

AN1017

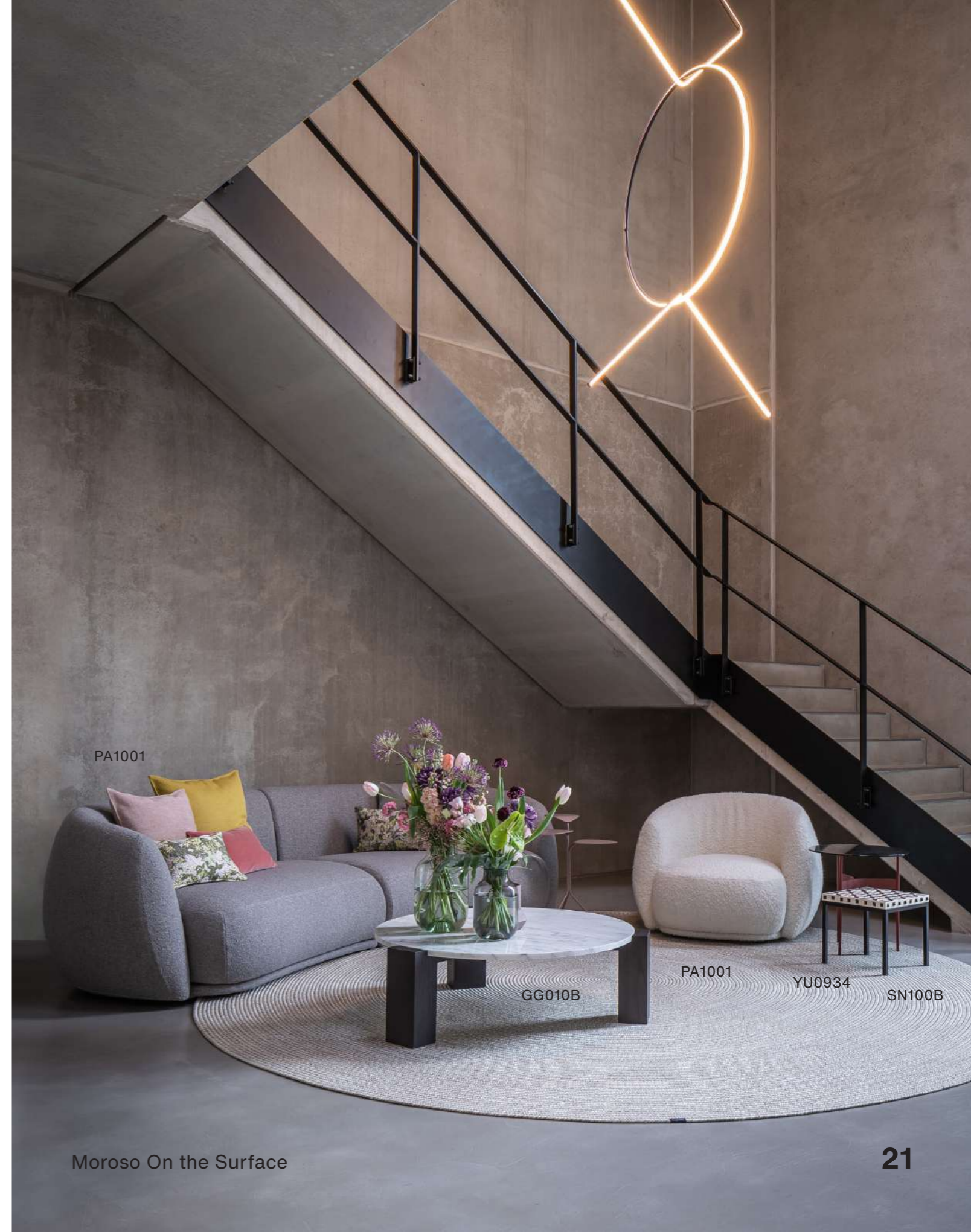
PACIFIC

design: Patricia Urquiola

year: 2021

The new Pacific collection, designed by Patricia Urquiola for Moroso, provides an intimate seating experience that is like being wrapped in a protective and relaxing cocoon. With its rounded, oversized shapes, it evokes the relaxed atmosphere of the American West Coast, from which it takes its name.

Pacific is the continuation of a design process begun in 2010 with the iconic Redondo collection by Patricia Urquiola. "It's the evolution of a collection that over recent years has been very successful not least for its use of innovative, luxurious finishes", explained Patrizia Moroso, the company's Art Director. "With Pacific, we focus more on the shape, restoring generous, curved lines."





RU0061

DW0077

GG010J

PA1003

PA1017

PI0458

S300P5



PA1001

GG010A



PA1003

PA1001

PEBBLE RUBBLE

design: Front
year: 2022

Pebble Rubble by the Swedish design duo Sofia Lagerkvist and Anna Lindgren of Front Design for Moroso is a sensory experience. An illusion that lures us and captivates us, altering our perception of time. Alongside our frenetic daily routine, nature's slow and boundless rhythm.

"Our new system of furniture for Moroso took its forms from found shapes in nature. As children in our native Sweden, our playground was the forest, and we imagined rocks, moss and fallen trees to be furniture and places for the body to rest and occupy. For this seating group, we 3D scanned rocks we saw on our many forest walks, and composed these organic shapes together into furniture pieces."





REDONDO

design: Patricia Urquiola

year: 2010

A collection with a distinctive two-part shape, the padded shell embraces the huge seat cushions. Its curves are shown off by the total absence of sharp corners and the softness of the fabric, and the quilted decoration where the thread, like the lines of a pencil, draws an elegant three-dimensional form to call to the senses. In its design, Redondo is inspired by 1950s and 60s American cars- their upholstered interiors, the soft curves of their bodywork, and on-the-road comfort for long coast-to-coast drives. To the observer, it is the stage for scenes for everyday life.





RD0003

FS0L1A

KL049A

KL0789

KL0783

GG010K

GG010B



RD0001

SH0342

RD0003

GG010B

NE106U

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KL0785

RD0175



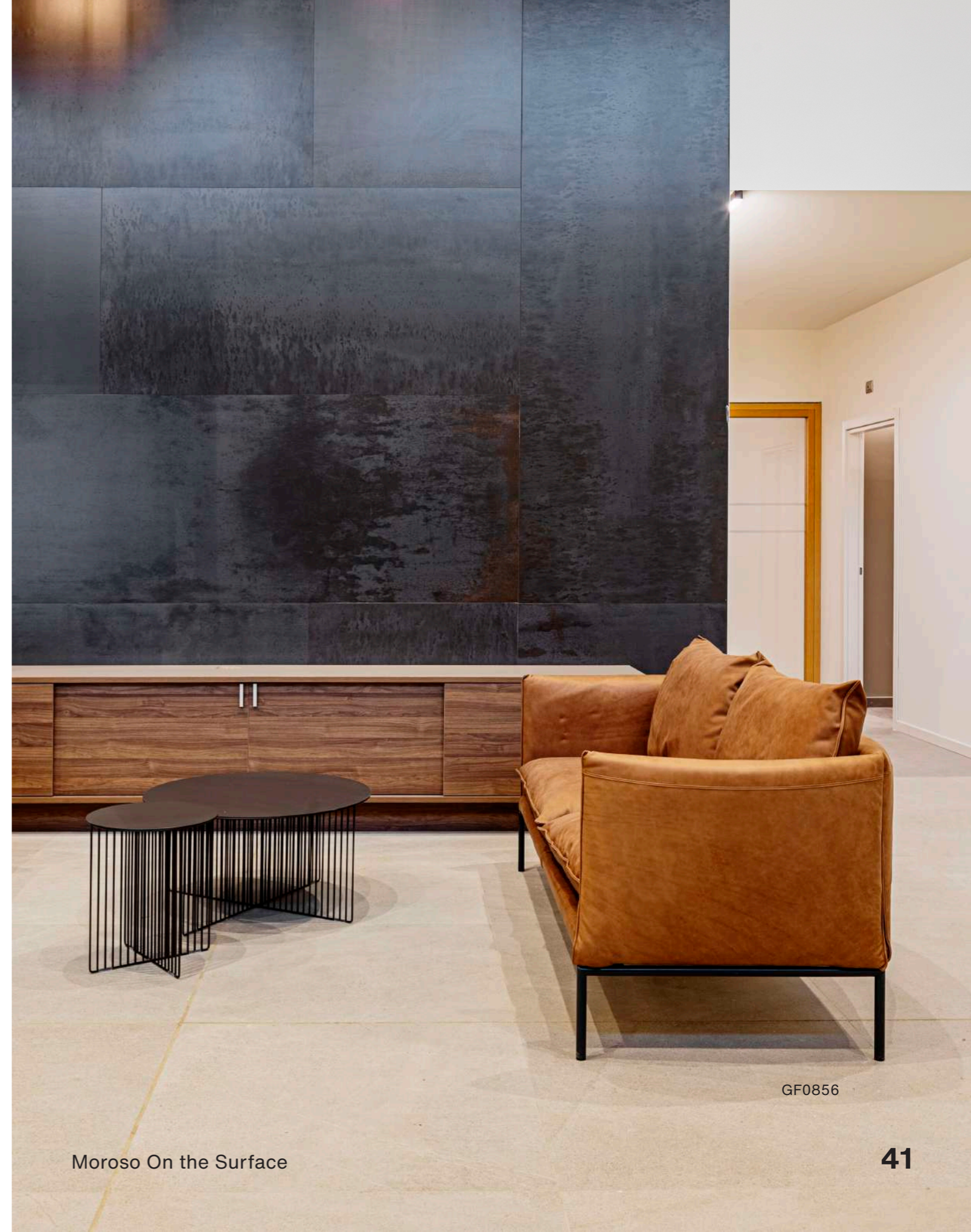
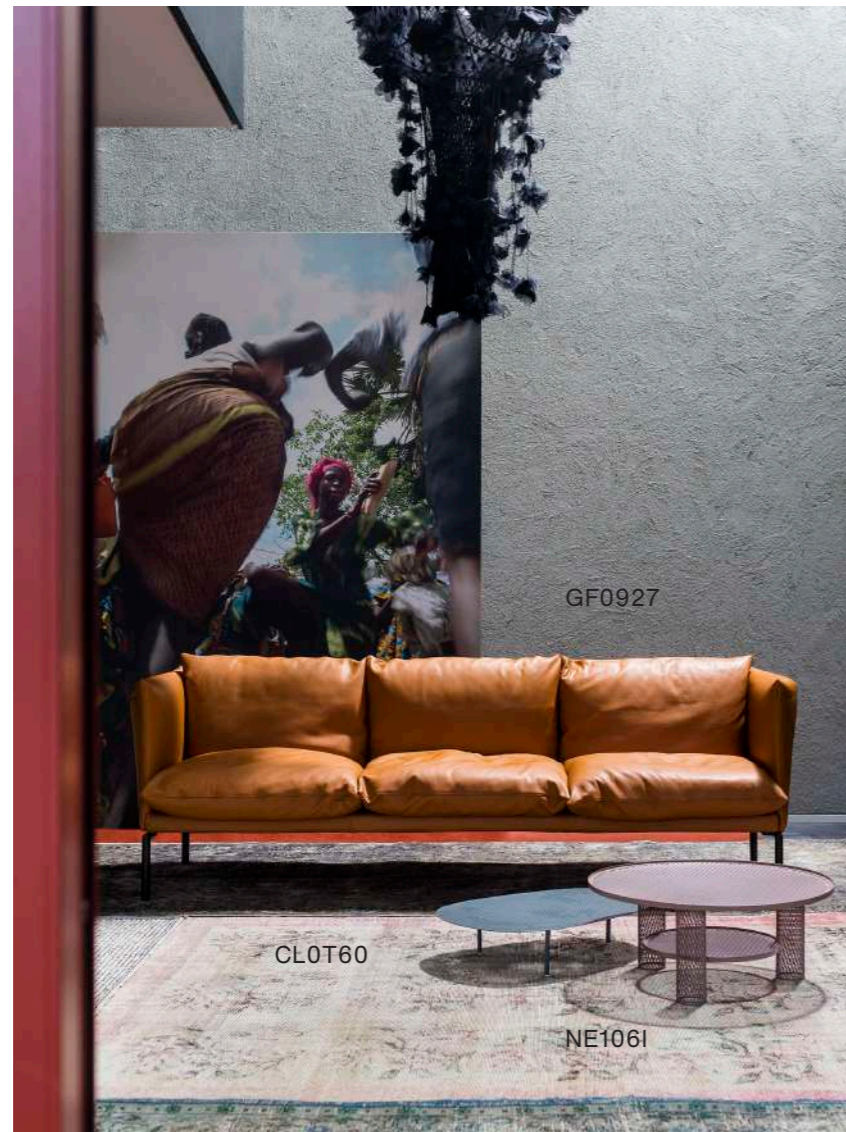
RD0830

