

Outdoor collection  
Moroso



OUT



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Moroso



Vorrei ringraziare tutte le persone che hanno collaborato alla realizzazione di questo bellissimo lavoro per la dedizione e l'amore che hanno messo nel farlo.

Marco per l'ideazione del 'come' e per la cura certosina nella ricerca del 'dove'.

Alessandro per la forza libera delle sue immagini, per la passione sincera e la felicità nei nostri giorni di shooting.

I grafici, Artemio e Chiara, per la consueta disponibilità ed eleganza con cui hanno impaginato il lavoro.

Elena, scrittrice specialissima e visionaria, nell'illuminante interpretazione delle immagini.

Amanda, per la sensibilità lessicale delle traduzioni.

Kim, per la delicata interferenza vegetale del suo lavoro di artista; Kim Beck è stata con noi all'inizio del primo progetto (Grass is greener) e in una stupefacente installazione al nostro showroom newyorkese. Ritorna ora con alcune pagine sparse, come un virus, e con la copertina.

I would like to thank all those who worked together to produce this beautiful piece of work, particularly for the energy and love they put into it

Marco, for devising the 'blueprint' and for his meticulous care in researching the locations.

Alessandro for the expressive power of his images, for his heartfelt passion and for the happiness he brought to our days of shooting.

The graphic designers, Artemio and Chiara, for their customary enthusiasm and refined layout.

Elena, a truly special and visionary writer, for her inspired interpretation of the images.

Amanda, for her lexical flair in the translation of the texts.

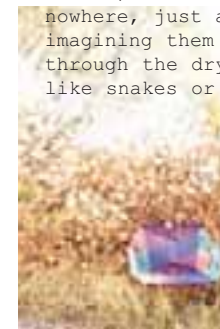
Kim, for her delicate foliage designs. Kim Beck was with us at the beginning of our first project (Grass is Greener) and also produced a truly stunning installation for our New York showroom. She returns here with the cover design and a series of illustrations that appear, like a friendly virus, throughout the book.



È un libro che è un catalogo ma è anche molto di più. È il risultato di un insieme di diversi pensieri riguardanti il design, la fotografia, la grafica, l'arte, la letteratura, applicati all'ipotesi di fare di un catalogo uno spazio d'incontro e un racconto, a proposito dei luoghi, della natura e del fare umano. Per un esterno non banale, esotico o già visto, abbiamo guardato ad un luogo vicino, che conosciamo bene, che amiamo, che è la nostra terra, il Friuli, e abbiamo giocato ad immaginarlo come il qui e l'altrove, dove il qui è sottolineato dai dati e dalle immagini di Google-Earth, e l'altrove è affidato alle suggestioni fotografiche ed ai testi. Gli oggetti stessi della collezione OUT, che sono parte fondante di questa storia, sono progettati in libertà per essere in dialogo intrigante e giocoso con la natura, l'out-door, il fuori casa. "Vivranno in giardini come fiori in mezzo al verde e sotto il cielo", si diceva con i vari designers. A me piaceva l'idea di vederli su un prato, come sbucati per caso, come sbucano i fiori. O, alcuni di loro, muoversi fra l'erba secca di una savana come serpenti, o come scorpioni velenosi.

Patrizia Moroso

This is both a book and a catalogue, but also much more. The finished work - a combination of photography, graphic design, artwork and literary texts - is the result of a collaborative undertaking dedicated to bringing the fruits of human endeavour and nature together in one place. At the same time, we wanted to tell a story about the chosen locations. Eschewing the exotic, but also the familiar and ordinary, we set our sights on a place we know and love, our homeland Friuli. We played make-believe, imagining ourselves both 'here' and yet also 'elsewhere', where the 'here' is evidenced by the data and images provided by Google-Earth, and the 'elsewhere' is evoked by the photographic images and the accompanying texts. The objects featured in the OUT collection, which form the basis for the stories recounted here, were placed as if they were engaged in a conspiratorial and playful conversation with nature. "They'll be planted in gardens like flowers, surrounded by greenery and live beneath the sky," we told the designers involved. I really liked the idea of seeing them on a lawn or meadow, as if they had sprung up from nowhere, just as flowers do, or imagining them slithering or crawling through the dry grass of a savannah, like snakes or poisonous scorpions.





location #00  
- FVG / Italia



Svizzera

Austria

006 / 007

- #04 Alta Valle del Torre
- #05 Campo di Bonis
- #03 Arcano
- #02 Udine
- #06 Santa Marizza
- #01 Carso Isontino
- #07 isola di Sant' Andrea

