

Moroso **Setting
the
Elegance**

Textiles by
Kvadrat + Rubelli





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MOROSO[®]

*Un grazie speciale
a Kvadrat e Rubelli
per la splendida collaborazione
e la condivisione del progetto.*

*Special thanks to Kvadrat
and Rubelli for the wonderful
collaboration and for sharing
this project.*

*Un remerciement spécial
à Kvadrat et Rubelli
pour la splendide collaboration
et la participation au projet.*

Patrizia Moroso

Ci sono *stills* emozionali che gravitano sospesi, meravigliosamente, in attesa di trasformarsi in possibili fotogrammi di una nuova pellicola. Quando questo in qualche modo si manifesta, impossibile resistervi.

Per *Setting the Elegance*, la suggestione filmica di *L'età dell'innocenza* (Martin Scorsese) E di *Ritratto di signora* (Jane Campion), –lavori generati da romanzi molto ispirati–, ha dato l'avvio, per me, ed insieme il *leitmotiv* per la costruzione di un racconto visivo fatto di ricette di colore epurato, di punti di fuga, forse sonorità evocate e, credo, di una sottile palpabile eleganza emanata.

Certo, *on dirait*, qui si indaga su un catalogo particolare di produzione contemporanea di design. Ma c'è un punto dove il racconto, appunto il *set*, diventa luogo di scambio per ricchezze semantiche da condividere e gustare.

E credo fortemente che con il costante rinnovamento che la *couture* (anche intesa come costante *maitrisation*...) appunto ci ha insegnato, assieme al potente lavoro di riconosciuti produttori-editori tessili, si possano ottenere “alchimie” industriali di grande forza e compostezza.

Giulio Ridolfo

There are some stills that possess such an emotional resonance that they seem to dance magically before one's eyes as if suspended in space and time, as if ready and waiting to be transformed into the frames of a new film. And when this happens it's impossible to resist them.

In the case of *Setting the Elegance*, it was the evocative power of frames from Martin Scorsese's film *The Age of Innocence* and Jane Campion's *Portrait of a Lady* –works which are themselves based on exceptionally inspired novels– which provided me with both the inspiration and leitmotiv on which to build a visual narrative for the collection, one which combines soft muted tones and vanishing points that evoke echoes of the past and, I believe, a subtle yet nonetheless palpable elegance.

Of course, *on dirait*, what we are discussing here is a catalogue showcasing examples of contemporary design products and yet there is a point where the narrative, which is to say the *set* becomes the locus for the interplay of richly symbolic elements to share and enjoy.

And I firmly believe that the constant need for renewal that *couture* teaches us (also in the sense of the continuous pursuit of *maitrisation*) can, when combined with the skills and talents of recognized textile producers and designers, create a magical chemistry, one capable of producing powerful industrial ‘alchemistries’ of great finesse and grace.

Il y a des *stills* émotionnels qui gravitent, merveilleusement en suspens, dans l'attente de se transformer en photogrammes d'un nouveau film. Quand cela se produit d'une certaine manière, il est impossible d'y résister.

Pour *Setting the Elegance*, la suggestion filmique du *Temps de l'innocence* (Martin Scorsese) et de *Portrait de femme* (Jane Campion), –œuvres issues de romans très inspirés–, a été pour moi le début, et en reste le leitmotiv, de la construction d'un récit visuel fait de recettes de couleur épurée, de points de fuite, peut-être de sonorités évoquées et, je crois, de l'élégance subtile et palpable qui en émane.

Bien sûr, dirons-nous, nous enquêtons ici sur un catalogue particulier, de production contemporaine de design. Mais il y a un point où le récit, le *set*, devient lieu d'échange de richesses sémantiques à partager et à savourer.

Et je crois profondément qu'avec le renouvellement permanent que la *couture* (entendue aussi comme *maitrisation* constante...) nous a enseigné, avec le puissant travail de célèbres producteurs-éditeurs textiles, nous pouvons obtenir des “alchimies” industrielles d'une grande force et équilibre.

Lo sguardo laterale. Moroso, une recherche entre Arts décoratifs et Design

Maximilien Durand



Musée des Tissus et Musée des Arts décoratifs de Lyon
21.06 – 1.09.2013

Il Musée des Tissus di Lione, fondato nel 1856 dopo la prima Esposizione universale di Londra su richiesta dei produttori di seta lionesi, ha aperto al pubblico nel 1864. La collezione ospitata doveva permettere di rinnovare la creazione dei disegni dell'epoca ispirandosi ai migliori esempi del passato. Oggi, la collezione è la più importante al mondo, con quasi due milioni e mezzo di opere che ripercorrono 4.500 anni di produzione tessile, dall'Egitto dei faraoni alle produzioni più recenti.

Questa missione fondamentale del Museo, fonte di ispirazione e fermento creativo, è ancor oggi al centro dei suoi interessi. Artisti, designer e produttori vengono regolarmente invitati a scoprire le ricchezze della collezione per alimentare la loro produzione creativa.

È in quest'ottica che si è sviluppata la collaborazione con Moroso e Rubelli. In occasione della mostra *Lo sguardo laterale. Moroso, une recherche entre Arts décoratifs et Design* allestita presso il Musée des Tissus et des Arts décoratifs di Lione, Patrizia Moroso ha voluto realizzare una serie di pezzi unici coinvolgendo Rubelli affinché producesse un tessuto ispirato a un'antica messa in carta custodita nel museo. Da tale sfida è nata una stoffa eccezionale, che ha vestito alcuni pezzi disegnati da Patricia Urquiola e da Doshi Levien.

Con il suo decoro delicato, composto da drappi ricadenti e nastri intrecciati a piccoli ramoscelli in fiore, in cui una coppia di colombe riposa su un bouquet ornato da un cappello di paglia e spighe di grano, l'opera (inv. MT 49489.6), per i suoi motivi bucolici, evoca il gusto della Delfina Maria Antonietta, futura regina di Francia. Sin dagli anni 1770, Philippe de Lasalle, uno dei più apprezzati fabbricanti lionesi, aveva proposto composizioni con coppie di uccelli, rami fioriti e accessori che gli erano valse prestigiose commesse da parte della corte di Francia e di sovrani stranieri. La messa in carta del Musée des Tissus è stata concepita nell'entourage di Philippe de Lasalle, secondo modelli che l'artista aveva elaborato in base al gusto dell'epoca, esempio caratteristico della produzione lionesa dell'ultimo quarto del XVIII secolo.

Per questo Patrizia Moroso l'ha scelta per celebrare l'evento organizzato al Musée des Tissus. Attraverso questa collaborazione con due delle più prestigiose firme italiane, Moroso e Rubelli, il Musée des Tissus è fiero di contribuire all'eccellenza del design contemporaneo, qui rinnovato dall'audacia tecnica di Rubelli: il tessuto realizzato ispirandosi alla messa in carta non è quello previsto dal disegno tecnico, bensì la fedele riproduzione del disegno tecnico stesso. —

The Musée des Tissus de Lyon was opened to the public in 1864. It had been founded in 1856, following the first Great Exhibition in London after calls made for a museum by silk manufacturers in Lyon.

The collection housed was intended to make way for new creative design through prime examples from the past. Today this collection is the largest in the world with close to two million five hundred thousand references, covering four thousand five hundred years of textile production, from the Egypt of the pharaohs up to more recent production.

This primary mission of the museum as a source of inspiration and fostering of creation lies still today at the heart of the interests of the organisation. Artists, designers and manufacturers are regularly invited to discover the wealth of the collection for adding to their production.

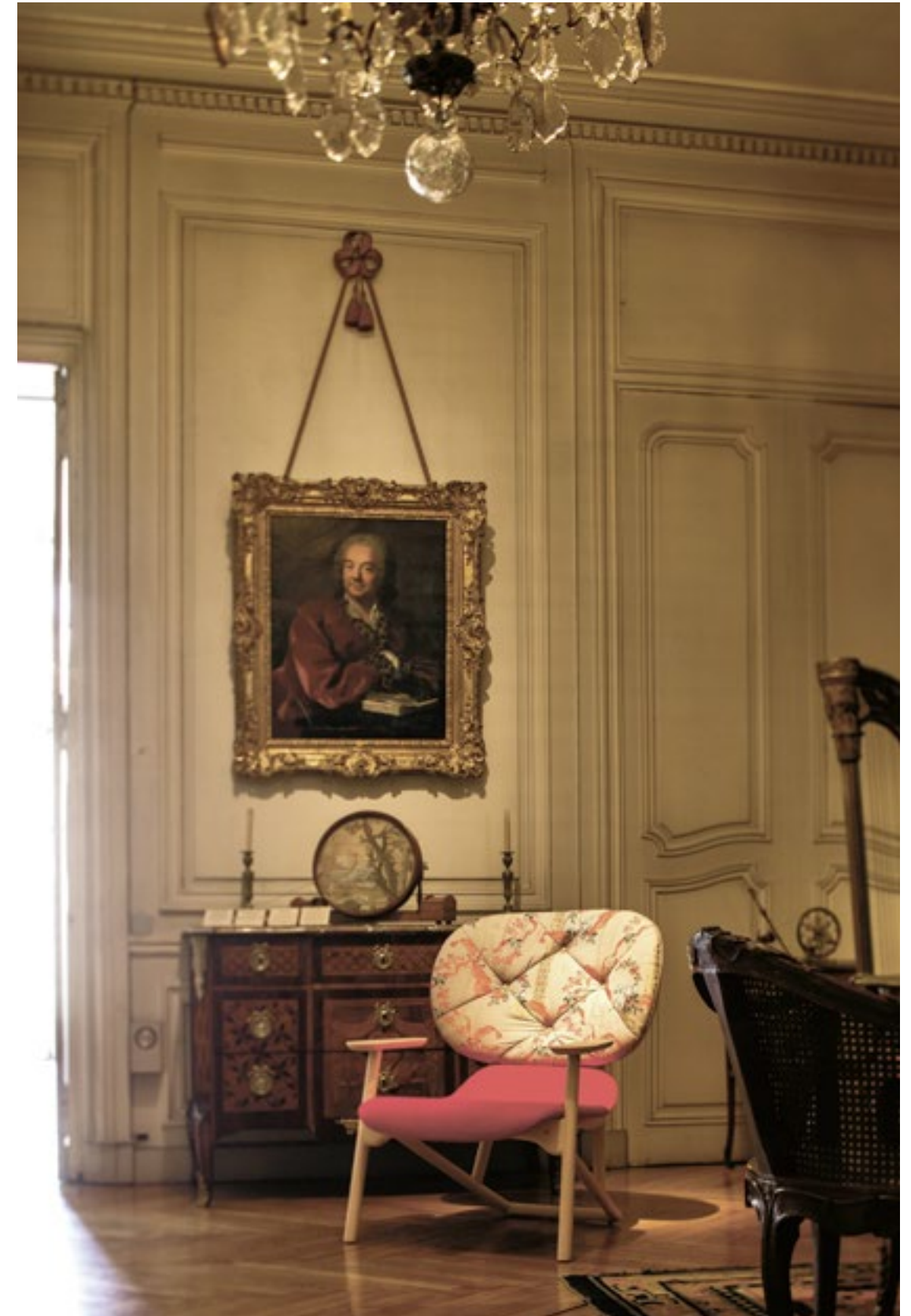
It is on this basis that the joint project with Moroso and Rubelli was developed. For the occasion of the exhibition *A sideways Glance - Moroso, an exploration in decorative Arts and Design* held recently at the Musée des Tissus et des Arts décoratifs de Lyon, Patrizia Moroso sought to create a set of unique pieces. To do so she contacted Rubelli in order to produce a fabric inspired by historic pointed paper housed in the museum. This challenge produced an outstanding textile used to upholster some pieces of furniture designed by Patricia Urquiola and Doshi Levien.

The original pointed paper (inv. MT 49489.6) has a delicate decoration, composed of cascading drapery and ribbons interwoven with sprigs of flowers, in which a pair of doves rest on a bouquet embellished with a straw hat and ears of corn, and it's reminiscent of the style of Marie-Antoinette, future queen of France, with its bucolic motifs. As from the 1770s Philippe de Lasalle, one of the most remarkable manufacturers in Lyon, introduced compositions combining pairs of birds, branches with flowers and additional motifs which earned him very lucrative orders from the French court and foreign kings and queens. The pointed paper of the Musée des Tissus was designed within the circle of Philippe de Lasalle and according to the style which the artist had made fashionable. It is a typical example of production in Lyon in the last quarter of the eighteenth century.

Which is why Patrizia Moroso chose it to celebrate the event at the Musée des Tissus. Through this partnership with two of the most prestigious companies in Italy, Moroso and Rubelli, the Musée des Tissus is proud to make a contribution to the excellence of contemporary creativity, with added inventiveness thanks to the innovative technique implemented here by Rubelli: the fabric produced from the pointed paper is not the one foreseen by this technical drawing but instead the identical copy of the technical drawing itself. —



Musée des Tissus et Musée des Arts décoratifs de Lyon



Codes > p. 168



Codes > p. 168



Musée des Tissus et Musée des Arts décoratifs de Lyon



Musée des Tissus et Musée des Arts décoratifs de Lyon

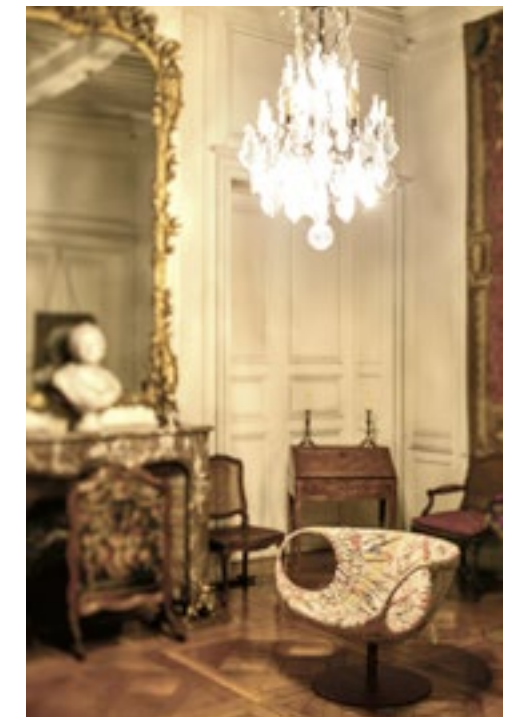
Le Musée des Tissus de Lyon a ouvert au public en 1864. Il avait été fondé en 1856, à la suite de la première Exposition universelle de Londres et à la demande des fabricants de soierie lyonnais. La collection constituée devait permettre de renouveler la création contemporaine par les meilleurs exemples du passé. Aujourd'hui, cette collection est la plus importante du monde, avec près de deux millions cinq cent mille œuvres, parcourant quatre mille cinq cents ans de production textile, depuis l'Égypte pharaonique jusqu'aux productions les plus récentes.

Cette mission première du musée, source d'inspiration et ferment de la création, est aujourd'hui encore au cœur des préoccupations de l'institution. Des artistes, des designers et des industriels sont régulièrement invités à découvrir les richesses de la collection pour nourrir leur production.

C'est dans cette optique que s'est développée la collaboration avec la maison Moroso et la maison Rubelli. À l'occasion de l'exposition *Lo sguardo laterale. Moroso, une recherche entre Arts décoratifs et Design* qui s'est tenue au Musée des Tissus et au Musée des Arts décoratifs de Lyon, Patrizia Moroso a souhaité réaliser un ensemble de pièces uniques. Pour cela, elle a sollicité la maison Rubelli pour qu'elle produise un tissu inspiré par une mise en carte historique conservée au musée. De ce défi est née une étoffe exceptionnelle, qui a habillé quelques meubles créés par Patricia Urquiola et Doshi Levien.

La mise en carte d'origine n'est malheureusement pas signée, et l'on ne connaît pas les circonstances dans lesquelles elle fut créée. Par son décor délicat, composé de chutes de draperies et de rubans entremêlés de tigelles fleuries, dans lequel un couple de colombes se repose sur un bouquet agrémenté d'un chapeau de paille et d'épis de blé, il évoque le goût de la Dauphine Marie-Antoinette, future reine de France, pour les motifs bucoliques. Dès les années 1770, Philippe de Lasalle, l'un des plus remarquables fabricants lyonnais, avait proposé des compositions associant couples d'oiseaux, rameaux fleuris et accessoires qui lui avaient valu de prestigieuses commandes de la cour de France et des souverains étrangers. La mise en carte du Musée des Tissus a été conçue dans l'entourage de Philippe de Lasalle, et selon les modèles que l'artiste avait mis au goût du jour. Elle est un exemple caractéristique de la production lyonnaise du dernier quart du XVIIIe siècle.