RD0017

GENTRY Extra Light design: Patricia Urquiola year: 2018

A relaunch, inspired by an upward stretch. Being revisited in a gracious and careful manner, directed at lightness with the utmost respect for balance and proportion. Gentry Extra Light evolves from the reassuring solidity of the first Gentry, focusing on the feminine high heel play. While springing up, it winks and seduces, never denying its strong personality. The change in height does not disrupt the poise, but it alludes with more honesty to the freedom of choice between discipline and lenience, between conventional use and spontaneity. An overall lightening, from the structure to the Braid lining, purposefully scaled down in the saddle stitch (Baby braid). The Gentry Sofa, one of the company's most successful products, will be presented with a lighter downsized version. The new Gentry Light updates the concept of an elegant and compact sofa, whose use extends from home to common spaces.





GENTRY

design: Patricia Urquiola

year: 2011

A project whose origins lie in the search for meticulous and well-balanced comfort, restrained yet with a nod to exaggeration. Gentry is about tradition, distinction and belonging but brave enough to gently poke fun at the negative connotations of 'bourgeois'. Above all the sofa communicates a way-of-being, a sensitive approach to finding the right balance between discipline and freedom. The large independent seat- and back-cushions mean that the sofa is comfortable when the user sits up properly but that it is also great for lounging around on, and forgetting about "good manners".



LI102Q

FB0T68

GE0017

GE0857

Moroso On the Surface



GE0B90

FS0L1B

GE002J



GE0C11



M.A.S.S.A.S.

design: Patricia Urquiola

year: 2012

Blunt blocks rounded and smoothed by some imaginary blade. Geometric order is broken, swept away by a movement, a line which follows the contour. The different faces reveal veins formed by stitching, at times as visible as tacking, at others disappearing. The outer shape seems to be independent from the inner frame and padding. Sofa, armchair, chair: a modular system in which each component has its own independent character, both in its use and sculptural feel.

