

_objects.



{MOROSO} *objects*

{MOROSO} *objects*

{questo libro è stato stampato in occasione della
presentazione degli *objects MOROSO* a *New York*,
presso lo *showroom di Greene Street*).

© TESTI—TEXT: *Moroso, Corinna Cadetto*
© IMMAGINI—IMAGES: *Moroso, azimut.photo*

art direction: *Patrizia Moroso*
photography: *Massimo Gardone {azimut.photo}*
text: *Corinna Cadetto*
translations: *Studio Intra*
design: *designwork*
layout: *Erika Pittis {designwork}*
color separation: *Selekta*
printed in Italy
by *GFP.it*

in copertina—cover: *antibodi*
photo: *Massimo Gardone {azimut.photo}*

index: introduction_{p.004},
antibodi_{p.010}, ripple_{chair p.018}, ukiyo_{p.026},
smock_{p.032}, village_{p.038}, witch_{chair p.042},
shitake_{p.046}, fallen flowers_{p.052}, oblio_{p.056},
supernatural_{p.060}, bloomy_{p.072}, o-nest_{p.076},
fjord_{chair p.082}, yo-yo_{p.088}, vertigo_{p.094}, bon bon_{p.098},
osorom_{p.104}, around the roses_{p.112},
sardinian rugs_{p.118}, three skin_{chair p.124},
wavy_{p.130}, hello lovely_{p.136}, the big e_{p.140},
shanghai_{p.144}, little albert_{p.150}, malmö_{p.156},
charpoy_{p.162}, fjord relax_{p.168}, about_{p.174},
cuscini d'autore_{p.180}, *overview:* _{p.190}.

{NOVELS} *la mia città / my town* p.024—*la cacahouète* p.072—*sotto la sabbia / beneath the sable* p.096—*around the table* p.168.

Dagli oggetti all'armonia del mondo.—*From the objects to universal harmony.*

Questo catalogo tratta della rappresentazione di alcuni *oggetti* che sono capaci di raccontare delle storie.—Sono semplici *oggetti* della vita quotidiana che toccati dalla sensibilità dei loro nuovi disegnatori si sono trasformati in fantastiche magie. Sono gli *oggetti* che da sempre stanno alla base della nostra esistenza, ma osservati nel loro divenire idea, disegno e poi finalmente forma.—In questo libro, a parlare sono proprio quegli *oggetti* che il vecchio mondo percepiva come muti e immobili nella pura funzione di rappresentanza.—“Cose”, si chiamavano e servivano a incorniciare staticamente e valorizzare astrattamente il sistema di abitudini dei loro inquilini.—Nulla si è perso degli antichi valori in questo prezioso ricettario che contiene in un abbraccio la distanza tra gli opposti. Qui, il soggetto e l'oggetto, il bianco e il nero, la luce e l'ombra, il mobile e l'immobile, l'interno e l'esterno e »

» infine il finito sono una cosa sola.—È il movimento delle cose nel mondo inteso come “globale” che ha influenzato più di tutto la modernità e con essa il modo di ripensare i nostri interni e tutto il sistema degli *oggetti*.—Il concetto di globalità ha finalmente sgonfiato la solenne apparenza delle immagini in cui si nascondevano il tempo e lo spazio.

Surrealisticamente invitati a scendere sulla terra, il signor spazio e suo fratello il tempo hanno assunto una dimensione più giocosa e dinamica, appunto umana.—Paradossalmente nell'epoca attuale spostare e trasformare sono diventati i verbi più necessari alla stabilità. Ora la creazione è solo uno degli infiniti punti su cui ritornare ad ogni piacevole giro danzato nella stanza della vita.—Gli *oggetti* che parlano in questo catalogo si possono infine definire storici perché nella loro forma è ancora inscritta la funzione per cui hanno avuto origine. Solleticati dalla curiosa attualità, essi ricordano divertiti i pesanti mobili in cui gli uomini sprofondavano la tristezza di un mondo a senso unico. Alleggeriti dalla conquista di una precisione meccanica e riscaldati dal cuore che batte in ognuno di loro, o in ognuno di noi, gli *oggetti* MOROSO sono mondi in armonia.

{tra idea e materia}.

Ci sono i disegni tra una pagina e l'altra.

Sono i disegni degli oggetti così magicamente immortalati dalla luce del nostro tempo. È un tempo audace, è il nuovo millennio!—Siamo in fondo dei pionieri, degli avventurieri. Sostenuti da un solido intreccio di storie avanziamo curiosi nello spazio che finalmente abbraccia la terra nella sua sferica rotondità.—

Oriente e Occidente, ma anche Nord e Sud si stanno scambiando le parti o meglio, come auspicabile, stanno cercando l'equilibrio più »

{dagli oggetti all'armonia del mondo.
from the objects to universal harmony}.
introduction by CORINNA CADETTO

» adatto alla nuova idea di vita.—Si perché la vita e la sua rappresentazione cambiano in continuazione ed è in questa dinamica degli opposti che si può leggere l'importanza di quella base che è il disegno degli *oggetti*. Il disegno si può spiegare come l'idea che trova una prima simbolica via per uscire allo scoperto.—È in un “tratto” che la luce appare e proietta la sua ombra nella vita. Dal disegno si parte per decidere se e come realizzare quella o quell'altra cosa. Certi disegni restano a lungo disegni prima di materializzarsi e certi altri lo restano per sempre.—Centinaia e centinaia di progetti più o meno utopici attendono o semplicemente riposano nei cassetti del tempo sospirando una vita diversa. Infatti sono proprio gli *oggetti* che scegliamo di far nascere e di cui poi ci circondiamo a determinare la nostra vita.—Con altre cose e con altre parole potremmo essere degli extraterrestri o addirittura non essere. In un'altra spiritosa vita sedie e parole potrebbero restare disegni sospirosi e gli uomini muti essere sempre in piedi o distesi. E invece scegliamo ancora di disegnare la sedia e di scrivere le parole. E il disegno della sedia ci permette di sederci come i segni delle lettere ci consentono di comunicare.—Nella nuova vita, quella del nuovo millennio, sedie salotti, parole e racconti sono ancora al centro delle nostre vite, come stanze fondamentali in cui ritrovarsi e finalmente riposarsi.—Nella nuova vita, quella del nuovo millennio il disegno è l'anima che vive negli *oggetti* rendendoli soggetti capaci di parlare, ma non solo...—
La nuova vita è nel disegno degli *oggetti* che abitano la nostra casa.



This catalogue presents a number of objects which can tell a tale.—Simple, everyday objects imbued with the sensitivity of their new designer and thus transformed into magical beings. The objects that have always accompanied our existence, but viewed through their evolution of idea, drawing and, ultimately, shape.—The objects which the old world considered dumb and immobile in their function are given voice in this book.—“Things”, they were called; they served only to provide a static framework to the habits of their users and highlight them in abstract terms.—This invaluable recipe book loses »

» *nothing of the ancient values; it spans the distance between the extremes in a single embrace. Here, subject and object, black and white, light and shadow, mobile and immobile, inside and outside and, ultimately, the finite are but one.—Modernity, and with it the way we approach interiors and everything relative to them, was influenced by, above all, the movement of things within the “global” world. The idea of globalism has at last pricked the bubble of formal appearances in which time and space concealed themselves.*

Surrealistically invited to come down to earth, Mr Space and his brother, Time, took on more playful, dynamic – in other words, human – proportions.—Paradoxically, moving and transforming have today become the verbs crucial to stability. Creation is now only one of the innumerable passages to return to at each delightful turn around the ballroom of life.—The objects which talk about themselves in this catalogue may be considered icons because the function for which they were made is still inscribed in their form. Encouraged by inquisitive topicality, they reminisce with an amused air on the heavy furniture in which people buried the misery of a one-way world.—Made lighter by their conquest of mechanical precision and warmed by the heart that beats in each of them, in all of us, MOROSO objects are worlds in harmony.

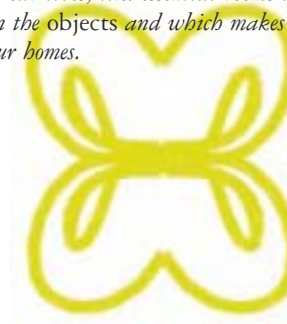
{amid ideas and substance}.

*The pages reveal
the designs of objects,
immortalised with such magic by the light of our times.—
These are daring times – the new millennium!— We are
basically pioneers and adventurers; supported by a solid
construct of stories, we move forward to explore the space which »*

*{dagli oggetti all'armonia del mondo.
from the objects to universal harmony}.*
introduction by CORINNA CADETTO

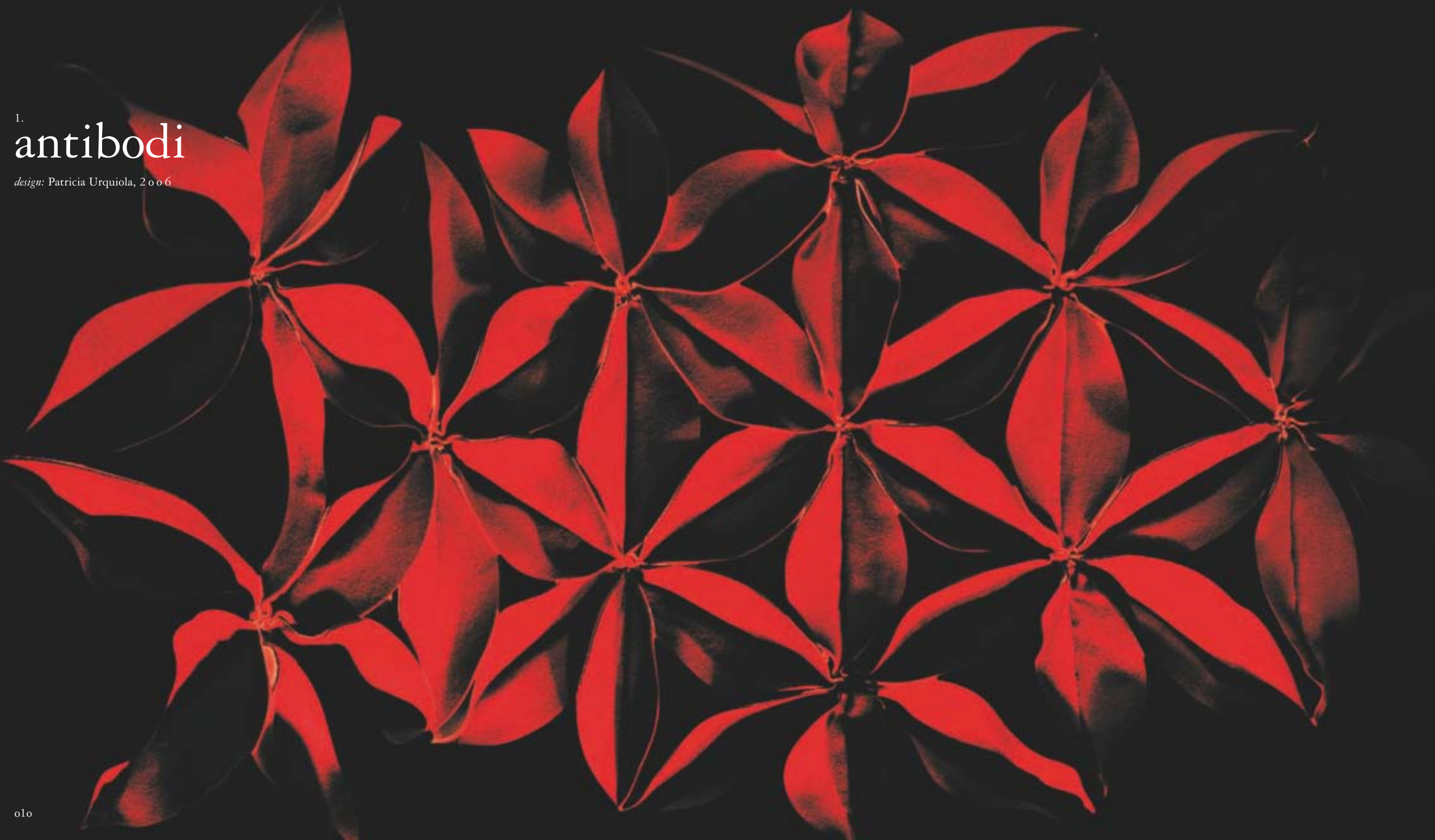
» *ultimately embraces the earth in its spherical roundness.*

