



moroso

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ITALY


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at home

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GENTRY

by Patricia Urquiola

Gentilezza promossa a canone progettuale: un progetto nato dalla ricerca di una comodità misurata, contenitiva ma con un accenno di deformazione.

Finesse becomes part of the design canon: a project whose origins lie in the search for well-balanced comfort, restrained yet with a nod to exaggeration.

Fabrics:

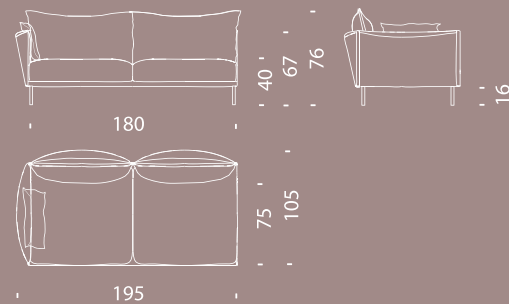
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GE0599: People for Gentry 4 A5225 - 115

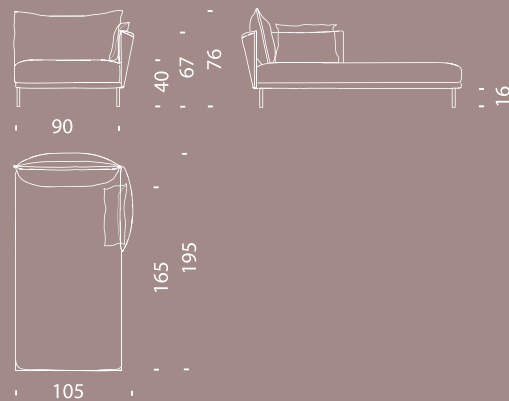
GE00D3: People for Gentry 4 A5224 - 115

GE0C51: People for Gentry 4 A5222 - 115

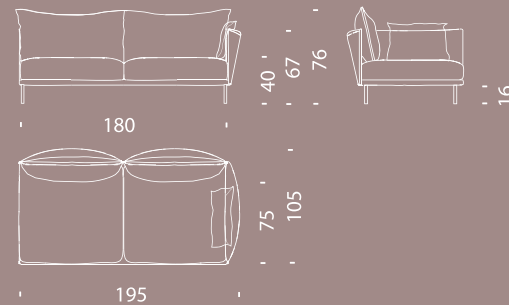
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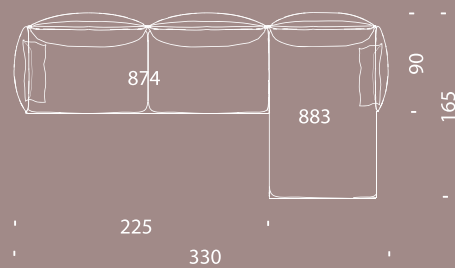
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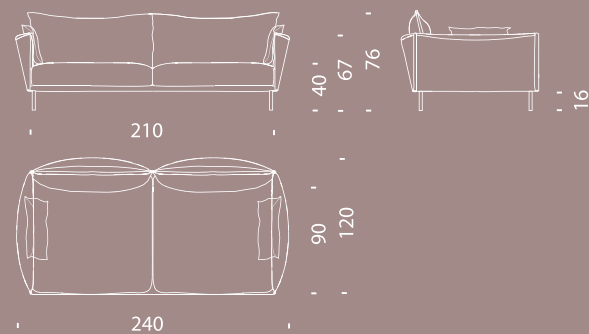
GE0627



GE0C51



GE0599







FJORD

by Patricia Urquiola

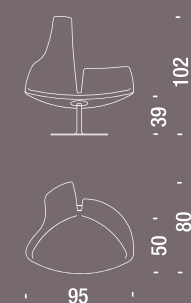
La forma spezzata, da concetto astratto, si trasforma in oggetto di design.

Its broken form and abstract concept together become an object of design.

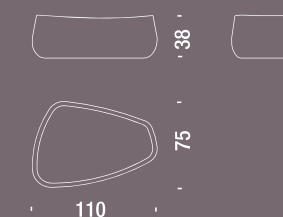
Fabrics:

FJ03K: Oil Ciré Leather B0211, African fabric / Dark Brown Leather B0251, African fabric
 FJ017: Dark Brown Leather B0251, African fabric / Oil Ciré Leather B0211, African fabric
 FJ214: Blush Ciré Leather B0218, Matrix 252 A7514 / Magic 831 A4883, Grass Ciré Leather B0216 / Chartreuse Ciré Leather B0214, Matrix 522 A7519

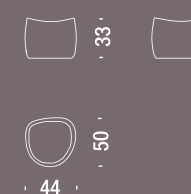
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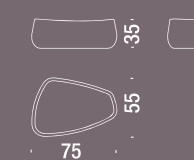
FJ077



FJ214



FJ017





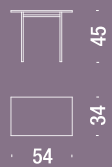
FISHBONE

by Patricia Urquiola

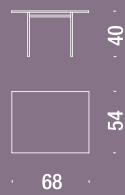
Fishbone interpreta in chiave contemporanea la tecnica dell'intarsio, esaltando le diverse finiture ed i diversi colori di una resina acrilica decorativa.

Fishbone gives a modern reading to inlay technique that enhances the various finishes and colours of the decorative acrylic resin chosen.

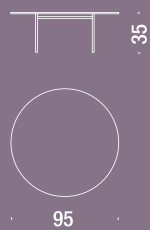
FBOT37



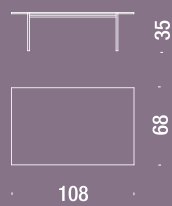
FBOT38



FBOT40



FBOT39







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GENTRY

by Patricia Urquiola

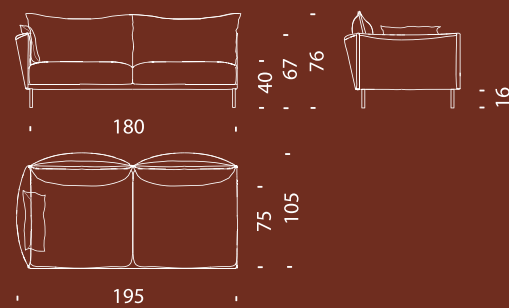
Gentilezza promossa a canone progettuale: un progetto nato dalla ricerca di una comodità misurata, contenitiva ma con un accenno di deformazione.

Finesse becomes part of the design canon: a project whose origins lie in the search for well-balanced comfort, restrained yet with a nod to exaggeration.

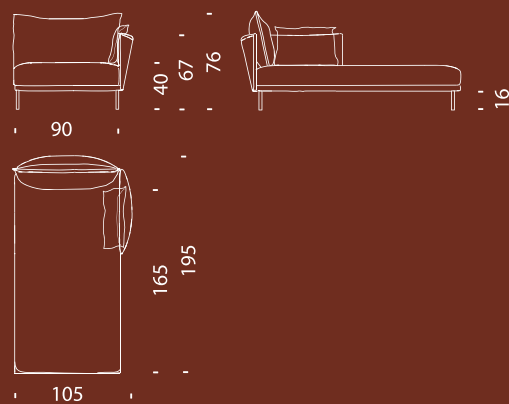
Fabrics:

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GE0599: People for Gentry 4 A5225 - 115

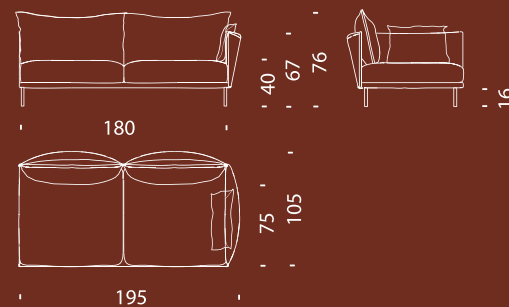
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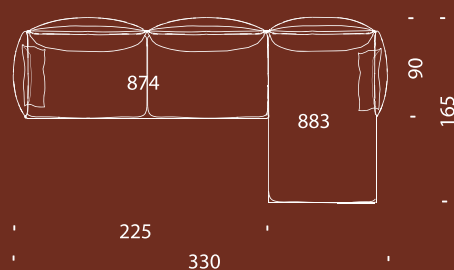
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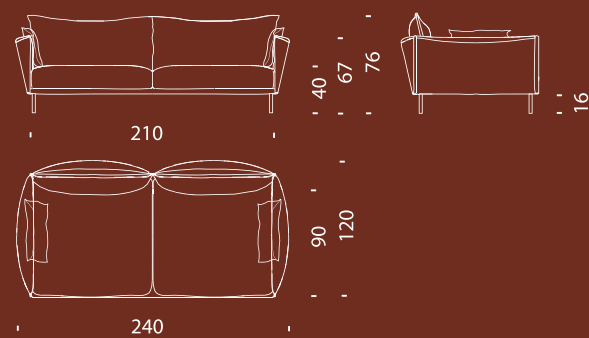
GE0627



GE0C51



GE0599







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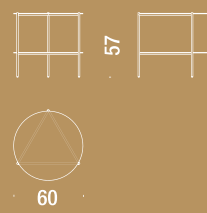
BYOBU

by Nendo

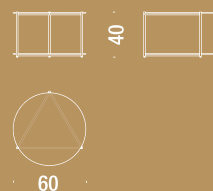
Un tavolino tondo ed uno rettangolare i cui piani sono sostenuti da un telaio quadrato che si piega come un paravento giapponese, un byobu appunto.

One round table, and one rectangular table whose surfaces are supported by a square frame that bends like a "byobu" Japanese screen.

BYOT34



BYOT35









NET TABLES

by Benjamin Hubert

A seconda del punto di vista, lascia passare oppure blocca lo sguardo, appare leggero o massiccio, si confonde o si stacca dal contesto.

Depending on the observer's perspective it can either block the gaze or let it through, seem light or solid, blend into its surroundings or stand out.

NE106I



NE106U





BIKNIT

by Patricia Urquiola

Un'estetica dilatata e intensa che trasforma l'intreccio in un segno visibile e spettacolare.

Exaggerated aesthetic which renders the knitted stitch spectacularly visible.

Fabrics:

BG0698: Ash / Shine

BG0001: Blur White-Yellow A7186 , Yellow Turquoise

BG0698



36 92



110 155

64

BG0001



36 78

75



55

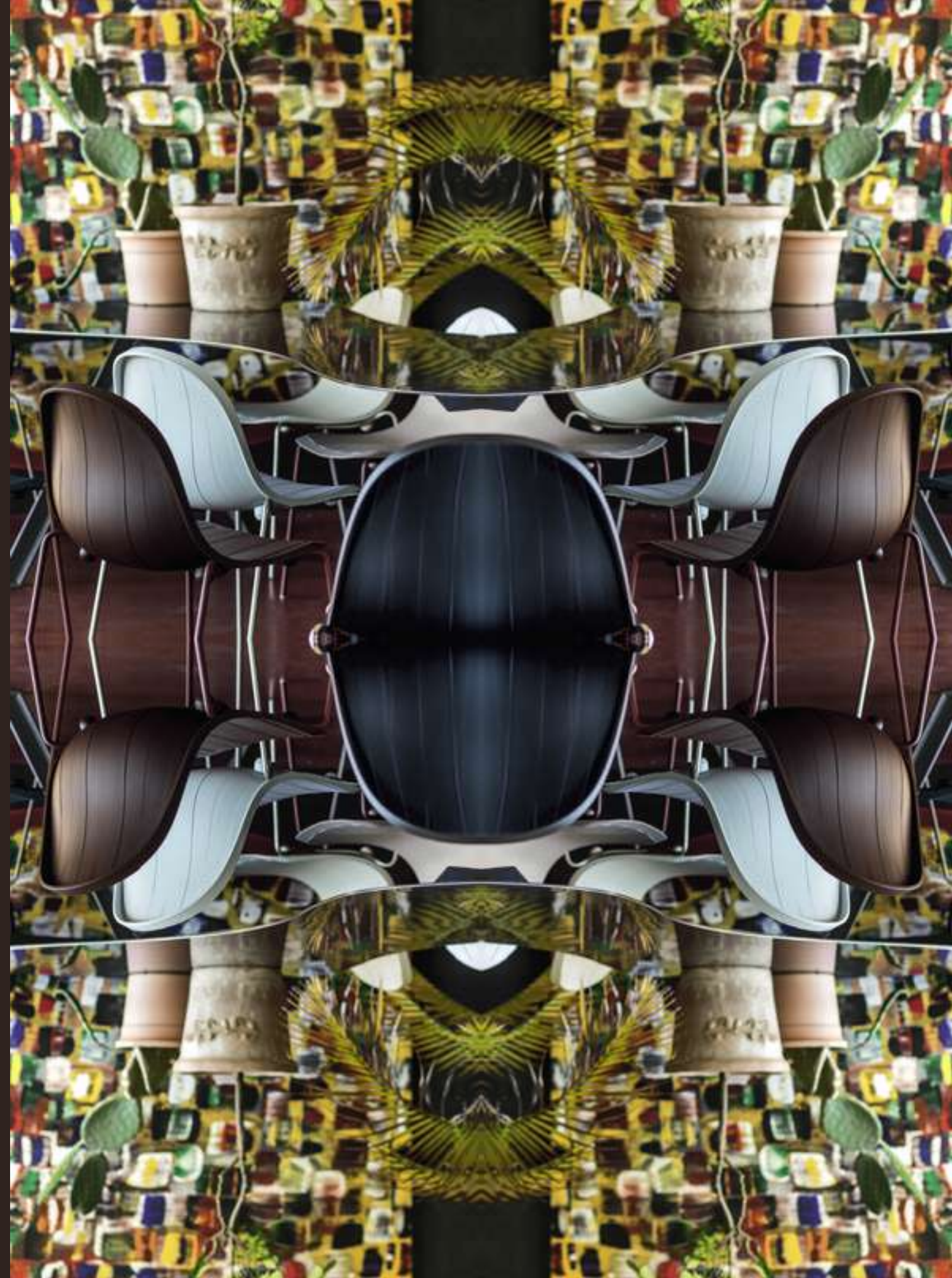






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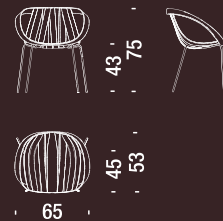
IMPOSSIBLE WOOD

by Nipa Doshi & Jonathan Levien

Un processo di re-invenzione concettuale, una struttura in legno curvato irrealizzabile se non tramite stampaggio a iniezione in plastica.

A process of conceptual reinvention, a curved wooden frame which would be impossible to produce if not through a elastic injection moulding.

IM00FV



IM00FU





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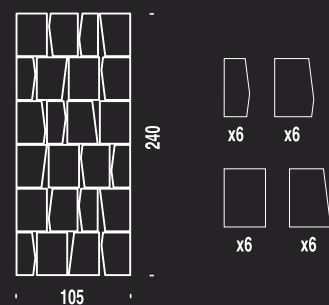
TERRERIA

by Archea Associati

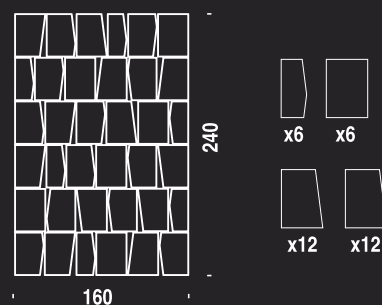
La libreria è il raccogliatore della memoria: solitamente di legno, di metallo, di vetro, mai di terra. Terreria rende uno spazio contemporaneamente nuovo e antico, urbano e campestre. Un sistema aperto che, attraverso la flessibilità combinatoria dei moduli permette di ottenere un disegno e un'immagine sempre diversa.

The bookcase is the holder of our memories and is most commonly made in wood, metal, or glass but never clay. Terreria creates a space which can be simultaneously new and old, urban and rustic. It is an open system, and the flexibility to assemble different combinations means that no single design or look is ever quite the same.

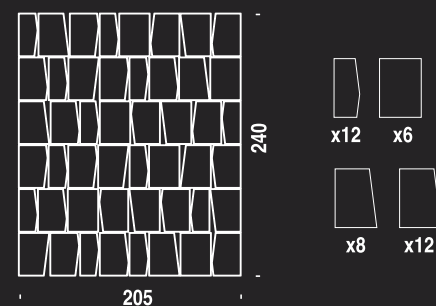
LT790



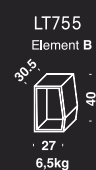
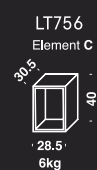
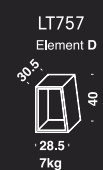
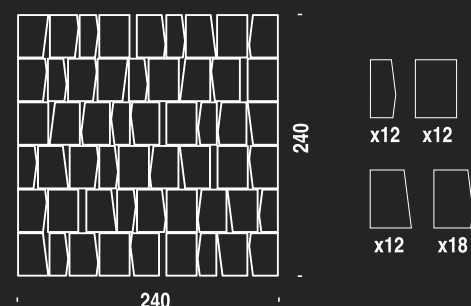
LT791



LT792



LT793







TAKE A LINE FOR A WALK

by Alfredo Häberli

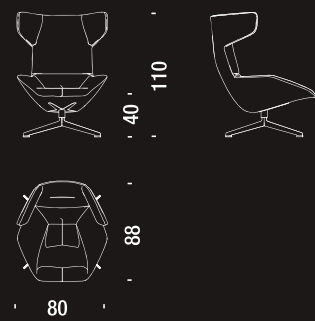
Un guscio avvolgente, comodo e protettivo, per appoggiare il capo, riposare o isolarsi dall'ambiente circostante.

A wraparound shell, which comforts and protects, a place to relax, rest your head, cut yourself off from the outside world.

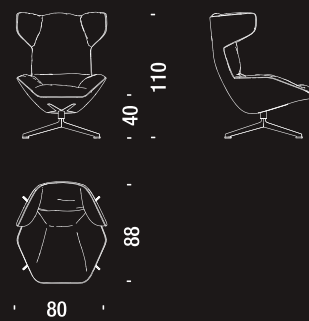
Fabrics:

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TK0389: Talma Edgy Graphite A4366, Divina MD 343 A5861 / Canvas 244 A7279, Waterborn 753 A0994 / Plot 853 A5680, Highfield 634 A7544 / Field 642 A7221, Divina MD 653 A5856 / Plot 423 A5660, Waterborn 363 A1020

TK00V6



TK0389 + TK0340





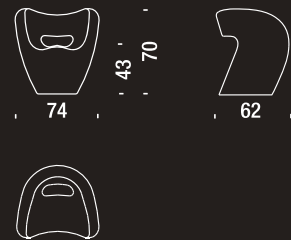
LITTLE ALBERT

by Ron Arad

Un movimento di continuità collega il divano Victoria & Albert alla poltroncina, segnando l'inizio di una nuova dimensione nel contatto inedito con la matericità della plastica.

The chair, related to Victoria & Albert in the continuous movement of its lines, marks the dawn of new modes of interaction in the innovative physicality of the plastic.

VA161





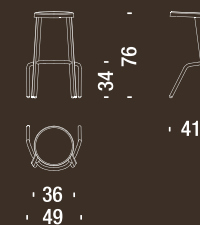
BULL

by Tomek Rygalik

Bull è uno sgabello di forte carattere; realizzato in acciaio verniciato, ha due gambe e un elemento di intersezione che funge sia da poggiapiedi che da supporto posteriore.

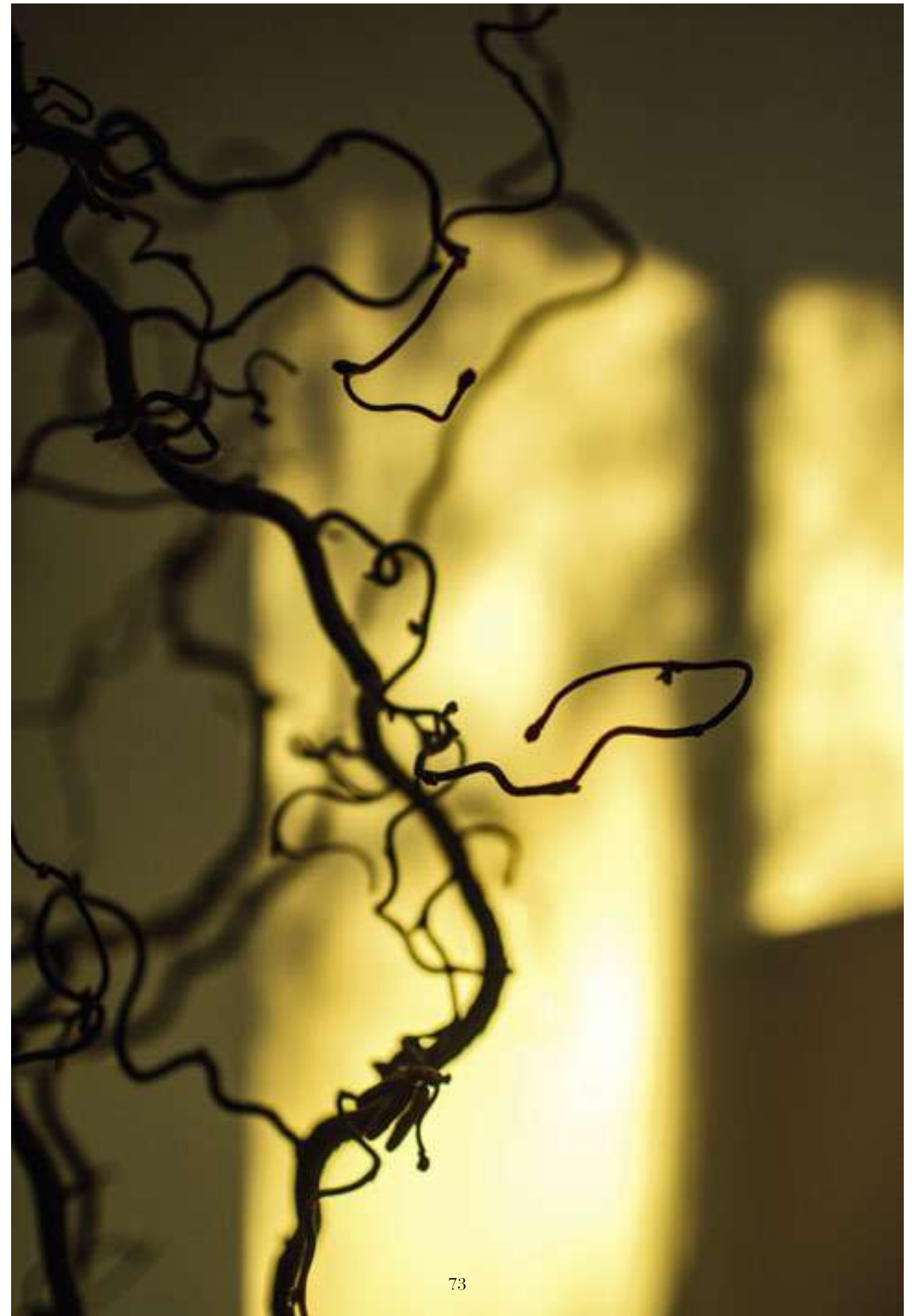
Bull is a stool with resolute character. Built in painted steel, it has two legs and an intersecting element that serves both as footrest and provides support for the back.

BU1020





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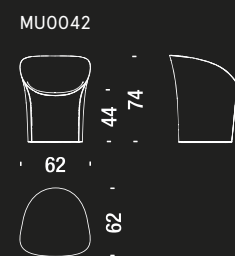


MOON CHAIR

by Tokujin Yoshioka

Il linguaggio universale della bellezza: linee fluide restituiscono al profilo un'evanescenza materica che assorbe e diffonde una luce tenue e rarefatta.

The universal language of beauty: flowing lines give the chair a profile which seems evanescent rather than solid, absorbing and diffusing a faint, refined glow.










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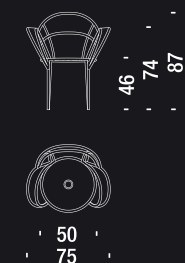
BANJOOLI

by Sebastian Herkner

La forma della sedia, è ispirata alla danza nuziale che il maschio dello struzzo – banjooli in lingua wolof – esegue per corteggiare la femmina, allargando le ali per esaltarne la bellezza.