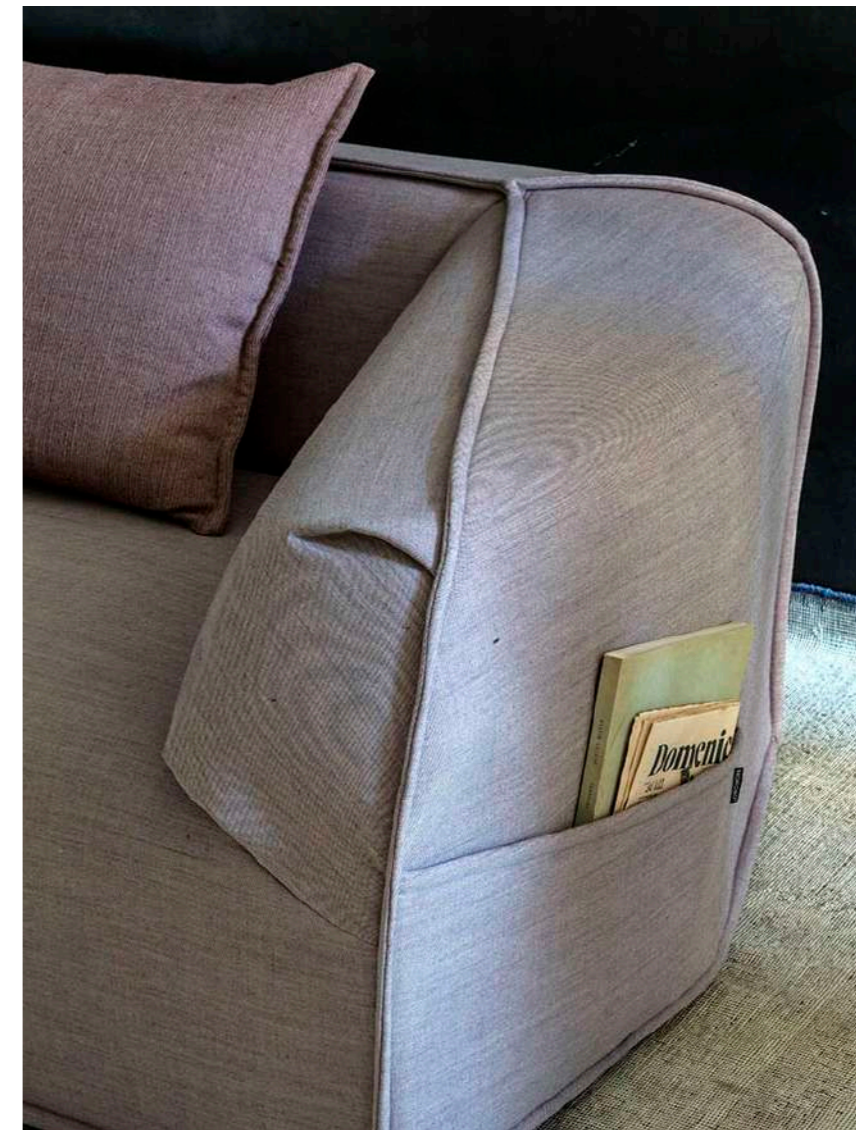


MA1A50



MA1A20

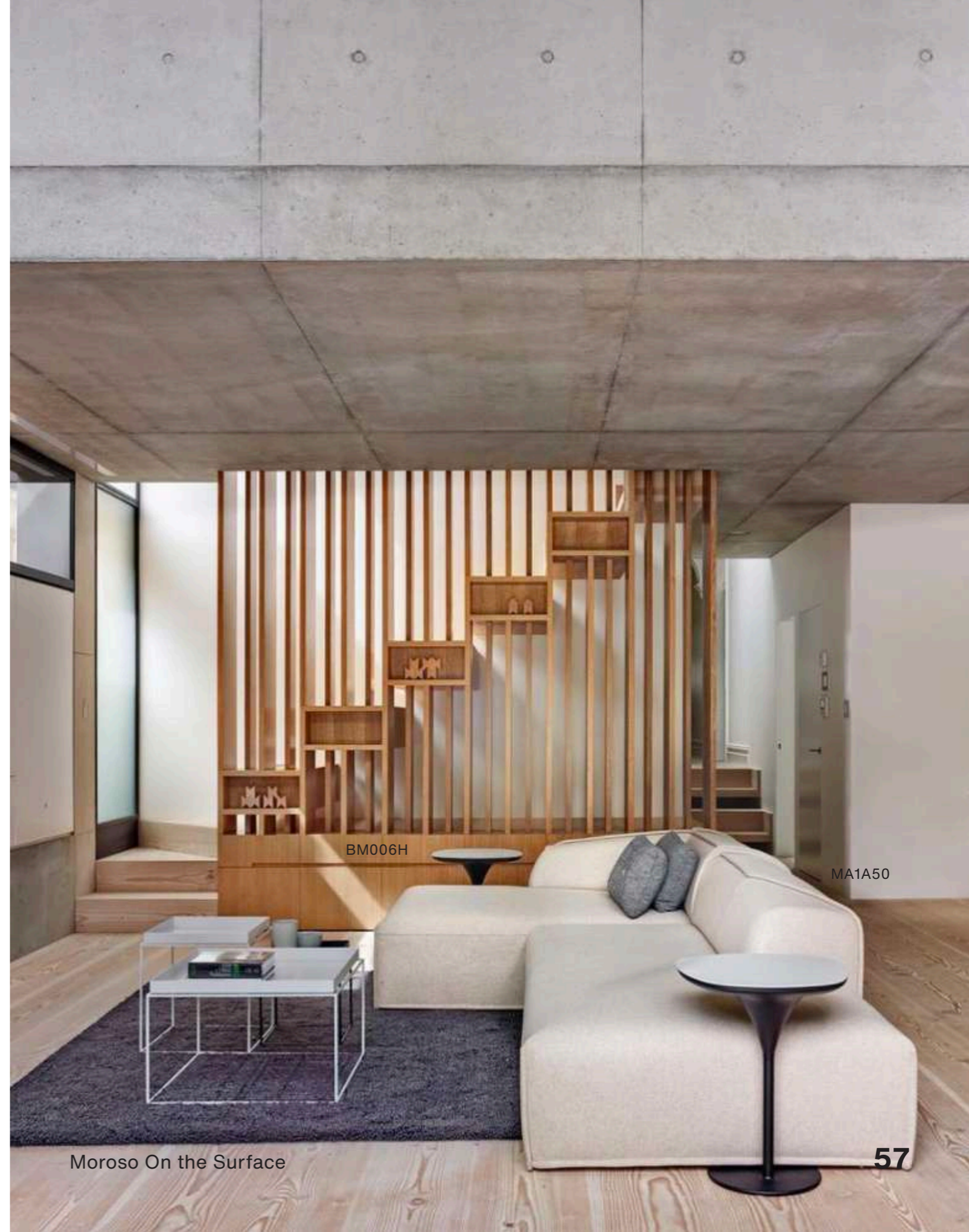
S40214







MA1061



BM006H

MA1A50

LOVELAND

design: Patricia Urquiola

year: 2023

Lowland and Lowseat, two seating systems designed by Patricia Urquiola for Moroso in 2000, are revised and 'reused' through a different approach to sustainability, which enhances an existing product by transforming it into an (ever)green piece. In the Loveland upholstered system, elegantly coherent with the original design, seats and backrests are softer and gentler, while the tubular steel has been replaced by solid wooden bases. The new design choices enhance the architectural qualities of the series while maintaining the sophisticated rationalist mood of this sofa, as a stand-alone piece or in a composition.



RW03FN

LL1CB3

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RW03FO

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LL1CB3

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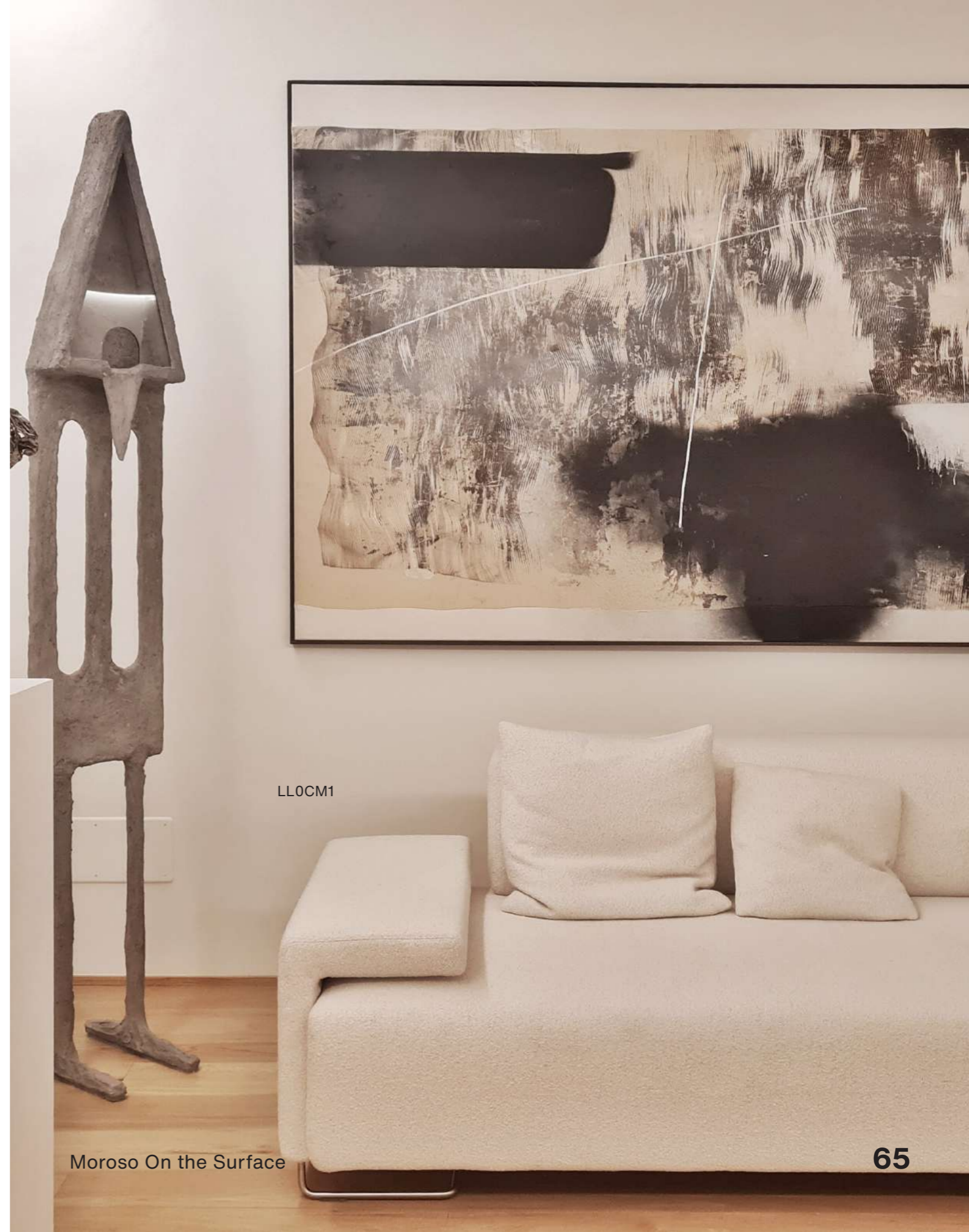
RW03FN

LOWLAND

design: Patricia Urquiola

year: 2000

A sofa, a changing landscape made from elemental shapes which dynamically interact with one another. Patricia Urquiola deconstructs the classic sofa, and re-proposes it through a synthesis of surfaces. Simplicity, definition, dynamism and transformation are the uniting characteristics which bring together the individual elements: seats, backrests and armrests are modules which can be coordinated, combined and endlessly reconfigured. In 2000, the designer had already grasped what is now a well-established concept, the creation of system which works as a single piece, a project which goes beyond modularity-as-function to give absolute freedom in creating compositions dedicated to comfort and style.



LL0CM1



LL0CA2

LL0CM1





LL0176

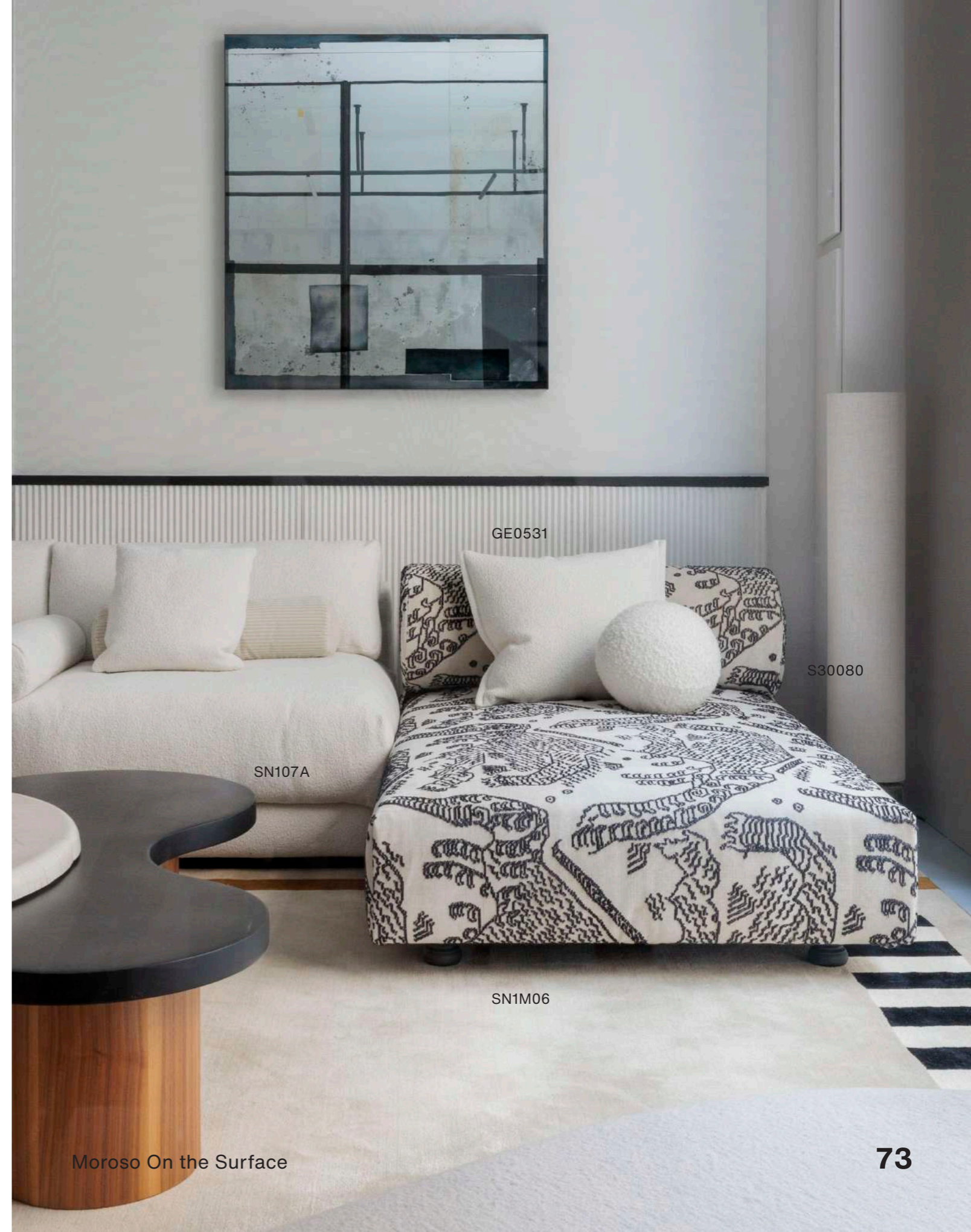
SALON NANA'