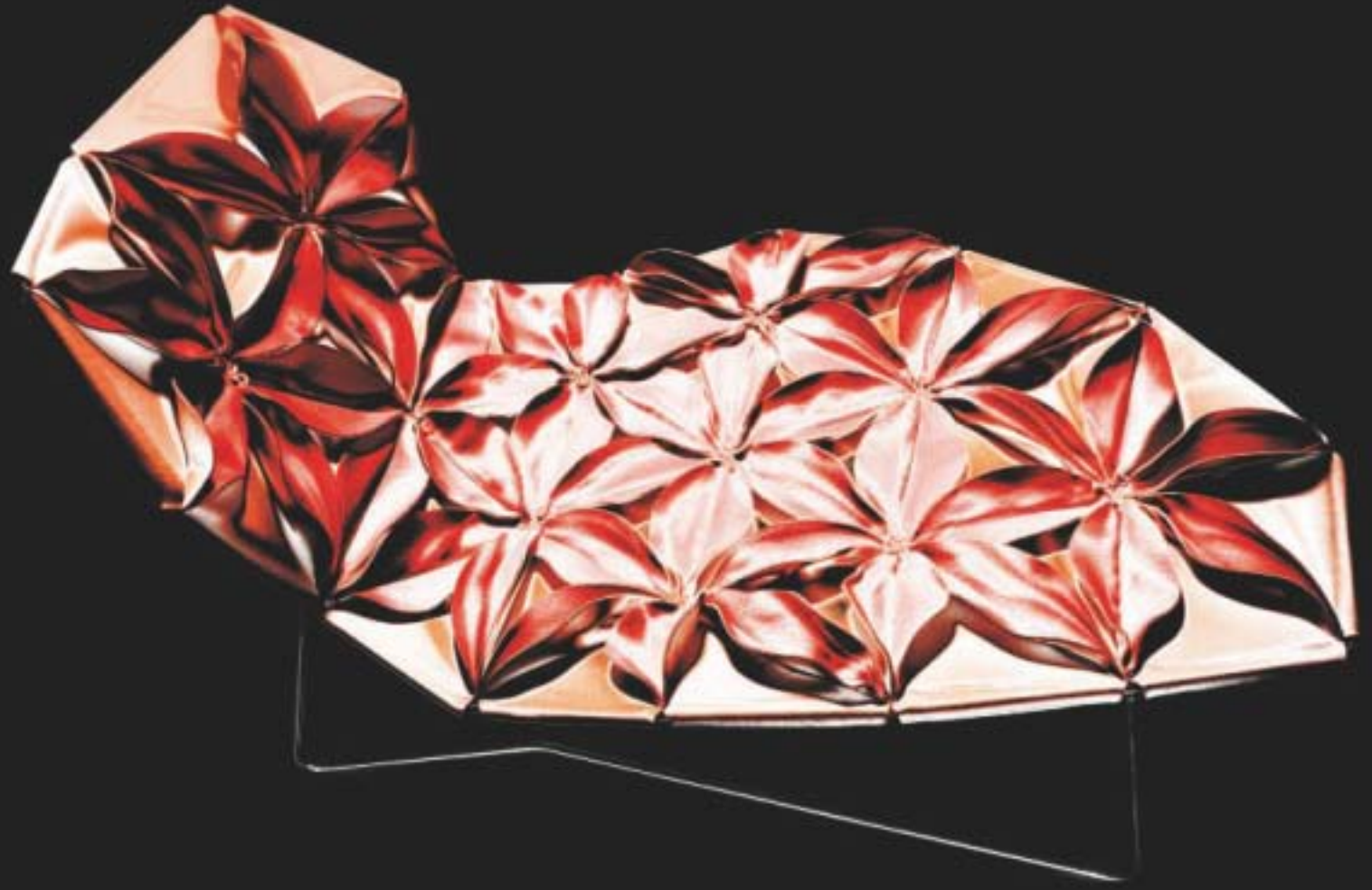
East and West, North and South are swapping roles or rather, and more fittingly, are seeking the most suitable balance for the new life concept.—This is because life and its manifestation are constantly changing and it is in this dynamic of opposites that we can understand the importance of that basis, the design of objects. A design can be explained as an idea which finds a first symbolic way out.—Light appears in a “dash” and protects its shadow in life. The design is the basis for deciding if and how to make one thing or the other. Certain designs remain designs for a long time before taking shape and others stay that way for ever.—Hundreds and hundreds of varying Utopian projects wait or are merely placed in the drawers of time, dreaming of a different life. The very objects we choose to create and which then surround us decide our lives.—With other things and other words we could be extraterrestrials or even not exist. In another, bizarre life, chairs and words could remain dream designs and mankind could stay mute and always standing or lying down. Instead we still choose to design chairs and write words. The design of chairs enables us to sit down just as the symbols of letters allow us to communicate.—In the new life, that of the new millennium, chairs and sets of furniture, words and stories are still at the centre of our lives, like essential rooms in which to meet and finally rest.—In the new life, that of the new millennium, the design is the soul which lives in the objects and which makes them subjects capable of speech, and more ...—The new life is to be found in the design of the objects which inhabit our homes.

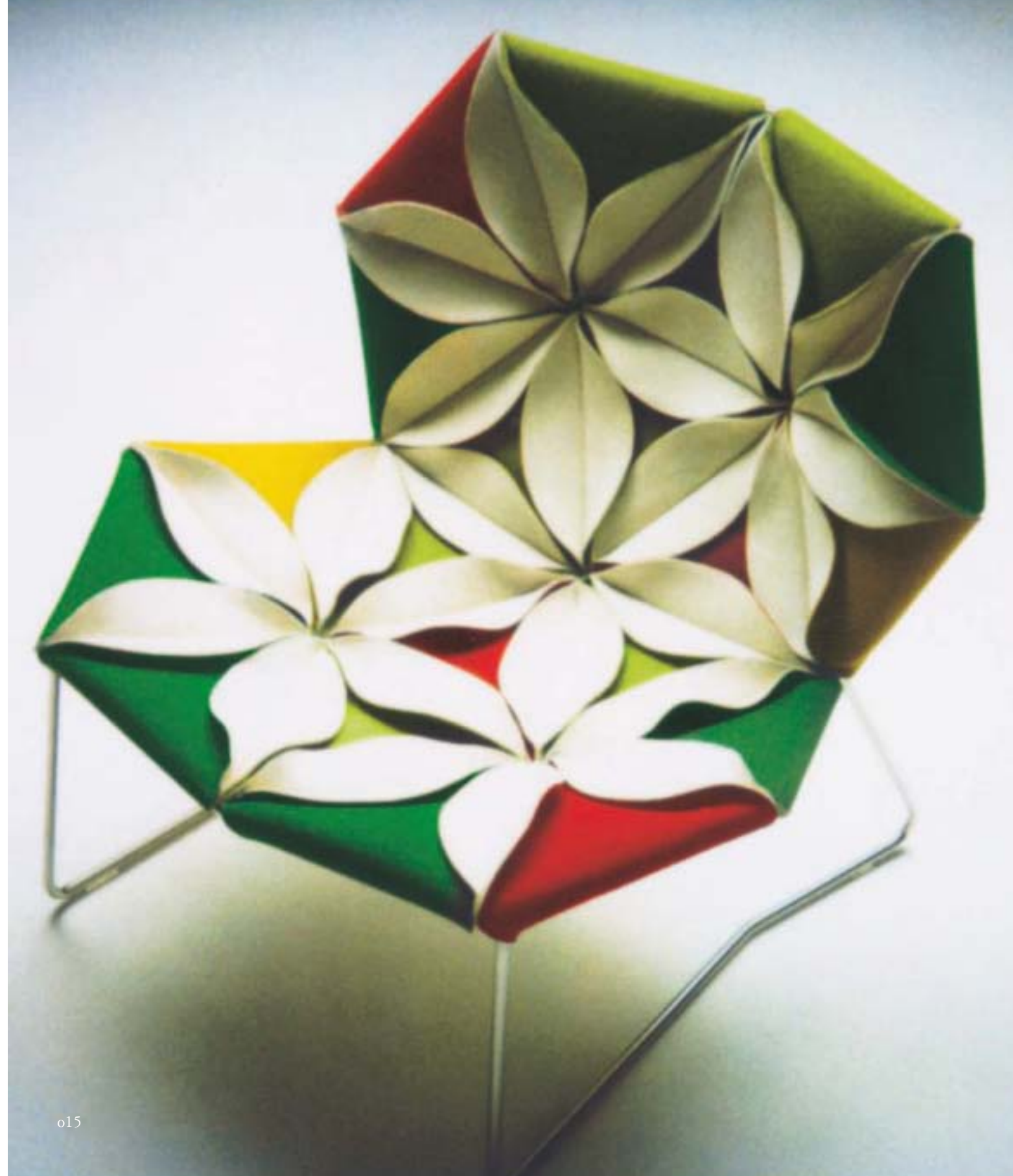


1.
antibodi

design: Patricia Urquiola, 2006









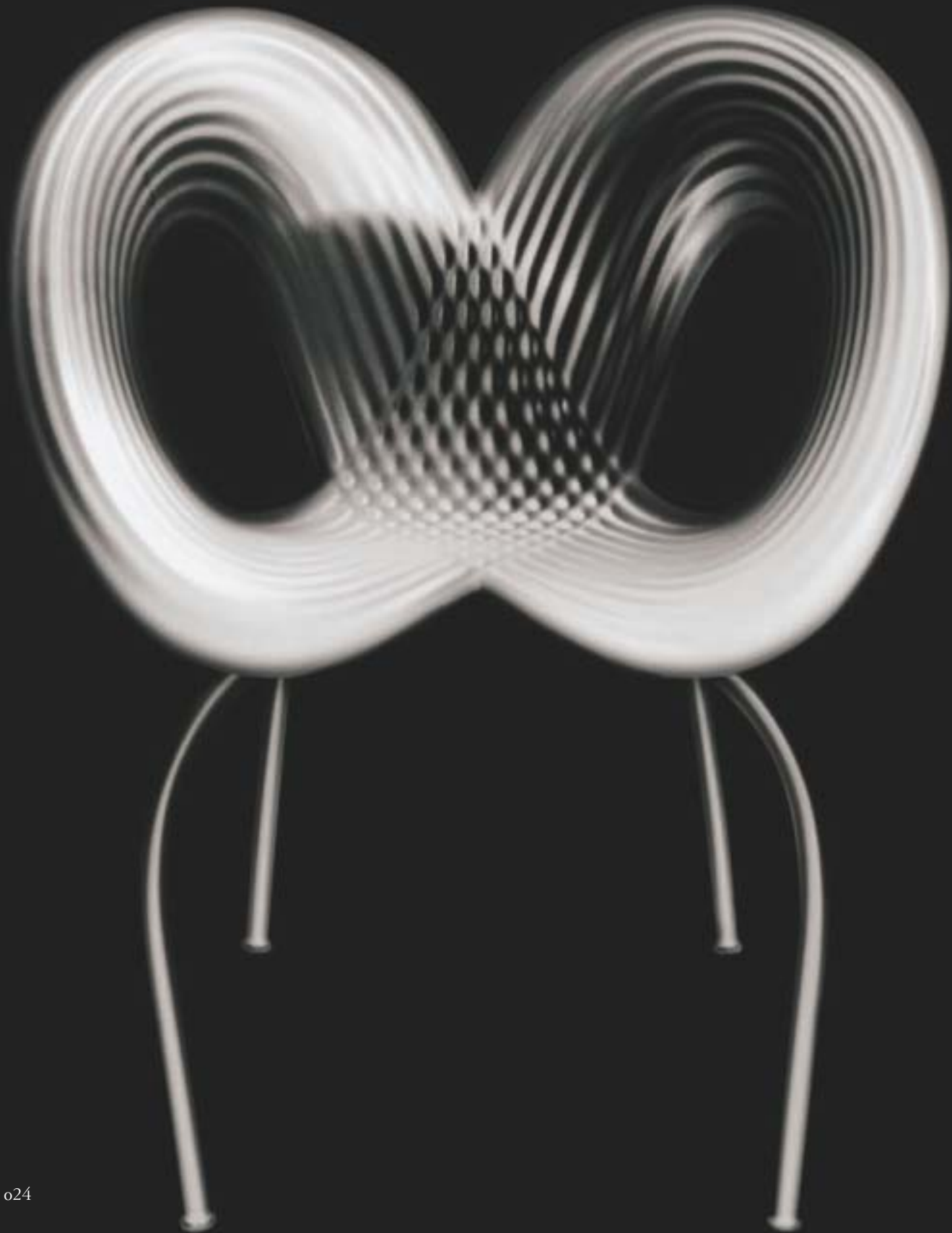
2.
ripple chair

design: Ron Arad, 2005









3.
ukiyo

design: Kazuhiko Tomita, 2006





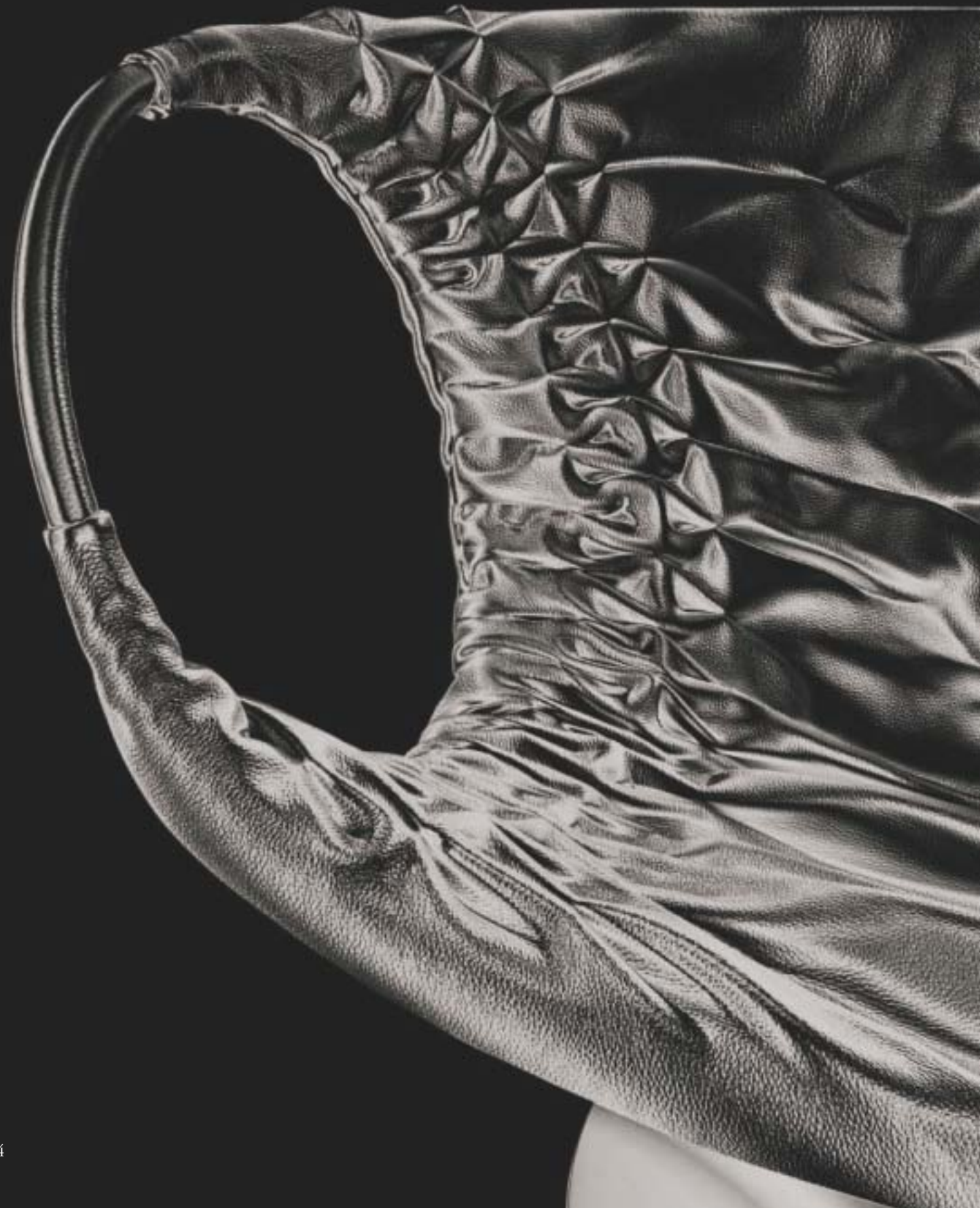


4.