The shape of the chair is inspired by the mating dance of male ostriches –banjooli in the Wolof language- who stretch out their wings to show off their beauty to the female.

BJ0001



BJ0061





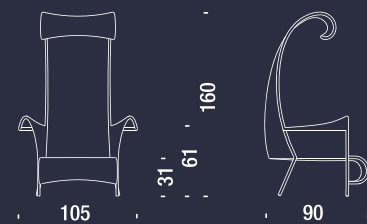
SHADOWY

by Tord Boontje

Le sedute da spiaggia anni '20, tipiche del mare del nord Europa, sono rese contemporanee dai pattern colorati, digitalizzati e realizzati da maestri artigiani africani, intrecciando coloratissimi fili di plastica.

1920s northern European seaside chairs brought up to date with digitally designed colour patterns woven by master craftsmen in Africa using brightly coloured plastic yarns.

SW001




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MISFITS

by Ron Arad

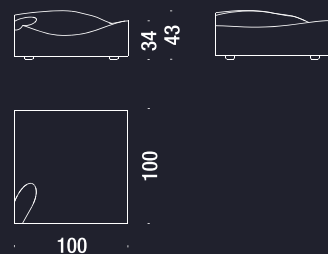
Il designer modella, scava, taglia, si sostituisce alla forza della natura. L'intenzione è quella di creare un insieme di sedute componibili; la condotta però è libera. Ogni singolo modulo è indipendente; nell'accostamento, deliberatamente, non c'è ricercata la corrispondenza.

The designer models, hollows, and cuts, doing all Nature's work. The intention is to create a modular seating system, but free choice is allowed. Each piece can stand alone or in combinations; any matching effect achieved is unintended.

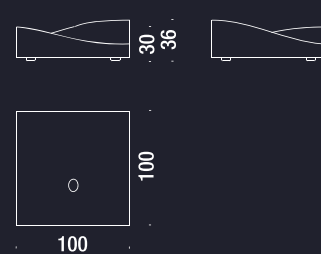
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MF270-271-272-273-274-275: Divina 3 623 A0867 - 111

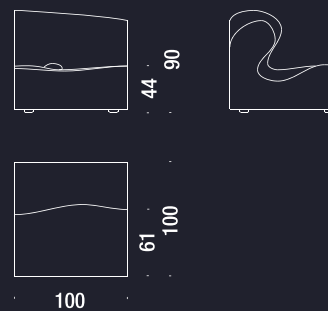
MF275



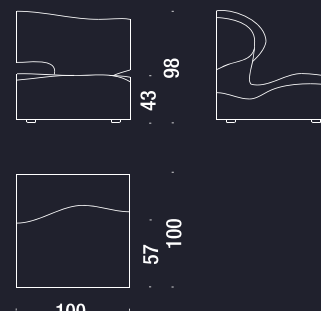
MF274



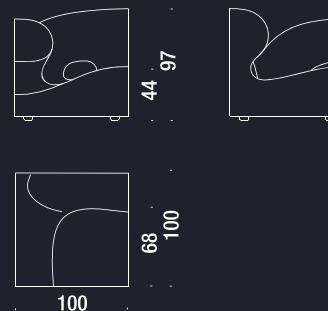
MF272



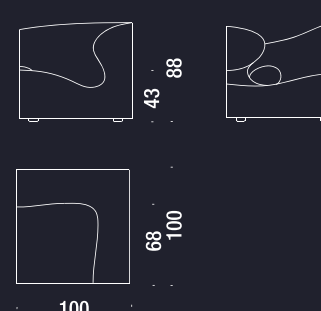
MF273



MF271



MF270



WITCH CHAIR

by Tord Boontje

Tord Boontje mette in scena una fiaba gotica vittoriana, un sogno delicato e inquietante al tempo stesso, intervenendo come un mago, creando un mondo dalle atmosfere ammalianti e noir.

Tord Boontje stages a gothic Victorian fairytale, a delicate yet unsettling dream, manipulating the scene like a wizard, create a dark world with an enchanting atmosphere.

Fabrics:

TB132: Black Magic Class Leather B0250, Divina 3 623 A0867 - 111

TB132







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3 NUNS

by Ron Arad

Semplici ed essenziali bande in acciaio temprato, fissate tra loro con dei bulloni a farfalla, sfruttano l'elasticità e la naturale plasticità del metallo per conferire resistenza e flessibilità alla seduta.

Simple, unadorned strips of tempered steel fixed together using wing bolts exploit the elasticity and malleability of metal to create a resilient and flexible stool.

NU0020





Z-SHELF

by Ron Arad

Un foglio di metallo tagliato e piegato, essenziale, privo di qualunque elemento decorativo. Il valore è nella composizione, nella libertà di accostamento. L'esito è una griglia interrotta, spezzata da continui tagli che ne alleggeriscono la percezione.

*A cut and folded sheet of metal, bare, free from decoration.
It distinguishes itself in composition, in the freedom of combination.
The result is an incomplete grille, broken up by cuts which lighten the perception.*

ZF002S



ZF002T







MEMORY

by Tokujin Yoshioka

Un oggetto delicato e alterabile, dotato di un'estetica flessibile e mutante, dove l'importanza del gesto costruttivo istituisce un legame fisico nel momento stesso dell'uso.

An object which is delicate and can be changed, and whose appearance is flexible and shifting. The creative act thus forms a physical connection with the moment of use.

MM0061



88

P=75

48 83





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BIKINI ISLAND

-

by Werner Aisslinger

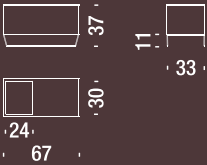
Progettare le relazioni, disegnare traiettorie per appropriarsi degli spazi che l’attualità dispone. Bikini è un paesaggio figlio del tempo e della società che lo esprime. Aree d’attesa, ambiente domestico, flessibilità compositiva.

Designing interactions, trajectories to take over the space available. Bikini is a landscape which is a child of its times and the society it represents. Whether used in waiting areas or homes, the seating system is absolutely flexible.

SINGLE SEATING MODULE



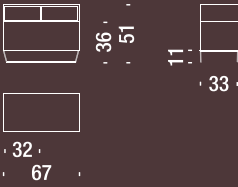
STORAGE COVERED MODULE
PLANT BOX



SINGLE TABLE



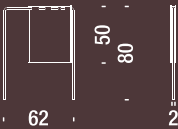
STORAGE COVERED MODULE
SHELF



SEATING MODULE



SCREEN MODULE



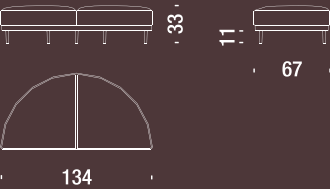
BACKREST MODULE



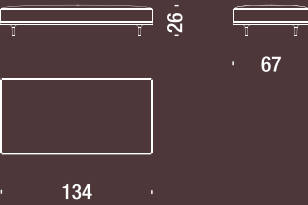
SEATING MODULE



SEATING MODULE



DAYBED MODULE



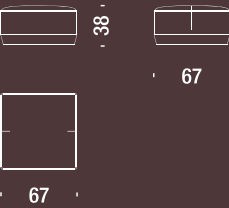
DAYBED MODULE



SEATING MODULE



SEATING MODULE







TAKE A LINE FOR A WALK

by Alfredo Häberli

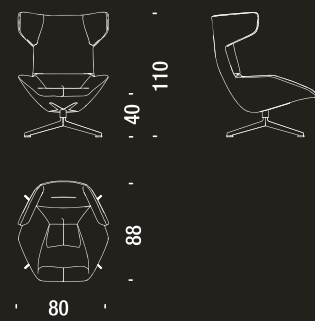
Un guscio avvolgente, comodo e protettivo, per appoggiare il capo, riposare o isolarsi dall'ambiente circostante.

A wraparound shell, which comforts and protects, a place to relax, rest your head, cut yourself off from the outside world.

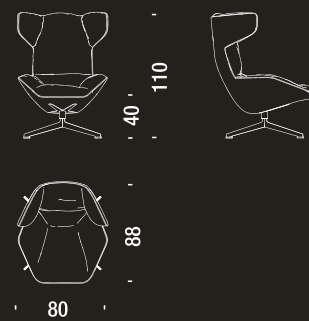
Fabrics:

TK00V6: Magia Ruggine Leather B0193
TK0389: Talma Edgy Graphite A4366, Divina MD 343 A5861 / Canvas 244 A7279, Waterborn 753 A0994 / Plot 853 A5680, Highfield 634 A7544 / Field 642 A7221, Divina MD 653 A5856 / Plot 423 A5660, Waterborn 363 A1020

TK00V6



TK0389 + TK0340











TALMA

by Benjamin Hubert

L'idea è semplice: avvolgere una struttura metallica con un
mantello imbottito e trasformarla in qualcosa d'altro.
Il rivestimento diventa abito.

*The idea is simple: cover a metal frame with a padded overcoat and
turn it into something else. The upholstery becomes clothing.*

Fabrics:

TA1061: Talma Edgy Graphite A4366 / Talma Edgy Linen A4369

TA1061





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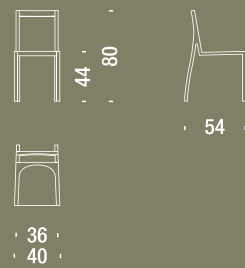
HEEL

by Nendo

Heel mantiene la memoria di una rottura accettata, di una manomissione nella continuità lineare del telaio.

Heel carries the trace of an accepted fracture, an interruption of the frame's continuous line.

HE1475







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MATHILDA

by Patricia Urquiola

Un oggetto d'uso quotidiano, una forma conosciuta acquisita dalla memoria collettiva, della quale porta l'aspetto familiare.

An everyday object, an easily recognized shape from our collective memory, that is why it feels familiar.

MA305T





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WOOD BIKINI

by Werner Aisslinger

Una sedia per il ristorante Bikini di Berlino che diventa anche la sedia per il tavolo da pranzo o per l’Home office.

This chair designed for Berlin’s Bikini restaurant fits equally well at your own dining table or home office.

Fabrics:

WB002A: Blur White-Black A7187 / Divina MD 813 A5852

WB002B



45 76



46 57



44 56

WB002A



45 76



46 57



44 56









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

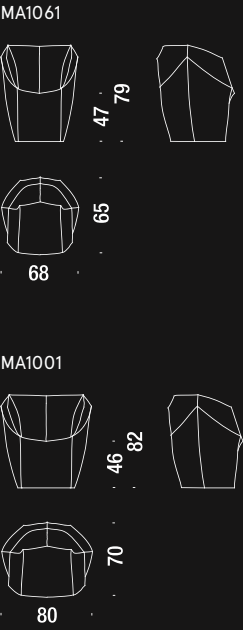
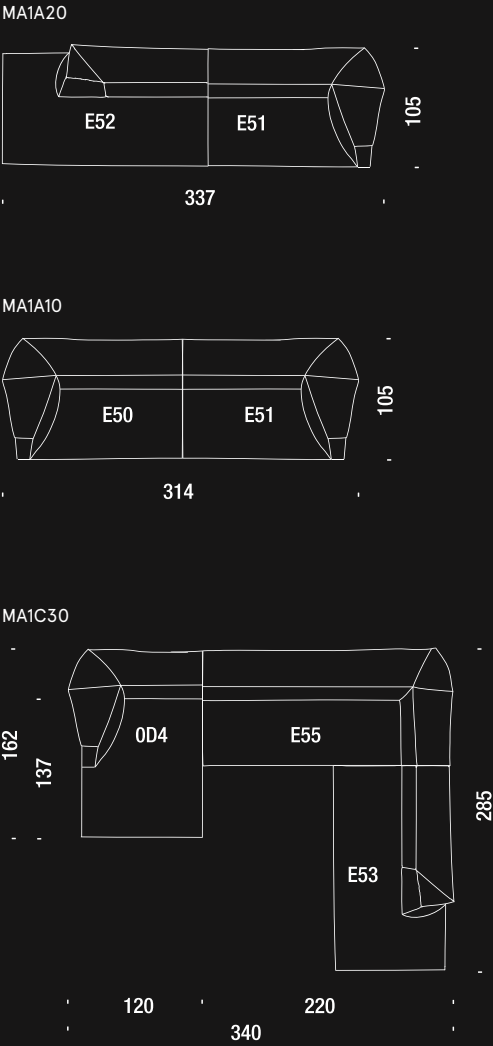
by Patricia Urquiola

Moroso Asymmetric Sofa System Adorably Stitched:
un sistema componibile dove ogni elemento mantiene
indipendente il carattere, per funzione e presenza scultorea,
come perfettamente descritto nell’acronimo del nome.