C'est la raison pour laquelle Patrizia Moroso l'a choisie pour commémorer l'événement qui se tenait au Musée des Tissus. Par ce partenariat avec deux des plus prestigieuses maisons italiennes, Moroso et Rubelli, le Musée des Tissus est fier de contribuer à l'excellence de la création contemporaine, renouvelée ici par l'audace technique mise en œuvre par Rubelli : le tissu réalisé d'après la mise en carte n'est pas celui qui est prévu par ce dessin technique, mais la reproduction à l'identique du dessin technique lui-même. —



Volant, Chandigarh, Fjord, Smock, Bohemian, Paper Planes

Codes > p. 168

Mise-en-scène dell'eleganza

Lorenzo Taucer

Mise-en-scène dell'eleganza. Un'operazione da leggere e interpretare come un vero e proprio metaprogetto, come delle linee guida per orientarsi nello spazio fluido e latente compreso tra architettura e immagine del prodotto. Una magistrale opera di decoro che offre stimoli e nuove possibilità di arredo al professionista, al cliente più raffinato come all'amante della bellezza: *Setting the Elegance* dimostra, nella concretezza del fattibile, la natura profondamente eclettica dell'oggetto di design. > p. 036

Setting the Elegance



pp. 012 / 013



Bohemian, Fjord, Smock

Codes > p. 168

Setting the Elegance is much more than a simple mise-en-scène of elegance, it is an undertaking to be read and interpreted as a true meta-project, a masterclass in navigating the fluid and latent space between architecture and product design. This masterfully executed work of interior decoration offers exciting new possibilities for professional designers, their most discerning clients, and all who love beauty. *Setting the Elegance* is the material embodiment of the profoundly eclectic nature of product design.

Mise en scène de l'élégance. Une opération à lire et à interpréter comme un véritable méta-projet, comme des lignes directrices pour s'orienter dans l'espace fluide et latent compris entre l'architecture et l'image du produit. Une œuvre magistrale de décor qui stimule des idées et de nouvelles possibilités d'ameublement pour le professionnel, pour le client le plus raffiné, comme pour tous ceux qui savent apprécier la beauté : *Setting the Elegance* démontre, dans le concret du faisable, la nature profondément éclectique de l'objet de design. > p. 039

Fjord, Chandigarh, Rich

Codes > p. 168



Setting the Elegance



pp. 016 / 017

Rich, Moon, Bon Bon

Codes > p. 168



Rich, Fjord, Moon

Codes > p. 168



Setting the Elegance

pp. 020 /021

Moon, Fjord, Volant, Capitello

Codes > p. 169



Volant

Codes > p. 169



Setting the Elegance



pp. 024 / 025

Volant, Paper Planes, Moon, Anomaly

Codes > p. 169



Setting the Elegance



pp. 026 /027

America, Paper Planes, Kub

Codes > p. 169



Setting the Elegance



pp. 028 / 029



Adriano

Codes > p. 169



Big Mama, America, Moon, Cloud

Codes > p. 169



Big Mama, Moon, Cloud

Codes > p. 170



Moon, Diatom, No Waste

Codes > p. 170

La tentazione è grande: raccontare il Design come una comunità di mercato dove la sperimentazione anticipa e influenza le regole e le necessità commerciali. E dove la visione dei progettisti, unita alla capacità e al talento dei produttori, presuppone e sottintende l'essenza libera e assoluta del processo creativo. Immaginare *mondi* ed esprimerli attraverso la finalità estetica e funzionale di un oggetto... la tentazione è grande, ma la variazione è travolgente, improvvisa, quasi a suggerire l'esaurimento del modo progettuale sostenuto nel corso di questi ultimi vent'anni. > p. 052

Setting the Elegance



pp. 036 /037



Diatom, No Waste

Codes > p. 170

The temptation is great: to describe Design as a collective marketplace, where experimentation anticipates and influences the rules and requirements of trade, where the vision of designers, combined with the skill and talent of producers, presumes and implies the free and absolute reign of the creative process. To imagine *worlds* and express them through the aesthetic and functional purpose of an object... the temptation is indeed great, but the change is sudden and overwhelming, almost suggesting the exhaustion of the design model applied over the last twenty years.

La tentation est grande : raconter le Design comme une communauté de marché où l'expérimentation anticipe et influence les règles et les besoins commerciaux. Et où la vision des créateurs, associée à la capacité et au talent des producteurs, présuppose et sous-entend l'essence libre et absolue du processus créatif. Imaginer des *mondes* et les exprimer à travers la finalité esthétique et fonctionnelle d'un objet... la tentation est grande, mais la variation est renversante, brusque, nous suggérant presque l'épuisement du mode conceptuel qui s'est affirmé au cours de ces vingt dernières années. > p. 060

Acqua Alta

Codes > p. 170



Setting the Elegance



pp. 040 /041

Berlin, No Waste

Codes > p. 170



Setting the Elegance



pp. 042 /043

Miss, Morning Glory

Codes > p. 170



Setting the Elegance



pp. 044 /045

Moon, Miss, Morning Glory,
Bikini Island, Phoenix

Codes > p. 170



Novecento

Codes > p. 170

Setting the Elegance



pp. 048 /049

Witch, Novecento, Tia Maria,
Bon Bon, Fjord

Codes > p. 170



New Tone

Codes > p. 171

Pagina dopo pagina, disposti e accostati all'interno di uno spazio tanto astratto quanto può esserlo un set teatrale, prodotti disegnati da designer *diversi* in *diversi* momenti e per *diversi* contesti d'utilizzo abdicano la propria individualità a favore di un gioco aperto all'esteriorità, evidenziando con meticolosa disciplina la coerenza sintattica alla base del progetto d'insieme. > p. 082

Setting the Elegance



pp. 052 / 053



Setting the Elegance

New Tone

Codes > p. 171

pp. 054 /055

New Tone, Anomaly

Codes > p. 171



Setting the Elegance



pp. 056 /057

Rift, New Tone, Nanook

Codes > p. 171



Setting the Elegance



pp. 058 /059

New Tone

Codes > p. 171

Page after page of products, arranged and juxtaposed in a spatial context as abstract as a theatrical set can be, products designed by *different* designers at *different* moments in time and for *different* use contexts but which, here, relinquish their individuality in favour of creating an interplay between different decorative features, exemplifying, with meticulous discipline, the syntactic consistency underpinning the whole project.

Une page après l'autre, disposés et rapprochés à l'intérieur d'un espace aussi abstrait que peut l'être la scène d'un théâtre, des produits créés par des designers *différents* à des moments *différents* et pour des contextes d'utilisation *différents* abdiquent leur propre individualité en faveur d'un jeu ouvert à l'extériorité, en soulignant avec rigueur la cohérence syntactique qui est à la base du projet d'ensemble. > p. 090



New Tone, Moon, Fjord

Codes > p. 171



Massas, Fjord, Capitello

Codes > p. 171



Massas, Fjord

Codes > p. 171



Big Mama, Massas, Bikini Island

Codes > p. 172



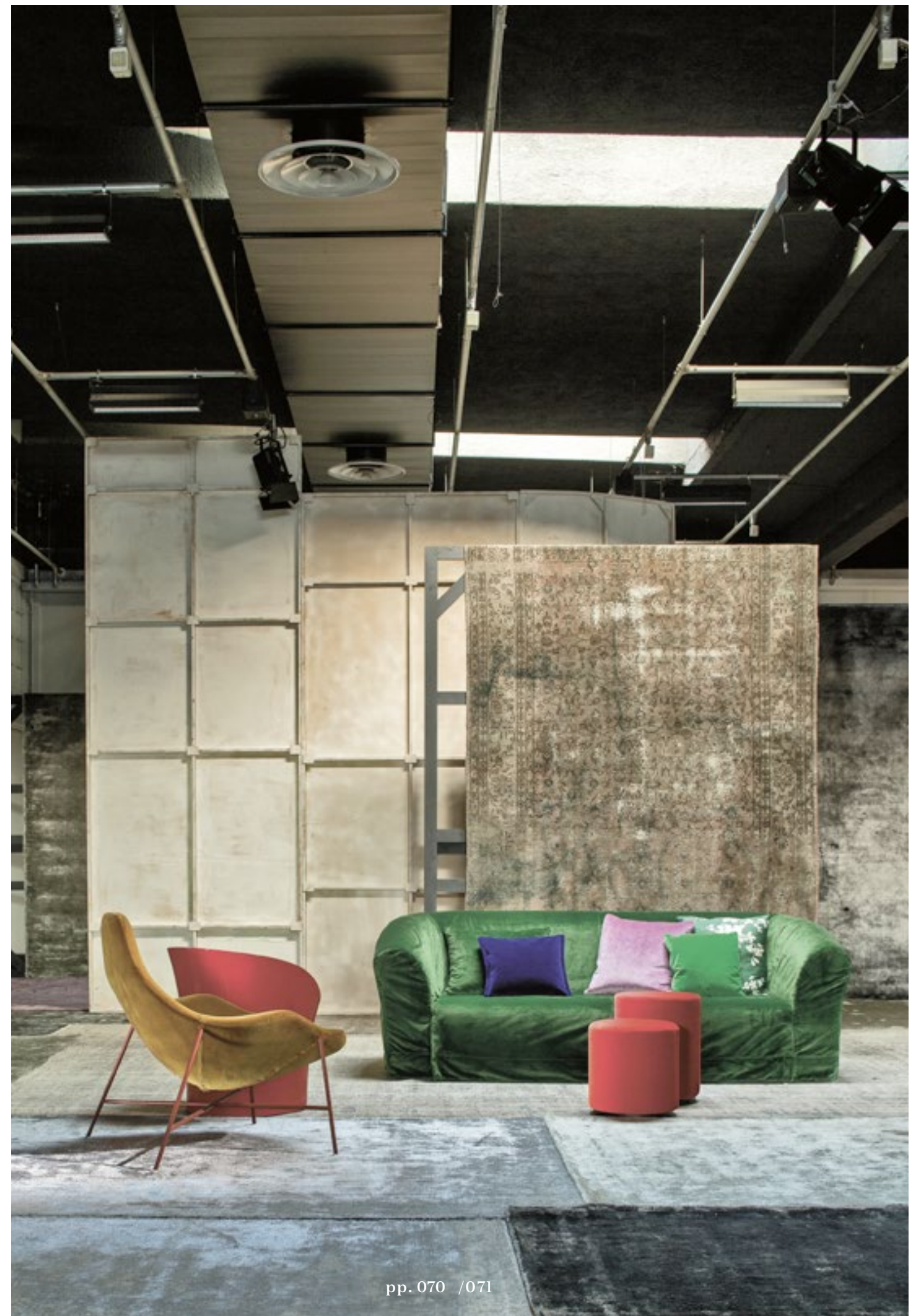
Setting the Elegance



pp. 068 / 069

Print, Tia Maria, Moon, Kub

Codes > p. 172



Print

Codes > p. 172



Orazio, Volant, Kub, Saruyama Islands

Codes > p. 172



Volant

Codes > p. 172



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pp. 076 / 077

Mafalda, Bohemian

Codes > p. 172



Setting the Elegance



Bohemian, Cloud

Codes > p. 172



Setting the Elegance



pp. 080 / 081

Redondo, Fjord, 3 Nuns

Codes > p. 173

Ricerca di superficie che, se da un lato conferma il rapporto simbiotico tra forma e rivestimento, dall'altro rappresenta un movimento inverso capace di far riemergere l'attitudine concettuale di alcuni prodotti iconici sedimentati nella memoria visiva di ognuno di noi. Affiora un *mondo* dove la pratica decorativa si appropria della forza costruttiva e della vitalità conferita dalla pluralità dei linguaggi progettuali. > p.100

Setting the Elegance



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Redondo, Saruyama Island, 3 Nuns

Codes > p. 173



Setting the Elegance



pp. 084 / 085

Redondo, Saruyama Island, 3 Nuns

Codes > p. 173



Setting the Elegance



pp. 086 /087

Double Zero, Nanook

Codes > p. 173



Setting the Elegance



pp. 088 / 089

Doodle, Kub

Codes > p. 173

As a study of surface decoration, *Setting the Elegance* both confirms the symbiotic relationship between form and finish and, at the same time, inversely reveals the conceptual underpinnings of some iconic products rooted in our collective visual memory. What emerges is a *world* in which decorative practice assumes a vital and constructive force, conferred by the plurality of design languages employed.

Une recherche de surface qui tout en confirmant, d'un côté, le rapport symbiotique entre forme et revêtement, de l'autre, représente un mouvement inverse capable de faire resurgir l'attitude conceptuelle de certains produits icônes sédimentés dans la mémoire visuelle de chacun de nous. C'est alors qu'émerge un *monde* où la pratique décorative s'approprie de la force constructive et de la vitalité conférée par la pluralité des langages conceptuels. > p. 107



Doodle

Codes > p. 173



Setting the Elegance



pp. 092 / 093

Doodle, Shanghai Tip

Codes > p. 173



Setting the Elegance



pp. 094 /095

Berlin, Anywhere chair,
Somewhere table
/22nd Floor collection

Codes > p. 173



Anywhere chair, Somewhere table /22nd Floor collection

Codes > p. 174



Setting the Elegance

pp. 098 /099

Big Mama, Morning Glory

Codes > p. 174

L'eccezione, così, è promossa a misura. L'eterogeneità della produzione Moroso, da questa prospettiva, si coniuga perfettamente a un modello di eleganza misurata, estremamente contemporanea, ma al contempo ricca di valore intrinseco e di riferimenti classici. Alla tradizione delle sete e dei preziosi broccati di Rubelli si contrappone la raffinata matericità delle lane e dei velluti della collezione Kvadrat/Raf Simons così come a lavorazioni prettamente industriali si alternano ricercate confezioni artigianali. > p. 121

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pp. 100 /101



Big Mama, Morning Glory, Clarissa

Codes > p. 174



Clarissa

Codes > p. 174



Setting the Elegance



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Clarissa

Codes > p. 174

The exception thus becomes the guiding principle. From this perspective, the heterogeneity of Moroso's production lends itself perfectly to a model of measured elegance, extremely contemporary, yet simultaneously rich in intrinsic qualities and classical references, as exemplified in the collection's contrasting interplay between the traditional silks and exquisite brocades employed by Rubelli and the materiality of the fine wools and velvets employed by Raf Simons for Kvadrat, and the alternating mix of industrially manufactured and finely finished artisan pieces.

L'exception devient ainsi mesure. Le caractère hétérogène de la production Moroso, de ce point de vue, se conjugue parfaitement avec un modèle d'élégance mesurée, extrêmement contemporaine, mais également riche d'une valeur intrinsèque et de références classiques. À la tradition des soies et des précieux brocarts de Rubelli s'oppose la texture raffinée des laines et des velours de la collection Kvadrat/Raf Simons tout comme aux exécutions typiquement industrielles s'alternent les façonnages artisanaux les plus élaborés. > p. 122

Volant, Clarissa, Saruyama Island, Cloud

Codes > p. 174



Volant, Saruyama Island, Fjord, Witch, Kub, Bloomy

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Setting the Elegance



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Paper Planes

Codes > p. 175



(Love me) Tender

Codes > p. 175



(Love me) Tender, Pipe

Codes > p. 175



Setting the Elegance



Massas, Kub

Codes > p. 175



Setting the Elegance



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Silver Lake, Net

Codes > p. 175



Setting the Elegance

Lusso autentico, dichiarato con il coraggio, la dedizione e la perseveranza che solo i visionari possono dedicare nel raggiungimento dell'eccellenza fino al dettaglio più piccolo, dimostrando che, oltre ai cliché prestabiliti, alle etichette e alle definizioni, esistono *mondi* nuovi e meravigliosi.

Ciò che noi dobbiamo fare è solo volerli vedere.

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My Beautiful Backside, Moon, Nanook

Codes > p. 175

This collection is the quintessence of luxury, realized with the courage, dedication and perseverance that only true visionaries can invest, those whose quest for excellence is manifested in the finest of detail, who deftly show that beyond pre-established clichés, labels and definitions, there are new and wonderful *worlds* out there.

All we need to do is desire to explore them.