smock

design: Patricia Urquiola, 2005







5.
village

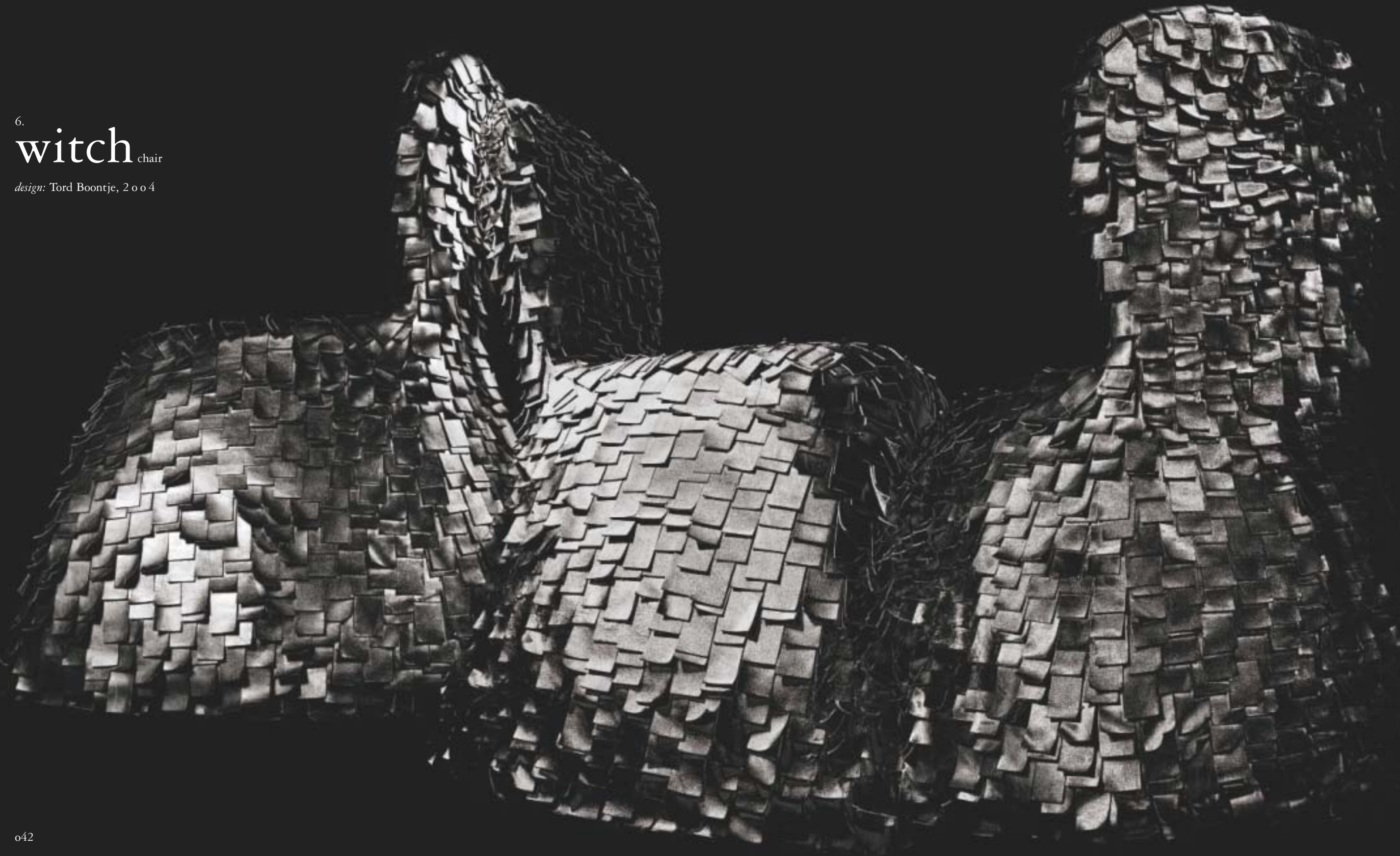
design: Didier Gomez, 2003





6.
witch chair

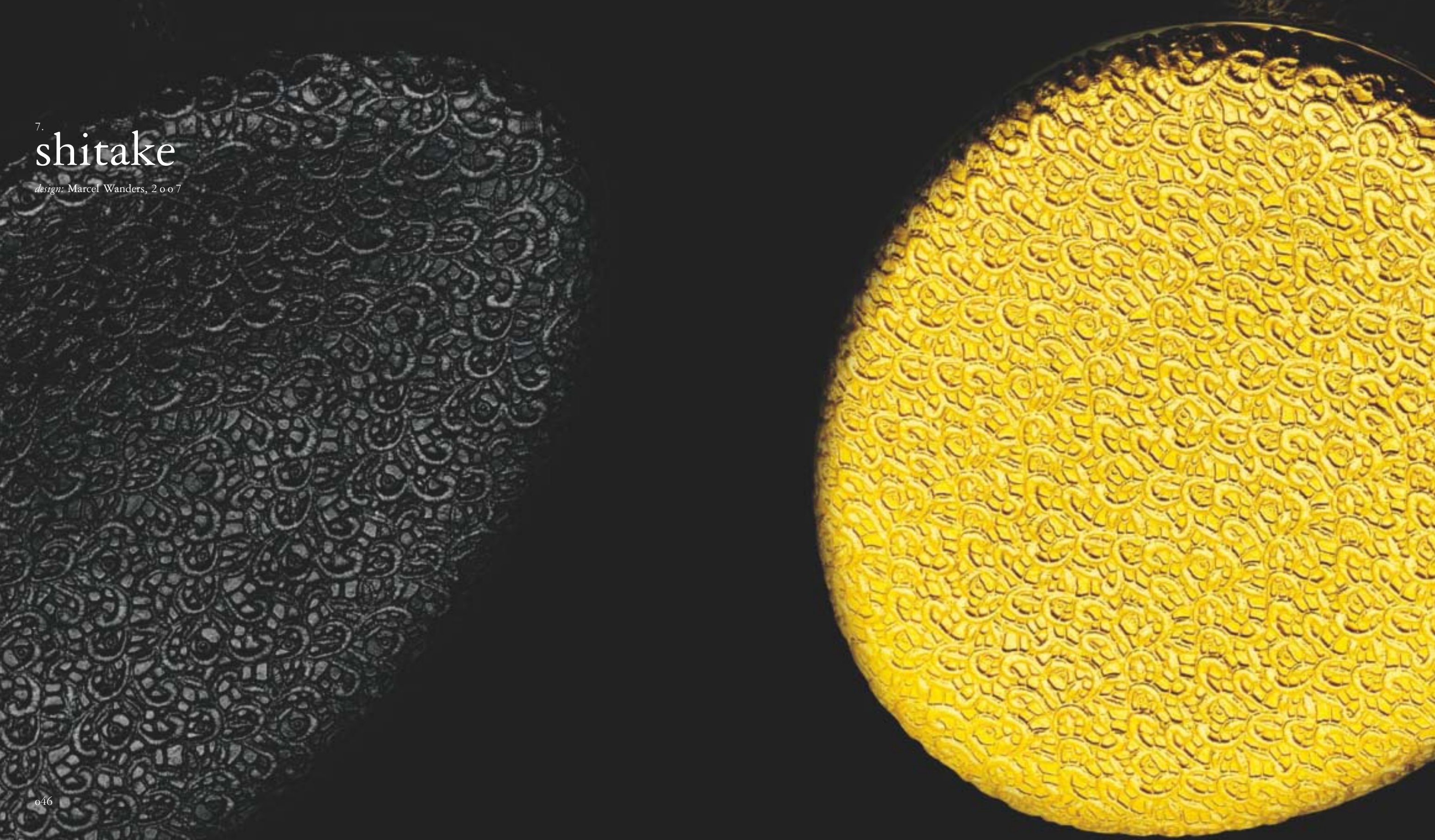
design: Tord Boontje, 2004

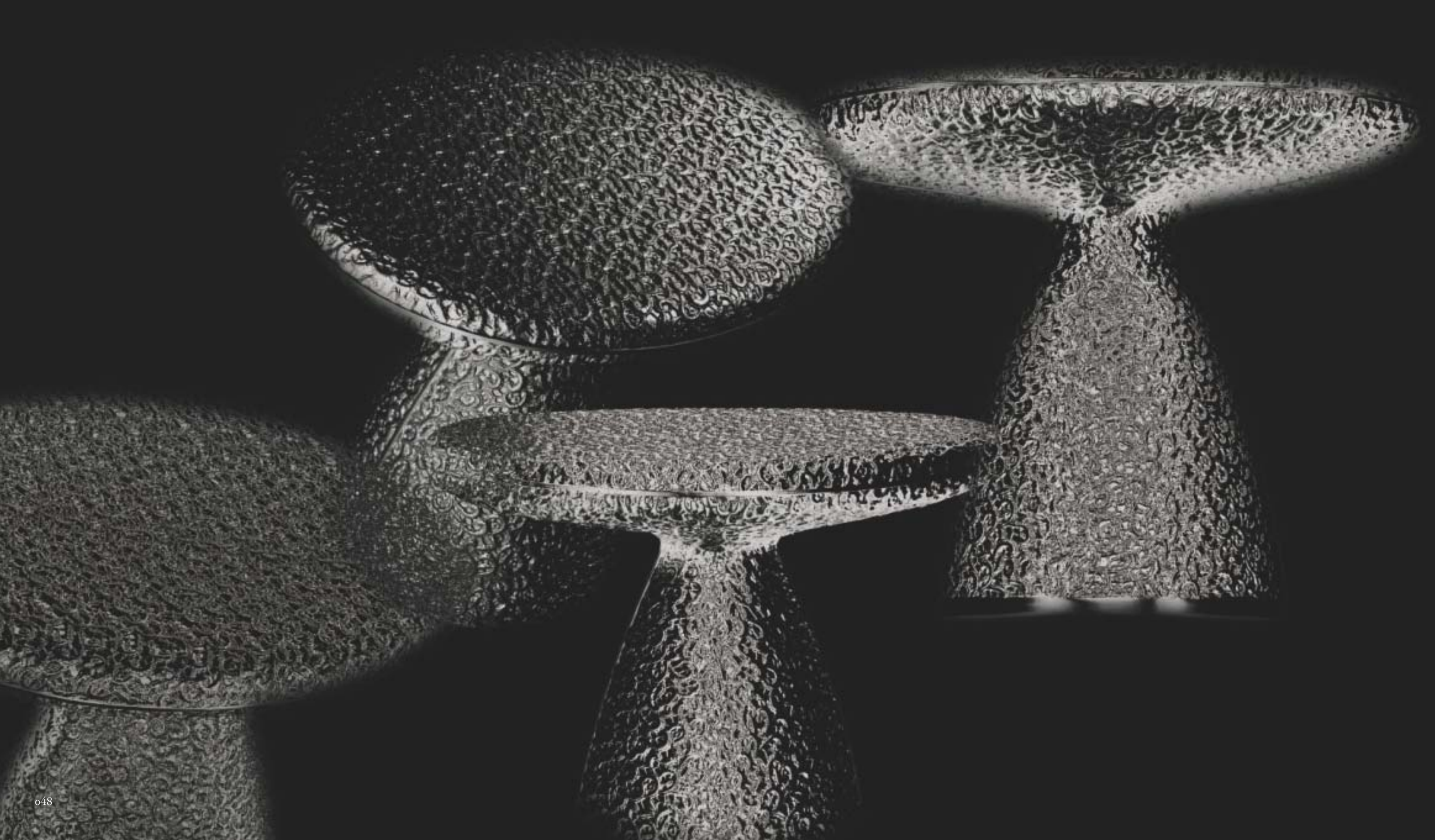




7.
shitake

design: Marcel Wanders, 2007



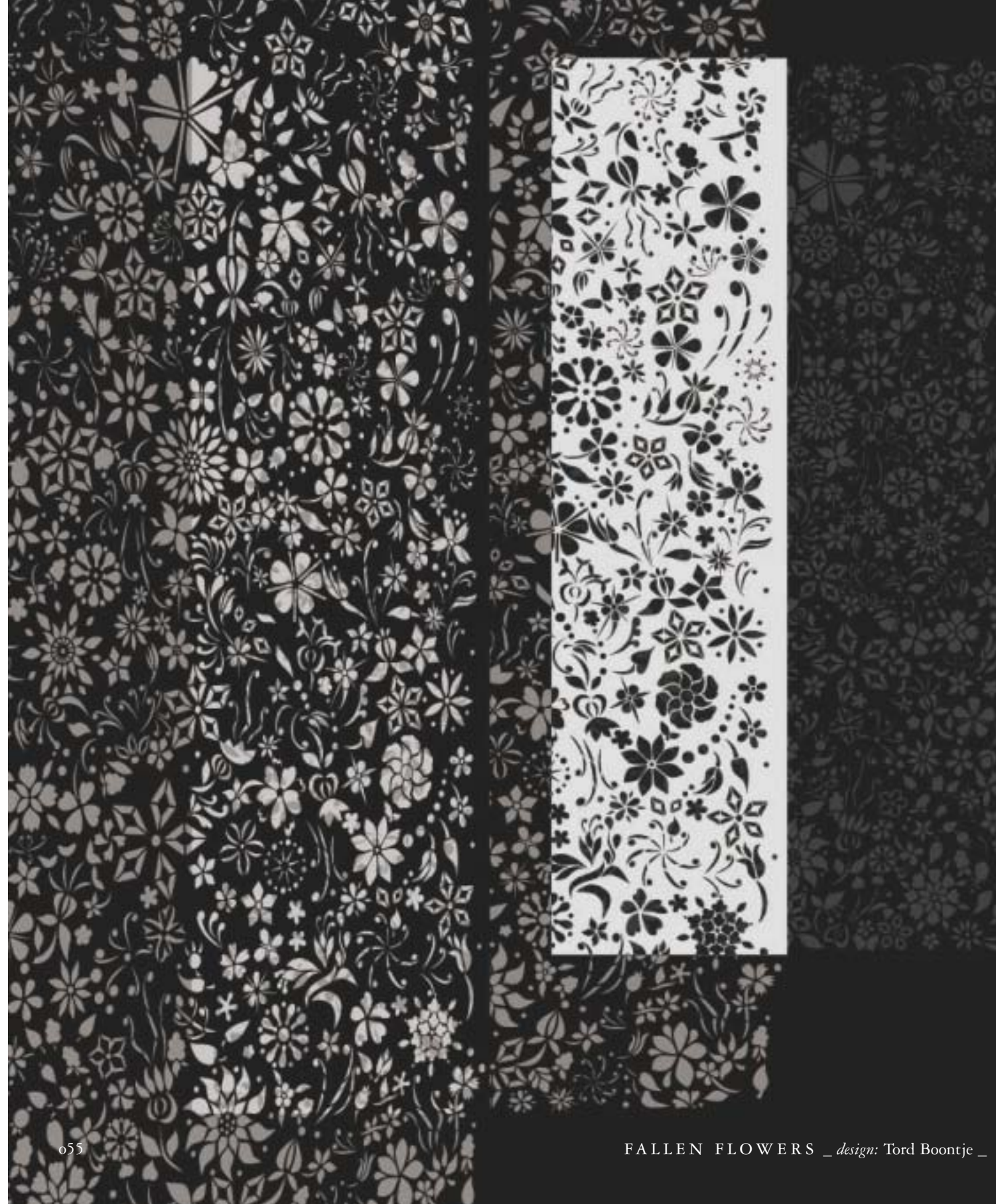




8.
fallen flowers

design: Tord Boontje, 2004







9.
oblio

design: Von Robinson, 2003

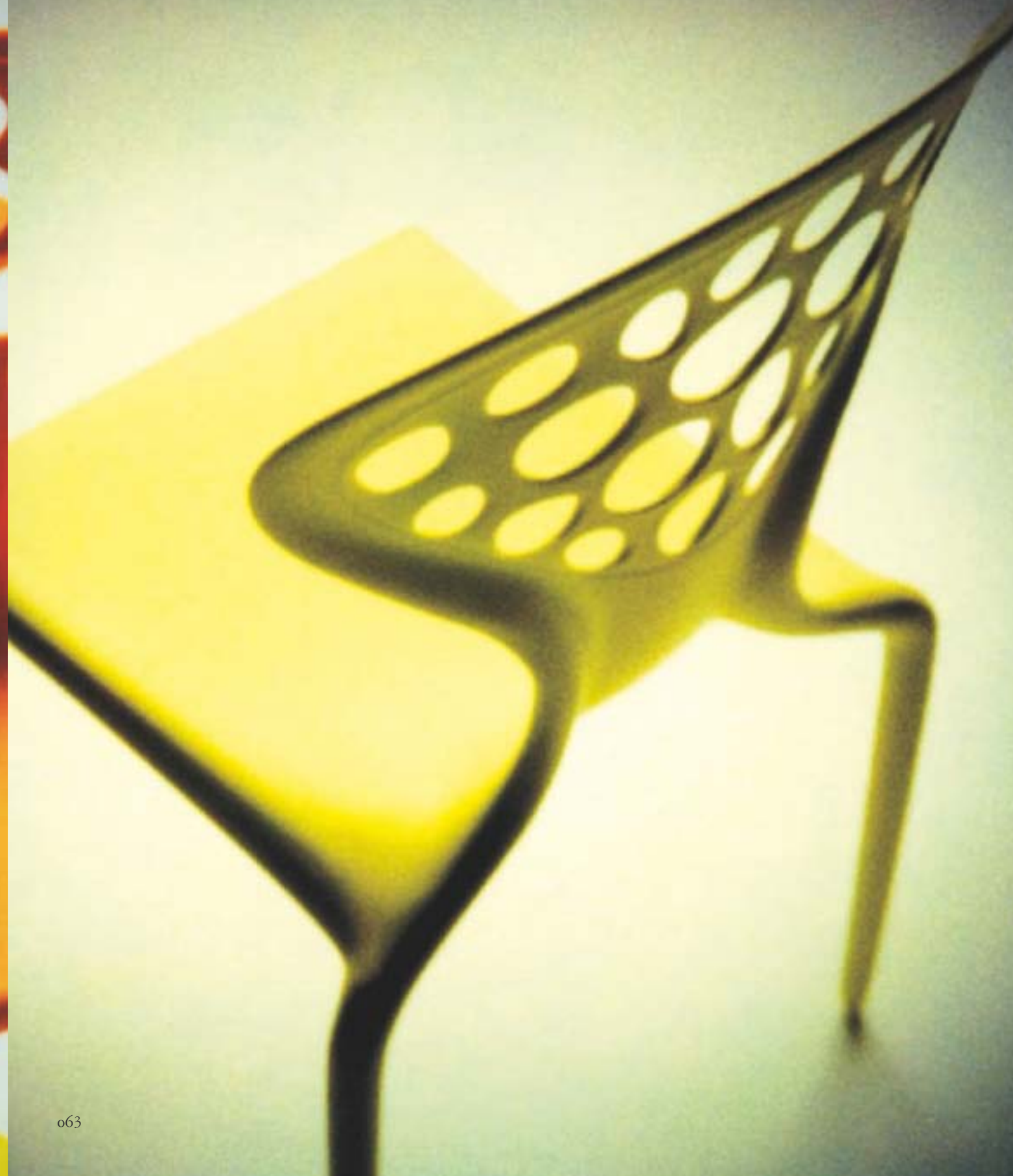


10.

supernatural

design: Ross Lovegrove, 2005