*The Moroso Asymmetric Sofa System Adorably Stitched is a
modular system in which each component keeps its own distinctive
character in both use and sculptural feel, as is amply described in
the acronym of the name.*

Fabrics:

- MA1A20: Canvas 614 A7296 - 117
- MA1A10: Remix 2 682 A5941 - 117
- MA1C30: Land 721 A7440
- MA1061: Units 3 Uniforms A7391 - 120
- MA1001: Units 3 Uniforms A7390 - 120

















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PANNA CHAIR

by Tokujin Yoshioka

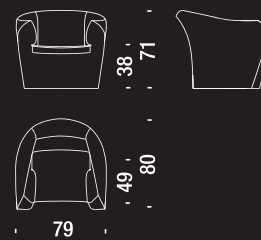
Il nome, il materiale, le cuciture, le goffrature, la morbidezza, lo spessore, il colore sono messaggi che comunicano l'anima della poltrona, il senso appropriato che riesce a donare.

The name, material, stitching, embossing, softness, thickness and colour all tell the soul of the armchair and the properly sense which it communicates.

Fabrics:

PC0001: People for Gentry 3 A5234 - 115 / People for Gentry 3 A5231 - 115

PC0001









CLOUD

-
by Nendo

L'ispirazione nasce dall'osservazione delle nuvole, dal loro rincorrersi e accavallarsi e dall'alternarsi della loro ombra proiettata sulla terra. Tre tavoli da disporre in libere composizioni, da sovrapporre, accostare.

Inspiration is drawn from the clouds, from the way they chase and overtake one another, their shadows following one after the other on the ground. Three tables to be arranged as you please, next to or on top of one another.

CL0T62



30



86

121

CL0T61



20



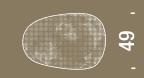
56

81

CL0T60



15



49

73



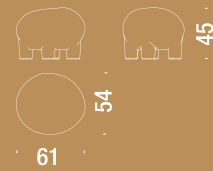
ANOMALY

by Front

Creature dall'identità delicatamente inquietante, docili e innocue. Presenze domestiche amabili quanto inattese, trasfigurazione fantastica di un mondo fiabesco, talvolta surreale, che riunisce in un solo oggetto la funzione pratica e quella emotiva del gioco.

Creatures which are slightly unsettling yet docile and harmless. Household creatures which are as lovable as they are surprising, a transfiguration from a fairytale, almost surreal, world which combines in one object practicality and playful excitement.

AN1017





BLUR

by Marc Thorpe

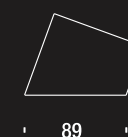
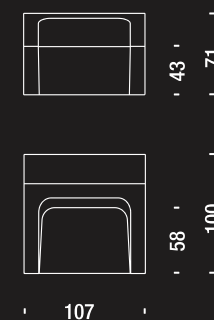
Blur è uno studio sull'invisibilità architettonica. Un'alterazione della densità che rende incerta la percezione delle reali dimensioni di scala, strategia dell'invisibilità resa possibile grazie all'utilizzo di una particolare tecnica di tessitura.

Blur is a study in architectural invisibility. By using a change in density the observer's perception of the true size of the piece becomes uncertain, a device for invisibility made possible by a particular fabric production technique.

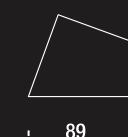
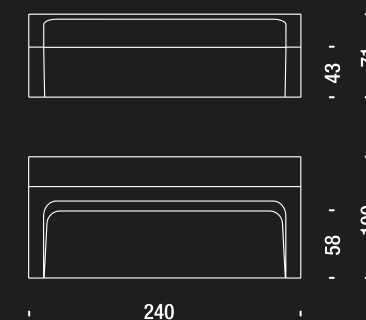
Fabrics:

BL1001: Blur White-Yellow A7186
BL1018: Blur White-Black A7187

BL1001



BL1018





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TV-CHAIR

by Marc Newson

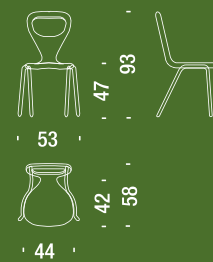
Il nome rievoca un passato non ancora remoto; Il mondo non si osserva dalla sedia, ma attraverso di essa, come fosse essa stessa un monitor.

The name evokes a not yet remote past. The world is not observed from the chair but through it, as if it were a screen.

Fabrics:

TW0050: Blur White-Yellow A7186 / Blur White-Black A7187 / Divina 3 922 A0872

TW0050





COAT

by Sebastian Herkner

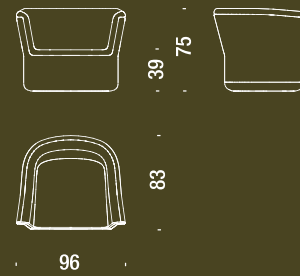
Poltrone pratiche e prive di sostegni, poggiate saldamente a terra;
l'imbottitura è manto rimovibile soffice che avvolge e veste la seduta.

*Practical chairs without feet that sit firmly on the floor; the padded upholstery
is a soft removable coat that envelops and clothes the seat.*

Fabrics:

CO0001: Remix 823 A4140, Hallingdal 166 A5639 / Steelcut Trio 515 A5542, Willow 542 A4014 - 116

CO0001







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SARUYAMA ISLAND

by Toshiyuki Kita

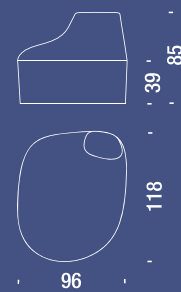
Saruyama Islands, mini-strutture abitabili che ampliano l'orizzonte delle sue possibili configurazioni spaziali. Un arcipelago di isole colorate e indipendenti composto da piccole sedute e chaise longue.

*Saruyama Islands: mini-structures fit for habitation that expand the horizon of the spatial configurations possible.
An archipelago of colourful separate islands composed of small seats and chaise longue.*

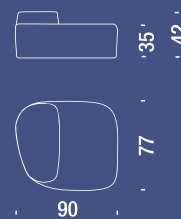
Fabrics:

S40078: Divina 3 676 A0933
S40001: Divina 3 826 A0875 / Divina 3 793 A0913
S40214-S40076: Divina 3 793 A0913

S40078



S40001



S40214



S40076







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HIGHLANDS

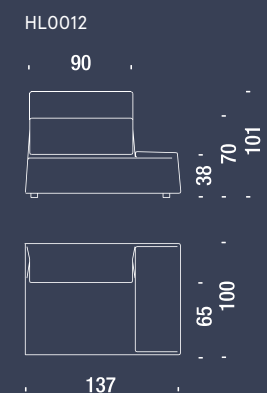
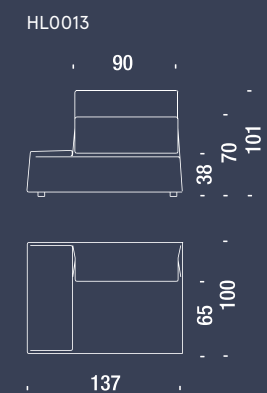
by Patricia Urquiola

L'elemento centrale di Highlands è il movimento, la possibile verticalità connaturata alle caratteristiche dei braccioli e degli schienali. Due possibili posizioni, un movimento sinuoso.

The central theme of Highlands is movement, the innate potential for verticality of the backrest and armrests. Two possible positions, movement which is never mechanical.

Fabrics:

HL0013-HL0012 : People for Gentry 4 A5226 - 115



TROPICALIA

by Patricia Urquiola

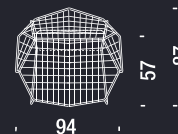
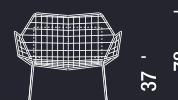
La struttura è in tubolare di acciaio; l'intreccio è giocoso con la plastica dei cordoncini lavorata a due o tre colori, raffinato se monocromatico, elegante con il cuoio.

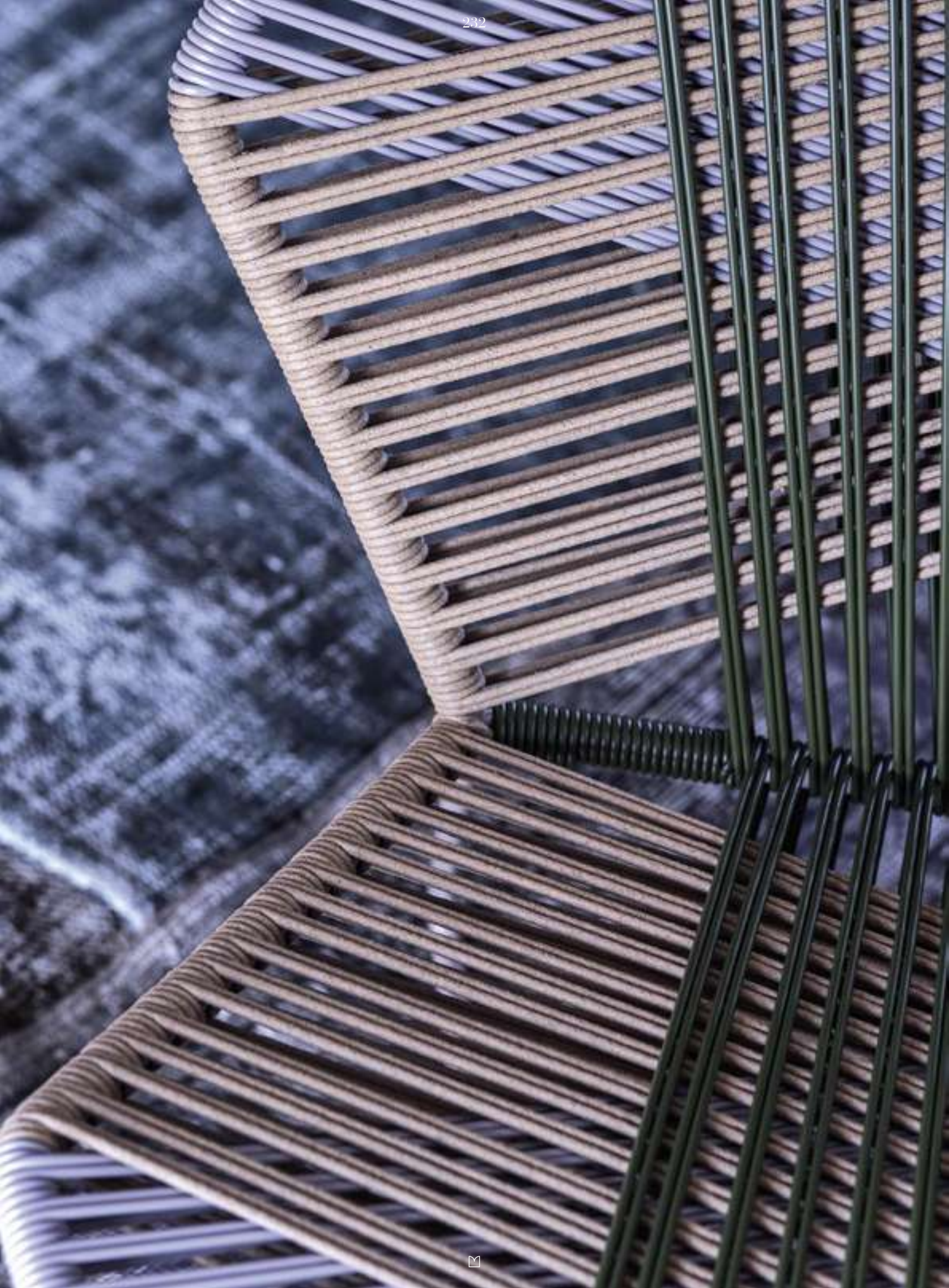
The structure is in stainless steel tube; the weave of the strings in two or three colours is playful; the single-colour look is refined; elegance is added by leather.