Luxe authentique, déclaré avec le courage, le dévouement et la persévérance que seuls les visionnaires peuvent mettre en jeu pour atteindre l'excellence jusqu'au plus petit détail, en démontrant qu'au-delà des clichés, des étiquettes et des définitions, il existe des *mondes* nouveaux et merveilleux.

Et nous, ce que nous devons faire, c'est seulement vouloir les voir.



My Beautiful Backside, Fjord, Nanook

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My Beautiful Backside

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Setting the Elegance



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Bold, Fjord, Cloud, Fishbone, Net

Codes > p. 176



Setting the Elegance

Viaggio dentro la Bellezza

Elena Commessatti



Museo Diocesano Udine
giugno 2015



Galleria degli Ospiti, Giambattista Tiepolo
– Museo Diocesano Udine

C'è una sorta di risonanza magica nell'incontro con la Bellezza, ed è tangibile, visibile. Ci cattura all'improvviso, quando non la cerchi, quando non l'aspetti ti attraversa come una cometa attraverso il cielo, illuminante per sinergia o per contrappunto. A volte le relazioni sono le più inusuali, tra i luoghi che la contengono e gli oggetti che la rappresentano. L'azienda Moroso ha spesso scelto i musei come il luogo in cui far rivivere il proprio lavoro: una riscrittura contemporanea e durevole nel tempo, dentro ciò che il tempo non ha cancellato. Dipinti, sculture, acrobazie artistiche. Epigrafi. I musei sono vivi se li sai sorprendere.

Il racconto inizia a Lione, in un giugno pieno di sole del 2013, insieme a Maximilien Durand, brillante direttore del Museo dei Tessuti e delle Arti Decorative, e con una mostra, a cura di Patrizia Moroso e Marco Viola, dal titolo suggestivo: *Lo sguardo laterale* (21 giugno/1 settembre 2013). Protagonista: un semplice numero d'inventario, 49489.6, e una buona idea. Capitato per caso come a volte succede –sono gli oggetti che arrivano a te– quel numero, che è il codice di un disegno elaborato a metà Settecento, è stato scelto da Moroso, con l'aiuto di Giulio Ridolfo, per un resettaggio di eleganza. *Setting the Elegance*, appunto. L'idea per Moroso in quell'estate di suite francese, –e di amici al lavoro–, fu quella di creare una nuova collezione con una nuova pelle. E fu Rubelli, la famosa azienda veneziana di tessuti, che rigenerò quella texture, fresca di colombe e fiori, spuntata dall'archivio del museo di Lione.

Due anni dopo, eccoci a Udine, insieme a Patrizia Moroso, Giulio Ridolfo, Marco Viola, per continuare l'atmosfera dorata dell'Europa "dei lumi". Siamo al Museo Diocesano e alle Gallerie del Tiepolo, nella dimora dei patriarchi Delfino, arrivati da Venezia nel Settecento. I Delfino avevano chiamato a sé, per celebrare iconograficamente il loro potere, l'artista del momento: il loro concittadino Giambattista Tiepolo, che nel palazzo ora sede del museo affrescò stanze e soffitti, tra cui l'indimenticabile Galleria degli Ospiti (1727-1729). C'è una sorta di risonanza magica, dunque, nell'incontro con la Bellezza, ed è qui, con le creature dipinte dal Tiepolo che si manifesta con forza. In questo spazio Patrizia Moroso fa dialogare le proprie creature di design contemporaneo con l'arte europea classica e chiude il viaggio iniziato a Lione.

Il Museo Diocesano a Udine è una sede dalle prospettive incantate, dove il colore rosso della Sala del Trono inanella 2000 anni di storia religiosa nei 116 ritratti dei patriarchi di Aquileia. Qui le curve si concretizzano in poesia architettonica, e mi riferisco alla scala "a bovolo", cioè a chiocciola, con cui si apre questa sezione del catalogo, realizzata da Domenico Rossi, l'artista allievo di Baldassare Longhena. Se alzate gli occhi, a incorniciare al soffitto minuti bestiami e vegetazione esotica, ci sono le grottesche cinquecentesche di Giovanni da Udine, l'amico di Raffaello, sepolto con lui a Roma al Pantheon; nelle stanze vicine brillano gli azzurri e i gialli intensi della celebrazione patriarcale più tarda. Siamo in un'onda piena di luce per intrecciare il mondo Moroso a quello della pennellata impertinente del Tiepolo, con i cieli color delle nuvole, e le anime rosa degli abitanti degli affreschi. Da Lione a Udine, –e sempre nel Settecento per coerenza filologica–, siamo in un viaggio con personaggi del Mito, cani levrieri, allegorie. Frivole giovani ragazze. Nani e zucche. Bambini dentro la rievocazione dei loro sacrifici. Una vecchia Sara senza denti che ascolta: diventerà madre a oltre novant'anni. L'arcangelo Gabriele, in versione pop. Sudditi che canticchiano ai sovrani la ribellione nel gomito di un sorriso.

Sono i vezzi del Tiepolo.

Egli è uno degli artisti italiani che meglio si legge con gli occhi dell'oggi: contaminazioni che piacciono al mondo Moroso. (Leggete le poesie del caraibico Derek Walcott.) Qui, nel Museo Diocesano, cadono nello sguardo laterale le relazioni più inusuali con le vestizioni dei prodotti Moroso, dentro la seduzione dei tessuti di Raf Simons per Kvadrat e del ricco jacquard targato Rubelli.

Non c'è nulla di certo se il dialogo lo realizza lo still-life di Patrizia. Tutto scivola in un nuovo racconto, con gli elementi sacri che bucano il racconto laico, come gli omaggi ai patriarchi attraverso la Bibbia. A volte le relazioni sono le più inusuali, tra i luoghi che le contengono e gli oggetti che le rappresentano. Lione come Udine, Francia dentro l'Italia, nei pensieri del design contemporaneo. Un messaggio che esplode, portatore di Bellezza, raccogliitore di esperienze e di novità. Un cortocircuito con il nervo del coraggio. –



Museo Diocesano Udine







Museo Diocesano Udine

There is a kind of magical resonance that occurs in our encounter with Beauty, a palpable almost visible resonance. It catches us unawares when we're not looking and least expect it, crossing our path like a comet crosses the sky, illuminating synergies or counterpoints. And at times, the most unusual and unexpected relationships emerge between the objects represented and the places that contain them. Moroso has often chosen the museum as a place in which to breathe new life into its work: reviving it and imbuing it with a lasting, contemporary twist by juxtaposing it with that which time has not erased: paintings, sculptures, artistic feats, and epigraphs. Museums are living, breathing spaces if you know how to catch them by surprise.

The story begins on a sunny day in June, back in 2013 at the Musées des Tissus et des Arts Décoratifs in Lyon, together with the museum's brilliant and charismatic Director, Maximilien Durand, on the occasion of the evocatively titled exhibition *A Sideways Glance* (June 21 - September 1, 2013) curated by Patrizia Moroso and Marco Viola. The protagonist of the piece is a simple inventory number (49489.6) and the idea it inspired. It often happens that objects come to you rather than you go looking for them, and so it happened when Patrizia Moroso chanced upon an elaborate design from the mid-eighteenth century in the museum's archives, whose beauty and elegance so inspired her that, together with Giulio Ridolfo, she chose to revive and recreate it for a new setting - hence the title, *Setting the Elegance*. The idea that came to Patrizia and her work friends that joyful summer was to regenerate the 18th century design that had popped up in the museum archives in Lyon to upholster a new collection. Then Rubelli, the world-renowned Venetian textile company, kindly offered to recreate the texture of the design, with its sprigs of flowers, ribbons, and turtle doves.

Two years later, here we are in Udine, with Patrizia Moroso, Giulio Ridolfo, and Marco Viola, to recapture once again the golden atmosphere of Enlightenment Europe, here in the Museo Diocesano and Gallerie del Tiepolo, the residence of the Delfino patriarchs, who arrived from Venice in the eighteenth century. To celebrate their power iconographically, the Delfino patriarchs called upon the artist of the moment: their fellow countryman Giambattista Tiepolo, who was commissioned to paint the frescoes that adorn the walls and ceilings of the building that now houses the museum, including those in the unforgettable *Galleria degli Ospiti* (1727 -1729). There is, we said, a kind of magical resonance that occurs when we encounter Beauty, and here, amongst the creatures painted by Tiepolo, it is palpably present. In this space, Moroso creates an interplay between the company's contemporary design creations and examples of classical European art, bringing the journey Patrizia began in Lyon full circle.

The Museo Diocesano in Udine offers an enchanting setting, particularly the red Throne Room (Sala del Trono) whose walls display the 116 portraits of the patriarchs of Aquileia, thus embracing 2,000 years of religious history. The curves of the interiors are echoed in the architectural poetry of the staircase that introduces this section of the catalogue, and I refer here to the *bovolo* (spiral) staircase designed by Domenico Rossi, the artist and pupil of Baldassare Longhena. Looking up, tiny beasts and exotic vegetation frame the ceiling, the work of Giovanni da Udine, a master of sixteenth century *grotesche*, and a friend of Raphael, with whom he was buried in the Pantheon in Rome. Rooms decorated in the bright, regal blues and yellows of later patriarchal ceremony follow, offering the perfect setting for Moroso's graceful furnishings. Next, we enter the glorious, light-filled spaces of the *Galleria degli Ospiti* where the world of Moroso harmoniously intertwines with the bold brushstrokes of Tiepolo, whose frescoes of cloud-filled skies and pink-toned figures adorn the walls and ceiling. From Lyon to Udine, our journey takes us once more to an eighteenth century setting, this time presenting us with frescoes replete with mythical figures, imaginary creatures, allegorical scenes, hounds, pumpkins, dwarfs, frivolous young girls, children being offered as ceremonial sacrifice, and Biblical characters: the toothless old Sara receiving the news that she will become a mother at over ninety years old; the Archangel Gabriel in pop art mode; regal subjects hiding their rebellious intent behind the mask of a smile.

These are Tiepolo's hallmarks.

In fact, he is one of the Italian artists who lends himself most readily to contemporary interpretation, as the poems of the Caribbean Derek Walcott demonstrate, and this is something the masters of artistic cross-pollination at Moroso find particularly appealing. Here, in the Diocesan Museum, one chances upon some truly unusual and unexpected synergies in the juxtaposition of the interior furnishings with Moroso's pieces, here adorned in the sumptuous fabrics of Raf Simons (for Kvadrat) and Rubelli's rich jacquard prints.

Nothing is ever certain if Patrizia is orchestrating the dialogue. With her 'still-life' eye for composition, she weaves an entirely new visual narrative through the interplay of the secular and the sacred, much like the tributes Tiepolo makes to the patriarchs through his Biblical scenes. At times, the most unusual and unexpected relationships emerge between the objects represented and the places that contain them. Like Lyon, like Udine, like France, like Italy: in the mindset of contemporary design, the conversation is fluid. Bearer of beauty, collector of experience, its message reverberates, creating an explosion of possibilities brimming with novelty and surprise. A short circuit with a steely nerve of courage. —



Museo Diocesano Udine

Setting the Elegance



Galleria degli Ospiti, Giambattista Tiepolo
– Museo Diocesano Udine

Il y a une sorte de résonance magique dans la rencontre avec la Beauté, et elle est tangible, visible. Elle nous ravit à l'improviste, quand on ne la cherche pas. Alors qu'on ne s'y attend pas, elle nous traverse comme une comète traverse le ciel, illuminante par synergie ou par contrepoint. Parfois, les relations sont des plus inhabituelles, entre les lieux qui la contiennent et les objets qui la représentent. Moroso a souvent choisi les musées comme le lieu où faire revivre son travail : une réécriture contemporaine et durable dans le temps, dans ce que le temps n'a pas effacé. Peintures, sculptures, acrobaties artistiques. Épigraphe. Les musées sont vivants si nous savons les surprendre.

Le récit commence à Lyon, en un mois de juin 2013 ensoleillé, avec Maximilien Durand, brillant directeur du Musée des Tissus et des Arts décoratifs, et avec une exposition, conçue par Patrizia Moroso et Marco Viola, au titre suggestif : *Le regard latéral* (21 juin/1^{er} septembre 2013). Protagoniste : un simple numéro d'inventaire, 49489.6, et une bonne idée. Découvert par hasard comme c'est parfois le cas – ce sont les objets qui nous trouvent – ce numéro, qui est le code d'un dessin réalisé au milieu du XVIII^e siècle, a été choisi par Moroso, avec l'aide de Giulio Ridolfo, pour une réinvention d'élégance. *Setting the Elegance*, justement. L'idée pour Moroso durant cet été de Suite française, – et d'amis au travail –, fut celle de créer une nouvelle collection avec une nouvelle peau. Et c'est Rubelli, le célèbre fabricant vénitien de tissus, qui régénéra cette fraîche texture, ornée de colombes et de fleurs, surgie des archives du musée de Lyon.

Deux ans après, nous voici à Udine, avec Patrizia Moroso, Giulio Ridolfo, Marco Viola pour perpétuer l'atmosphère dorée de l'Europe "des lumières". Nous sommes au *Museo Diocesano e Gallerie del Tiepolo*, dans la demeure des patriarches Delfino (Dolfin), arrivés de Venise au XVIII^e siècle. Pour célébrer iconographiquement leur pouvoir, les Delfino avaient fait appel à l'artiste du moment : leur concitoyen Giambattista Tiepolo, qui dans le palais abritant aujourd'hui le musée, orna de fresques les murs et les plafonds, comme dans l'inoubliable *Galleria degli Ospiti* (1727-1729). Il y a donc une sorte de résonance magique, dans la rencontre avec la Beauté, et c'est ici, avec les figures peintes par Tiepolo qu'elle se manifeste avec force. Dans cet espace, Patrizia Moroso fait dialoguer ses créatures de design contemporain avec l'art européen classique et conclut le voyage commencé à Lyon.

Le Museo Diocesano à Udine est un lieu aux perspectives enchantées, où la couleur rouge de la Salle du Trône enchaîne 2000 ans d'histoire religieuse dans les 116 portraits des patriarches d'Aquileia. Ici, les courbes se traduisent en poésie architecturale, et je me réfère à l'escalier "a bovolo", en colimaçon, qui inaugure cette section du catalogue, œuvre de Domenico Rossi, élève de Baldassare Longhena. Si vous levez les yeux au plafond, les grotesques peints au XVI^e siècle par Giovanni da Udine, l'ami de Raphaël et enterré avec lui à Rome au Panthéon, animent le décor de fins bestiaires et de rinceaux exotiques ; dans les pièces voisines, les bleus azur et les jaunes intenses célèbrent l'apogée des patriarches maîtres des lieux. Nous sommes dans une vague pleine de lumière où le monde Moroso se mêle au trait impertinent de Tiepolo, avec les ciels couleur de nuage et les âmes roses des personnages des fresques. De Lyon à Udine – et toujours au XVIII^e siècle par cohérence philologique – nous effectuons un voyage avec des personnages du Mythe, des lévriers, des allégories. De jeunes femmes frivoles. Des nains et des courges. Des enfants dans l'évocation de leurs sacrifices. Une vieille Sarah édentée qui écoute : elle apprend qu'elle enfantera à plus de quatre-vingt-dix ans. L'archange Gabriel, en version pop. Des sujets qui murmurent aux souverains la rébellion, dans le pli d'un sourire.

Ce sont les charmes de Tiepolo.

Il est l'un des artistes italiens qui se lit mieux avec les yeux d'aujourd'hui : des contaminations qui plaisent au monde Moroso. (Lisez les vers du poète caribéen Derek Walcott.) Ici, dans le Museo Diocesano, notre regard latéral s'arrête sur les relations les plus insolites qu'interprètent les revêtements des produits Moroso, dans la séduction des tissus de Raf Simons pour Kvadrat et du riche jacquard signé Rubelli.

Rien n'est acquis si le dialogue passe par le still-life de Patrizia. Tout glisse dans une nouvelle narration, où les éléments sacrés se mêlent au récit laïc, comme les hommages aux patriarches à travers la Bible. Parfois, les relations sont des plus inhabituelles, entre les lieux qui les contiennent et les objets qui les représentent. Lyon comme Udine, la France dans l'Italie, dans les pensées du design contemporain. Un message qui explose, porteur de Beauté, collecteur d'expériences et de nouveautés. Un court-circuit avec le nerf du courage.