11.
bloomy

design: Patricia Urquiola, 2004

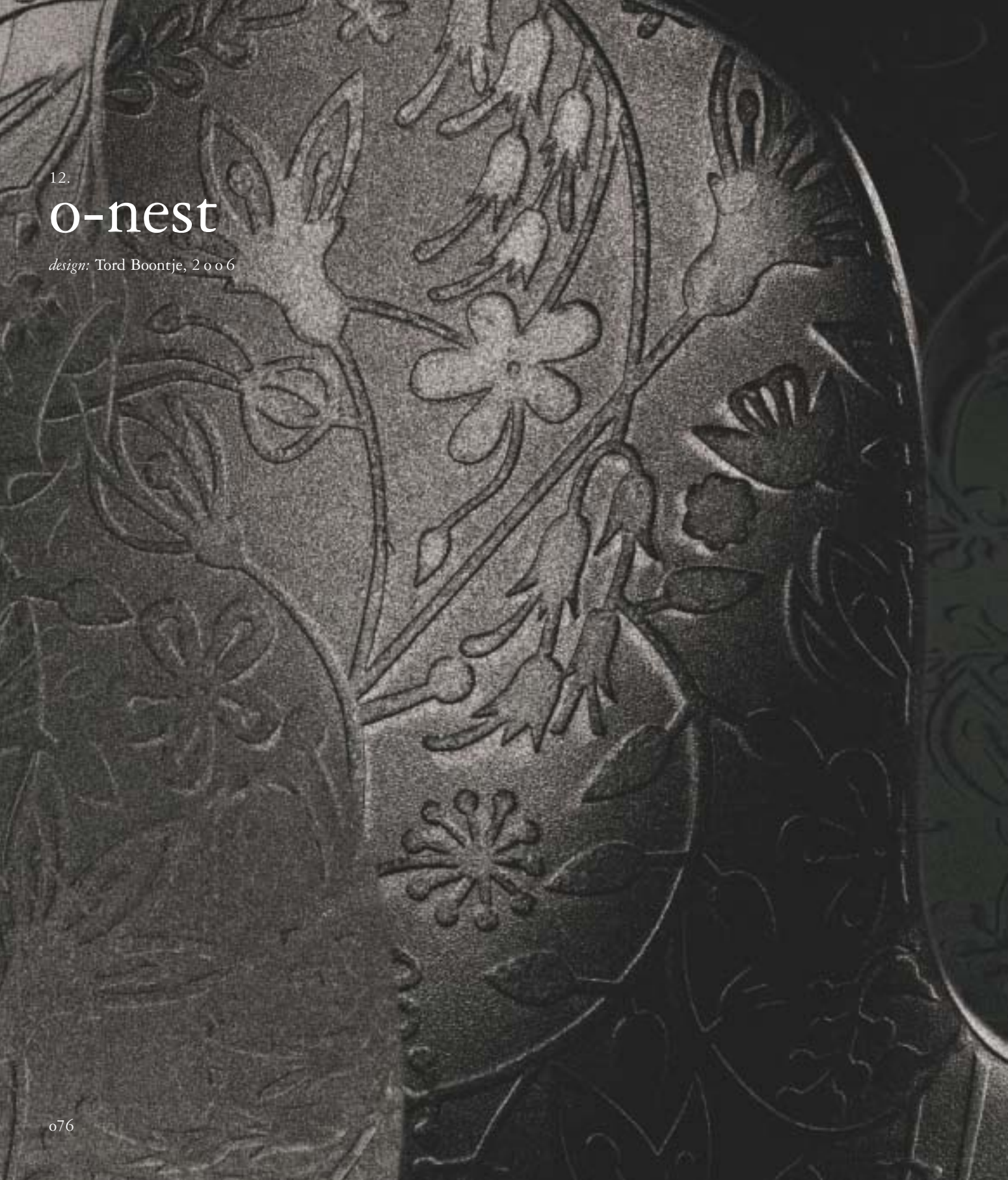




12.

o-nest

design: Tord Boontje, 2006







13.
fjord chair

design: Patricia Urquiola, 2002







14.

yo-yo

design: Jacob Wagner, 2004







15.

vertigo

design: Aquili & Alberg, 2007





16.

bon bon

design: Tord Boontje, 2006



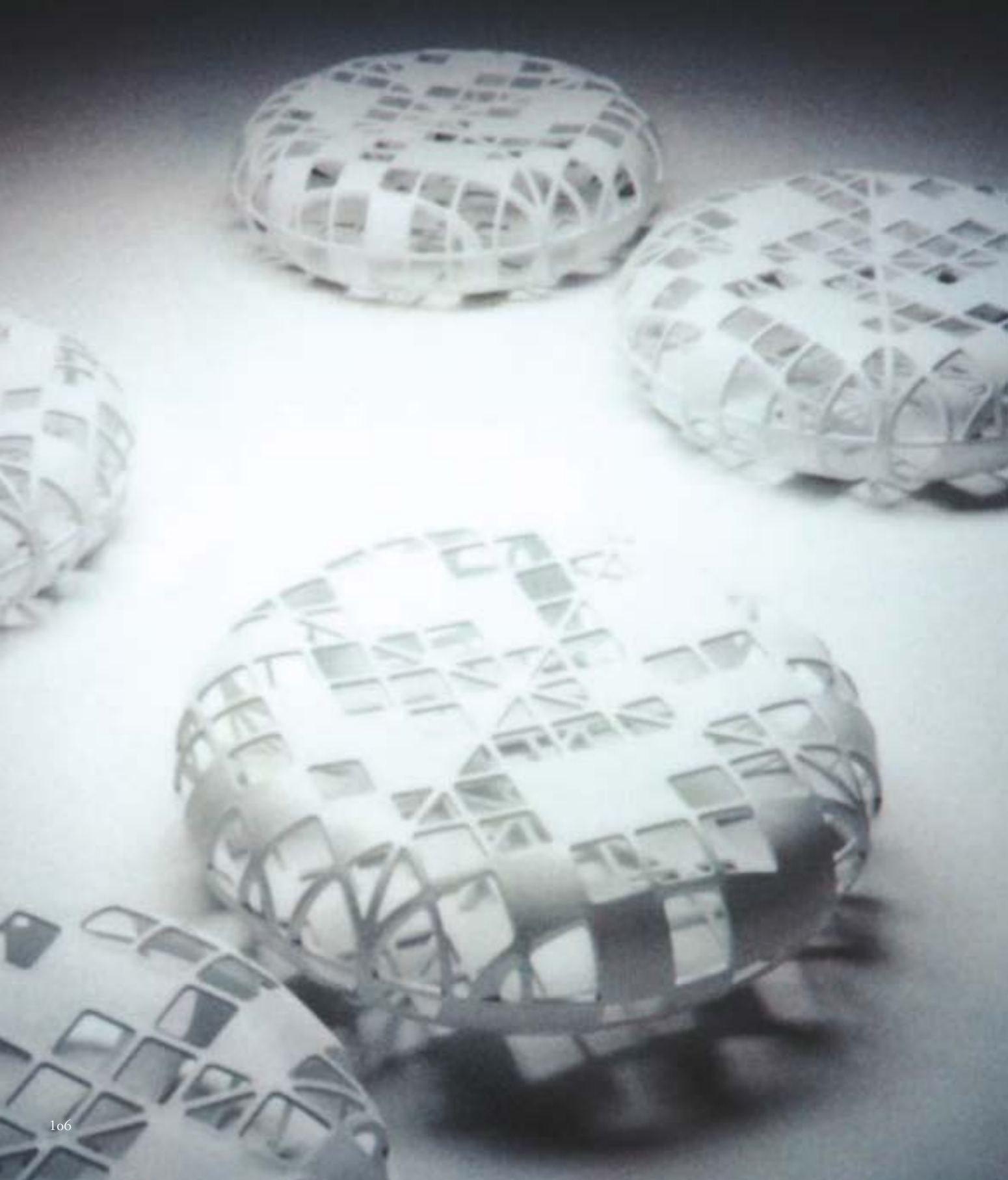




17.

osorom

design: Konstantin Grcic, 2003







18.

around the roses

design: Luca Nichetto & Massimo Gardone, 2 o o 6







19.