design: Annabel Karim Kassar

year: 2021

The Salon Nanà collection is the result of a collaboration with the French-Lebanese architect Annabel Karim Kassar. Its name is designed to evoke images of convivial atmospheres like the ones you might expect to find in the literary circles of the late-19th century (the book "Nana" by Emile Zola was published in 1880). The collection features a flexible modular seating system that can adapt to various situations, two different collections of side tables, all of which are inspired by Moroccan tradition.

Nanà sofas combine a generous silhouette that offers the unique comfort of oversized down cushions with a range of welcoming fabrics from Moroccan-inspired stripes to stunning primary colour options in linen, cotton or velvet, as well as different prints. The Nana sofas are paired with "Mezze", a low traditional mattress used in Oriental houses, in living rooms and majlis types of seating.





SN1003

SN107A

GE0531

S30080

SN1M06





SPRING

design: Patricia Urquiola

year: 2010

Spring is the third chapter in a design project which began back in 2002 with Springfield. A concept sofa, Springfield, which used the idea of solid geometric shapes working with each other while remaining distinct, created a great simple, comfortable and stylish sofa; in 2008 Field was a revisitation of the original design and rendered the individual elements separate; and in 2010 Spring completed the project, maintaining the comfort of a large sofa despite the individual elements being smaller. With covers that can be fully removed, the sofa, like its predecessors, boasts great care to details, and high quality materials and fabrics which come from renewable, and environmentally-friendly sources.



S11335 + S11331 + S11336

RIFT
design: Patricia Urquiola
year: 2009

Rift, to borrow the geological term for crack or fissure, is a seating system which cuts across the contemporary domestic living space. Unlike modular systems which are based on the rational use of geometry, Rift is built around an unexpected and asymmetric positioning of different volumes, an intentional randomness inspired by the unpredictability of nature. Multiple layers form relaxed seating, designed for the individual yet perfect for the public places: like tectonic plates, the different layers tend to collide and overlap giving a highly original impression of movement, transforming even the most formal space into something fluid yet without ever altering its character.

RF0345

RF0348

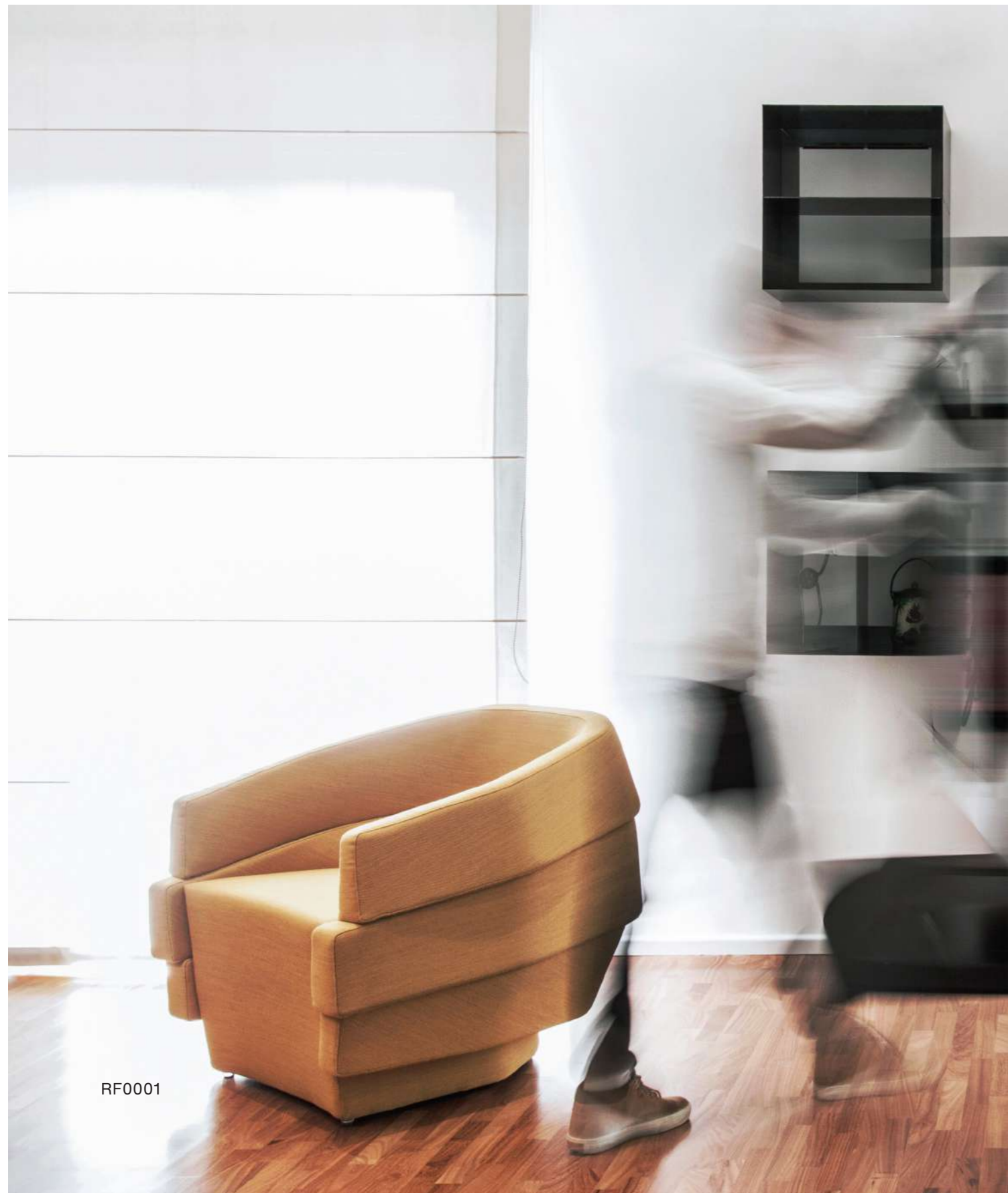


RF0112



RF0345

RF0348



RF0001



RF0338

MY BEAUTIFUL BACKSIDE

design: Nipa Doshi & Jonathan Levien
year: 2008

My Beautiful Backside is a collection of seats whose backrests are a composition of highly coloured, floating cushions in various shapes. The wider your seat, the more cushions you can have. Our use of oversize symbols, such as the buttons on cushion backs, is a way of conveying a variety of messages. These symbols also provide a means of customising each chair, making it unique, just as you would add little distinguishing touches to an article of clothing. The top mattress is covered with a composition of different objects and since they draw inspiration from a modern princess they're embroidered in gold and silver.





BOHEMIAN

design: Patricia Urquiola

year: 2008

Taking on button tufting, giving it a new spin, revolutionizing the concept, Patricia Urquiola has designed a range of products which appear to be liquid in shape as if they are melting over their frame to create soft, comforting, almost casual lines where the fabric or leather are fixed to the shell using press studs. The pieces appear to have a shawl draped over their shoulders, and the seat has various overlapping cushions: an almost obsessive attention to the design of its covering, layering leathers and other materials, colours, and fabric types. A sort of luxury patchwork which, when worn, gives the piece a nomadic, global spirit.