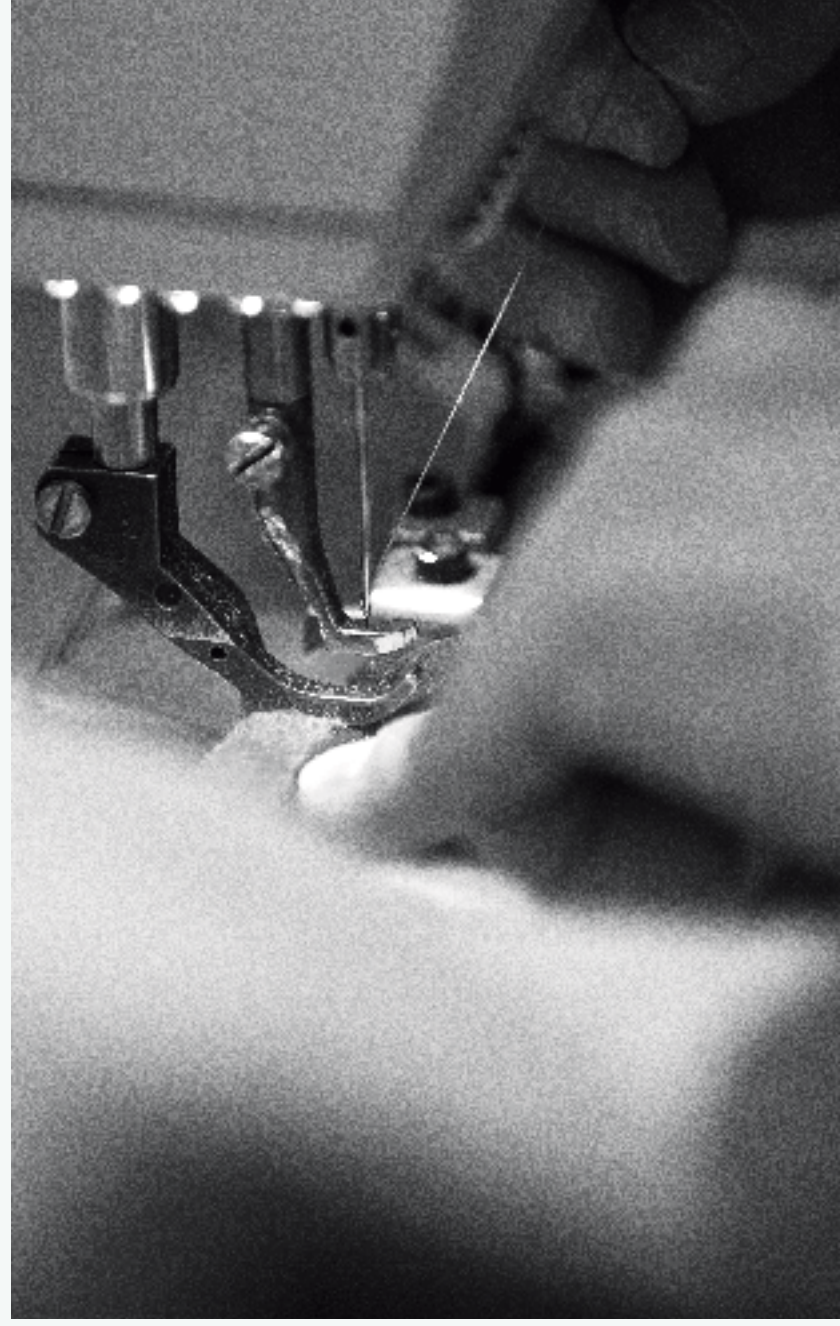


Museo Diocesano Udine

Codes > p. 176

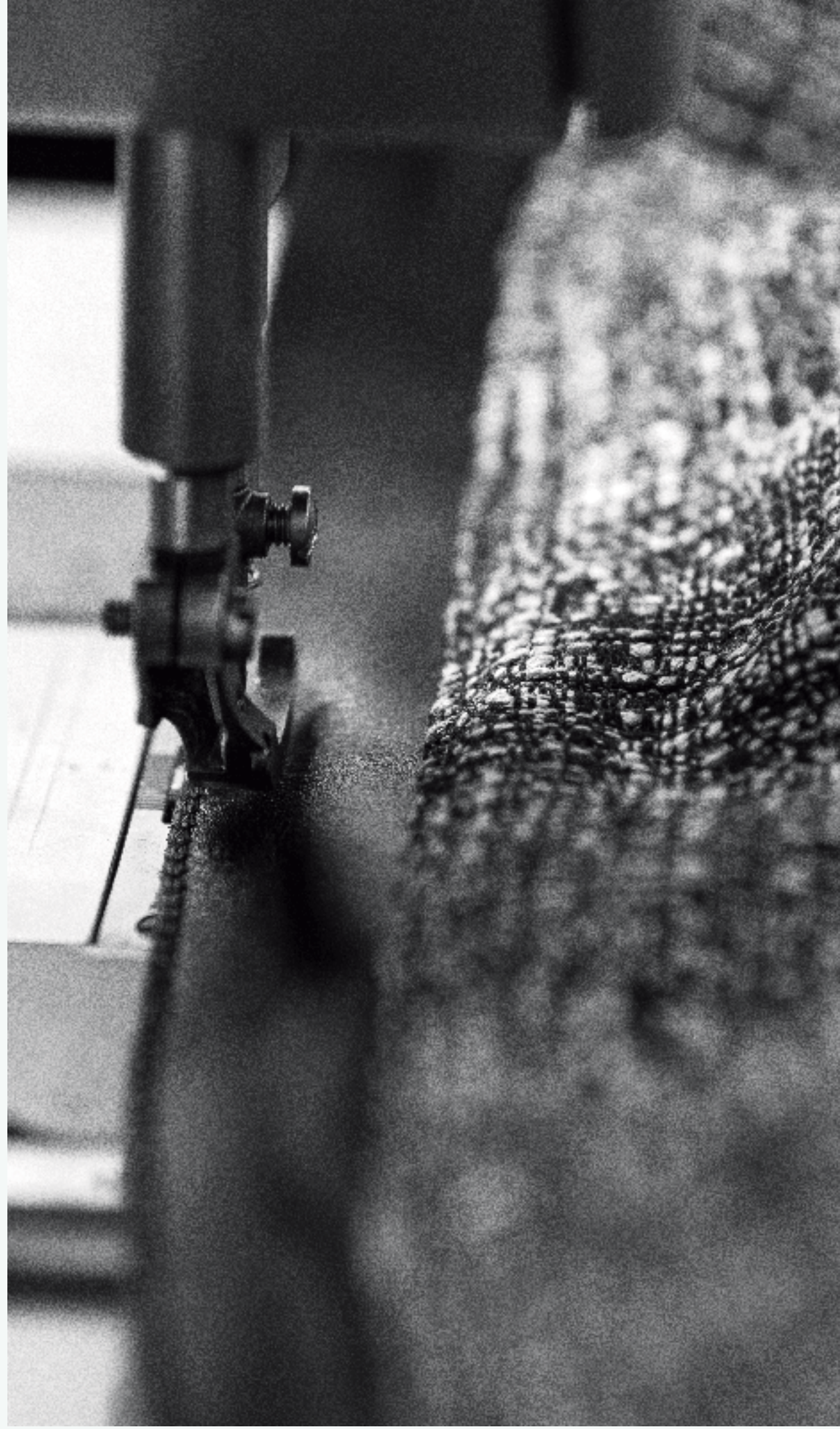


Crafting

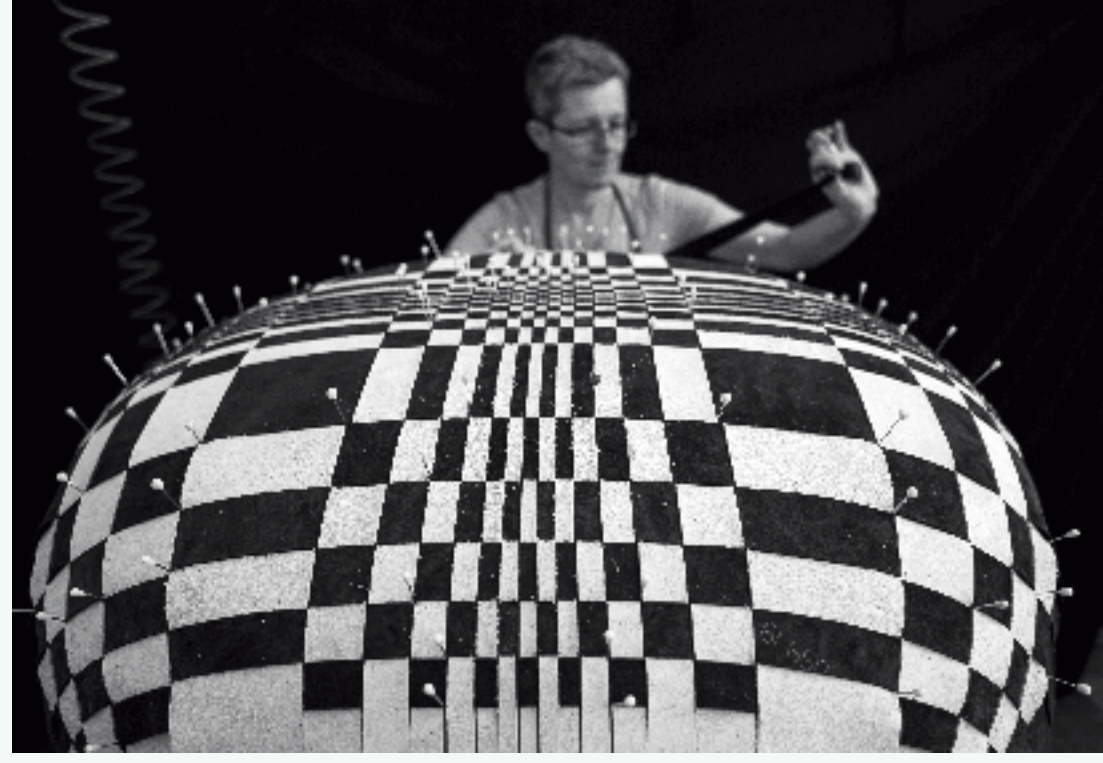














Moroso — Crafting

Setting the Elegance



Textiles

by Kvadrat + Rubelli

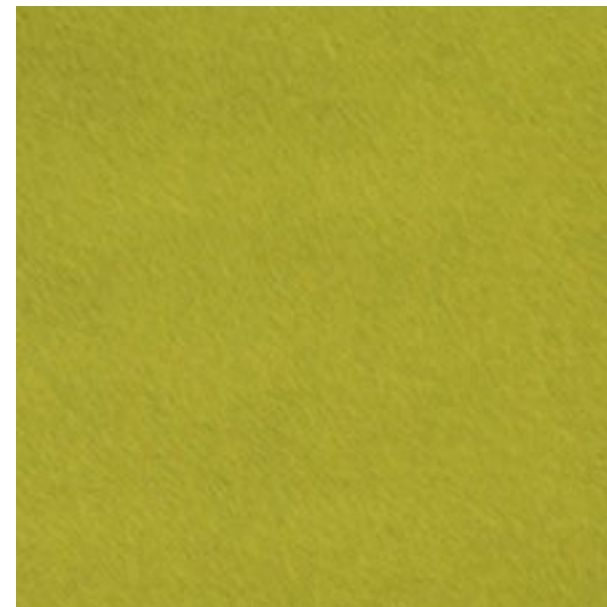


Argo 112 — cod. A7803



Argo 982 — cod. A7804

Designer: Raf Simons
Pattern: ORGANIC
Composition: 100% mohair
Weight: 870 g/lin.m — Width: 140 cm



Astor 932 — cod. A2107



Astor 192 — cod. A2105

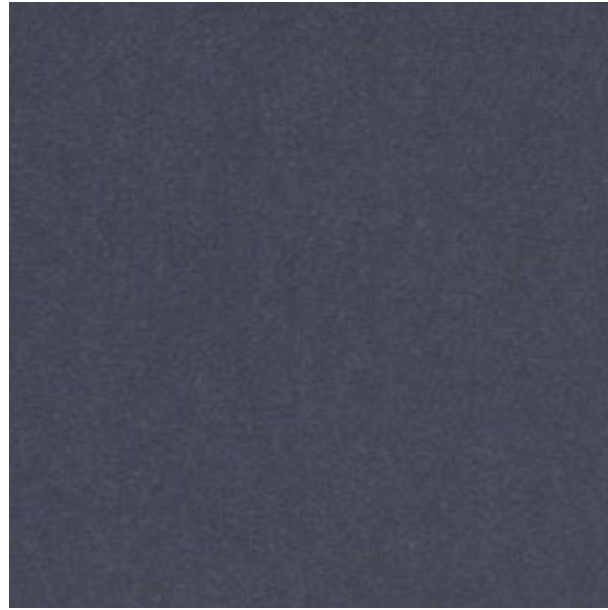
Designer: Raf Simons
Pattern: SOLID
Composition: 72% polyester + 28% polyamid
Weight: 750 g/lin.m — Width: 133 cm

Kvadrat



Balder 3 542 — cod. A7804

Designer: Raf Simons
Pattern: SOLID
Composition: 68% new wool + 26% cotton
+ 6% polyamid
Weight: 685 g/lin.m — Width: 140 cm

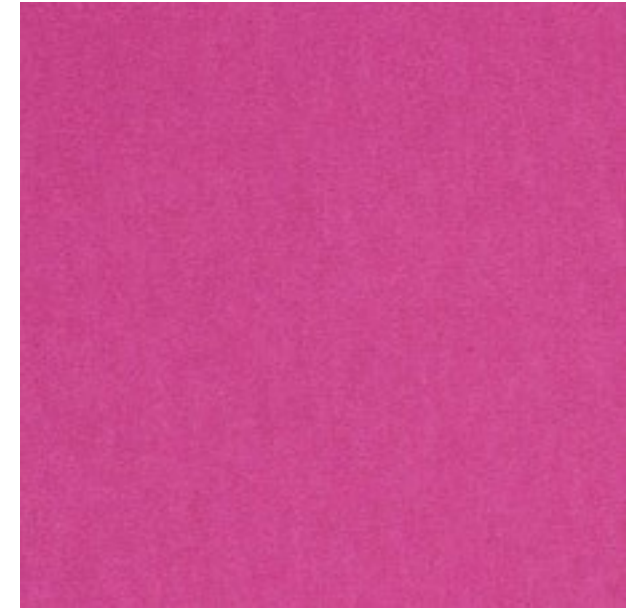


Haakon 2 172 — cod. A5029

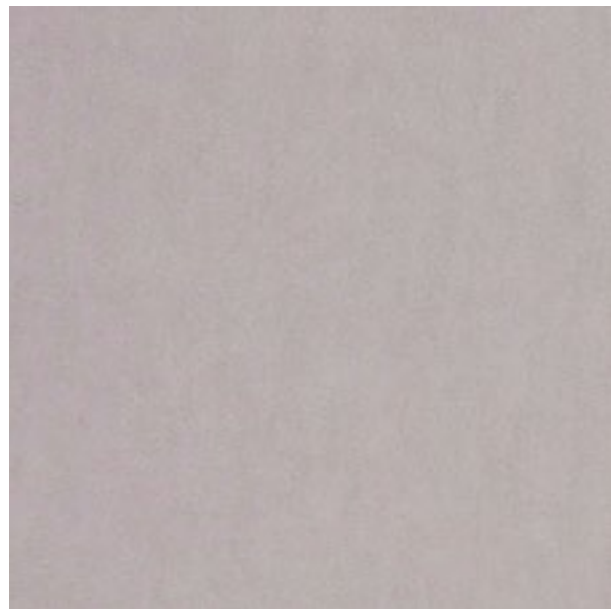
Designer: Raf Simons
Pattern: SOLID
Composition: 100% mohair
Weight: 820 g/lin.m — Width: 140 cm



Haakon 2 532 — cod. A5026



Haakon 2 632 — cod. A5019



Haakon 2 222 — cod. A5028



Haakon 2 482 — cod. A5025



Haakon 2 682 — cod. A5018



Haakon 2 1350 — cod. A5017

Kvadrat



Harald 2 212 — cod. A7778



Harald 2 382 — cod. A7780



Harald 2 722 — cod. A7790



Harald 2 942 — cod. A7793

Designer: Raf Simons
Pattern: SOLID
Composition: 100% cotton
Weight: 520 g/lin.m — Width: 140 cm