sardinian rugs

design: Patricia Urquiola, 2006





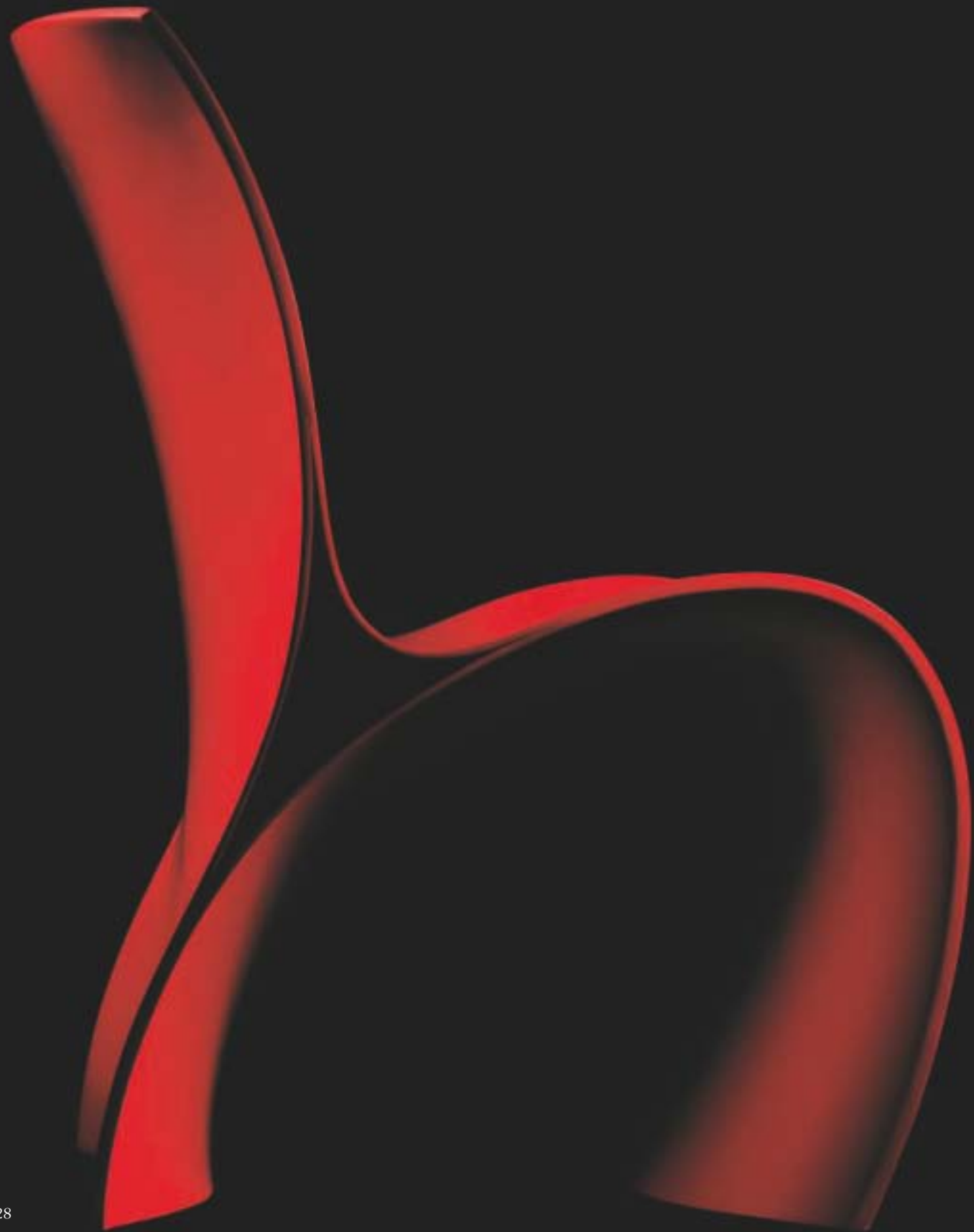


20.
three skin chair

design: Ron Arad, 2004





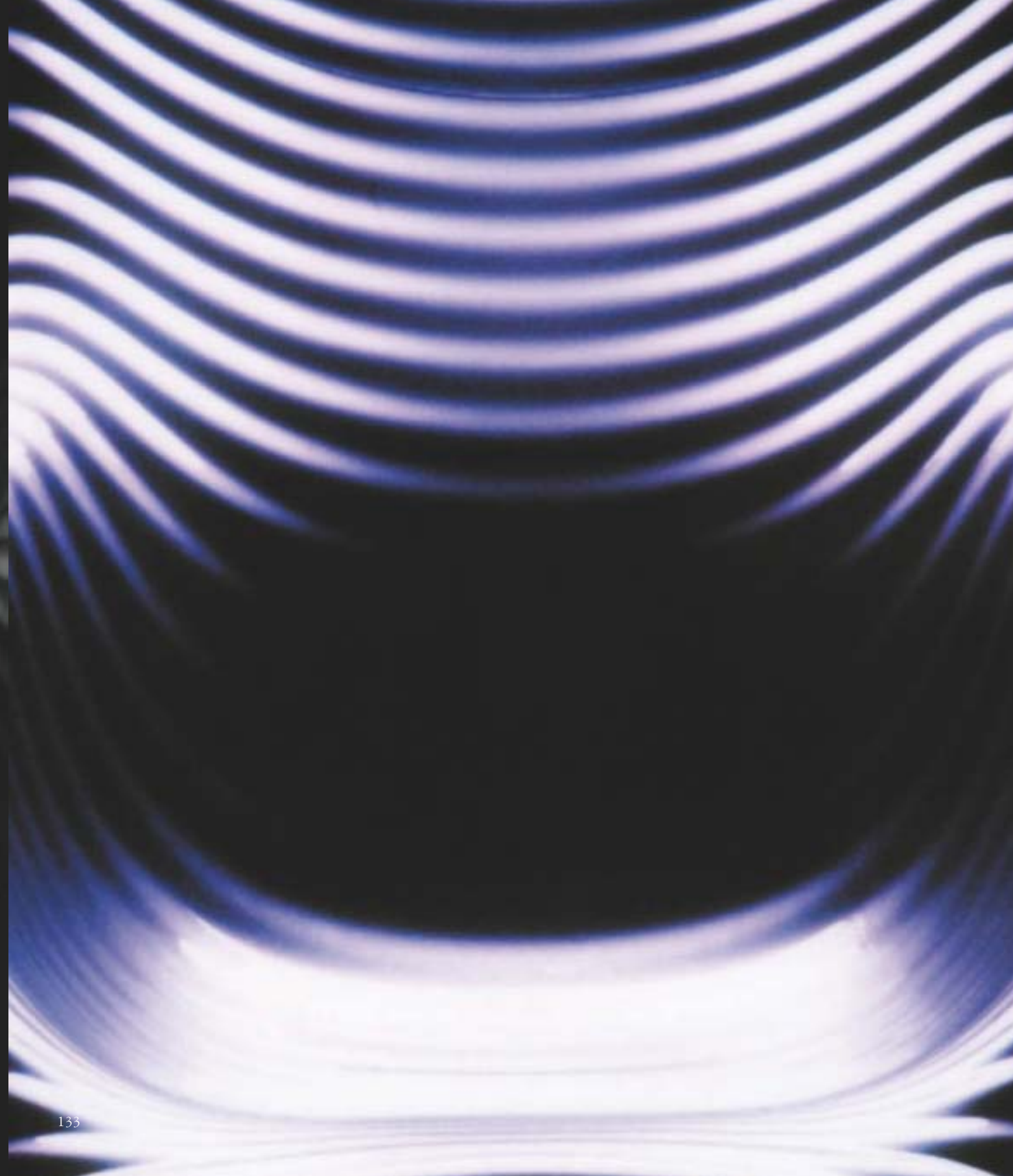


21.

wavy

design: Ron Arad, 2007



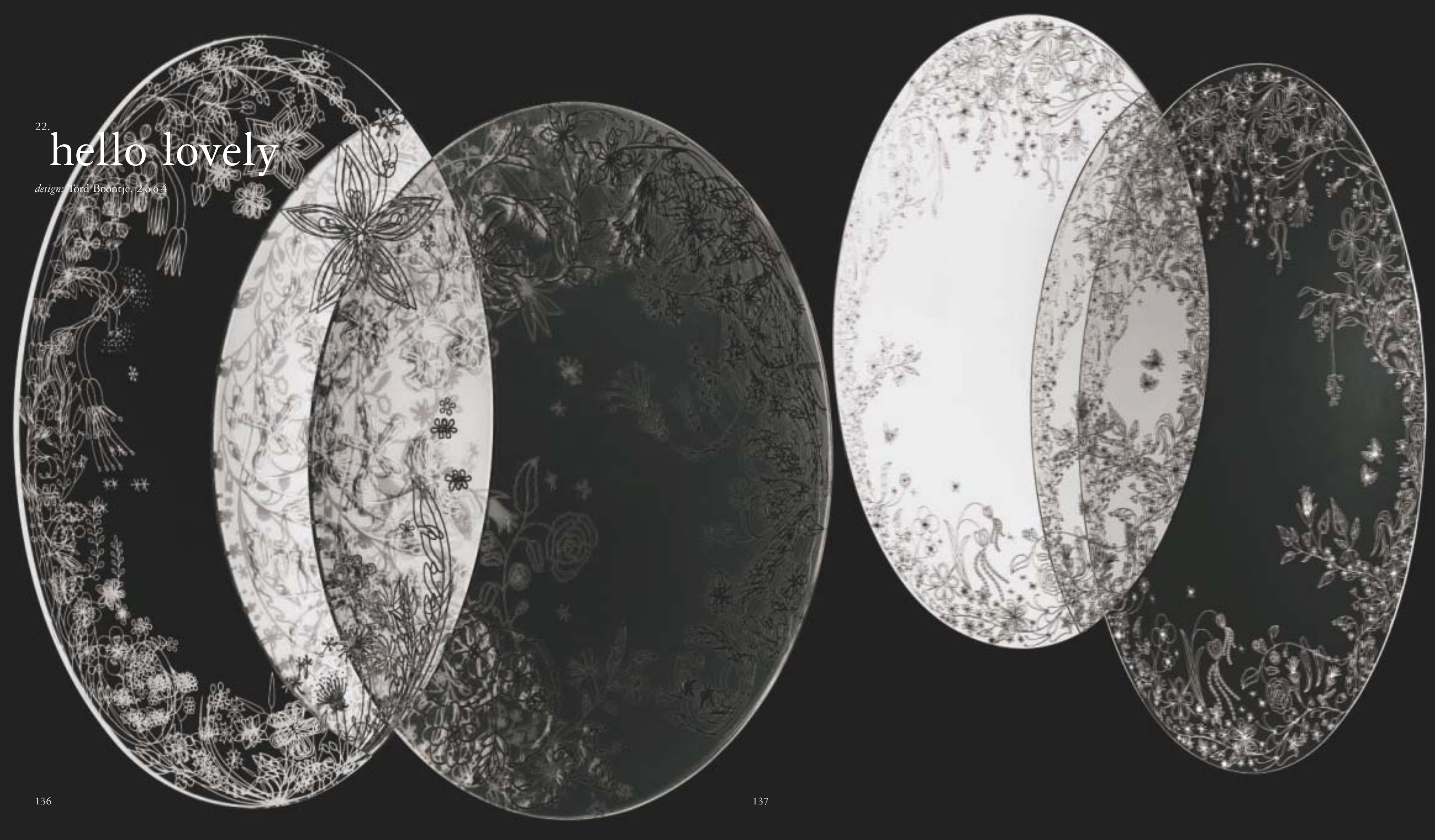




22.

hello lovely

design: Iord Boontje, 2004

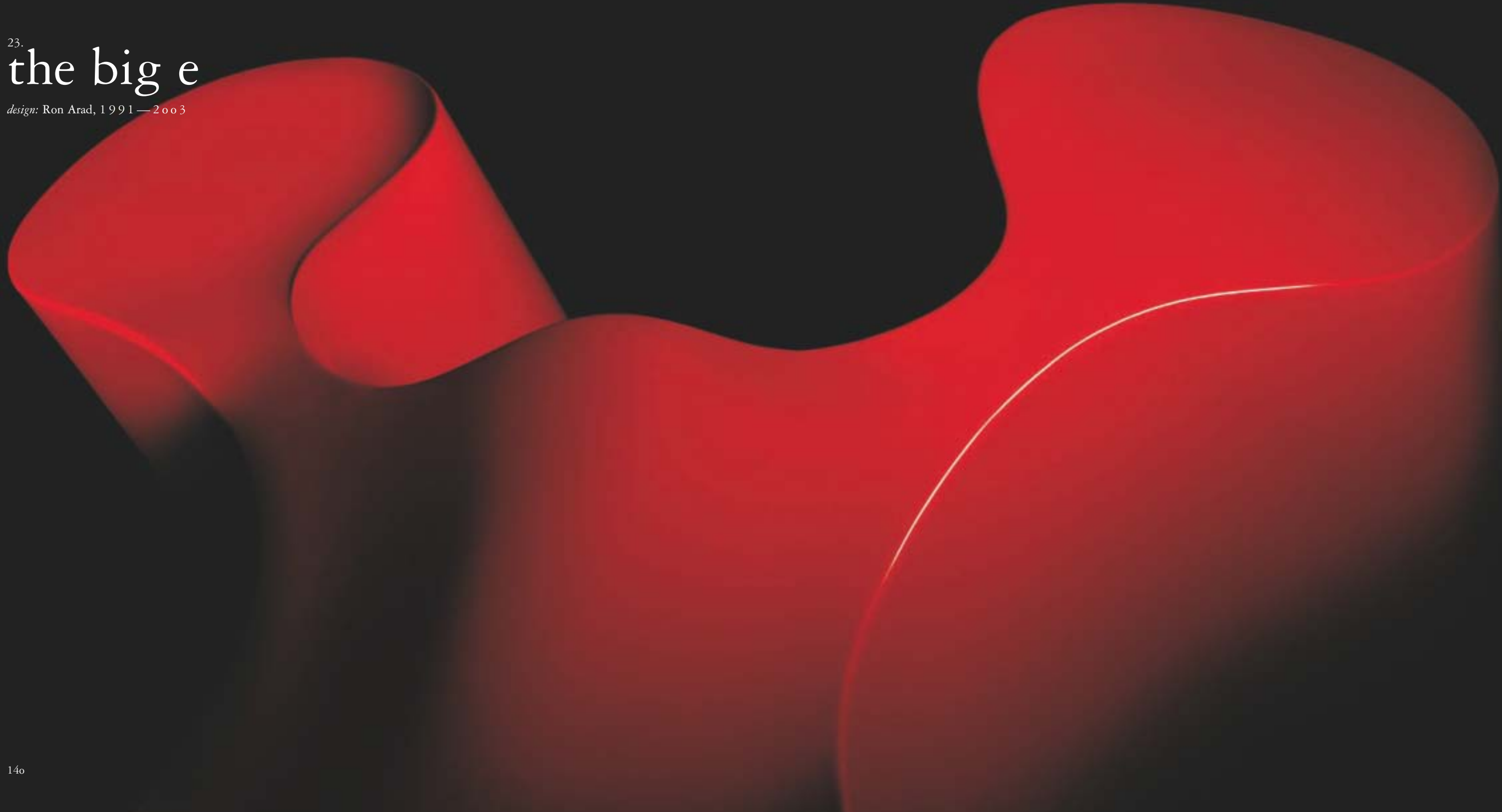


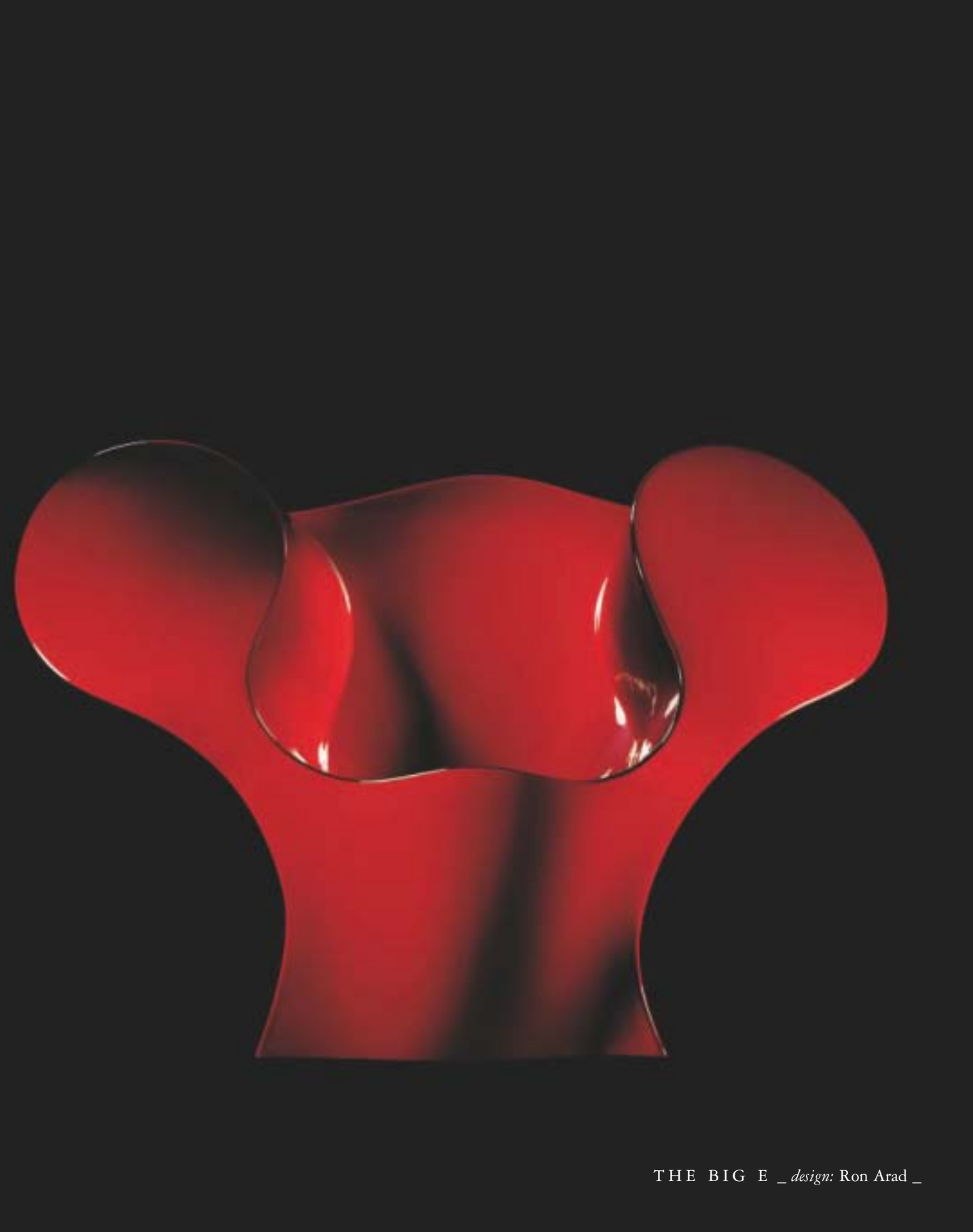


23.