BH0001



SH0243

SH0446

BH0018



BH0061





BH0036



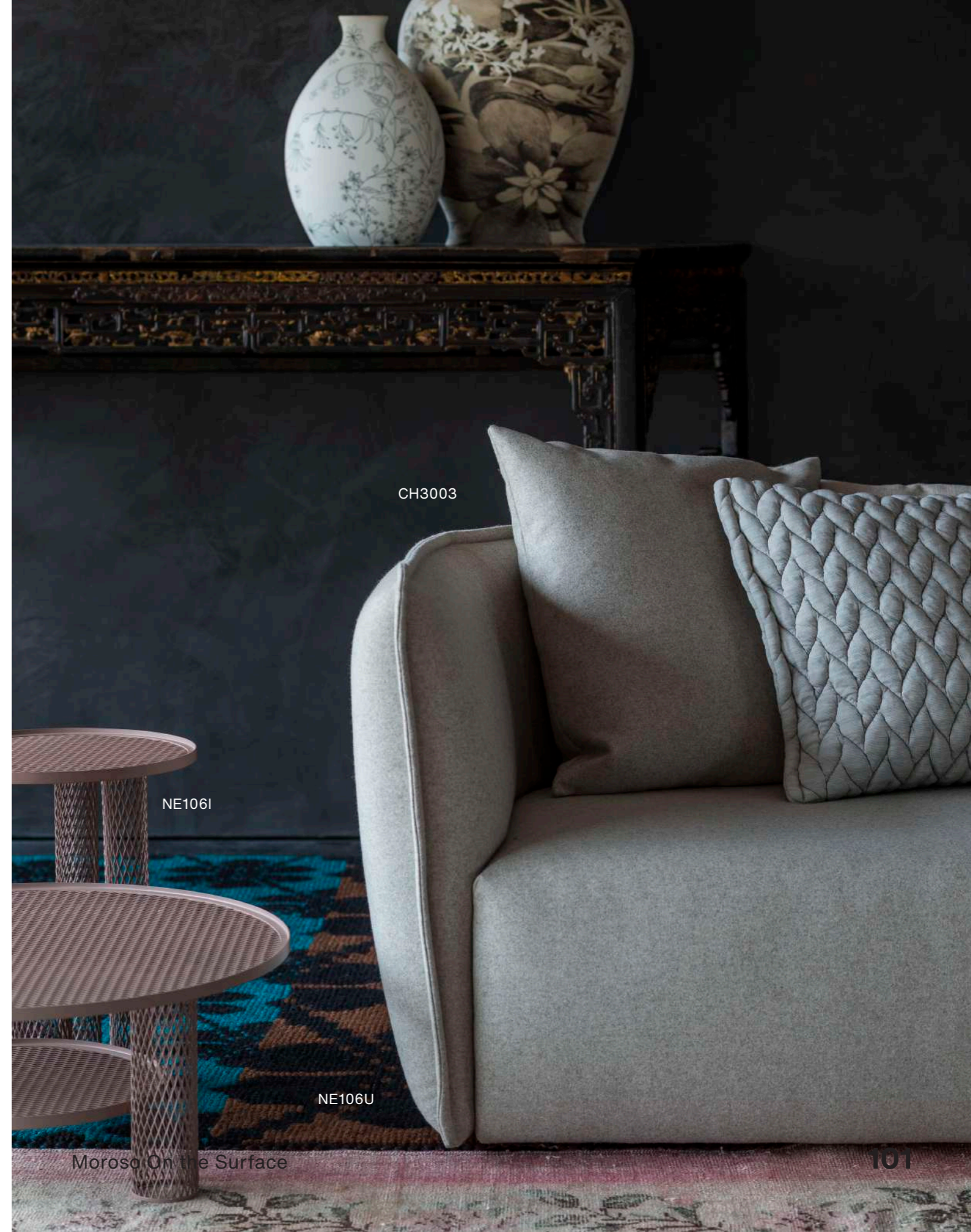
BH0036

CHAMFER

design: Patricia Urquiola

year: 2018

Diagonal movement. An intuition born from carpentry terminology becomes the distinctive feature of a modular system, which is new in terms of formal construction and innovative in terms of compositional flexibility. Even though the literal interpretation of the term chamfer refers to a smooth angle created with a 45° cut through a right angle, within this sofa it expresses a twofold widening of aesthetical and functional perspective. On the outside, the chamfer softens the shape and acts as a guide, its size conferring both a spatial and an architectural value. On the inside the angle encloses and supports, favouring a versatile seating style that adapts perfectly to a residential environment as well as to public areas. Through five modules, different in length and depth, and a single junction, it is possible to imagine a multitude of combinations, from simple specular arrangements to well-structured geometrical sequences. Its trait is strongly recognizable in reference to the deconstruction executed on Lowland (2000) and the sophisticated design on Redondo and M.a.s.s.a.s.(2012). The term “chamfer” refers to the sloping edge architectural detail. This is the origin of the sofa shape, which characterizes all of the system’s seating elements. Versatile, flexible, and refined, these sofas welcome us in a big elegant embrace.



CH3003

NE106I

NE106U







CH3A20

CL103Q

PH00HY

SUSHI COLLECTION/EDITION

design: Edward Van Vliet

year: 2008

Sushi, Karmakoma, Juju, Donut, Joy, damask embroidery, oriental symbolism, floral patterns and digital grids: a collection which finds its identity in the abundance of layering. There is an accumulation of different inputs and stimuli, a manic flow which goes from architectural forms to various images from folklore. Traditional, futuristic, digital rationality, three-dimensional, romantic, psychedelic elation, a visual melting pot of fabric, fear of emptiness, harmony, immodest, delicacy and geometric severity...an endless series of images and visions, which neither frightens nor intimidates but rather welcomes the user into a soft, hypnotic kaleidoscope.

The Blue Edition of the Sushi Collection for Moroso builds on the original Sushi series, a playful range of sophisticated seating solutions for lounge areas. Whereas the original line is typified by an abundance of colours, the blue edition has a more stately presence with subtle geometric patterns on hues ranging from cerulean to royal, cobalt blue. Additionally the collection will contain Red, Green and Grey editions. The Sushi Collection is designed to offer a wide range of seating options for lounges and lobbies. From out-in-the-open benches and poufs, to high-walled chairs allowing for more private conversations or intimate, face-to-face rendezvous. The surprising variety of shapes transforms spaces into landscapes, where the harmonious colours and patterns serve to hold the various elements together. All fabrics are woven in durable yet highly comfortable materials by Febrik.











S310C5



S310C3

BIG MAMA

design: Massimo Iosa Ghini

year: 1992



BI00N1



BI00N1



B100N1

KL0783

B100N3

KL0785

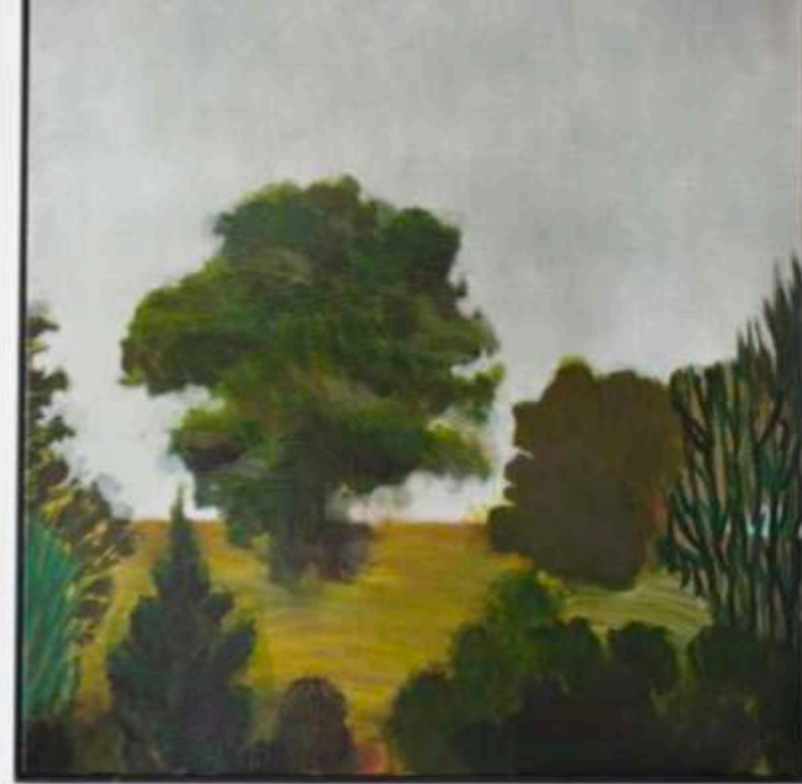
BI0075



BI00P5

122

PAPY armchair + footrest



BI00N1



Moroso On the Surface

123

RICH

design: Antonio Citterio

year: 1989



RI006S



RL0061





RI006K

CLARISSA

design: Patricia Urquiola

year: 2014

A seat and its double: on one side it encloses and protects, on the other it opens up and welcomes. A clear ambivalence which elaborately separates form and content, image and concept, the name hood hints at this double function. The hood is both an ancient and contemporary urban symbol; it protects and frames the face but it can also hide it, signalling a refusal to communicate or interact. The impact is intense, and everything is a game of contrast: the three dimensional seat seems to imply the two-dimensionality of a drawing, the overlapping colours don't divide but complement, tension isn't alleviated but stabilized. Clarissa is a dynamic easy chair, ready for action but open to relaxation, the temporary suspension of activity. A combination of competition and collaboration, provocation and aesthetics.



CL103P





CL103Q

PH00HY

PH00HL

BLOOMY

design: Patricia Urquiola

year: 2004

Bloomy is an armchair that evokes the vegetative beginnings of the flower. The bud has become a chair, the open flower a lounge chair and the armchair is the flower in full bloom. The BLOOMY system of armchairs is enriched with new components: two sofas with well-defined lines and with a back with a rounded line. Depending on the covering chosen, it takes on new, classic or contemporary connotations. To complete the range, there is a table that can be used in a variety of situations, either to accompany the sofa and armchairs, or standing happily on their own.