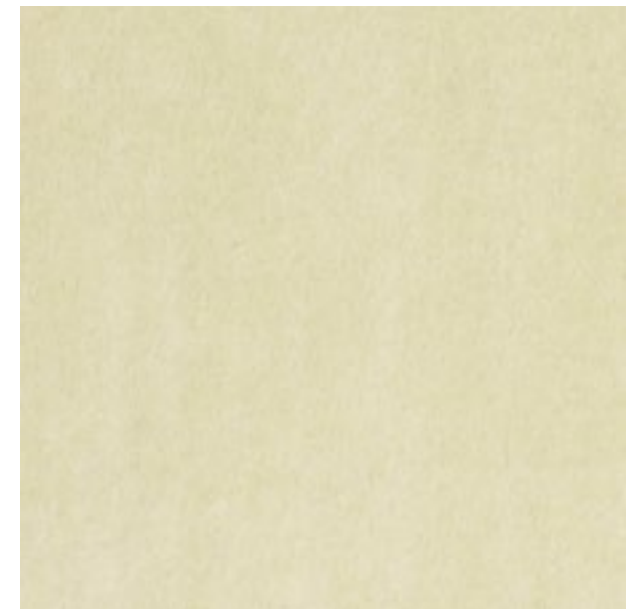
Harald 2 432 — cod. A7781



Harald 2 612 — cod. A7785



Harald 2 952 — cod. A7794



Pillar 411 — cod. A7940

Designer: Raf Simons
Pattern: SOLID
Composition: 100 % mohair (pile)
Weight: 1330 g/lin.m — Width: 140 cm

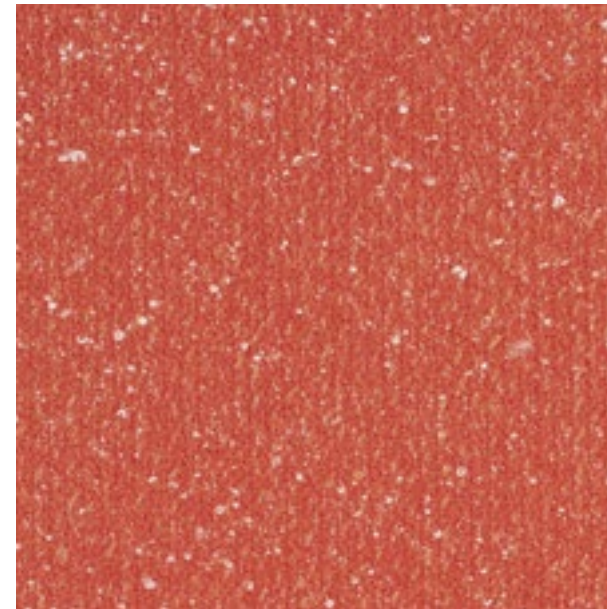
Kvadrat



Pillar 461 — cod. A7942



Pillar 621 — cod. A7943



Pilot 552 — cod. A7805



Pilot 772 — cod. A7808

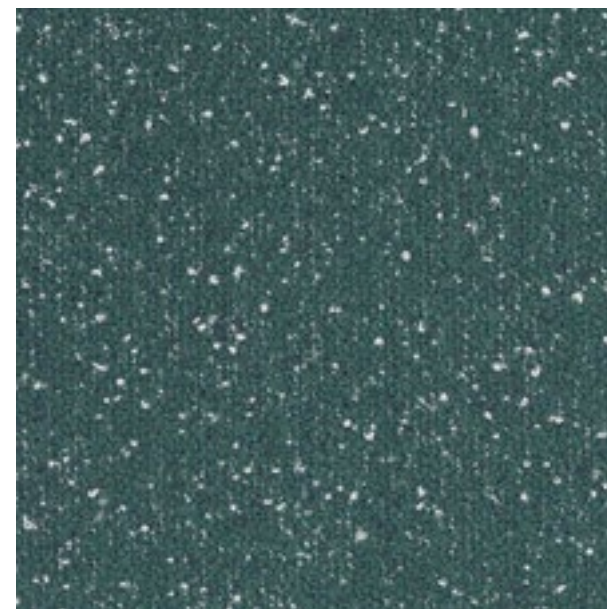
Designer: Raf Simons
Pattern: SOLID
Composition: 82% new wool + 10% polyester
+ 8% polyamid
Weight: 830 g/lin.m — Width: 150 cm



Pillar 731 — cod. A7944



Pillar 981 — cod. A7945



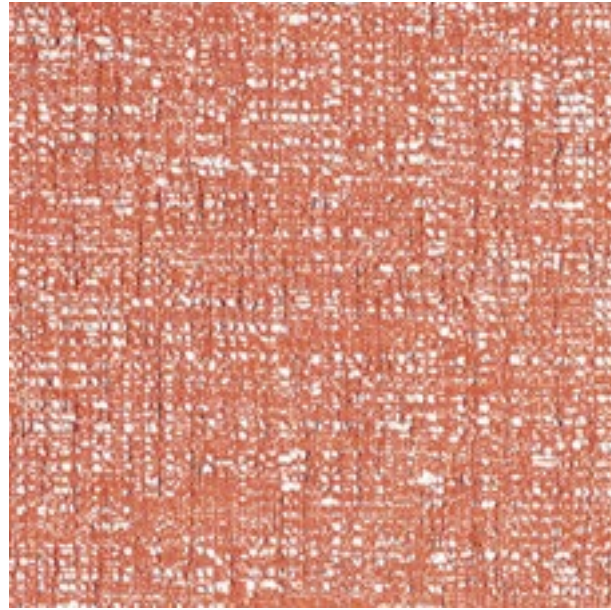
Pilot 972 — cod. A7806



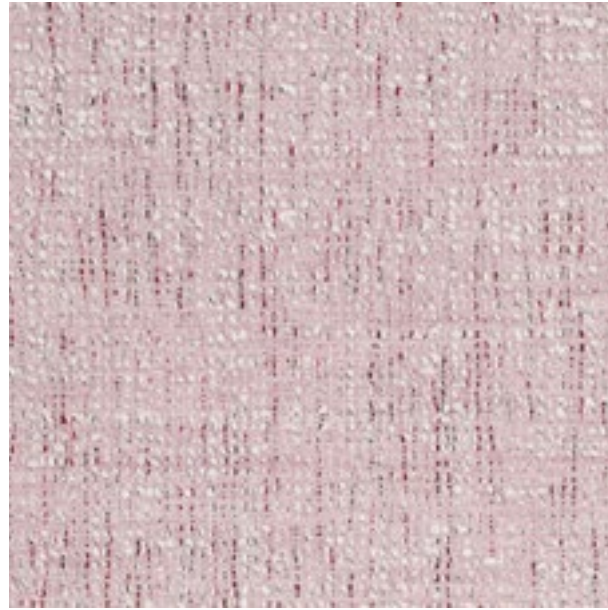
Sonar 1 132 — cod. A7809

Designer: Raf Simons
Pattern: GEOMETRIC
Composition: 59% new wool + 25% viscose + 9% linen
+ 5% polyamid + 2% polyester
Weight: 740 g/lin.m — Width: 150 cm

Kvadrat



Sonar 2 553 — cod. A7913



Sonar 2 633 — cod. A7802



Vidar 2 542 — cod. A4072



Vidar 2 554 — cod. A4708

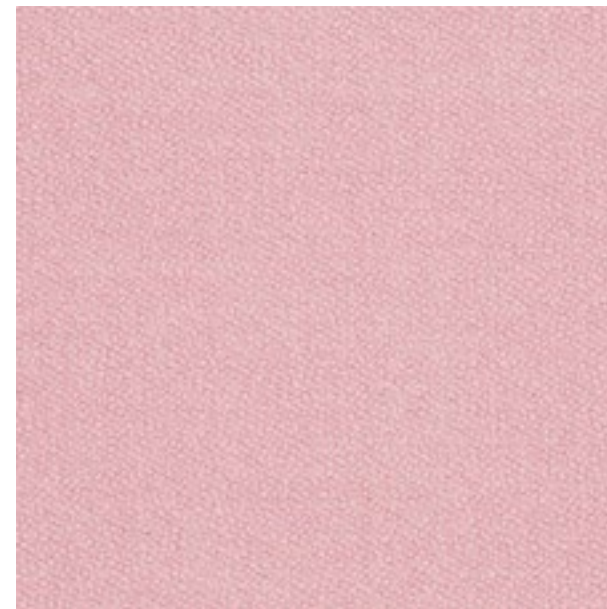
Designer: Raf Simons & Fanny Aronsen
Pattern: SOLID
Composition: 94% new wool + 6% polyamid
Weight: 765 g/lin.m — Width: 140 cm



Sonar 2 653 — cod. A7914



Sonar 2 773 — cod. A7915

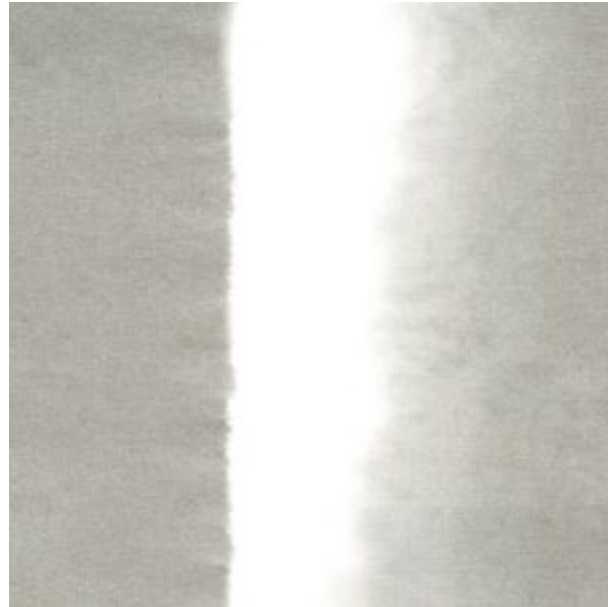


Vidar 2 622 — cod. A4073

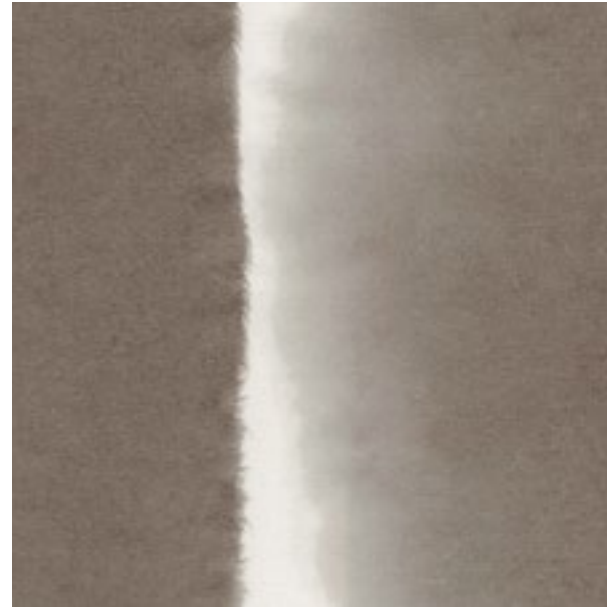


Vidar 2 932 — cod. A4074

Rubelli



Bloody Mary grigio — cod. A7756



Bloody Mary tortora — cod. A7755



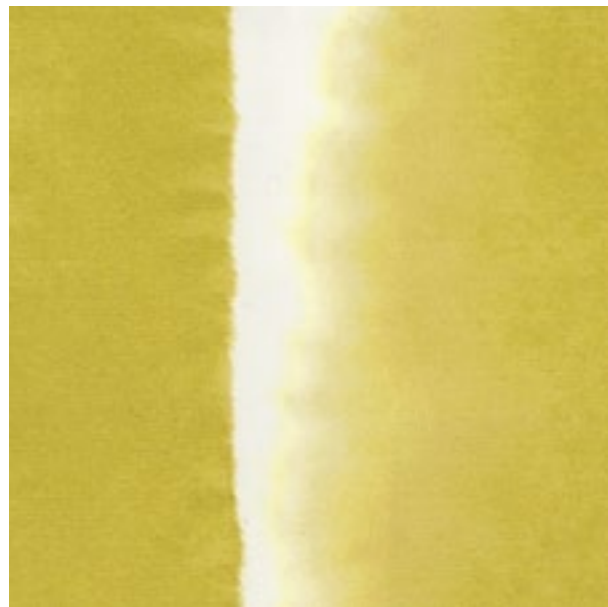
Donna Fugata avorio — cod. A7750



Donna Fugata argilla — cod. A7751

Collection: Rubelli Venezia
Composition: 100% cotton
Reproduction: 58 cm
Width: 150 cm — Weight: 580gr/m
PRINT

Collection: Rubelli Venezia
Composition: 88% silk + 12% viscosa
Reproduction: 62 cm
Width: 138 cm — Weight: 340 gr/m
EMBROIDERY



Bloody Mary giallo — cod. A7757



Bloody Mary pavone — cod. A7754



Donna Fugata bronzo — cod. A7760



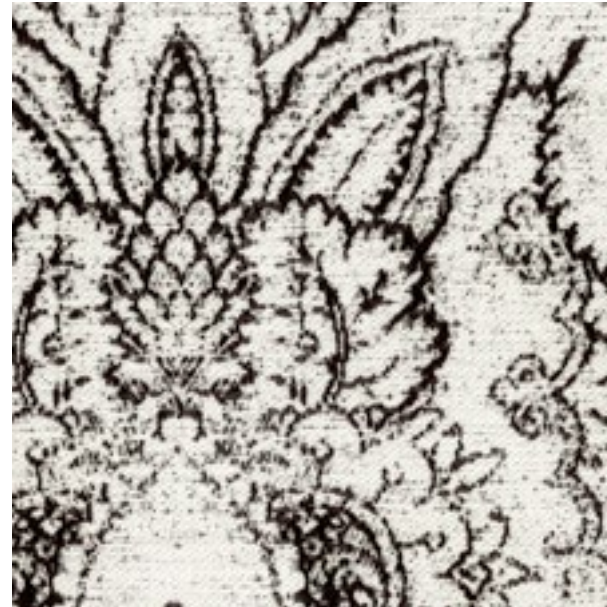
Donna Fugata malachite — cod. A7752

Rubelli



Dorian Grey pietra — cod. A7982

Collection: Rubelli Venezia
 Composition: 100% cotton
 Reproduction: 58 cm
 Width: 150 cm — Weight: 580 gr/m
 PRINT



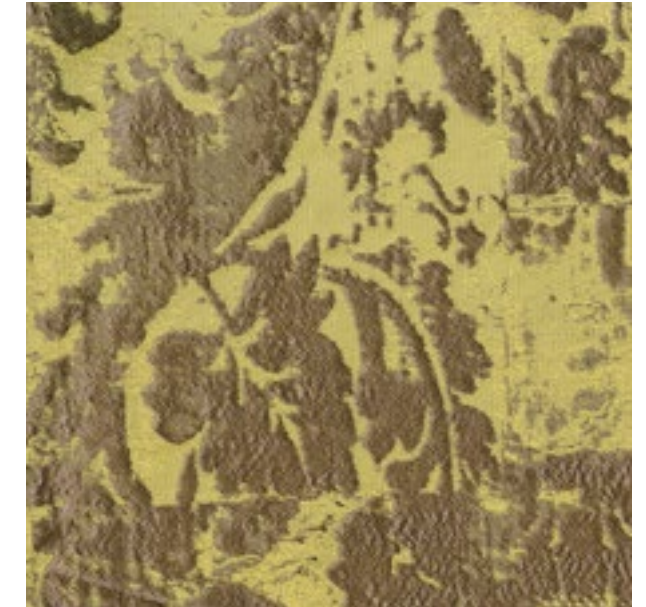
Fedora moro — cod. A7965

Collection: Rubelli Venezia
 Composition: 49% polyamide + 24% cotton
 + 17% silk + 10% acrylic
 Print / Reproduction: 87 cm
 Width: 135 cm — Weight: 540 gr/m
 CHENILLE JACQUARD



Gritti avorio — cod. A7753

Collection: Rubelli Venezia
 Composition: 38% cotton + 33% acrylic + 29% cupro
 Reproduction: 81 cm
 Width: 140 cm — Weight: 340 gr/m
 JACQUARD