TR0459



TR0461







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LOWLAND

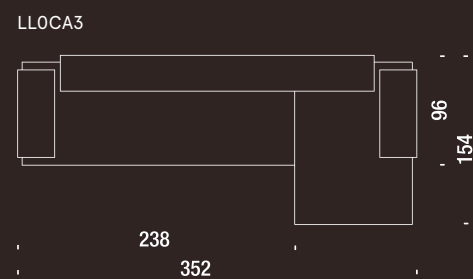
by Patricia Urquiola

Un divano, un paesaggio variabile costituito da forme elementari in rapporto dinamico l'una con l'altra; componibilità con prospettiva orizzontale.

A sofa, a changing landscape made from elemental shapes which dynamically interact with one another; flexible horizontal compositions.

Fabrics:

LLOCA3: Hot 542 A3937







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TIA MARIA

by Enrico Franzolini

Il nome, citazione di un liquore caraibico a base di caffè e rhum, svela la doppia identità, l'allusione al gioco dei contrari.

Postura formale e informale, simmetria e asimmetria dei braccioli, linearità e sinuosità del telaio.

The name, taken from the Caribbean liqueur made from coffee and rum, is about double identity, an allusion to a game of opposites.

Posture which is both formal and informal, the symmetry and asymmetry of the armrests, the angularity and curvaceousness of the frame.

Fabrics:

T100FA: Reserve Cioccolato Leather B0275

T100FC: Reserve Cioccolato Leather B0275 / Blush Ciré Leather B0218

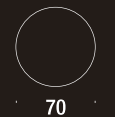
T100FC



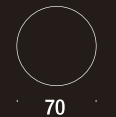
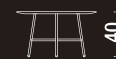
T100FA



SIDETABLE



LOWTABLE









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MAFALDA

by Patricia Urquiola

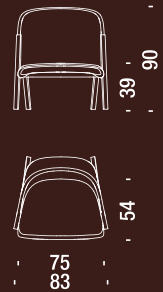
Mafalda reinterpreta la morfologia delle sedute in legno con una nuova visione dell'imbottito che, in contrasto con la geometria del legno, dà vita ad una scocca dal design morbido e "ondulato".

Mafalda re-reads the shape of the wooden chair and takes a new look at upholstery, which in juxtaposition with the geometry of the wood enlivens the frame with a gently curving design.

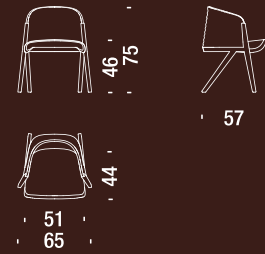
Fabrics:

MA2061: Europost Welded W40 4063 63072 A4414
MA2050: Europost Welded W40 4063 62061

MA2061



MA2050







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OASIS

by Atelier Oi

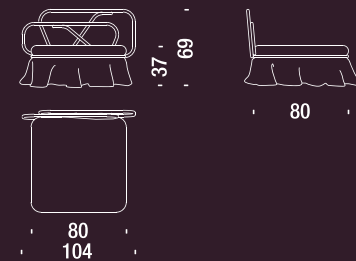
La linea del telaio, come il tratto di una scrittura, rivela un esercizio concettuale che trasforma il gesto in ripetizione e un'idea di composizione in un sistema articolato e coerente.

The outline of the frame, like handwriting, reveals a conceptual exercise where the penstroke is repeated and the notion of composition becomes a complete, coherent seating system.

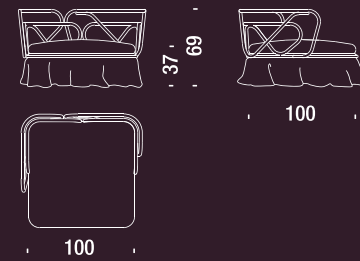
Fabrics:

OA007B: Blur Acquatic/Orange A7191
OA007D: Blur Prune/Walnut A7190

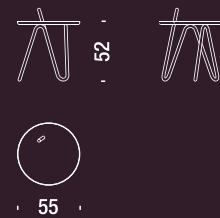
OA007B



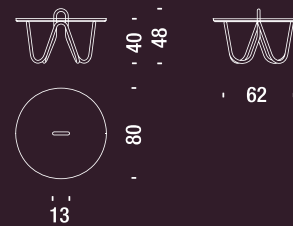
OA007D



OA007F



OA007G











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PAPER PLANES

by Nipa Doshi & Jonathan Levien

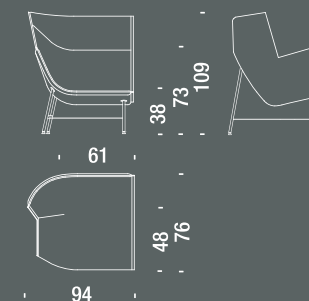
Una seduta da lettura avvolgente e confortevole, resistente ma nel contempo leggera, sospesa come a sconfiggere la gravità.

Comfortable and welcoming seating which is both durable and light, and seemingly gravity-defying.

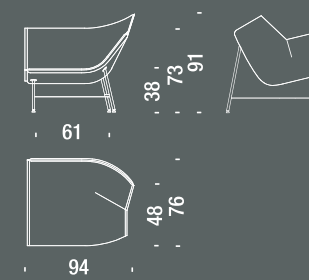
Fabrics:

PP0368: Hallingdal 65-840 A5640, Tan Ciré Leather B0213 / Hallingdal 65-407 A5630, Bone White Leather B0212
PP0366: Jacquard Coral Pink / Jacquard Mauve

PP0368



PP0366





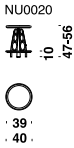


- [3 Nuns](#)
- [Anomaly](#)
- [Banjooli](#)
- [Basks](#)
- [Bikini Island](#)
- [Biknit](#)
- [Blur](#)
- [Bull](#)
- [Byobu](#)
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- [Fergana](#)
- [Fishbone](#)
- [Fjord](#)
- [Gentry](#)
- [Heel](#)
- [Highlands](#)
- [Impossible wood](#)
- [Kub](#)
- [Lowland](#)
- [M’Afrique collection](#)
- [Mafalda](#)
- [Mark table](#)
- [M.A.S.S.A.S.](#)
- [Mathilda](#)
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- [Misfits](#)
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- [Net table](#)
- [Oasis](#)
- [Panna chair](#)
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- [Phoenix](#)
- [Ripple chair](#)
- [Roger](#)
- [Saruyama Island](#)
- [Shanghai Tip](#)
- [Spring collection](#)
- [Take a line for a walk](#)
- [Talma](#)
- [Terreria](#)
- [Tia Maria](#)
- [Tropicalia](#)
- [Tv chair](#)
- [Victoria and Albert](#)
- [Witch chair](#)
- [Wood Bikini](#)
- [Z-shelf](#)

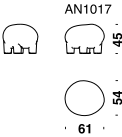




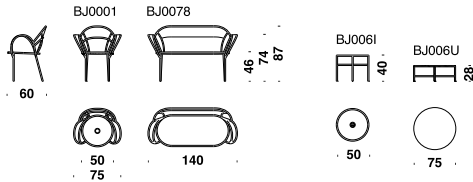
3 Nuns
design by
Ron Arad
2013



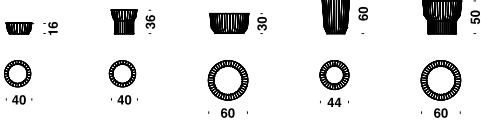
Anomaly
design by
Front
2013



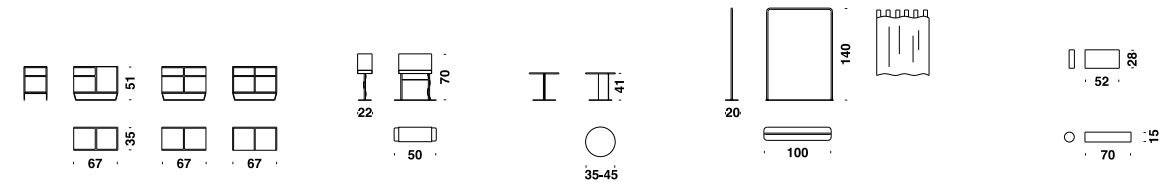
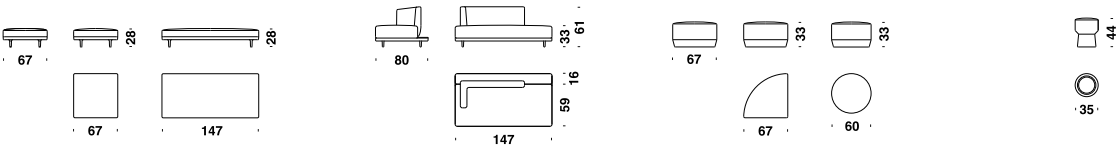
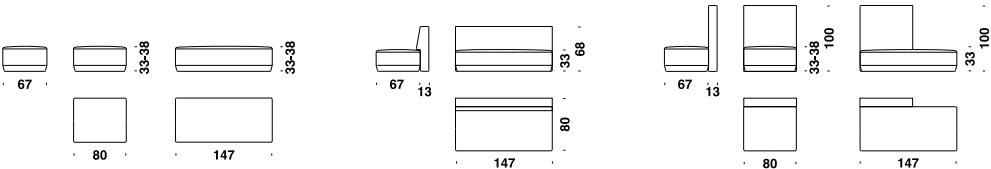
Banjooli
design by
Sebastian Herkner
2013



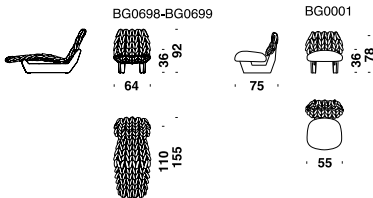
Basks
design by
Sebastian Herkner
2012



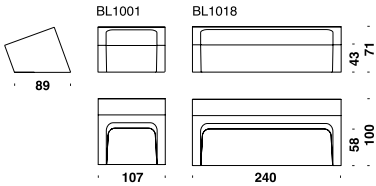
Bikini Island
design by
Werner Aisslinger
2013



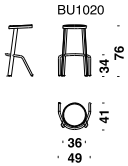
Biknit
design by
Patricia Urquiola
2012



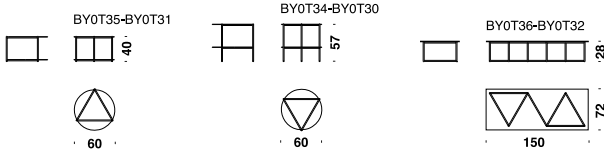
Blur
design by
Marc Thorpe
2010



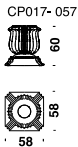
Bull
design by
Tomek Rygalik
2013



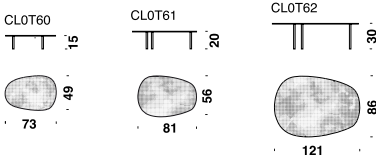
Byobu
design by
Nendo
2012



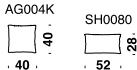
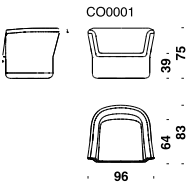
Capitello
design by
Rajiv Saini
2009