BM0001



BM0001

S300P5

MF1932

BM0061

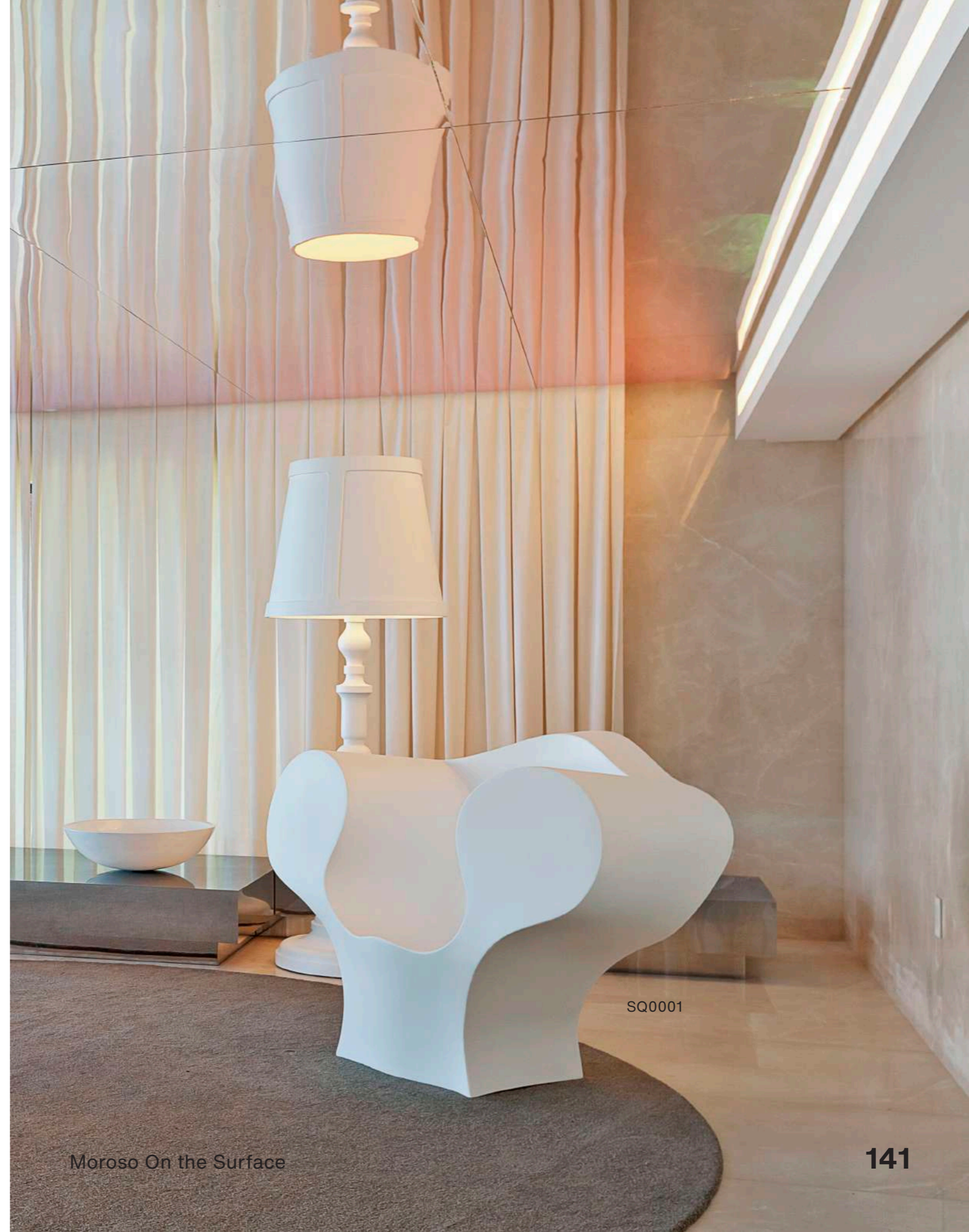
TH006H

SPRING COLLECTION

design: Ron Arad

year: 1991

A collection that, from Big Easy, steel chair designed by Ron Arad in 1988, shows that a volume, as simple form, can be translated, without compromising the design principles, through a reinterpretation of materials and production processes. The model obtained from a constructive gesture becomes industrial production; the visual softness and fullness of the volumes, comfort. Big Easy explores the rotational molding and the use of polyethylene; Soft version in the cold-foaming and, with the polyester fiber cladding, the transformation of the tactile surface; in the elements of the collection, the morphology and the dynamic form.





PIPE

design: Sebastian Herkner

year: 2015

Placing the coarse before the fine, preferring a choice that bucks the trend compared to the most common research into the slim form. Despite this, staying light, ethereal. The design is thus structured around the most reassuring aspect of the oversized: the simplicity. The minimalist and rugged structure is built with a powder-painted aluminium tube with diameter of 80 mm. Resting on it is a seat cushion with a rounded physique, a covert suggestion of the idea of the inflatable module. The back, like a bold parenthesis, promises comfort. The effect, as well as the natural appeal, is that of a pleasing roundness, casual and lightweight.



PI0458

PI0S80

LILO

design: Patricia Urquiola

year: 2015

Inspirations and citations from Scandinavian design, from the modernist idea of the 1950s, from the work of the great masters of design and from Achille Castiglioni for whom, at the beginning of her career, she worked as assistant. The soft and accommodating armchair is also welcoming, demonstrating effectively a versatility of use which makes it perfect for public spaces and in the home.



LI102Q



LI1001



NE106I

LI1001

NE106U



BA1017

LI1001

NE106I

NE106U



BOUQUET

design: Tokuji Yoshioka

year: 2008

From a slim chrome metal stem blooms a bouquet of petals, formed from squares of fabric which are hand folded and sewn one by one by skilled hands and infinite patience. A tribute to the almost spiritual beauty which lies in the simplicity of a repeated gesture, unveiling the line between vision and the actual image. The coat of petals wraps the egg shaped shell until all the interior is covered. Allegory of dreams, sophisticated poetic transformation celebrated in an object of industrial design. The chair makes everyone who sits in it happy, like the gift of a bouquet of flowers.



BQ0050

SMOCK

design: Patricia Urquiola

year: 2005

Take a classic looking embroidery stitch and decontextualize it. Blend craftsmanship and industrial processing and broaden the imagination to create a stylish, sophisticated piece which feeds into the symbolic feminine universe. Expand it. Two rings become armrests similar to the simple style of a bamboo bag; the shell, which has something of the feel of a baseball mitt, is an open tanktop ready to be slipped into, a comfy welcoming nest. The side embroidery –in smocking stitch – render the draping contemporary, and give a lightness to the form, giving the chair the grace and sophistication of a classic fashion accessory.



SH0342

SM00VT

PH00HY



LL0CA1

ABC000

SH0243

SM00VT



FRICA Michael Poliza

SM00VT

ARMADA

design: Nipa Doshi & Jonathan Levien
year: 2016

'Armada' is a sculptural seating collection that was designed for open work and lounge spaces. The blown forms of the armchairs billow out from the seat like wind filled sails, creating a sense of lightness and movement, while providing degrees of privacy and seclusion. The form language explores the use of surface and volume through a combination of thin upholstered sides with voluminous soft cushions on the inside providing comfort for working on the move. The collection consists of a high and low back armchair and a fully upholstered dining chair on a pedestal.



AR1061

AR1091



160

ARMADA armchair

AR1096



NE106I

TI0T70

TK00V6

MD2989

AR1096

NE106U

Moroso On the Surface

161

GEMMA

design: Daniel Libeskind

year: 2015

The Gemma collection was developed around the idea of contrast and experience derived from the perception of a shape. The sharp asymmetry of its three-dimensional geometry contrasts the softness of the upholstery. The multi-faceted profile is reminiscent of both a precious gemstone and of the compositions typical of fifteenth century Italian tapestries. The collection represents a synergy between the complex geometries of Libeskind and the well-known expertise of Moroso. Libeskind has drawn a tremendous amount of inspiration from natural geological forms including crystals, gems and natural rock formations. For the Moroso collection, the design is informed by the asymmetrical faceted design of gems to create both a sculpture piece for the home or office and connect to Libeskind's large oeuvre.



GM0061

LOWSEAT

design: Patricia Urquiola

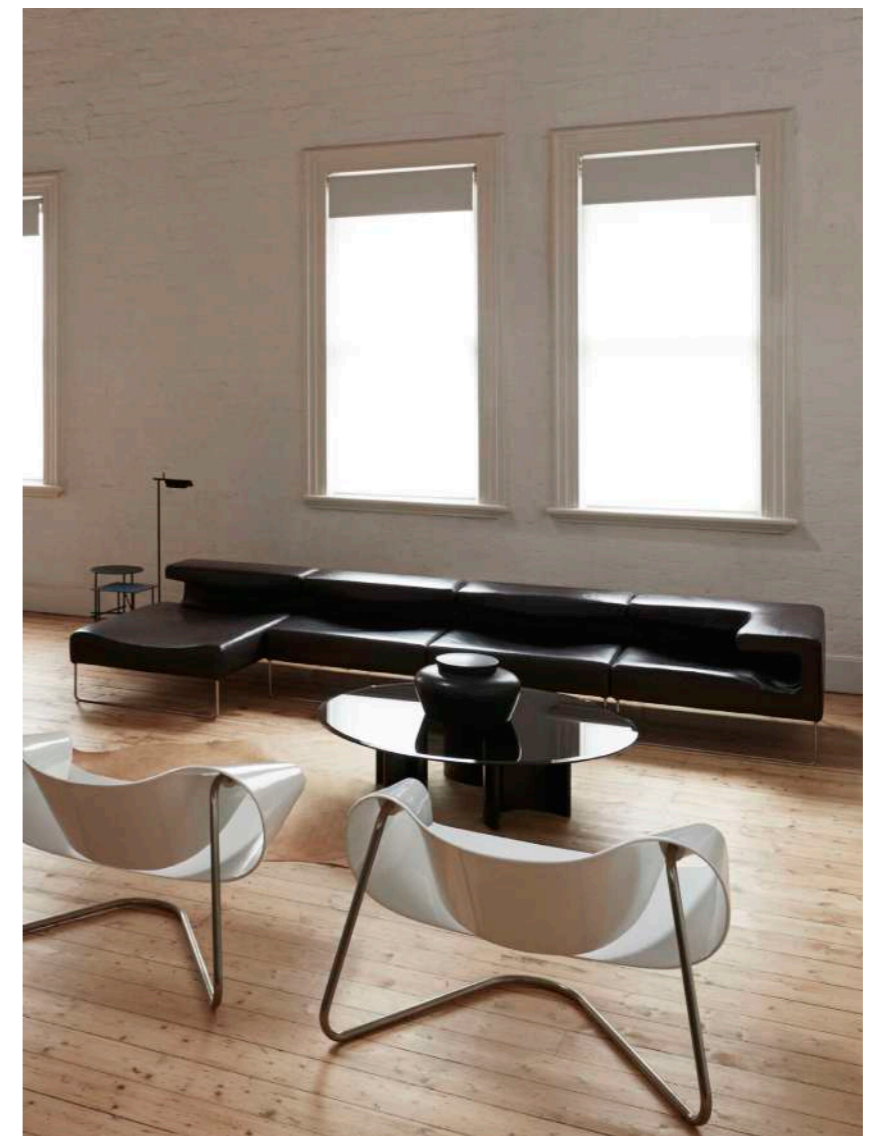
year: 2000

A chair, a chaise longue and a corner element form an extremely versatile modular seating system. Free standing, independent, seats which have also been conceived to be used a single piece. Each element, used in combination with others, gives rise to open configurations and are original in that every part can be used to the full. From the front the seats are deep and comfortable and ideal for relaxing, while the backrest can be used as a place to rest for a moment, like sitting on a wall, before getting ready for the off again. Perfect for the home as well as public places: the possible configurations are as infinite as their uses.