Gritti oro — cod. A7761



Gong rame — cod. A7960

Collection: Rubelli Venezia
 Composition: 70% cotton + 30% polyamide
 Reproduction: 44 cm
 Width: 135 cm — Weight: 490 gr/m
 HAMMERED SATIN



Gropius bordeaux — cod. A7979

Collection: Rubelli Venezia
 Composition: 76% spun rayon + 24% cotton
 Reproduction: 16 cm
 Width: 135 cm — Weight: 930 gr/m
 JACQUARD VELVET



Gritti acqua — cod. A7758



Kusary argento — cod. A7745

Collection: Rubelli Venezia
 composition: 100% polyester Trevira CS
 Width: 135 cm — Weight: 390 gr/m
 TEXTURE

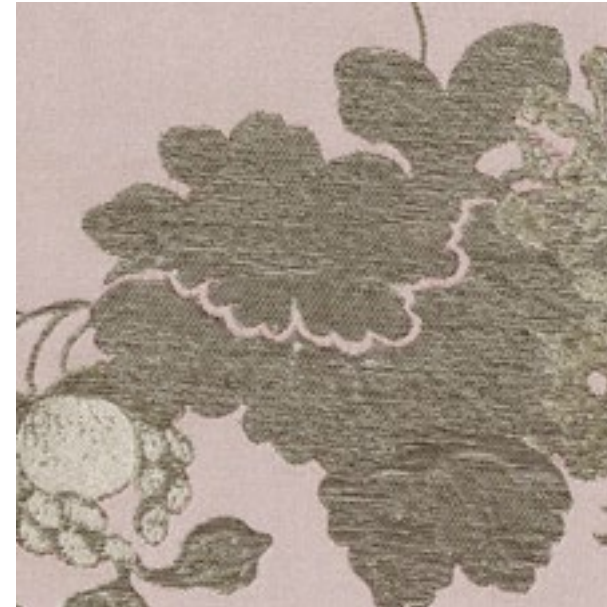
Rubelli



Kusary oro — cod. A7747



Kusary bronzo — cod. A7653



Lady Hamilton pesco — cod. A7763



Lady Hamilton limone — cod. A7764

Collection: Rubelli Venezia
Composition: 35% acetate + 23% silk + 16% cotton
+ 13% linen + 13% polyester metallized
Reproduction: 85 cm
Width: 140 cm — Weight: 370 gr/m
BROCADE



Kusary rame — cod. A7748



Kusary stagno — cod. A7749



Lady Hamilton acqua — cod. A7765



Lady Hamilton corallo — cod. A7723

Rubelli



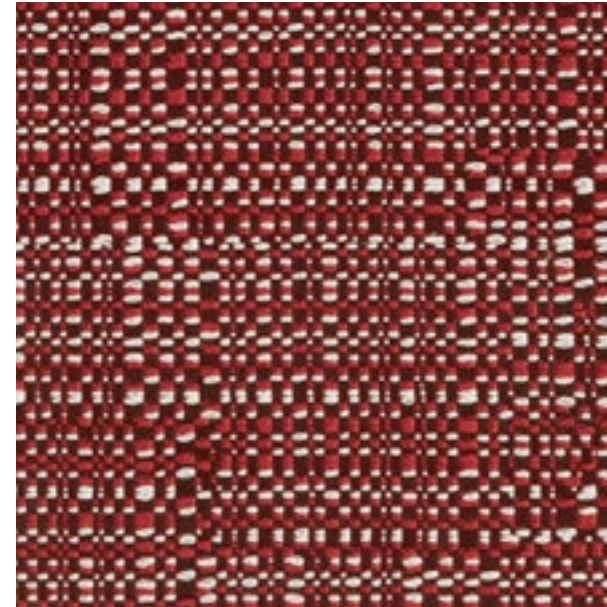
Madame du Barry classica — cod. A7799

Collection: Rubelli Venezia
Composition: 65% spun rayon + 12% cotton
+ 12% silk + 8% acetate + 3% polyester metallized
Reproduction: 93 cm
Width: 135 cm — Weight: 760 gr/m
BROCADE



Martora smeraldo — cod. A7775

Collection: Rubelli Venezia
Composition: 100% polyester
Width: 145 cm — Weight: 600 gr/m
PLAIN VELVET



Perù corallo — cod. A7977

Collection: Rubelli Venezia
Composition: 100% polyester
Width: 130 cm — Weight: 720 gr/m
TEXTURE



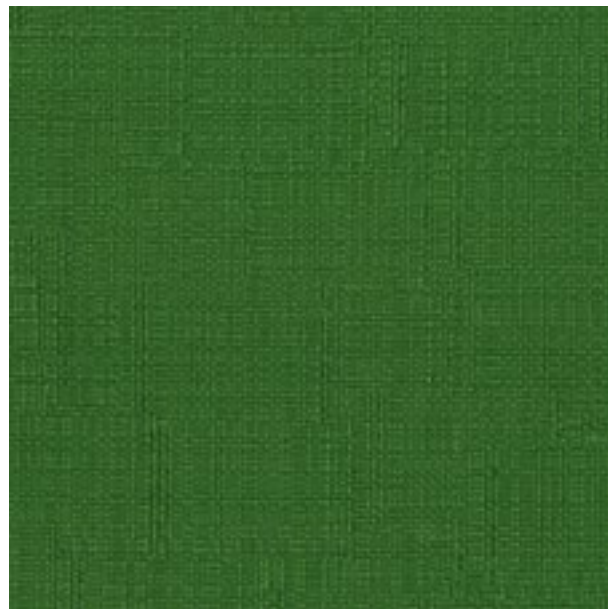
Sing argento — cod. A7893

Collection: Rubelli Venezia
Composition: 56% polyester + 44% polyamide
Reproduction: 29 cm
Width: 135 cm — Weight: 320 gr/m
JACQUARD

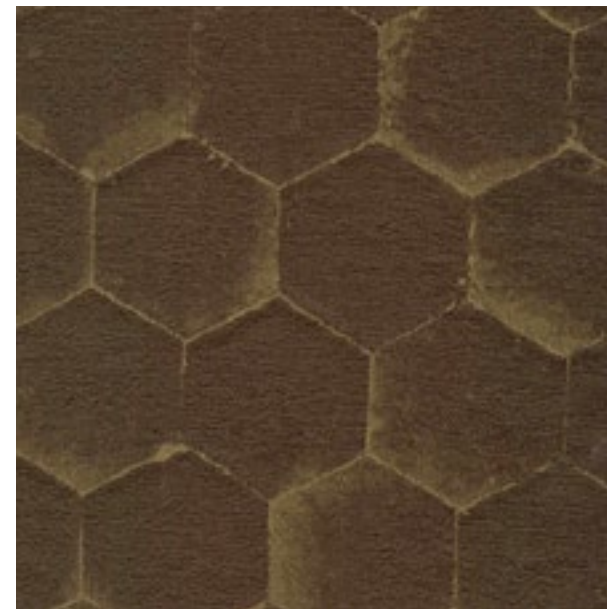


Panama oro vecchio — cod. A7974

Collection: Rubelli Venezia
Composition: 100% polyester
Width: 140 cm — Weight: 730 gr/m
TEXTURE



Panama smeraldo — cod. A7975



Sing ebano — cod. A7894



Sing cotto — cod. A7881

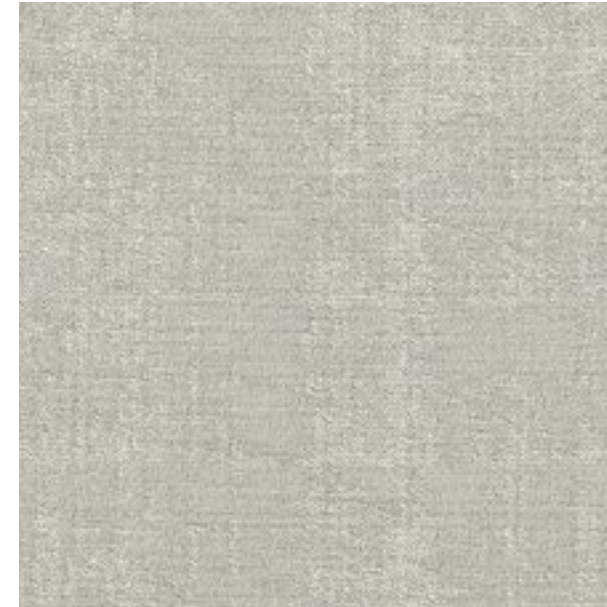
Rubelli



Sing legno di rosa — cod. A7895



Sing peltro — cod. A7896



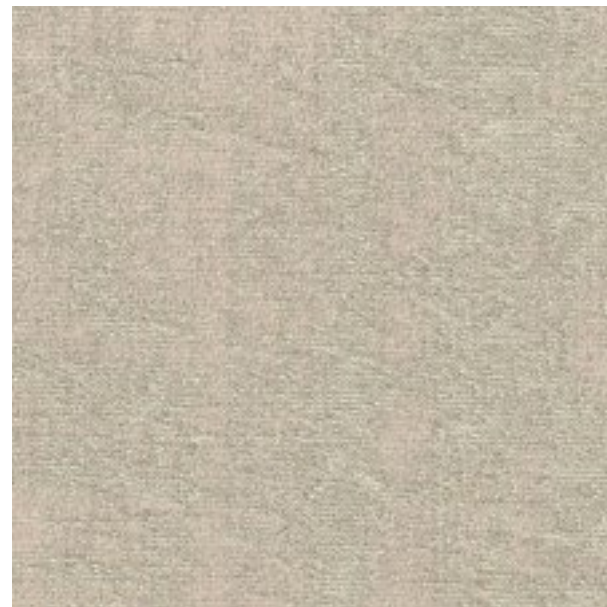
Venier argento — cod. A7883



Venier argilla — cod. A7884



Sing muschio — cod. A7897



Venier rosa — cod. A7882



Venier piombo — cod. A7885



Venier giallo — cod. A7886

Collection: Rubelli Venezia
Composition: 40% cotton + 26% cupro + 15% spun rayon
+ 13% acetate + 3% polyester metallized + 3% metal
Reproduction: 51 cm
Width: 140cm — Weight: 380gr/m
JACQUARD

Rubelli



Venier ossido — cod. A7887



Venier lampone — cod. A7888



Velours Décontracté acier — cod. A8135



Velours Décontracté laguna
— cod. A7925

Collection: Dominique Kieffer
Composition: 61% acrylic + 19% cotton
+ 10% polyester + 10% spun rayon
Width: 135 cm — Weight: 590 gr/m
VELVET



Venier acqua — cod. A7889



Venier ardesia — cod. A7890

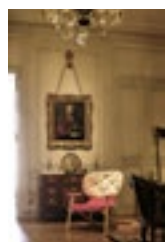


Velours Décontracté acquamarina
— cod. A8132

Codes

Lo sguardo laterale.

Moroso, une recherche entre
Arts décoratifs et Design



p. 007

Klara armchair – KL0490
by Patricia Urquiola, 2010
Rubelli *Madame du Barry* – A7799
+ *Kvadrat Divina 3 636* – A0927
structure: natural beech



p. 008

Antibodi armchair – AB0256
by Patricia Urquiola, 2006
Rubelli *Madame du Barry* – A7799
+ petals from the high left side on
Kvadrat Divina md 203 – A5867
+ 653 – A5856 + 613 – A5868 +
843 – A5853 + 783 – A5878 + 713
– A5877 + *Divina 3 552* – A0903
+ 966 – A0971 + *Divina md 203*
– A5867 + *Divina melange 2 731* –
A3349 + *Divina md 203* – A5867
+ 433 – A5857 + 633 – A5870 +
733 – A5876 + 673 – A5871 + 613
– A5868 + 843 – A5853 + 783 –
A5878 + *Divina 3 462* – A0902

Setting the Elegance



p. 013

Volant armchair – VOO 295
by Patricia Urquiola, 2007
Rubelli *Madame du Barry* – A7799
band: Units 3 Uniforms – A7392
base: gold chrome

Chandigarh armchair – CH1001
by Doshi+Levien, 2012
Rubelli *Madame du Barry* – A7799
trim: leather Blush Cirè Z B218
base: oxidored

Fjord Relax armchair – FJ003G
by Patricia Urquiola, 2002
Rubelli *Madame du Barry* – A7799
quilt+ leather Blush Cirè Z B218
zip: oxidored
base: sand grey

Fjord stool – FJ0214
by Patricia Urquiola, 2002
Rubelli *Madame du Barry* – A7799
top: leather Oil Cirè Z B211

Fjord stool – FJ0017
by Patricia Urquiola, 2002
Rubelli *Madame du Barry* – A7799
top: leather Blush Cirè Z B218
Smock armchair – SM00VT
by Patricia Urquiola, 2005
Rubelli *Madame du Barry* – A7799
base: oxiderd

Bohemian armchair – BH0001
by Patricia Urquiola, 2008
Rubelli *Madame du Barry* – A7799
+ Units 3 Uniforms – A7391
base: sand grey

**Paper Planes right high
armchair – special edition**
by Doshi+Levien, 2010
Rubelli *Madame du Barry* – A7799
+ Remix 653 – A4356
piping: leather Bone
White Z B212



p. 014

Fjord Relax armchair – FJ03K
by Patricia Urquiola, 2002
Kvadrat Astor 192 – A2105 +
Kvadrat Divina 3 191 – A0914
base: black

Fjord stool – FJ0017
by Patricia Urquiola, 2002
Rubelli *Madame du Barry* – A7799
top: leather Blush Cirè Z B218

Smock armchair – SM00VT
by Patricia Urquiola, 2005
Rubelli *Madame du Barry* – A7799
base: oxiderd

Bohemian armchair – BH0001
by Patricia Urquiola, 2008
Rubelli *Madame du Barry* – A7799
+ Units 3 Uniforms – A7391
base: sand grey



pp. 016 /017

Fjord Relax armchair – FJ003G
by Patricia Urquiola, 2002
Rubelli *Madame du Barry* – A7799
quilt
+ leather Blush Cirè Z B218
zip: oxidored; base: sand grey

Chandigarh armchair – CH1001
by Doshi+Levien, 2012
Rubelli *Madame du Barry* – A7799
trim: leather Blush Cirè Z B218
base: oxidored

Fjord stool – FJ0017
by Patricia Urquiola, 2002
Rubelli *Madame du Barry* – A7799

top: leather Blush Cirè Z B218
Rich cushion sofa – RI006K
by Antonio Citterio, 1989
leather *Magia T B194*

America cushion – AG004K
Rubelli *Venier 30082-003 rosa* –
A7882

America cushion – AG0080
Rubelli *Lady Hamilton 30079-003*
pesco – A7763
Rubelli *Donna Fugata 30090-002*
argilla – A7751/Rubelli *Sing*
30060-016 legno
di rosa – A7895

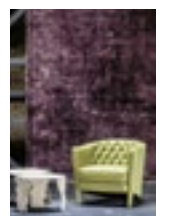


p. 019

Rich cushion sofa – RI006K
by Antonio Citterio, 1989
leather *Magia* – B0194

Gentry cushion – GE0531
Kvadrat Haakon 2 682 – A5018
Moon armchair metallic –
MU0361

by Tokujin Yoshioka, 2011
America cushion – AG004K
Rubelli *Sing 30060-08 ebano* –
A7894



pp. 020 /021

Rich cushion armchair –
RI006S
by Antonio Citterio, 1989
leather *Chartreuse cirè Z B214*



Fjord Relax armchair – FJ003K
by Patricia Urquiola, 2002
Kvadrat Astor 932 – A2107
+ leather *Chartreuse Cirè Z B214*
base: black

Moon armchair metallic –
MU0361
by Tokujin Yoshioka, 2011
titanium



pp. 022 /023

Volant sofa – VO0297
by Patricia Urquiola, 2007
Rubelli *Venier 30082-04 argento* –
A7883
band: Dominique Kieffer by Rubelli
Velours Decontractè 17209-003
acier – A7898
base: chrome steel

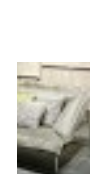
America cushion – AG0080
Rubelli *Lady Hamilton 30079-003*
pesco – A7763
Rubelli *Venier 30082-010 giallo* –
A7886
Rubelli *Donna Fugata 30090-001*
avorio – A7750

America cushion – AG004K
Rubelli *Venier 30082-003 rosa* –
A7882
Dominique Kieffer by Rubelli
Velours Decontractè 17209-10
laguna – A7925