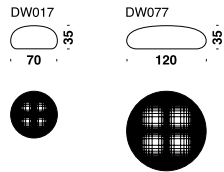
Cloud
design by
Nendo
2012



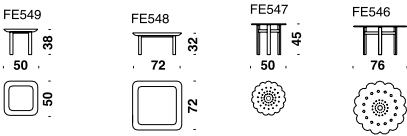
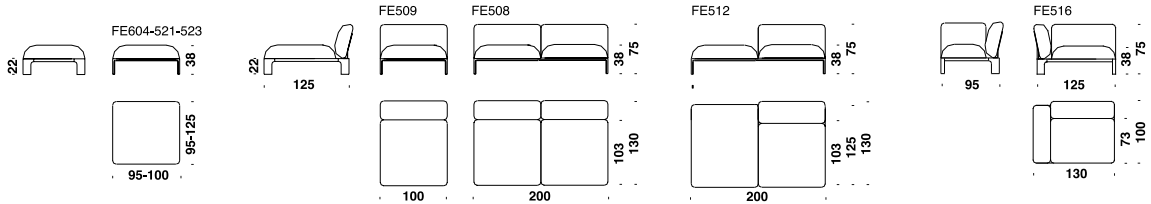
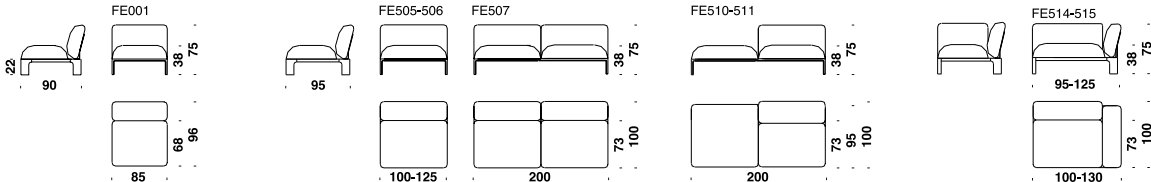
Coat
design by
Sebastian Herkner
2012



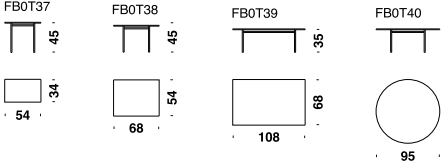
Dew
design by
Nendo
2009



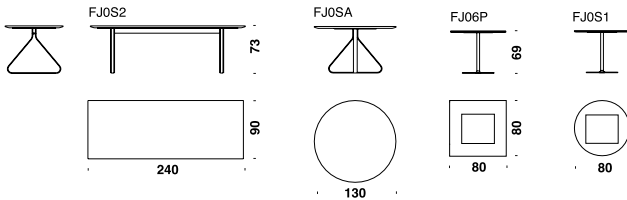
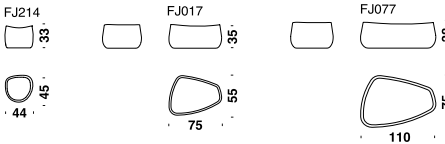
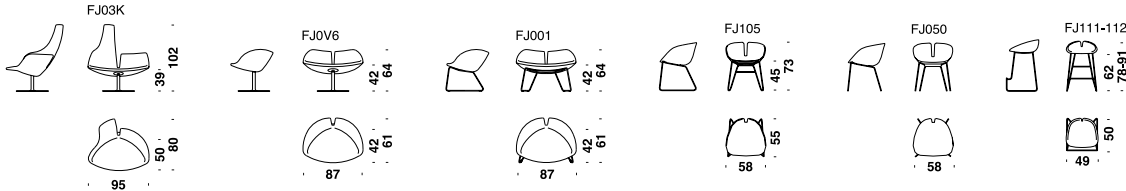
Fergana
design by
Patricia Urquiola
2009



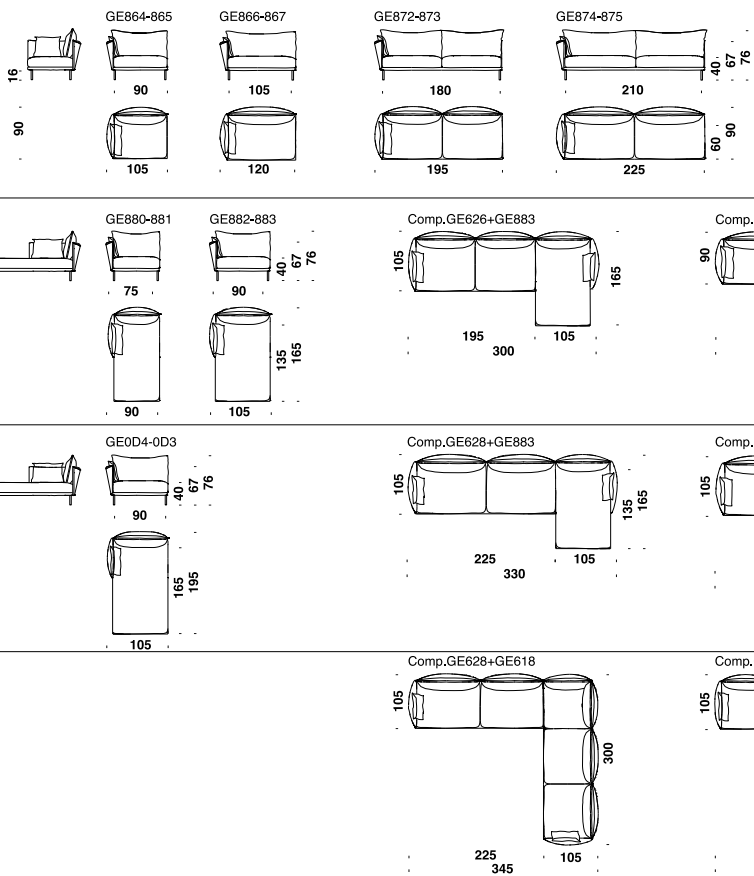
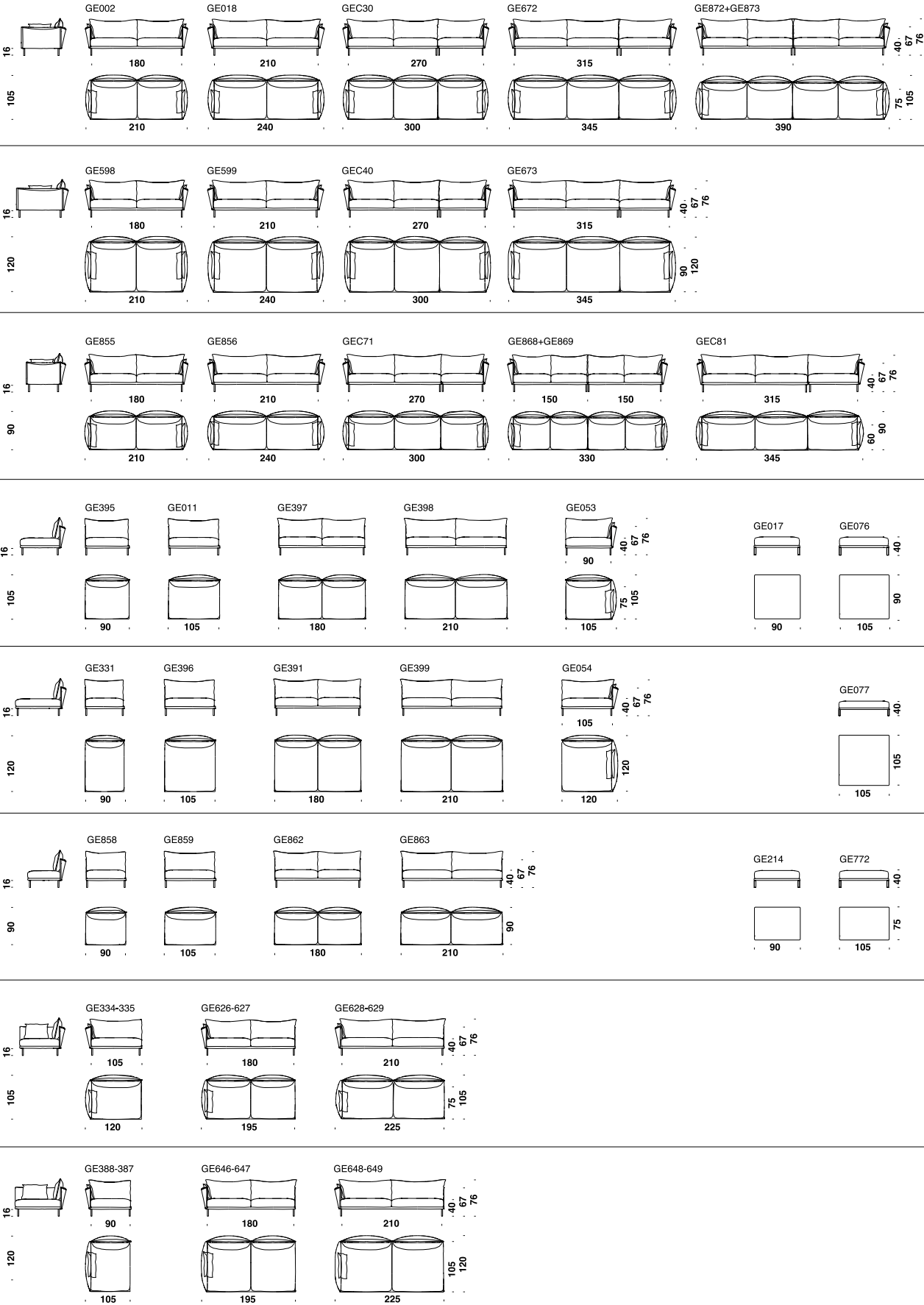
Fishbone
design by
Patricia Urquiola
2012



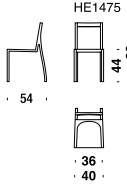
Fjord
design by
Patricia Urquiola
2002



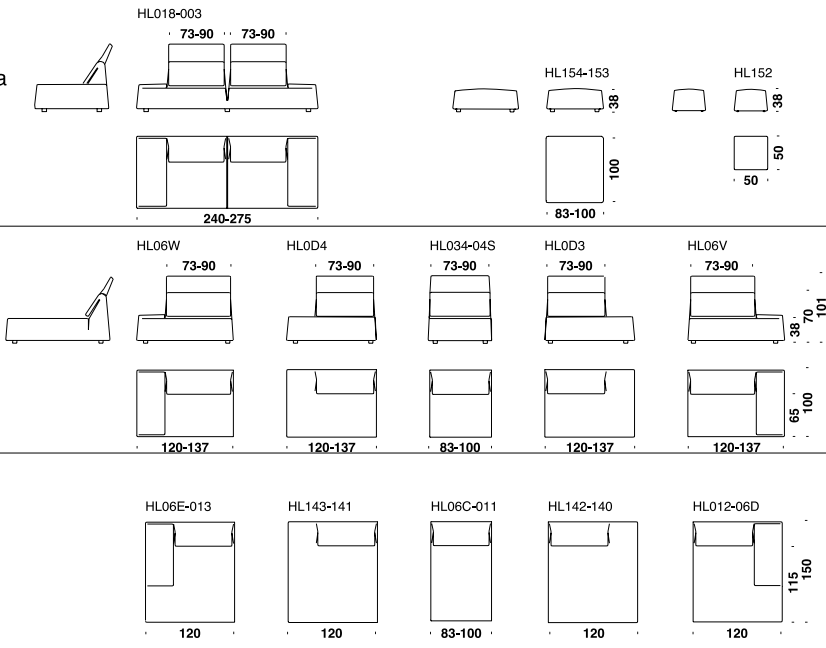
Gentry
design by
Patricia Urquiola
2011



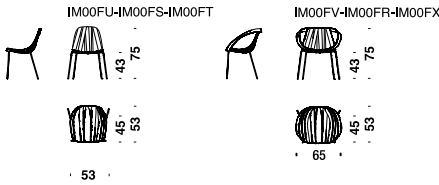
Heel
design by
Nendo
2013



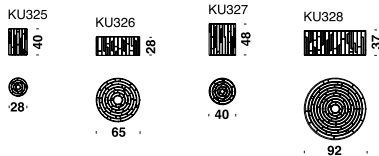
Highlands
design by
Patricia Urquiola
2002