LS0036+LS0001+LS004Q



LS0036+LS0001+LS004Q



LOVESEAT

design: Patricia Urquiola

year: 2023

Lowland and Lowseat, two seating systems designed by Patricia Urquiola for Moroso in 2000, are revised and 'reused' through a different approach to sustainability, which enhances an existing product by transforming it into an (ever)green piece.

For Loveseat, an evolution of the chair first designed by Urquiola in 2000, this stylistic approach is even more intense and powerful than the one applied on the sofa. The solidity of the sofa base, necessary to support and distribute the weight of the seat components, becomes lighter and more delicate in the leg, tapering out almost to nothing, in a game of captivating lightness. This is a structural solution that gives Loveseat a strong, contemporary character. Bold and independent, it's the perfect stand-alone piece, but can also be grouped with other chairs for use in public or community spaces.



RW03FN

LS1831

TAKE A LINE FOR A WALK

design: Alfredo Häberli

year: 2003

Cars, spaceships, captain's command chairs at the control panel, a host of references to fantasy boyhood worlds, and emotional triggers to the memories of games played there. A wraparound shell, which comforts and protects, a place to relax, rest your head, cut yourself off from the outside world. Designed in 2002, the lounge has kept its innate expressive power. 10 years on, it finds itself upholstered with a zip running the length of its profile, dividing the external from the internal. On the outside it is all precise, orderly geometry; inside, it is softness, bright colours and exuberantly feminine.



TK00V6

TK00V7





ANTIBODI

design: Patricia Urquiola

year: 2006

A new shape for a non-padded chair, three-dimensional geometry derived from the cellular genesis of sewn petals using the layout of a graphic structure with a triangular base. The result is a floral explosion, a marvellous symbolic display of fertility. Antibodi is a life force, the epitome of wonderful yet contradictory charm. The petals, in double sided fabric- felt and baize or baize and leather- create a structural upholstery, which is fixed to the stainless steel frame. The upholstery has a dual personality, welcoming and feminine when the petals face upwards, intentionally severe and matelassé when the petals face down.



AB0257



MG006H

AB0256



KLARA

design: Patricia Urquiola

year: 2011

An armchair which is both functional and decorative, which feels artisan-made but has a contemporary look. Klara has a frame straight from experimental design with an extremely precise form, where the armrests, freed from the backrest, are structurally independent. The project is a reinterpretation of the spirit of the first forays into industrial design, based on a close collaboration between art, industry and craft. Stylishly comfortable, it is reminiscent of the first mass produced pieces of the early 20th century, also in its use of woven Vienna straw, a craft technique commonly used in the Friuli region of Italy a century ago.





KL0001



KL0495

KLOG26



KL0001



KL0493

TROPICALIA

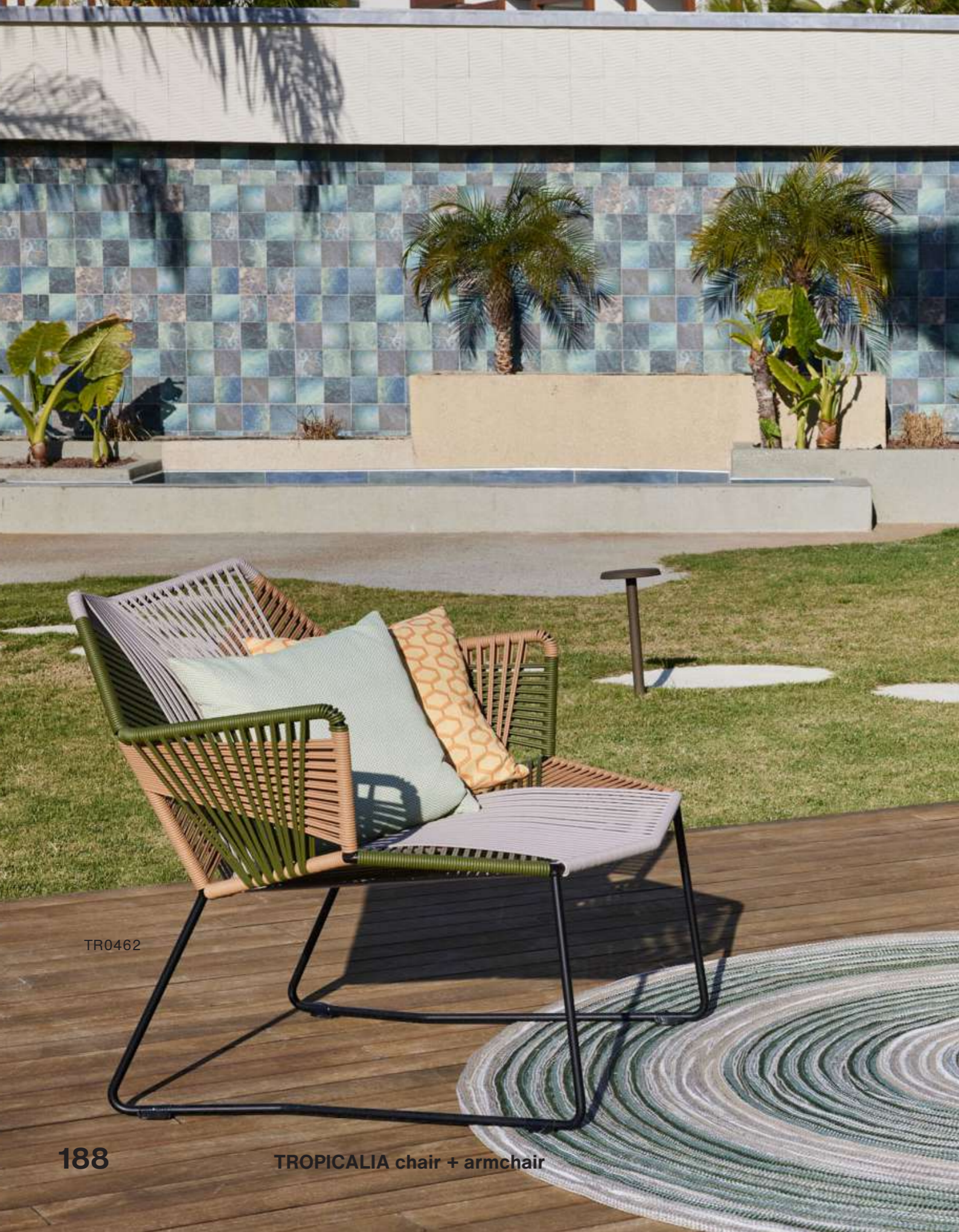
design: Patricia Urquiola

year: 2008

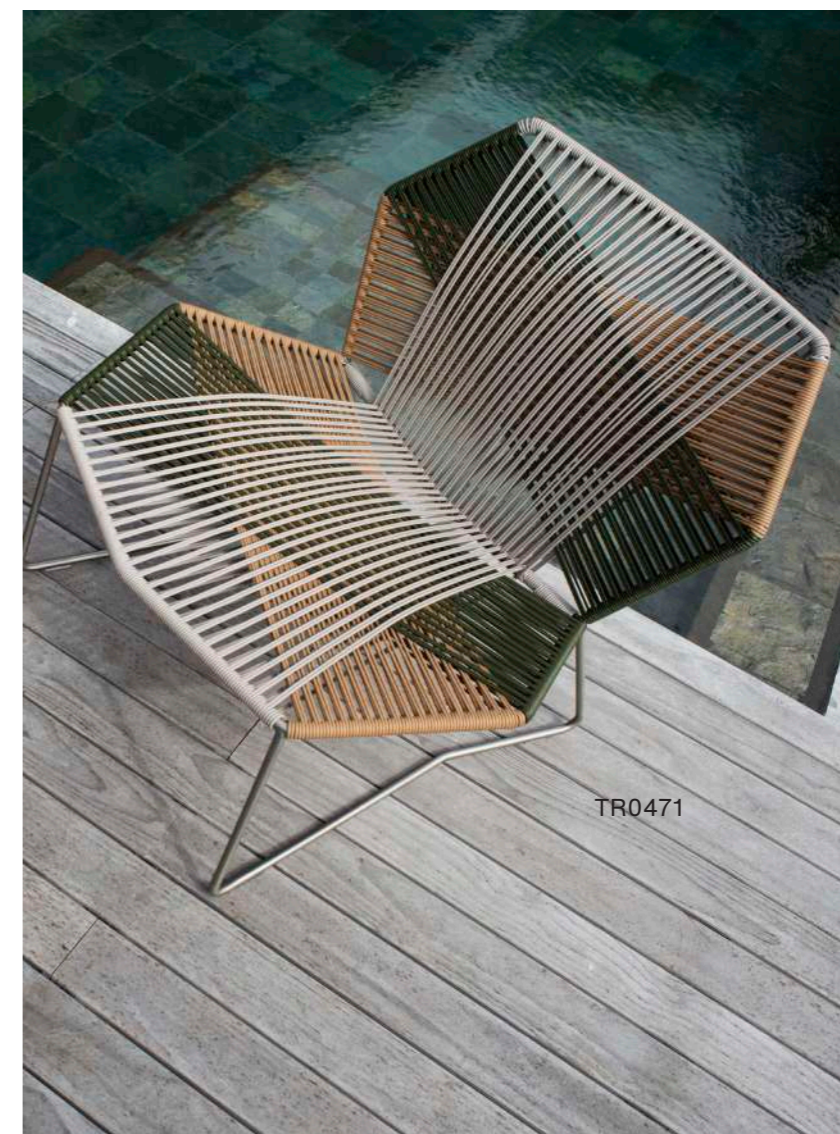
The tubular steel frame of Antibodi becomes the starting point which the designer uses for a creative makeover. The frame is disguised and transformed, the seats assume different personalities according to the material used. The wrapping of thread works like pencil lines, creating a surface which is both graphic and structural, both part of its construction and a form of identity: playful when two or three colours are used, sophisticated in a single colour, elegant in leather.