Fjord Relax armchair – FJ003K
by Patricia Urquiola, 2002
Kvadrat Astor 932 – A2107
leather *Chartreuse Cirè Z B214*
base: black

Moon armchair metallic –
MU0361
by Tokujin Yoshioka, 2011
titanium

Capitello stool – CP0057
by Rajiv Saini, 2009
lotus



pp. 024 /025

Volant sofa – VO0297
by Patricia Urquiola, 2007
Rubelli *Venier 30082-04 argento* –
A7883
band: Dominique Kieffer by Rubelli
Velours Decontractè 17209-03 acier –
A7760
base: chrome steel

America cushion – AG0080
Rubelli *Lady Hamilton 30079-003*
pesco – A7763
Rubelli *Venier 30082-010 giallo* –
A7886
Rubelli *Donna Fugata 30090-001*
avorio – A7750

America cushion – AG004K
Rubelli *Venier 30082-003 rosa* –
A7882
Dominique Kieffer by Rubelli
Velours Decontractè 17209-10
laguna – A7925
Kvadrat Argo 112 – A7803



pp. 026 /027

Volant sofa – VO0297
by Patricia Urquiola, 2007
Rubelli *Venier 30082-04 argento* –
A7883
band: *Velours Decontractè 17209-03*
acier – A7898
base: chrome steel
America cushion – AG0080
Rubelli *Lady Hamilton 30079-003*



pesco – A7763
Rubelli *Venier 30082-010 giallo* –
A7886
Rubelli *Donna Fugata 30090-001*
avorio – A7750
America cushion – AG004K
Rubelli *Venier 30082-003 rosa* –
A7882

Dominique Kieffer by Rubelli
Velours Decontractè 17209-10
laguna – A7925
Kvadrat-Argo 112 – A7803
Paper Planes left high armchair
– **special edition**
by Doshi+Levien, 2010
front covering: Rubelli *Donna*
Fugata 30090-003 bronzo –
A7760
back covering: Rubelli *Venier*
30082-007 piombo – A7885
piping: leather *Bone Cirè Z B212*

Moon armchair metallic –
MU0361
by Tokujin Yoshioka, 2011
black iron
Anomaly stool – AN1017
by Front, 2013



pp. 028 /029

America sofa – AG0003
by Moroso, 1974
Story Tellings – A5269
Paper Planes armchair –
A0000
by Doshi+Levien, 2010
front covering: Rubelli *Donna*
Fugata 30090-003 bronzo –
A7760
back covering: Rubelli *Venier*
30082-007 piombo – A7885
piping: leather *Bone Cirè Z B212*
America cushion – AG0080
Rubelli *Bloody Mary 30092-001*
grigio – A7756

Rubelli *Donna Fugata 30090-003*
bronzo – A7760
America cushion – AG004K
Rubelli *Venier 30082-020 ardesia*
– A7890
Kvadrat Pillar 411 – A7940
Kub stool – KU0325 + KU0326
by Nendo, 2009
extrawhite



pp. 030 /031

Adriano sofa – AD0018
by Moroso, 1996
Rubelli *Kusary 30095-06 stagno*
– A7749

America cushion – AG004K
Kvadrat-Argo 112 – A7803
Dominique Kieffer by Rubelli
Velours Decontractè 17209-010
laguna – A7925

America cushion – AG0080
Kvadrat Pillar 621 – A7943
Rubelli *Sing 30060-017 peltro* –
A7896

America cushion – AG080
Rubelli *Martora 30072-027*
smeraldo – A7775
Rubelli *Lady Hamilton 30079-003*
pesco – A7763

Rubelli *Sing 30060-016 legno di*
rosa – A7895
America cushion – AG004K
Rubelli *Venier 30082-006 avorio*
– A7884



pp. 032 /033

Codes

Big Mama armchair – B100N1
by Massimo Iosa Ghini, 1992
Rubelli *Lady Hamilton 30079-006 acqua* – A7765
feet: beech stained light
America sofa – AG0022 + AG0023
Rubelli *Kusary 30095-006 stagno* – A7749

America cushion – AG0080
Rubelli *Bloody Mary 30092-002 tortora* – A7755
Rubelli *Venier 30082-016 acqua* – 2A7889

America cushion – AG004K
Rubelli *Venier 30082-006 avorio* – A7884
Rubelli *Lady Hamilton 30079-006 acqua* – A7765

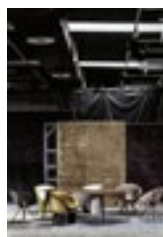
Moon armchair metallic – MU0361
by Tokujin Yoshioka, 2011
bronze

Cloud low table – special edition CL0 T62 + T60
by Nendo, 2013



pp. 034 /035

Big Mama armchair – B100N1
by Patricia Urquiola, 2008
Rubelli *Lady Hamilton 30079-006 acqua* – A7765
feet: beech stained light
Cloud low table – special edition CL0 T62 + T60
by Nendo, 2013
Moon armchair metallic – MU0361
by Tokujin Yoshioka, 2011
bronze, copper, titanium



p. 037

No Waste table – NW006U
by Ron Arad, 2004
varnished oxidized copper
Diatom chair – DT001F
by Ross Lovegrove, 2014
metallic copper
Moon armchair metallic – MU0361
by Tokujin Yoshioka, 2011
bronze, copper, titanium



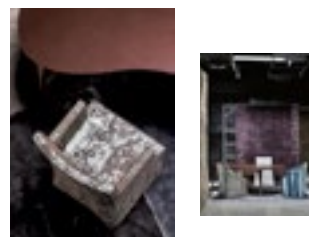
p. 038

No Waste table – NW006U
by Ron Arad, 2004
varnished oxidized copper
Diatom chair – DT001F
by Ross Lovegrove, 2014
metallic copper



pp. 040 /041

Acqua Alta sofa system – special project
by Zanellato+Bortotto, 2004
Rubelli *Kusari argento* – 25A336



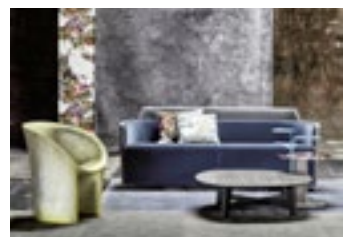
pp. 042 /043

No Waste table – NW006U
by Ron Arad, 2004
varnished oxidized copper
Berlin armchair – BE001C
by Moroso, 1988
Rubelli *Venezia Gritti 30080-009 acqua* – A7758
Rubelli *Venezia Bloody Mary 30092-005 pavone* – A7754
Berlin chair – BE001D
by Moroso, 1988
Story Tellings – A5269



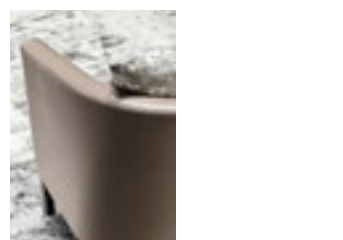
pp. 044 /045

Miss sofa – MS0003
by Enrico Franzolini, 2003
Kvadrat *Haakon 2 172* – A5029
+ leather Lava – T B115
structure: ash grey oak
Miss armchair – MS0001
by Enrico Franzolini, 2003
leather T 122 Affresco
structure: ash grey oak
Morning Glory table – MG006H
by Marc Thorpe, 2014
ocean blue
America cushion – AG004K
Rubelli *Lady Hamilton 30079-006 acqua* – A7765



pp. 046 /047

Miss sofa – MS0003
by Enrico Franzolini, 2003
Kvadrat *Haakon 2 172* – A5029
+ leather Lava – T B115
structure: ash grey oak
Moon armchair metallic – MU0361
by Tokujin Yoshioka, 2011
titanium
Morning Glory table – MG006H
by Marc Thorpe, 2014
ocean blue
Bikini Island table – BK106U
by Werner Aisslinger, 2013
top: galvanized copper; base: sand grey
Phoenix table – PH00HG
by Patricia Urquiola, 2004
top: light-dark rift; base: black matt oak
America cushion – AG004K
Rubelli *Lady Hamilton 30079-006 acqua* – A7765
Gentry cushion – GE0531
Surfaces 5 – A5712



p. 049

Novecento sofa – NS0078
by Massimo Iosa Ghini, 1989
leather Blush cirè Z B218
base: stained dark beech
America cushion – AG0080
Rubelli *Donna Fugata 30090-002 argilla* – A7751



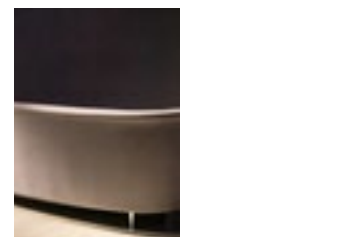
pp. 050 /051

Novecento sofa – NS0078
by Massimo Iosa Ghini, 1989
leather Blush cirè Z B218
base: stained dark beech
Witch chair – TB0 132
by Tord Boontje, 2004
leather Off White Z B255
Tia Maria table – TI0T75
by Enrico Franzolini, 2012
RAL 7030 concrete
Bon Bon table – BB0229
by Tord Boontje, 2004
mirror printed white + white base
Fjord stool – FJ0017
by Patricia Urquiola, 2002
Rubelli *Madame du Barry* – A7799
top: leather Blush Cirè Z B218
America cushion – AG0080
Rubelli *Donna Fugata 30090-002 argilla* – A7751
America cushion – AG004K
Rubelli *Sing 30060-008 ebano* – A7894
Fergana cushion – FE0529
Rubelli *Lady Hamilton 30079-003 pesco* – A7763



p. 053

NewTone sofa – NT005B
by Massimo Iosa Ghini, 1989
Kvadrat *Haakon 2 222* – A5028
America cushion – AG0080
Rubelli *Lady Hamilton 30079-003 pesco* – A7763
Kvadrat *Pillar 621* – A7943



p. 054

NewTone sofa – NT005B
by Massimo Iosa Ghini, 1989
Kvadrat *Haakon 2 222* – A5028



pp. 056 /057

NewTone sofa – NT005B
by Massimo Iosa Ghini, 1989
Kvadrat *Haakon 2 222* – A5028
NewTone armchair – NT005X
Kvadrat *Haakon 2 222* – A5028
Anomaly stool – AN1017
by Front, 2013
America cushion – AG004K
Kvadrat *Argo 112* – A7803
America cushion – AG0080
Rubelli *Lady Hamilton 30079-003 pesco* – A7763



pp. 058 /059

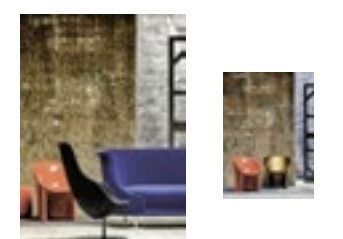
NewTone sofa – NT005B
by Massimo Iosa Ghini, 1989
Kvadrat *Haakon 2 222* – A5028
America cushion – AG0080
Rubelli *Kusary 30095-003 bronzo* – A7653

America cushion – AG004K
Kvadrat *Argo 112* – A7803
Rubelli *Venier 30082-013 ossido* – A7887
Rift armchair – RF0001
by Patricia Urquiola, 2009
Rubelli *Gropius 30124-005 bordeaux* – A7979
Nanook table – NA006X
by Philippe Bestenheider, 2008
gold chromed



p. 061

NewTone sofa – NT005G
by Massimo Iosa Ghini, 1989
Kvadrat *Haakon 2 1350* – A5017
Fjord stool – FJ0214
by Patricia Urquiola, 2002
Rubelli *Madame du Barry* – A7799
top: leather oil cirè Z B211
America cushion – AG0080
Rubelli *Sing 30060-008 ebano* – A7894
Rubelli *Lady Hamilton 30079-006 acqua* – A7765



pp. 062 /063

NewTone sofa – NT005G
by Massimo Iosa Ghini, 1989
Kvadrat *Haakon 2 1350* – A5017
Fjord Relax armchair – FJ03K
by Patricia Urquiola, 2002
Kvadrat *Astor 192* – A2105
+ Kvadrat *Divina 3 191* – A0914
base: black
Moon armchair lacquered –

MU0161
by Tokujin Yoshioka, 2011
traffic red
Moon armchair metallic – MU0361
by Tokujin Yoshioka, 2011
bronze



pp. 064 /065

Massas sofa composition – MA1E50 + MA1E51
by Patricia Urquiola, 2012
Kvadrat *Haakon 2 482* – A5025
Fjord armchair – FJ03K
by Patricia Urquiola, 2002
Kvadrat *Astor 192* – A2105
+ Kvadrat *Divina 3 191* – A0914
base: black
Fjord Relax armchair – FJ003G
by Patricia Urquiola, 2002
Rubelli *Madame du Barry* – A7799
quilt + leather blush cirè Z B218
zip: oxidored; base: sand grey
Capitello stool – special edition CP0057
by Rajiv Saini, 2009
Fjord stool – FJ0214
by Patricia Urquiola, 2002
Rubelli *Madame du Barry* – A7799
top: leather oil cirè Z B211



pp. 066 /067

Massas sofa composition – MA1E50 + MA1E51
by Patricia Urquiola, 2012
Kvadrat *Haakon 2 482* – A5025

Codes

Fjord Relax armchair – FJ003G
by Patricia Urquiola, 2002
Rubelli *Madame du Barry* – A7799
quilt + leather Blush Cirè Z B218
zip: oxidored; base: sand grey
Fjord stool – FJ0214
by Patricia Urquiola, 2002
Rubelli *Madame du Barry* – A7799
top: leather oil cirè Z B211



pp. 068 /069

Big Mama armchair – B100N1
by Massimo Iosa Ghini, 1992
Rubelli *Lady Hamilton 30079-006 acqua* – A7765
feet: beech stained light
Massas sofa composition – MA1E50 + MA1E51
by Patricia Urquiola, 2012
Kvadrat *Haakon 2 482* – A5025
America cushion – AG004K
Rubelli *Kusary 30095-004 rame* – A7748
Rubelli *Lady Hamilton 30079-006 acqua* – A7765
Bikini Island table – BK106U
by Werner Aisslinger, 2013
top: galvanized copper; base: sand grey



p. 071

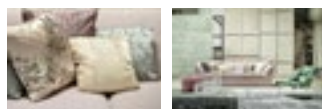
Print sofa – PD0018
by Marcel Wanders, 2005
Rubelli *Martora 30072-027 smeraldo* – A7775
Gentry cushion – GE004K

Kvadrat *Haakon 2 682* – A5018
America cushion – AG0080
Kvadrat *Pillar 621* – A7943
Rubelli *Donna Fugata 30090-005 malachite* – A7752
America cushion – AG004K
Kvadrat *Harald 2 942* – A7793
Kub stools – KU0327
by Nendo, 2009
Kvadrat *Harald 2 552* – A7783
Tia Maria armchair – T100FZ
by Enrico Franzolini, 2012
Kvadrat *Haakon 2 482* – A5025
Moon armchair lacquered – MU0161 traffic red
by Enrico Franzolini, 2012



p. 073

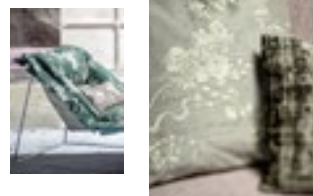
Print sofa – PD0018
by Marcel Wanders, 2005
Rubelli *Martora 30072-027 smeraldo* – A7775
America cushion – AG0 080
Kvadrat *Pillar 621* – A7943
Rubelli *Donna Fugata 30090-005 malachite* – A7752
America cushion – AG004K
Kvadrat *Harald 2 942* – A7793



pp. 074 /075

Orazio sofa – OR0003
by Moroso, 1996
Kvadrat *Sonar 2 633* – A7802
America cushion – AG004K
Rubelli *Venier 30082-020 ardesia* – A7890
Rubelli *Sing 30060-003 argento* – A7893
Rubelli *Venier 30082-003 rosa* – A7882