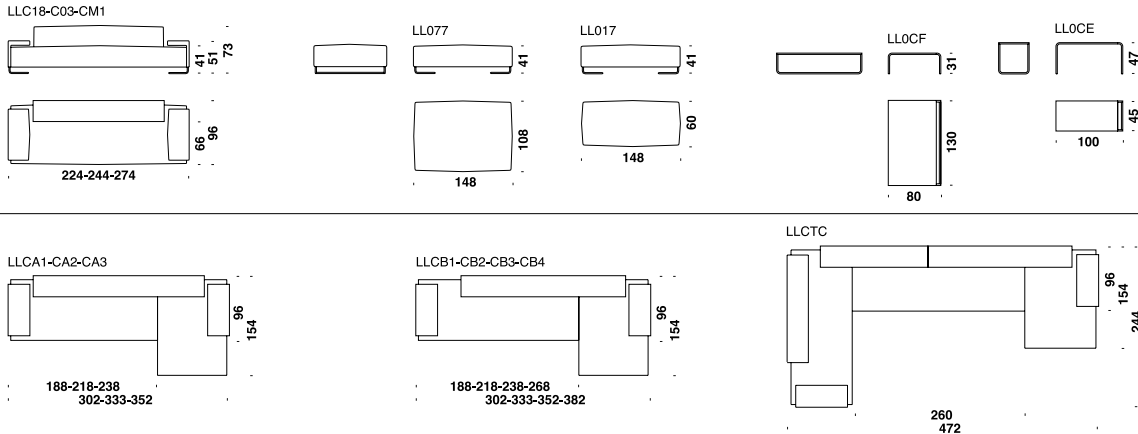
Impossible wood
design by
N.Doshi & J.Levien
2012



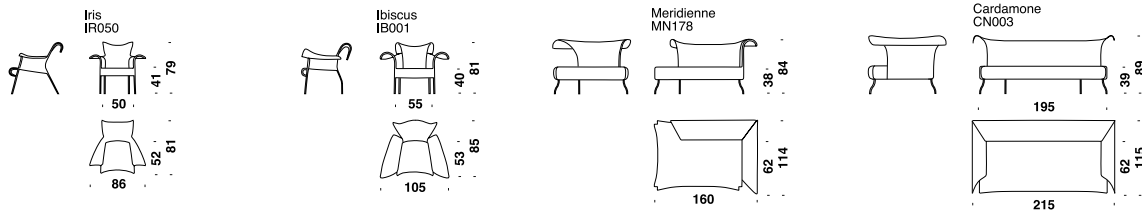
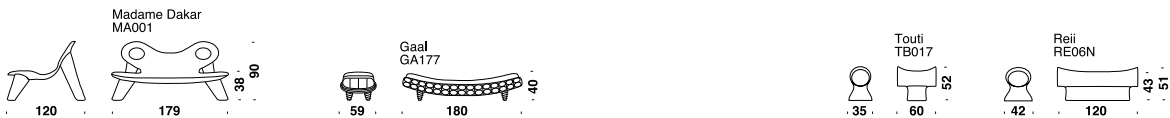
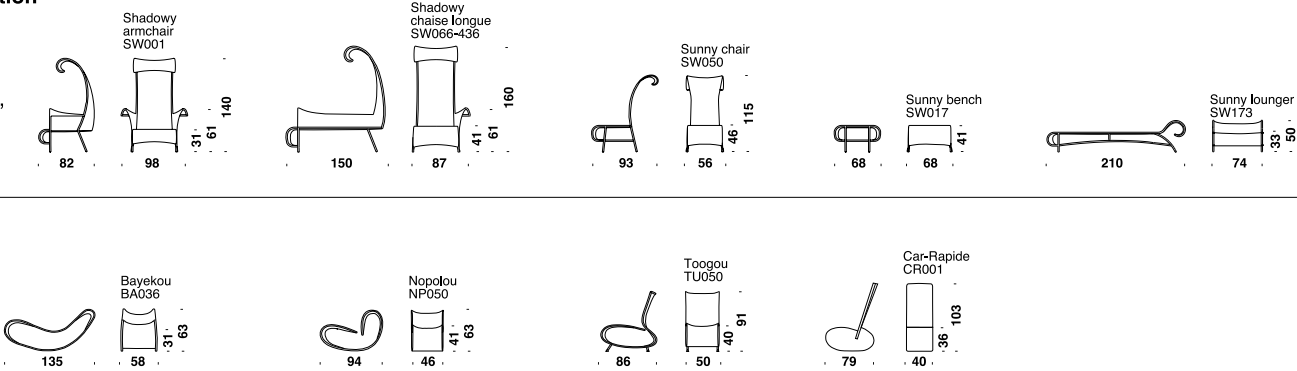
Kub
design by
Nendo
2009



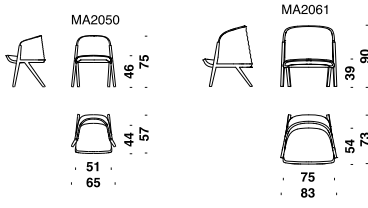
Lowland
design by
Patricia Urquiola
2000



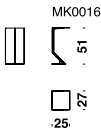
M'Afrique collection
design by
Tord Boontje,
Patricia Urquiola,
A.Birsel + B.Seck,
Dominique Petot
2008-2009-2010



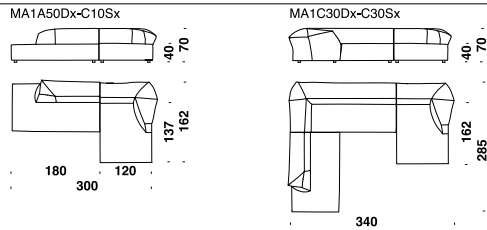
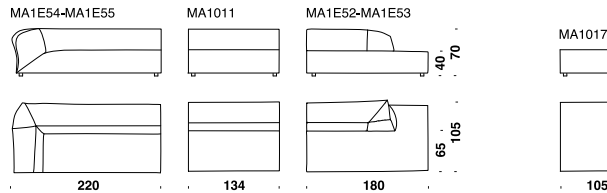
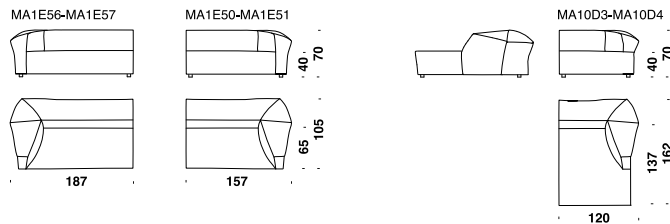
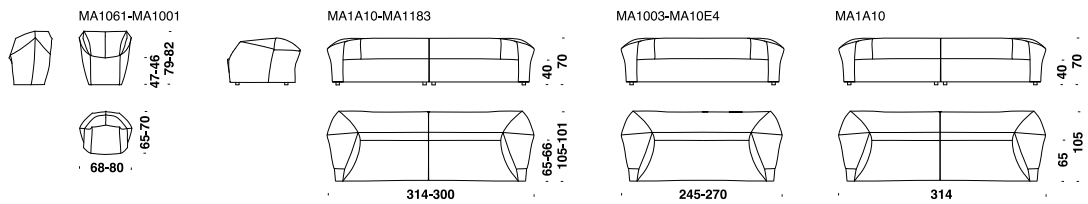
Mafalda
design by
Patricia Urquiola
2013



Mark table
design by
Mark Thorpe
2010



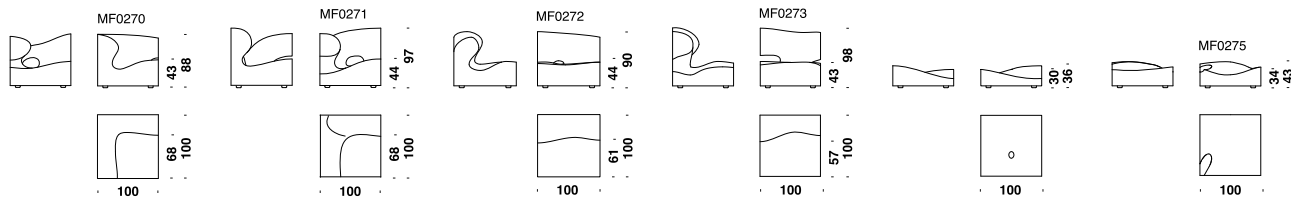
M.A.S.S.A.S.
design by
Patricia Urquiola
2012



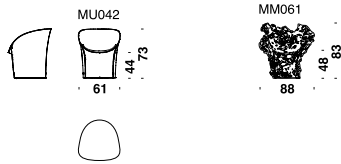
Mathilda
design by
Patricia Urquiola
2013



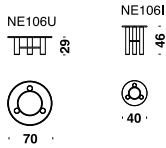
Misfits
design by
Ron Arad
2007



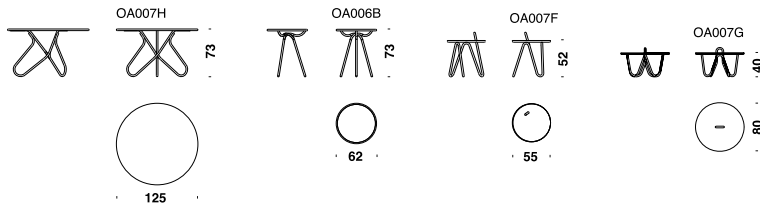
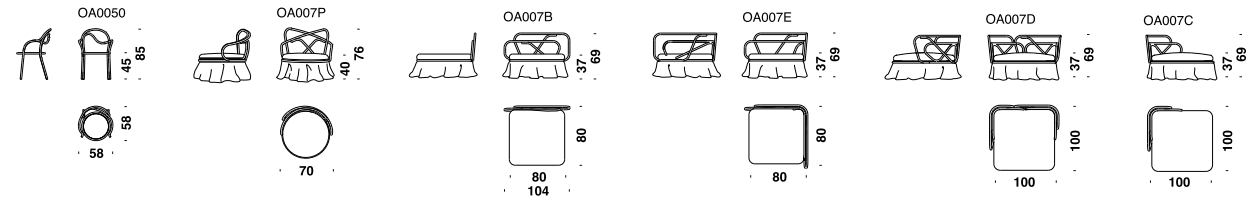
Moon + Memory
design by
Yoshioka Tokujin
2010-2011



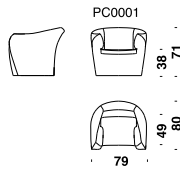
Net table
design by
Benjamin Hubert
2013



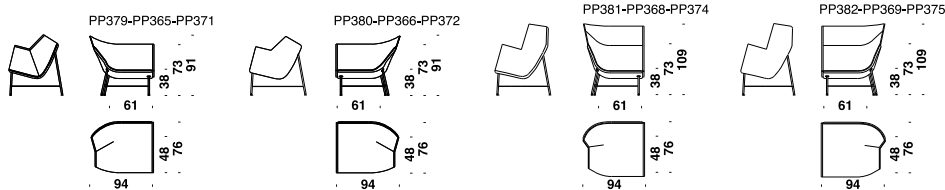
Oasis
design by
Atelier Oi
2013



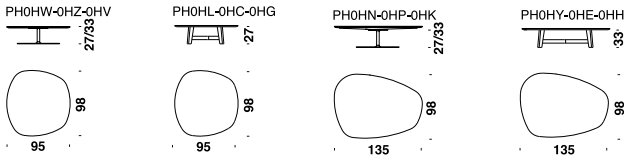
Panna chair
design by
Tokujin Yoshioka
2008



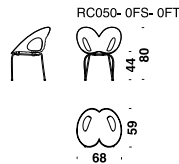
Paper planes
design by
N. Doshi & J.Levien
2010



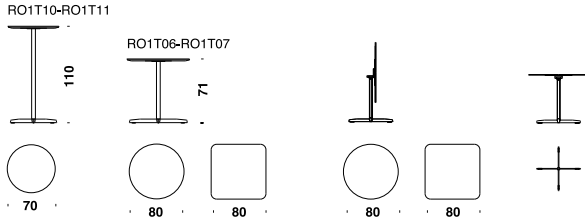
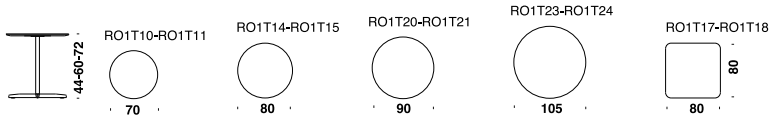
Phoenix
design by
Patricia Urquiola
2004