TR0471



TR0462



TR0471



TR0467



TR0462

PRECIOUS

design: Johannes Torpe

year: 2020

The Precious armchair design is an attempt to slim down the cross-section to the lowest limit possible in order to create a lightweight, elegant product that would defy the laws of physics. The product's minimalist shape nevertheless is combined with solidity, making it suitable for heavy-duty use, such as in the contract industry. A perfect combination, therefore, and not a contraposition between crisp, clear-cut shapes and solidity. In line with the trending taste and love for "precious" materials, the Precious collection offers a rich variety of fabrics and finishes and pays meticulous attention to detail.



PR10NI

PR10FS



PR10NI



PR10FE



PR11A4



PR10FU

DOUBLE ZERO

design: David Adjaye

year: 2015

Two circles, two elementary modules grafted into a construction geometry of art deco inspiration, openly communicate the tendency towards maximum formal simplification. This is the prelude to top-quality industrial production, an elegant economy of volumes expressed by the possibility offered by the chromed steel frame to structure the design into a complete seating family. Thus a chair and a stool are born, with and without armrests, with the addition of a small two-seater sofa, a sophisticated formal evolution dictated by good taste and class. This is a return to order, a transition towards a simultaneously luxurious and synthetic language.



DZ00NL



IN0016

DZ00NT

MATHILDA

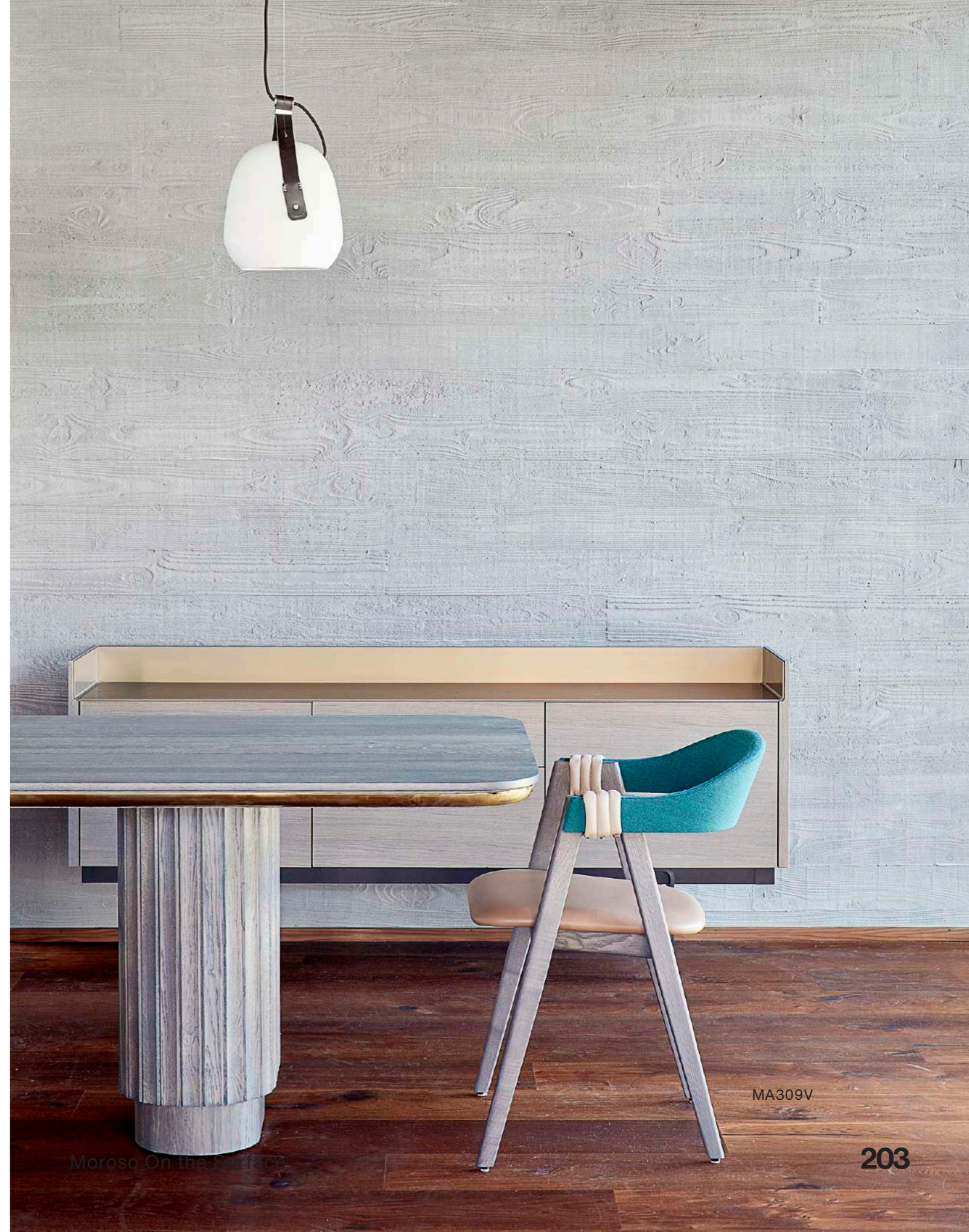
design: Patricia Urquiola

year: 2017

An everyday object, an easily recognized shape from our collective memory, that is why it feels familiar, there is something of a resemblance. Mathilda is a modern design in the architectural sense, in the proportions between the whole and the detail.

The concept is simple, perfect for its intended use: two trestles, which give solidity and affinity, hold the seat and act as a support for the backrest while also making the chairs stackable. Considered, careful intuition brings the design bang up-to-date to create a seating system which is coherent, practical and instantly recognizable.

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MA3974



MA309V

FJORD

design: Patricia Urquiola

year: 2002

From a piece of seashell, which has been broken and smoothed by the waves, Patricia Urquiola has designed a collection of seats for both the home and public spaces. As the name suggests, there is a strong Scandinavian influence with references to Arne Jacobsen and the inlets of northern coastlines represented in the long cut-away. Like a natural cycle where the shell is reborn through the effects of time and water, the chair becomes armchair and then stool. Its broken form and abstract concept together become an object of design: smooth lines that support and envelop are picked out in decorative stitching in harmony with the essence of the chair's structure.





FJ0105



FJ0077

FJ0017

FJ0017

FJ0214



FJ0112



GG0018

FH0106



FH0106

GETLUCKY

design: Patricia Urquiola

year: 2020

The Getlucky armchair, designed by Patricia Urquiola, experiment with binary geometry to combine their seat parts and backrests to great effect. It stands out for the simplicity of its forms. Created as a “dining” small armchair, its nature stands in its minimal shapes. A soft backrest wraps around the back like a ribbon before interweaving with the comfortable seat. Precise lines, which embody the grace of the sign and the elegance of shape.



GT0061

S30080



GT002A



RW03FS

GT002A

NANOOK

design: Philippe Bestenheider

year: 2008

It reflects a study of the passage from two to three dimensions based on observing the tanning of a quadruped's hide. This taut skin evokes memories of the animal it once was. The same skin, pleated, gives us the three-dimensionality of a chair or armchair. The structure is a hexagonal network inspired by molecular geometry or a snowflake. The natural form of a skin for the chair's upholstery. The rigorous geometry of Nature for its structure. Like the Inuit peoples who wear animal skins for protection, Nanook's technical-fabric upholstery has tribal echoes. The pleated, three-dimensional skin is transformed into a contemporary object through the use of digital printing for the upholstery, and moulded synthetic material for the structure. Nanook seating - whose name derives from the protagonist of the first nature documentary in film history - preserves tribal memories while looking to the future and to technology with the same optimism with which Nanook observed his icy environment."



FRAME-SHIFT

design: Gabriele and Oscar Buratti

year: 2021

Frame-Shift is the new Moroso bookcase designed by the architects Oscar and Gabriele Buratti. It is a simple system made up of a few repeated elements, overlapping vertically to create compositions with the horizontal shelving.

“A multilevel structure is created with overlapping horizontal lines placed at intervals, with sliding doors and backs that can be placed as desired to create open and closed compartments”, Oscar and Gabriele Buratti said. “The magic of sliding panels makes this an extremely versatile piece of furniture, and its elegance is enhanced by the sophisticated design of the double-sided track.”



FH0106 + FS0A03 + FS0A04



FS0L1D

PA1001

YU0933

YU0935

PA1003

01GM67

DEW

design: Nendo

year: 2009

A round pouf with the plump fullness of a drop of water. Strips of leather of different widths are woven together to add an unusual three-dimensionality to the pouf's surface, intriguingly stretching it as though to deform the cushion itself.



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