the big e

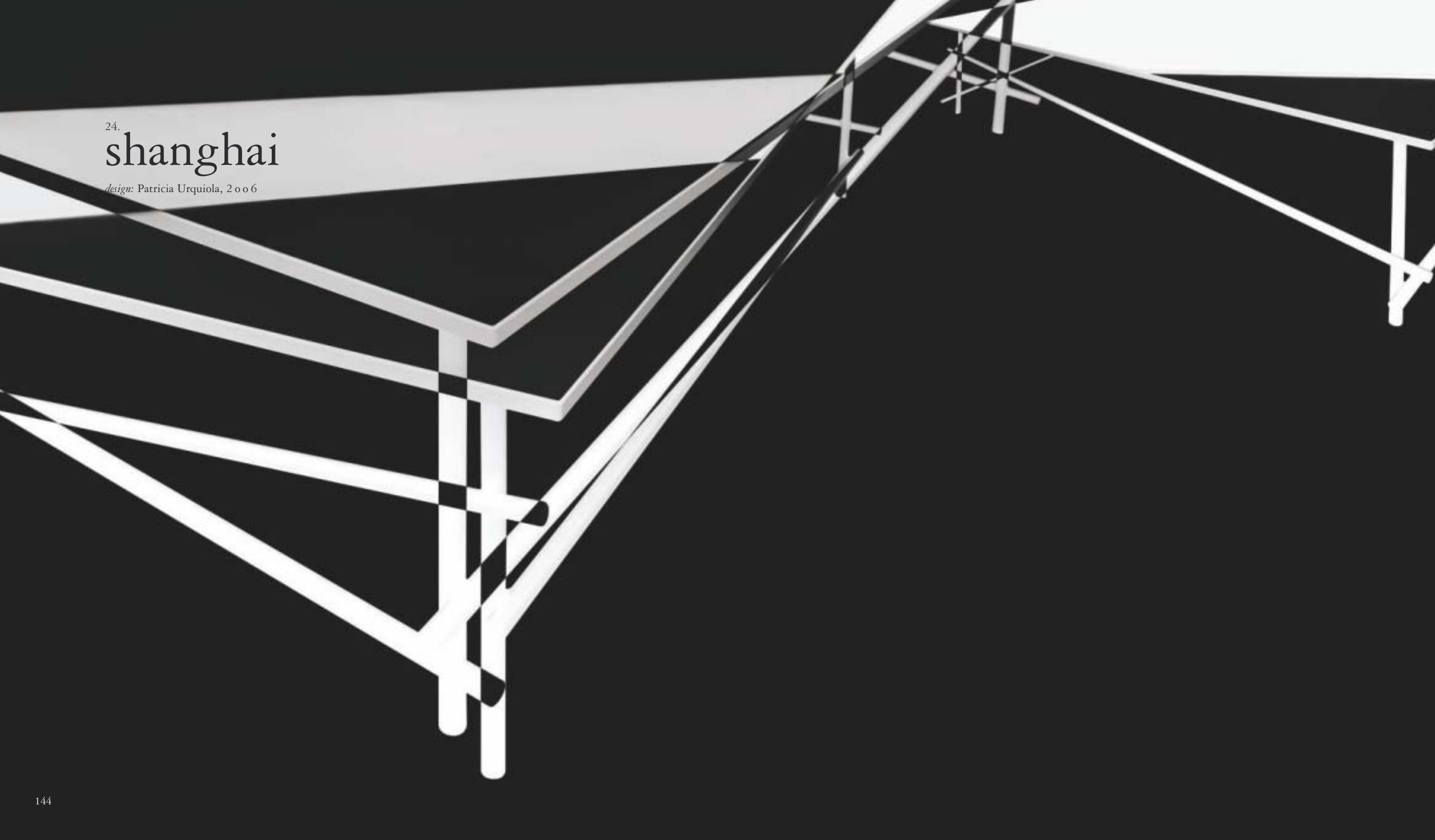
design: Ron Arad, 1991 — 2003





24.
shanghai

design: Patricia Urquiola, 2006







25.

little albert

design: Ron Arad, 2001



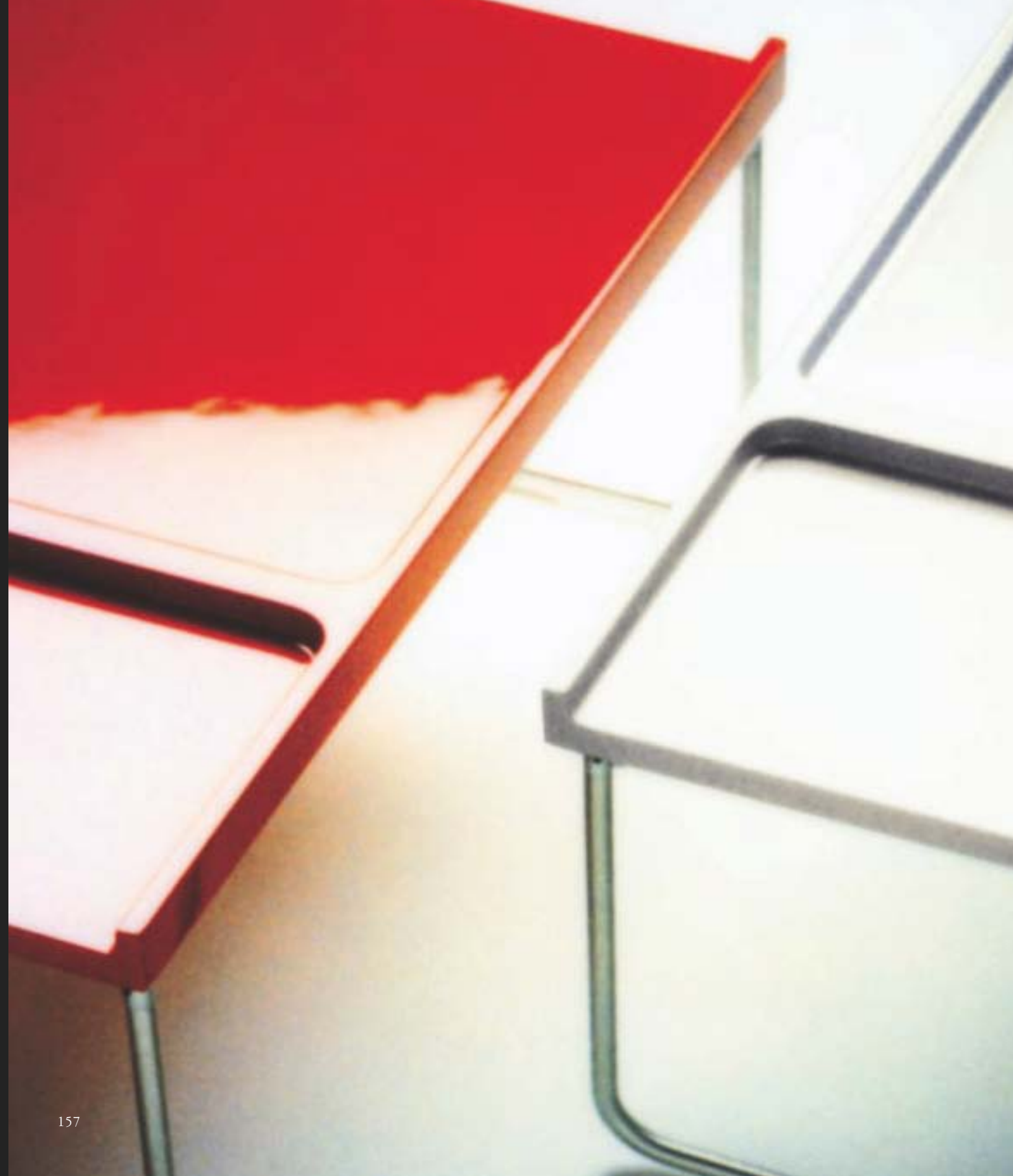


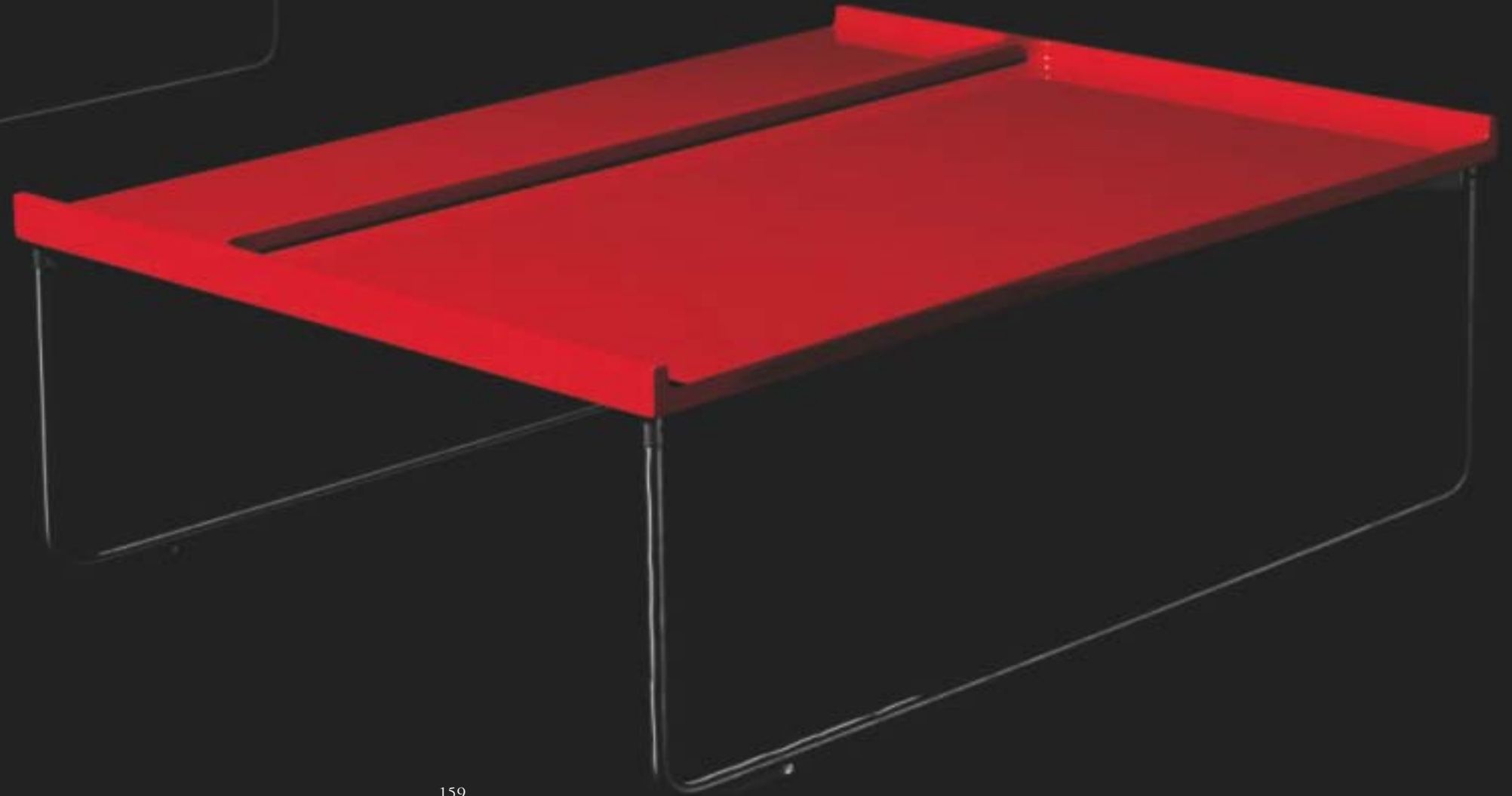
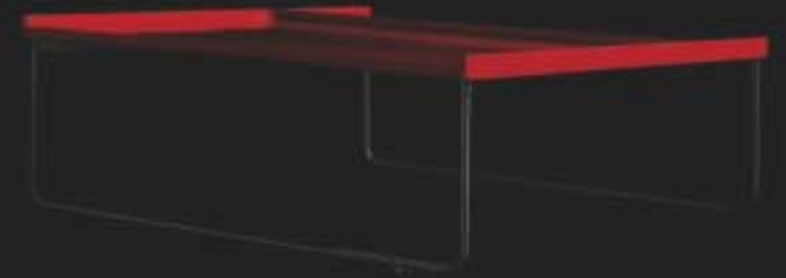