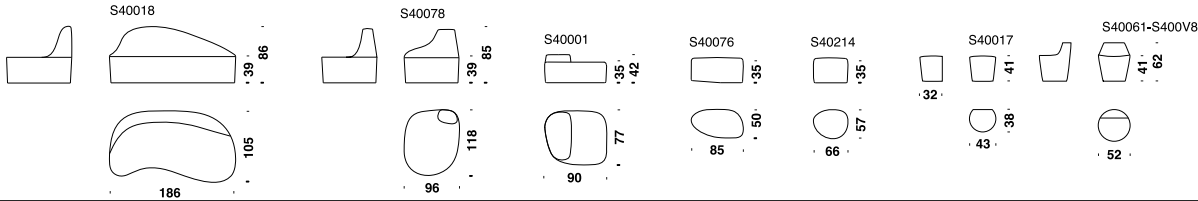
Ripple chair
design by
Ron Arad
2005



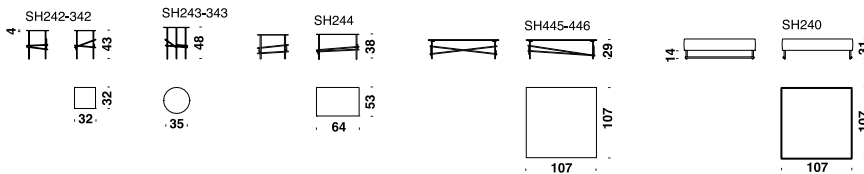
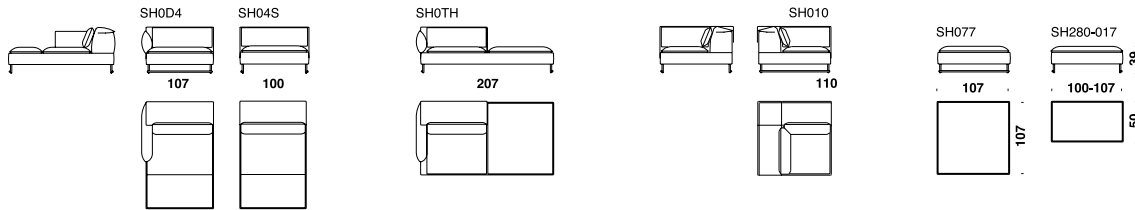
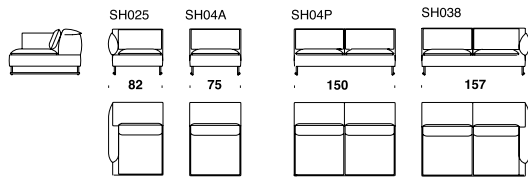
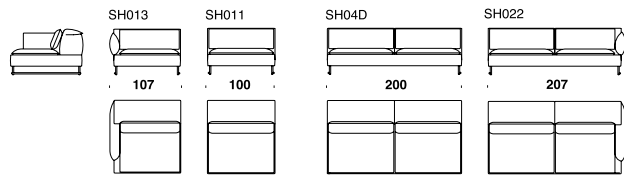
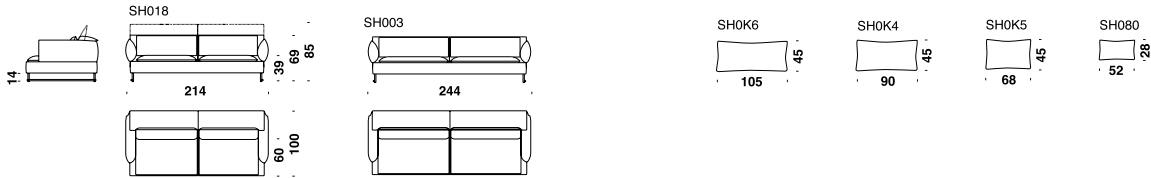
Roger
design by
Monica Armani
2011



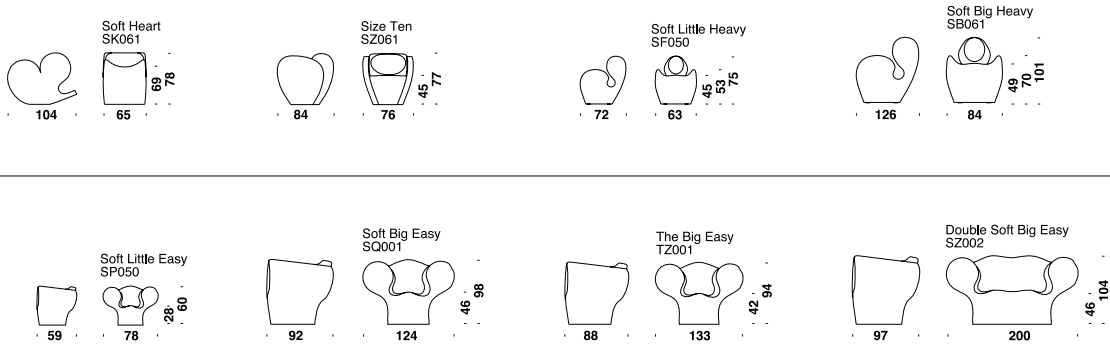
Saruyama Island
design by
Toshiyuki Kita
2006



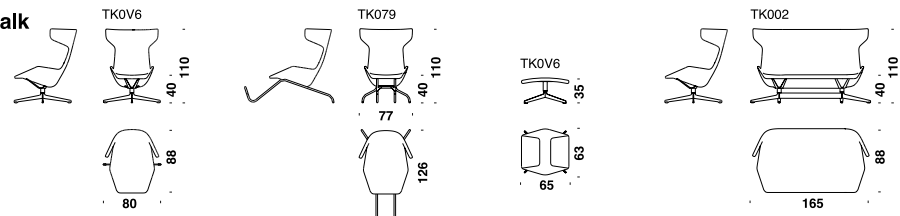
Shanghai Tip
design by
Patricia Urquiola
2006



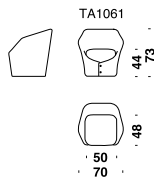
Spring collection
design by
Ron Arad
1991



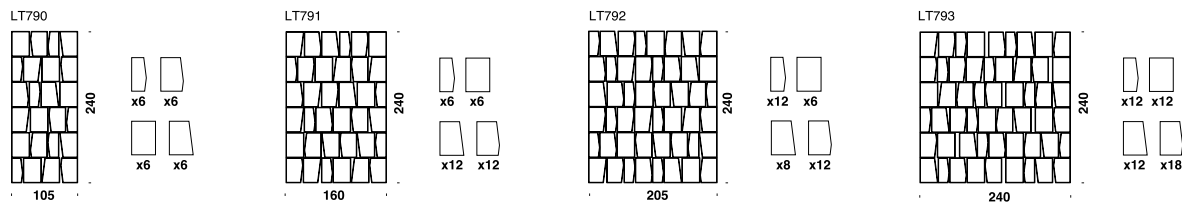
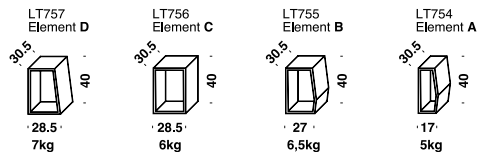
Take a line for a walk
design by
Alfredo Häberli
2003



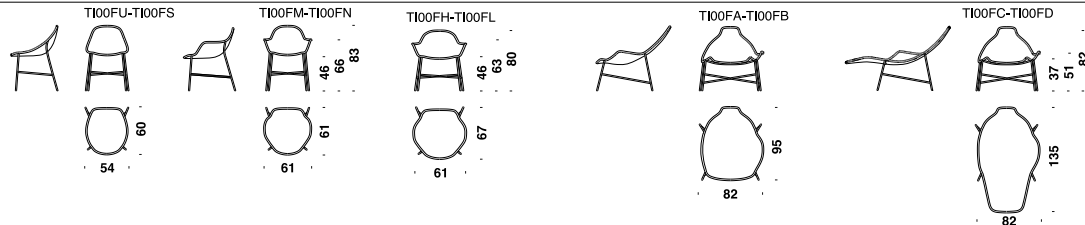
Talma
design by
Benjamin Hubert
2013



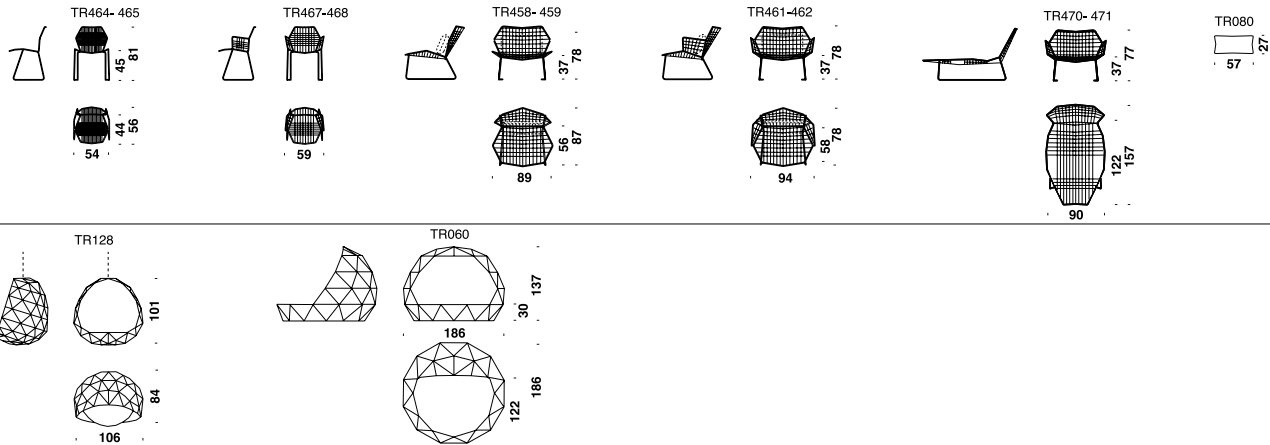
Terreria
design by
Archea Associati
2013



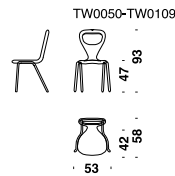
Tia Maria
design by
Enrico Franzolini
2012



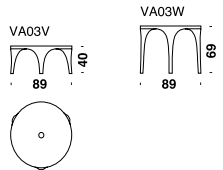
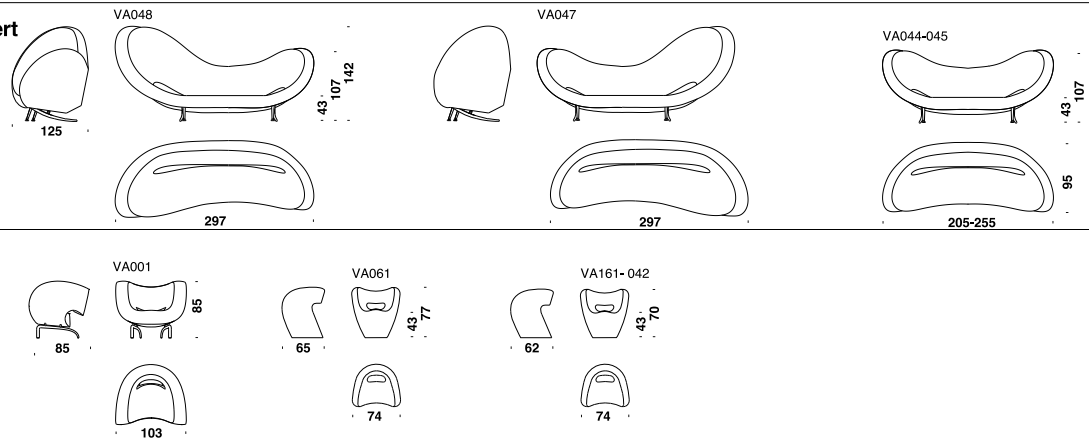
Tropicalia
design by
Patricia Urquiola
2008



Tv chair
design by
Marc Newson
1993



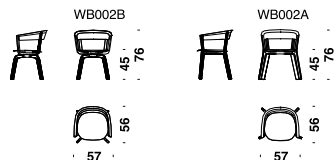
Victoria and Albert
collection
design by
Ron Arad
2000



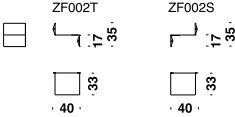
Witch chair
design by
Tord Boontje
2006



Wood Bikini
design by
Werner Aisslinger
2013



Z-shelf
design by
Ron Arad
2013



At Home

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CONTACTS & CREDITS



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