America cushion – AG0080
Rubelli *Donna Fugata 30090-001 avorio* – A7750
Rubelli *Sing 30060-016 legno di rosa* – A7895
Rubelli *Lady Hamilton 30079-003 pesco* – A7763
Rubelli *Kusary 30095-006 stagno* – A7749
Volant armchair – VO0295
by Patricia Urquiola, 2007
Rubelli *Donnafugata 30090-005 malachite* – A7752
+ Rubelli *Venier 30082-04 argento* – A7883
band: Dominique Kieffer by Rubelli
Velours Decontractè 17209-010 laguna – A7925
Kub stool – KU0325 + KU0326
by Nendo, 2009
extrawhite
Saruyama Islands stool – S40214
by Toshiyuki Kita, 2006
Kvadrat *Harald 2 612* – A7785
+ Kvadrat *Sonar 2 653* – A7914



pp. 076 /077

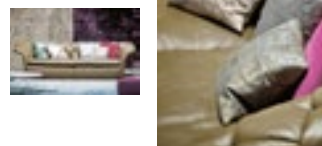
Volant armchair – VO0295
by Patricia Urquiola, 2007
Rubelli *Donna Fugata 30090-005 malachite* – A7752
+ Rubelli *Venier 30082-04 argento* – A7883
band: Dominique Kieffer by Rubelli
Velours Decontractè 17209-010 laguna – A7925
Fergana cushion – FE0529
Rubelli *Lady Hamilton 30079-003 pesco* – A7763
America cushion – AG0080
Rubelli *Donnafugata 30090-001 avorio* – A7750
America cushion – AG004K

Rubelli *Venier 30082-020 ardesia* – A7890



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Bohemian sofa – BH00VZ
by Patricia Urquiola, 2008
leather Caramello Cirè Z B240 + Blur fabric Taupe/Ginger – A7994
Gentry cushion – GE0 531
Rubelli *Donna Fugata 30090-005 malachite* – A7752
America cushion – AG0080
Rubelli *Kusary 30095-003 bronzo* – A7653
America cushion – AG004K
Rubelli *Venier 30082-013 ossido* – A7887
Mafalda armchair – MA2061
Rubelli *Panama 30127-008 oro vecchio* – A7974
structure: natural oak oiled
Rubelli *Panama 30127-013 smeraldo* – A7975
structure: natural oak oiled



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Bohemian sofa – BH00VZ
by Patricia Urquiola, 2008
leather Caramello Cirè Z B240 + Blur fabric Taupe/Ginger – A7994
Gentry cushion – GE0 531
Rubelli *Donna Fugata 30090-005 malachite* – A7752
America cushion – AG0080
Rubelli *Lady Hamilton 30079-003 pesco* – A7763

Rubelli *Sing 30060-003 argento* – A7893
Kvadrat *Harald 2 612* – A7785
America cushion – AG004K
Rubelli *Venier 30082-007 piombo* – A7885
Cloud tables – CL0 T60 + T61 + T62
by Nendo, 2013



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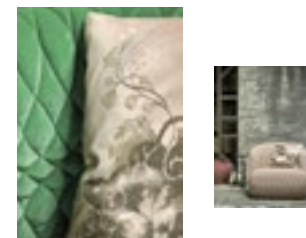
Redondo armchair – RD0001
by Patricia Urquiola, 2010
Kvadrat *Remix 2 612* – A5938
Fjord stool – FJ0017
by Patricia Urquiola, 2002
top: leather Blush Cirè Z B218
Rubelli *Madame du Barry* – A7799
3 Nuns stool – NU0020
by Ron Arad, 2013



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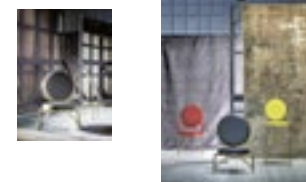
Redondo sofa – RD0003
by Patricia Urquiola, 2010
Kvadrat *Harald 2 942* – A7793
America cushion – AG0080
Rubelli *Lady Hamilton 30079-003 pesco* – A7763
Gentry cushion – GE0 531
Dominique Kieffer by Rubelli
Velours Decontractè 17209 – 010 laguna – A7925
Fergana cushion – FE0529
Rubelli *Lady Hamilton 30079-003 pesco* – A7763

Print cushion – PD00H9
Rubelli *Martora 30072-027 smeraldo* – A7775
Redondo armchair – RD0001
by Patricia Urquiola, 2010
Kvadrat *Remix 2 612* – A5938
3 Nuns Stool – NU0020
by Ron Arad, 2013
Saruyama Islands stool – S40214
by Toshiyuki Kita, 2006
Kvadrat *Harald 2 612* – A7785
+ Kvadrat *Sonar 2 653* – A7914
Saruyama Islands stool – S40076
by Toshiyuki Kita, 2006
Kvadrat *Harald 2 942* – A7793
+ *Vidar 2 932* – A4074



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Redondo armchair – RD0001
by Patricia Urquiola, 2010
Kvadrat *Remix 2 612* – A5938
America cushion – AG0080
Rubelli *Lady Hamilton 30079-003 pesco* – A7763
3 Nuns stool – NU0020
by Ron Arad, 2013
Saruyama Islands stool – S40214
by Toshiyuki Kita, 2006
Kvadrat *Harald 2 612* – A7785
+ Kvadrat *Sonar 2 653* – A7914



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Double Zero armchair – DZ00NX
by David Adjaye, 2015
Leather Buffalo Black Z B256
structure: gold chrome
Double Zero chair with armrests – DZ00NU
Raf Simons for Kvadrat *Haakon 2 1830* – A5045
structure: gold chrome
Double Zero stool – DZ00NV
Raf Simons for Kvadrat *Harald 2 432* A7781
structure: gold chrome
Nanook table – NA006X
by Philippe Bestenheider, 2008
gold chromed



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Doodle sofa – DU0931
by Front, 2013
embroidered leather Z B303
black stitching
Kub stool – KU0325 + KU0326
by Nendo, 2009
extrawhite



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Doodle armchair – DU0930
by Front, 2013
embroidered leather Z B242
black stitching
Doodle sofa – DU0931
by Front, 2013
embroidered leather Z B303
black stitching

MBB cushion 41x38 + Ø39 – special edition
Rubelli *Dorian Gray 30110-03 Pietra* – A7982



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Doodle sofa – DU0931
by Front, 2013
embroidered leather Z B303
black stitching
Doodle armchair – DU0930
by Front, 2013
embroidered leather Z B242
black stitching
Shanghai Tip table – SH0342 + SH0343
by Patricia Urquiola, 2006
chromed steel



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Berlin chair – BE001D
by Moroso, 1988
Rubelli *Sing 30060-017 peltro* – A7896
Anywhere chairs – special edition
by Tord Boontje, 2015
black RAL 7021
oxidored RAL 3009
Somewhere table – special edition
by Tord Boontje, 2015
black RAL 7021 structure + dark glass

Codes



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Anywhere chairs – special edition
by **Tord Boontje, 2015**
black RAL 7021

Somewhere table – special edition
by **Tord Boontje, 2015**
black RAL 7021 structure + dark glass



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Big Mama sofa – BIO0N9
by **Massimo Iosa Ghini, 1992**
Rubelli *Kusary 30095-002 oro* – A7747

America cushion – AG004K
Rubelli *Gritti 30080-005 oro* – A7761
Dominique Kieffer by Rubelli
Velours Decontractè 17209-010 laguna – A7925

America cushion – AG0080
Dominique Kieffer by Rubelli
Velours Decontractè 17209-010 laguna – A7925

Morning Glory table – MG006H
by **Marc Thorpe, 2014**
ocean blue



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Big Mama sofa – BIO0N9
by **Massimo Iosa Ghini, 1992**
Rubelli *Kusary 30095-002 oro* – A7747

America cushion – AG004K
Rubelli *Gritti 30080-005 oro* – A7761

Morning Glory table – MG006H
by **Marc Thorpe, 2014**
ocean blue

Nanook table – NA006X
by **Philippe Bestenheider, 2008**
gold chromed

Clarissa armchair – CL103Q
by **Patricia Urquiola, 2014**
shell: leather Dark Brown Z B251
quilt: Rubelli *Kusary 30095-002 oro* – A7747
base: natural brushed oak

Clarissa armchair – CL103Q
by **Patricia Urquiola, 2014**
shell: leather Club Chesnut Z B252
quilt: Kvadrat *Haakon 2 172* – A5029
base: natural brushed oak



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Clarissa armchair – Santoni special edition CL103Q
by **Patricia Urquiola, 2014**
shell: leather Santoni Blue Green
quilt: Kvadrat *Haakon 2 172* – A5029

base: natural brushed oak



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America cushion – AG0080
Rubelli *Donna Fugata 30090-005 malachite* – A7752

Clarissa armchair – CL103Q
by **Patricia Urquiola, 2014**
shell: leather Club Chesnut Z B252
quilt: Rubelli *Perù 30128-011 corallo* – A7977
base: natural brushed oak



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Volant sofa – VO0297
by **Patricia Urquiola, 2007**
Kvadrat *Pilot 972* – A7806
+ Blur Fuchsia/Passion – A7988
band: *Haakon 2 632 viola* – A5019
oxidored base: fuori misura

America cushion – AG0080
Rubelli *Donna Fugata 30090-005 malachite* – A7752
Kvadrat *Harald 2 612* – A7785

America cushion – AG004K
Dominique Kieffer by Rubelli
Velours Decontractè 17209-010 laguna – A7925

Print cushion – PD00H9
Rubelli *Martora 30072-027 smeraldo* – A7775

Clarissa armchair – CL103Q
by **Patricia Urquiola, 2014**
shell: leather Dark Brown Z B251
quilt: Rubelli *Kusary 30095-002*

oro – A7747

base: natural brushed oak

Saruyama Islands stool – S40214
by **Toshiyuki Kita, 2006**
Kvadrat *Harald 2 612* – A7785
+ Kvadrat *Sonar 2 653* – A7914

Cloud tables – special edition CLO T62 + T61
by **Nendo, 2013**



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Volant sofa – VO0297
by **Patricia Urquiola, 2007**
Kvadrat *Pilot 972* – A7806
+ Blur Fuchsia/Passion – A7988
band: *Haakon 2 632 viola* – A5019
oxidored base: fuori misura

Saruyama Islands stool – S40214
by **Toshiyuki Kita, 2006**
Kvadrat *Harald 2 612* – A7785
+ Kvadrat *Sonar 2 653* – A7914

Fjord Relax armchair – FJ03K
by **Patricia Urquiola, 2002**
Kvadrat *Astor 192* – A2105
+ Kvadrat *Divina 3 191* – A0914
base: black

Witch chair – TB0 132
by **Tord Boontje, 2004**
leather Black Magic Z B250

Kub stool – KU0325
by **Nendo, 2009**
extra black

Bloomy table – BM006H
by **Patricia Urquiola, 2004**
top: black; base: black



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Paper Planes right low armchair – special edition
by **Doshi+Levien, 2010**
front covering: Kvadrat *Sonar 2 653* – A7914
back covering: Kvadrat *Vidar 554* – A4708
piping: leather Orange T B148

Paper Plane left low armchair – special edition
by **Doshi+Levien, 2010**
front covering: Kvadrat *Sonar 2 773* – A7915
back covering: Kvadrat *Vidar 554* – A4708
piping: leather Class Black Magic Z B250



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(Love me) Tender sofa – LD00WC
by **Patricia Urquiola, 2014**
Kvadrat *Haakon 2 222* – A5028
base: beige-grau RAL 7006

Gentry cushion – GE00531
Surfaces 5 – A5712
Kvadrat *Haakon 2 222* – A5028

America cushion – AG004K
Rubelli *Panama 30127-008 oro vecchio* – A7974
Rubelli *Venier 30082-013 ossido* – A7887



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Pipe armchair – P100NG
by **Sebastian Herkner, 2015**
Kvadrat *Argo 112* – A7803
+ Kvadrat *Haakon 2 222* – A5028
structure: silver chromed

Pipe table – P1006H
by **Sebastian Herkner, 2015**
laquered black
laquered red

(Love me) Tender sofa – LD00WC
by **Patricia Urquiola, 2014**
Kvadrat *Haakon 2 222* – A5028
base: beige-grau RAL 7006



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Massas sofa composition – MA1E50 + MA1E51
by **Patricia Urquiola, 2012**
Kvadrat *Haakon 2 482* – A5025

America cushion – AG0080
Rubelli *Kusary 30095-003 bronzo* – A7653
Rubelli *Sing 30060-008 ebano* – A7894

America cushion – AG004K
Rubelli *Venier 30082-013 ossido* – A7887

Massas armchair – MA1061
by **Patricia Urquiola, 2012**
Kvadrat *Haakon 2 532* – A5026
Kvadrat *Haakon 2 632* – A5019

Kub stools – KU0327
by **Nendo, 2009**

Kvadrat *Harald 2 552* – A7783

Kub stool – KU0325
by **Nendo, 2009**
extra black



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Silver Lake armchair high – SLB091
by **Patricia Urquiola, 2010**
Kvadrat *Haakon 2 172* – A5029
side: natural oak
structure: grey black RAL 7021

Net table – NE106U
by **Benjamin Hubert, 2013**
blue RAL 5003



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My Beautiful Backside – special edition MD00T6
by **Doshi+Levien, 2008**
Rubelli *Fedora 30108-001 moro* – A7965
Kvadrat *Divina melange 2 220* – A3334

MBB cushion Ø39 + 41x38 – special edition
Rubelli *Dorian Gray 30110-03 pietra* – A7982

MBB pillow – MD0080
Rubelli *Fedora 30108-001 moro* – A7965

Nanook table – NA006X
by **Philippe Bestenheider, 2008**
gold chromed

Moon armchair metallic – MU0361

by **Tokuji Yoshioka, 2011**
black iron



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Fjord Relax armchair – FJ03K
by **Patricia Urquiola, 2002**
Kvadrat *Astor 192* – A2105
+ Kvadrat *Divina 3 191* – A0914
base: black

My Beautiful Backside – special edition MD00T6
by **Doshi+Levien, 2008**
Rubelli *Fedora 30108-001 moro* – A7965
+ Kvadrat *Divina melange 2 220* – A3334

Nanook table – NA006X
by **Philippe Bestenheider, 2008**
gold chromed



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My Beautiful Backside – special edition MD00T6
by **Doshi+Levien, 2008**
Rubelli *Fedora 30108-001 moro* – A7965
+ Kvadrat *Divina melange 2 220* – A3334

Codes



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Bold sofa composition
by Patricia Urquiola, 2015
Kvadrat *Masai 762* – A8352
antracite RAL 7016

America cushion – special edition AG0080
african fabric

America cushion – AG004K
Kvadrat *Pillar 731* – A7944
Blur Acquatic/Orange – A7991

Fjord stool – FJ0017
by Patricia Urquiola, 2002
top: leather Bianco ghiaccio
T B126

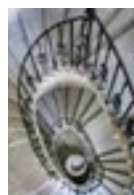
side: african fabric – special edition

Cloud tables – CLO T60 + T61
by Nendo, 2013

Fishbone table – FB0T37
by Patricia Urquiola, 2012
version 1

Net table – NE1061
by Benjamin Hubert, 2013
Blue RAL 5003

Viaggio dentro la Bellezza



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NewTone armchair – NT005X
by Massimo Iosa Ghini, 1989
Kvadrat *Haakon 2 222* – A5028



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Boquet armchair – BQ0050
by Tokujin Yoshioka, 2008
B005



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Double Zero armchair – DZ00NX
by David Adjaye, 2015

Leather Buffalo Black Z B256
structure: gold chrome

Double Zero chair with armrests – DZ00NU
Raf Simons for Kvadrat *Haakon 2 1830* – A5045

structure: gold chrome

Double Zero stool – DZ00NV
Raf Simons for Kvadrat *Harald 2 432 A7781*

structure: gold chrome



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Double Zero chair with armrests – DZ00NU

Raf Simons for Kvadrat *Haakon 2 1830* – A5045

structure: gold chrome

Double Zero stool – DZ00NV

Raf Simons for Kvadrat *Harald 2 432 A7781*

structure: gold chrome



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Husk low armchair
by Marc Thorpe, 2015
golden-yellow



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Boquet armchair – BQ0050
by Tokujin Yoshioka, 2008
B005

Smock armchair – SM00VT
by Patricia Urquiola, 2005
leather Pure White T B110
base: white

Antibodi armchair – AB0256
by Patricia Urquiola, 2006
Kvadrat *Divina 3 106* – A0921 +
Kvadrat *Divina 3 334* – A0940
Volant armchair – VO0 295
by Patricia Urquiola, 2007
Rubelli *Madame du Barry* – A7799
band: Units 3 Uniforms – A7392
base: gold chrome



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Pipe armchair – P100NQ
by Sebastian Herkner, 2015
Kvadrat *Argo 112* – A7803 +
Kvadrat *Haakon 2 222* – A5028
structure: silver chromed

**Moroso Setting
the Elegance**
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and Rubelli

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