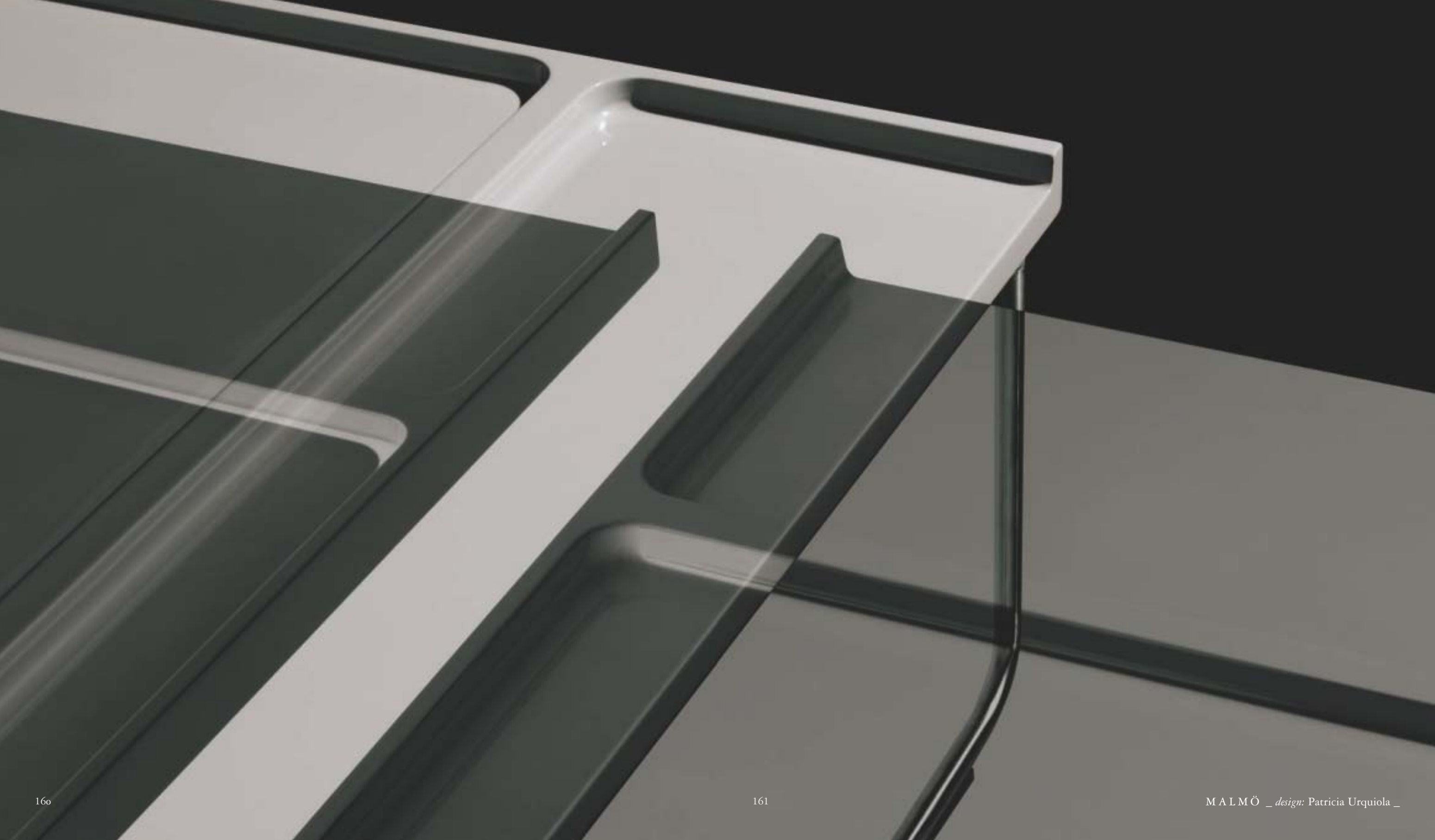
26.

malmö

design: Patricia Urquiola, 2002





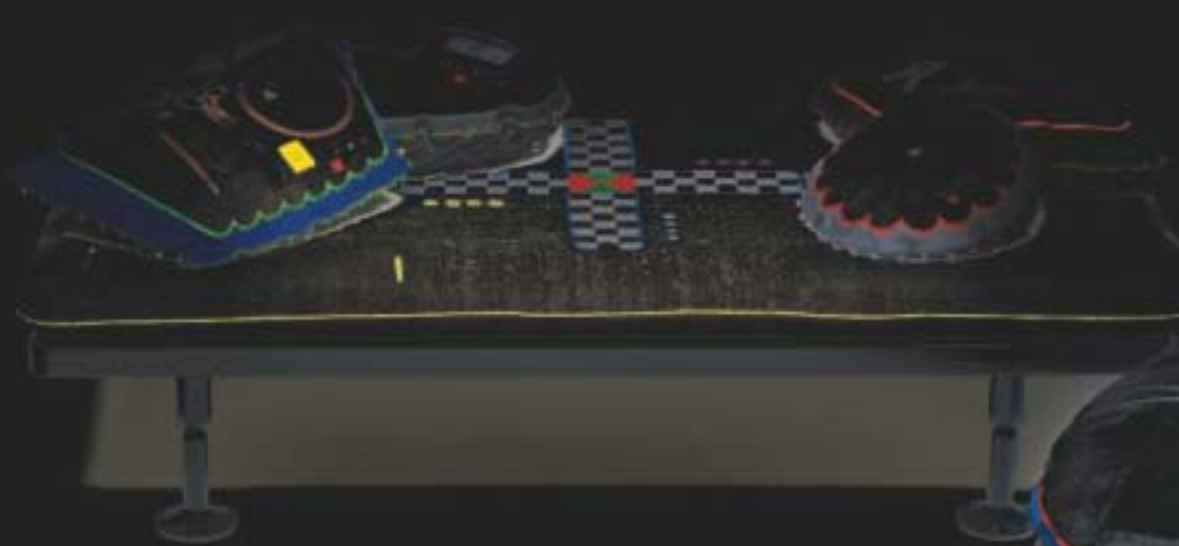


27.

charpoy

design: Dohi Levien, 2007





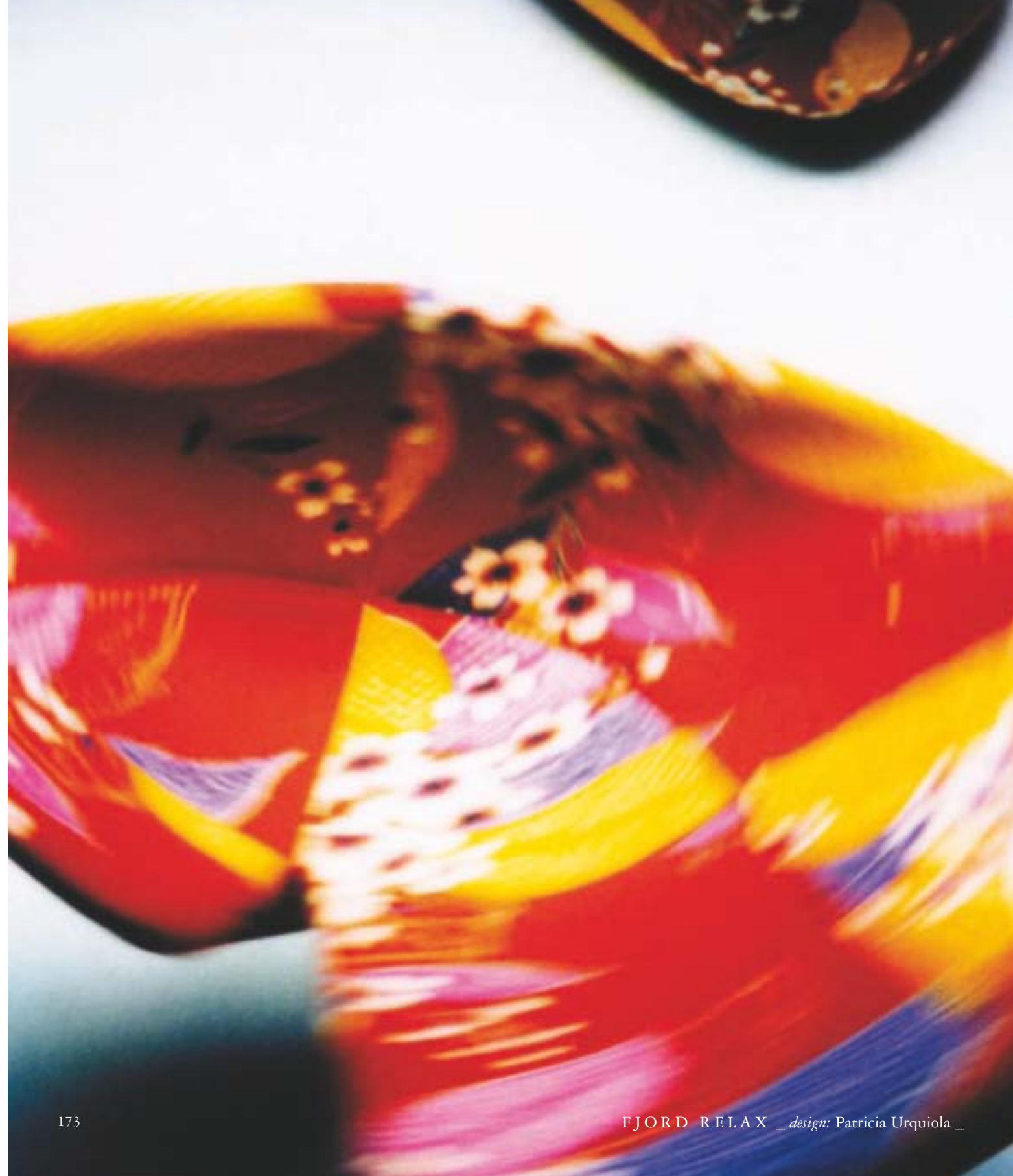


28.
fjord relax

design: Patricia Urquiola, 2002





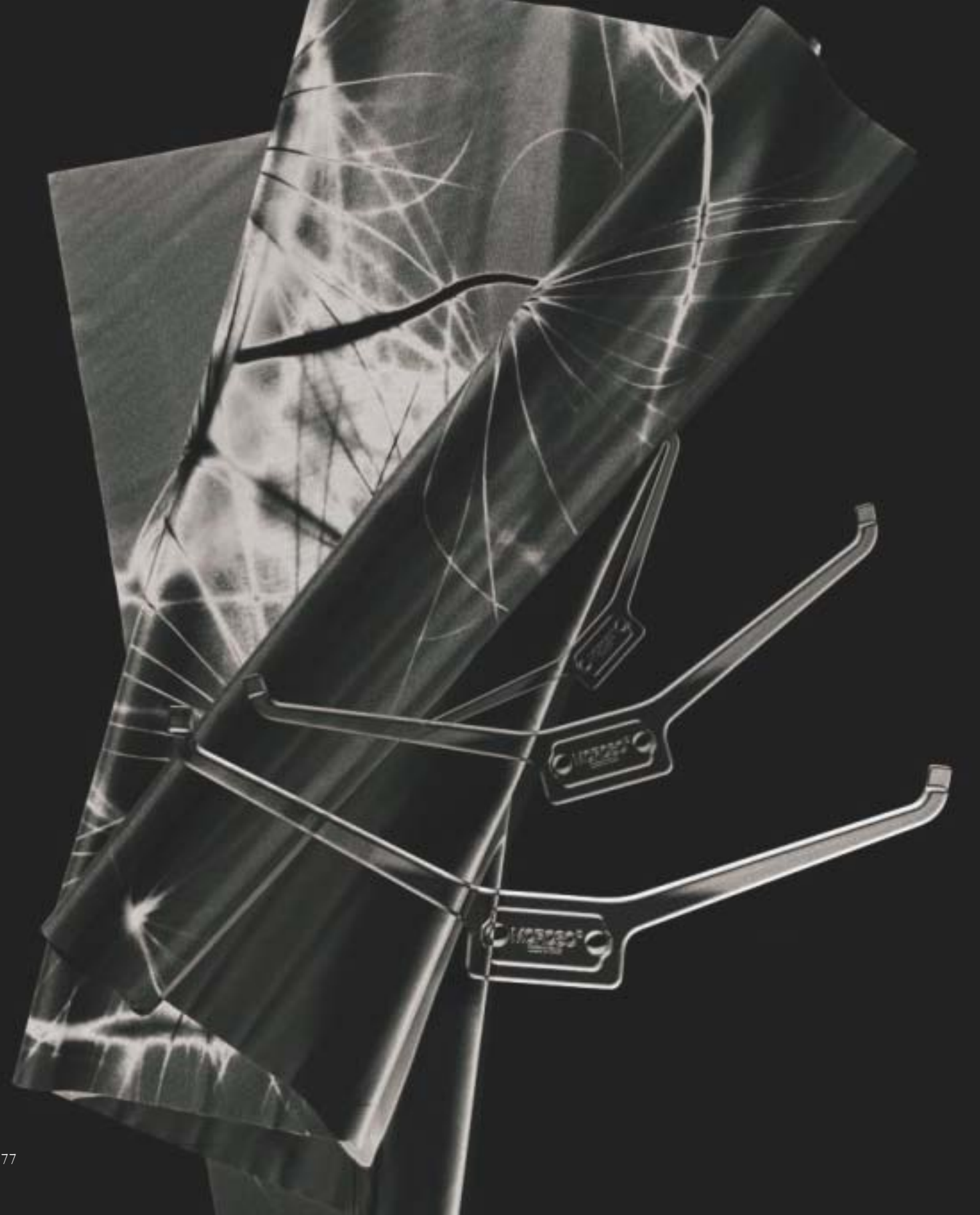


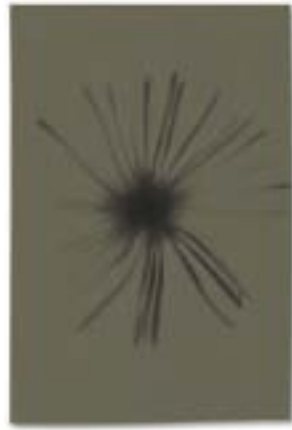
29.

about

design: Luca Nichetto & Massimo Gardone, 2006







30.

cuscini d'autore

design: Tord Boontje _ Michael Lin _ Kazuhiko Tomita _ Marcel Wanders _ Patricia Urquiola , 2 0 0 7

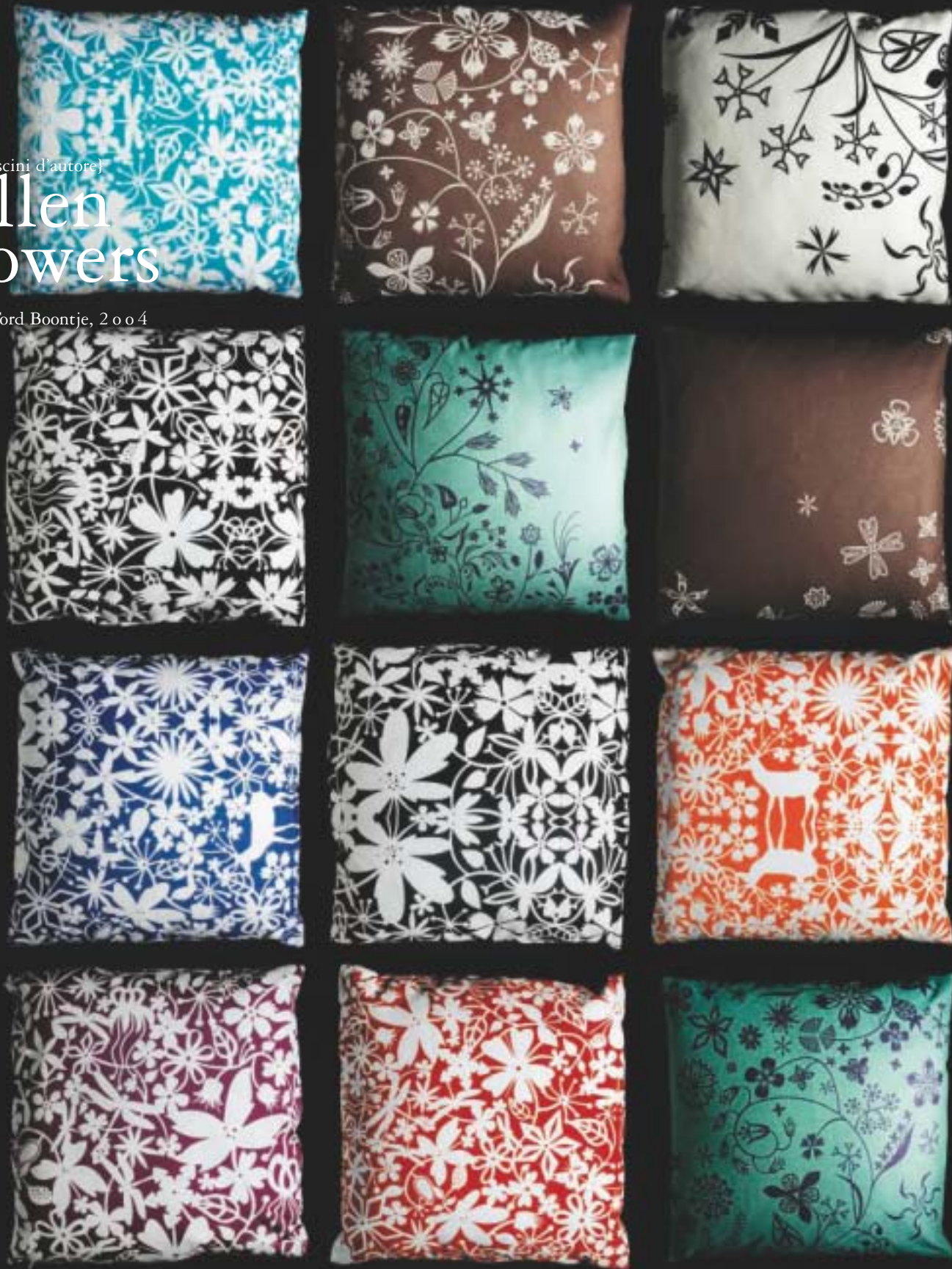






30. {cuscini d'autore}
fallen
flowers

design: Tord Boontje, 2004



30. {cuscini d'autore}
heaven's
shent

design: Tord Boontje, 2004



30. {cuscini d'autore}
spring

design: Michael Lin, 2003

30. {cuscini d'autore}

kimono

design: Kazuhiko Tomita, 2007



30. {cuscini d'autore}

print

design: Marcel Wanders, 2005



30. {cuscini d'autore}

shanghai tip

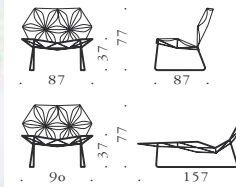
design: Patricia Urquiola, 2006

overview:

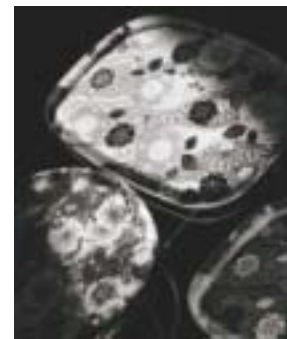
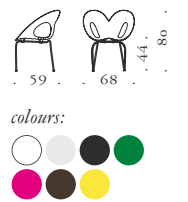
antibodi_{p.010}, ripple_{chair p.018}, ukiyo_{p.026},
 smock_{p.032}, village_{p.038}, witch_{chair p.042},
 shitake_{p.046}, fallen flowers_{p.052}, oblio_{p.056},
 supernatural_{p.060}, bloomy_{p.072}, o-nest_{p.076},
 fjord_{chair p.082}, yo-yo_{p.088}, vertigo_{p.094}, bon bon_{p.098},
 osorom_{p.104}, around the roses_{p.112},
 three skin_{chair p.124}, wavy_{p.130}, hello lovely_{p.136},
 the big e_{p.140}, shanghai_{p.144}, little albert_{p.150},
 malmö_{p.156}, fjord relax_{p.168}, charpoy_{p.162},
 about_{p.174}, cuscini d'autore_{p.180},
 sardinian rugs_{p.118}.



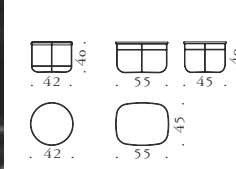
ANTIBODI
 design: Patricia Urquiola
 { pag.010 }



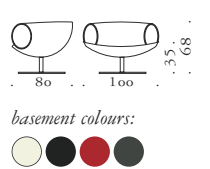
RIPPLE CHAIR
 design: Ron Arad
 { pag.018 }



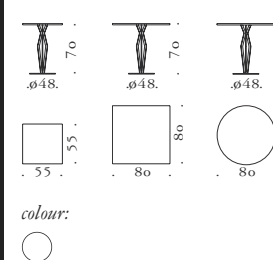
UKIYO
 design: Kazuhiko Tomita
 { pag.026 }



SMOCK
 design: Patricia Urquiola
 { pag.032 }



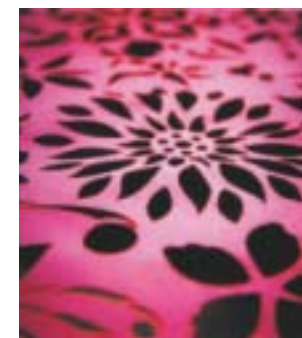
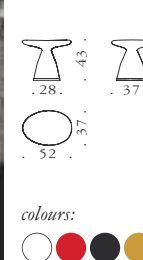
VILLAGE
 design: Didier Gomez
 { pag.038 }



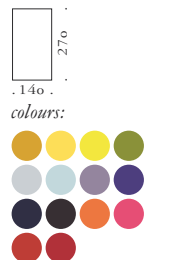
WITCH CHAIR
 design: Tord Boontje
 { pag.042 }



SHITAKE
 design: Marcel Wanders
 { pag.046 }



FALLEN FLOWERS
 design: Tord Boontje
 { pag.052 }





OBLIO
design: Von Robinson
{ pag.056 }



base colour:



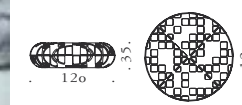
SUPERNATURAL
design: Ross Lovegrove
{ pag.060 }



colours:



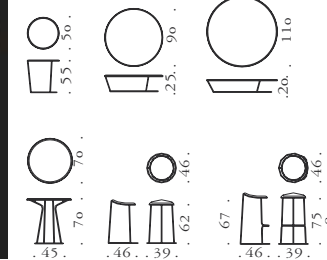
OSOROM
design: Konstantin Grcic
{ pag.104 }



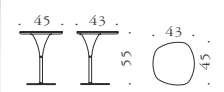
colours:



AROUND THE ROSES
design: Nichetto & Gardone
{ pag.112 }



BLOOMY
design: Patricia Urquiola
{ pag.072 }



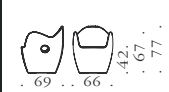
colours:



wood:



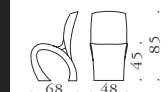
O-NEST
design: Tord Boontje
{ pag.076 }



colours:



THREE SKIN CHAIR
design: Ron Arad
{ pag.124 }



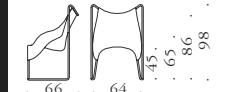
colours:



wood:



WAVY
design: Ron Arad
{ pag.130 }



colours:



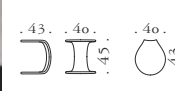
FJORD CHAIR
design: Patricia Urquiola
{ pag.082 }



colours:



YO-YO
design: Jacob Wagner
{ pag.088 }



colours:



wood:



HELLO LOVELY
design: Tord Boontje
{ pag.136 }



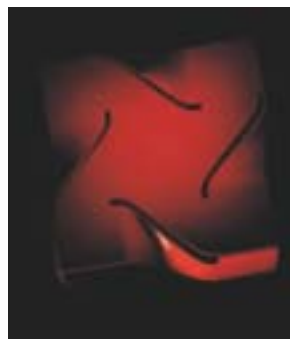
THE BIG E
design: Ron Arad
{ pag.140 }



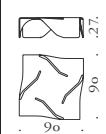
colours:



glossy version:



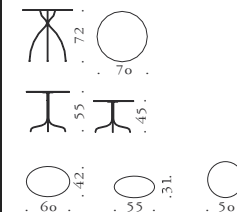
VERTIGO
design: Aquili & Alberg
{ pag.094 }



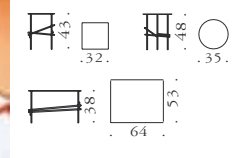
colours:



BON BON
design: Tord Boontje
{ pag.098 }



SHANGHAI
design: Patricia Urquiola
{ pag.144 }



colours:



chrome



LITTLE ALBERT
design: Ron Arad
{ pag.150 }



colours:

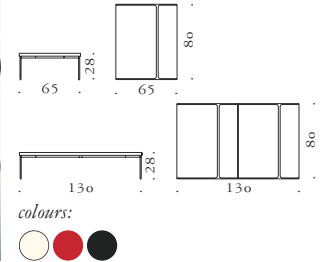


glossy version:

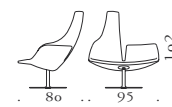




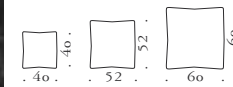
MALMÖ
design: Patricia Urquiola
{ pag.156 }



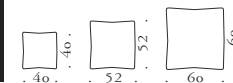
FJORD RELAX
design: Patricia Urquiola
{ pag.168 }



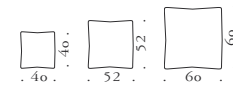
{CUSCINI D'AUTORE}
FALLEN FLOWERS
design: Tord Boontje { pag.186 }



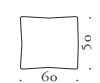
{CUSCINI D'AUTORE}
HEAVEN'S SHENT
design: Tord Boontje { pag.187 }



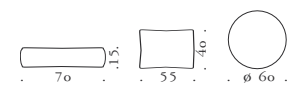
{CUSCINI D'AUTORE}
SPRING
design: Michael Lin { pag.187 }



{CUSCINI D'AUTORE}
PRINT
design: Marcel Wanders { pag.189 }



{CUSCINI D'AUTORE}
KIMONO
design: Kazuhiko Tomita { pag.188 }

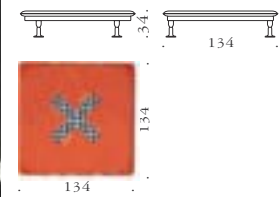


{CUSCINI D'AUTORE}
SHANGHAI TIP
design: Patricia Urquiola { pag.189 }

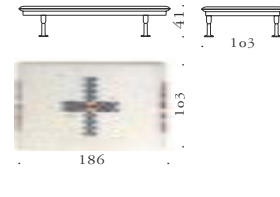


CHARPOY
design: Doshi Levien
{ pag.162 }

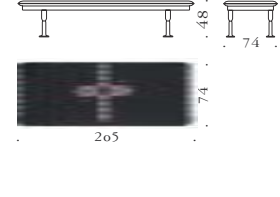
Square bench _ red



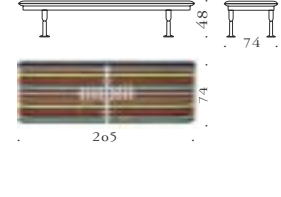
Day bed _ off white



Bench _ black



Bench _ multicoloured stripes



SARDINIAN RUGS
design: Patricia Urquiola
{ pag.118 }



CHARPOY CUSHIONS
design: Doshi Levien
{ pag.162 }

limited edition:



not limited:



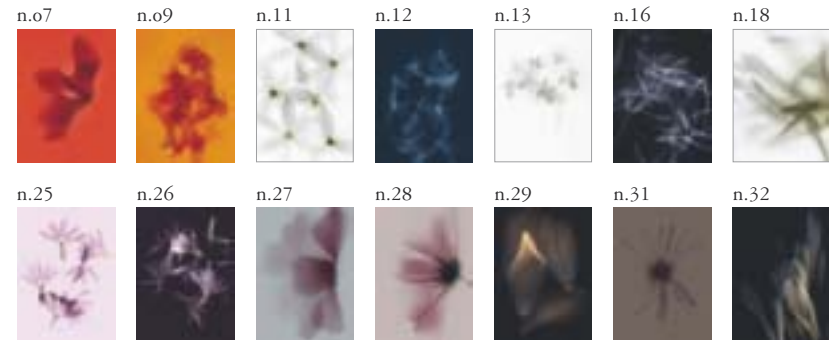
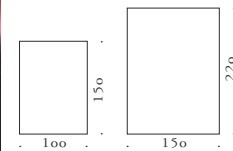
Horse: light colours _ dark colours



Flowers: light colours _ dark colours



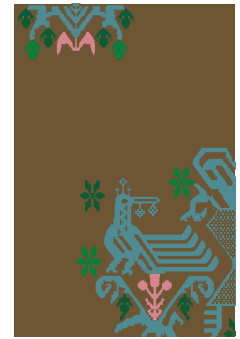
ABOUT
design: Luca Nichetto &
Massimo Gardone
{ pag.174 }



Peacock: light colours _ dark colours



Bird: light colours _ dark colours



Moroso Spa
via Nazionale, 60
33010 Cavalicco / Udine / Italy
T +39 0432 577 111
F +39 0432 570 761
info@moroso.it

www.moroso.it

Moroso *Showroom in Milan*
via Pontaccio 8/10
20121 Milano / Italy
T +39 02 720 163 36
F +39 02 720 066 84

Moroso USA
and Showroom in New York
146 Greene Street
New York / NY 10012 / USA
T +1 800 705 686 3
info@morosousa.com
www.morosousa.com

Moroso Ltd.
and Showroom in London
Centrepoint
22-24 St. Giles High Street
London / WC2H 8TA / GB
T +44 870 850 6568
F +44 870 850 6569
info@moroso.co.uk
www.moroso.co.uk

Moroso *Showroom in Köln*
Design Post (Interieurmarken Köln)
Deutz-Mülheimer-Straße 22a
D-50679 Köln / Germany
T 49 221 69 06 50
info@designpostkoeln.de
www.designpostkoeln.de

MOROSO^M

antibodi, ripple, ukiyo,
smock, village, witch,
shitake, fallen flowers, oblio,
supernatural, bloomy, o-nest,
fjord, yo-yo, vertigo, bon bon,
osorom, around the roses,
sardinian rugs, three skin,
wavy, hello lovely, the big e,
shanghai, little albert, malmö,
charpoy, fjord relax, about,
cuscini d'autore.