Slovenia

Milano

lago di Garda

Venezia

Croazia



mare Adriatico

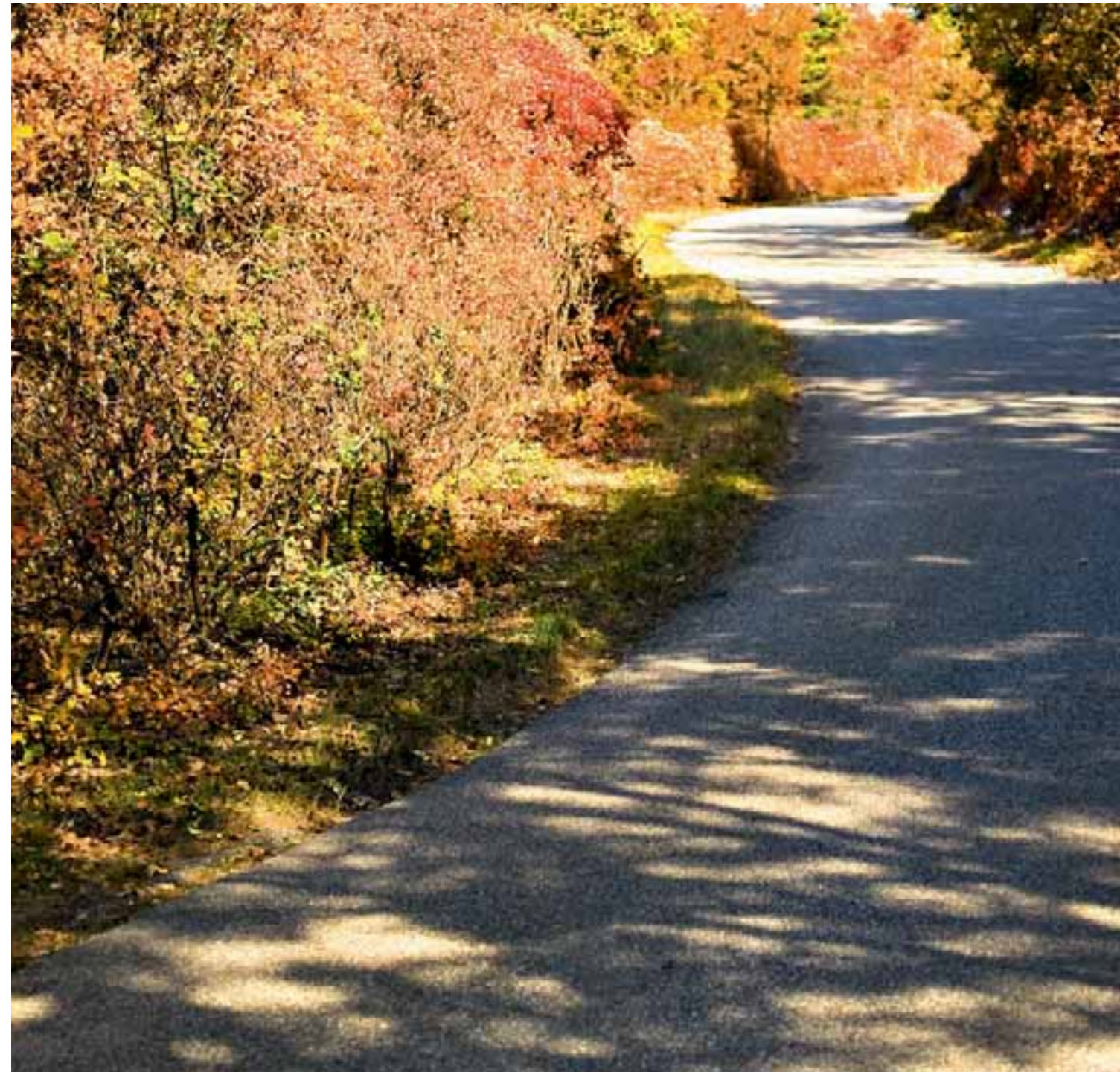
Genova



È l'idea del viaggio che ci piace raccontare. Abbiamo sognato di essere in Friuli Venezia Giulia, la nostra terra, e di giocare con tutto il mondo. Siamo andati a piantare oggetti come fiori in primavera, li abbiamo visti crescere mentre volavano sotto le fronde, li abbiamo nascosti, ancora fragili ma adulti, dentro la neve. Abbiamo fatto merenda con tavoli amici in un pomeriggio francese, in fuga da poltrone urlanti e in corsa dietro alla luna. Ci siamo messi in pace davanti al mare. Siamo stati un gruppo di amici, uomini e oggetti, seduti sulla natura per quasi un anno a giocare. Ci siamo divertiti, abbiamo fatto delle magie. È l'idea dei luoghi che ci piace suggerire. L'occhio è incantato davanti a ciò che immagina e contento del fiuto quando si tratta di casa. È la sorpresa che ci tiene ancora attaccati all'idea di inventare fiabe. Siamo stati un gruppo di amici, uomini e oggetti, seduti sulla natura per quasi un anno a giocare. Ci siamo messi in ascolto di un mondo che è qui, ma può essere altrove e dentro gli occhi di ognuno di noi.

What we were eager to convey was the idea of travel. We imagined we were in Friuli Venezia Giulia, our native land, and that we were out playing with the rest of the world. We went around planting objects as if we were planting flowers in spring and watched them grow as they danced beneath the branches; we hid them, still fragile yet full-grown, beneath the snow. We had a French afternoon tea with our table friends, as we fled from screaming armchairs racing to catch the moon. We found calm and peace of mind as we stood before the sea. We were a bunch of friends; men, women and objects, and for almost a year we played on nature's floor. We had a wonderful time, we even did some magic. What we were eager to convey was the aura of these places. We were enchanted by the image evoked; the land transformed before our eyes: another world, but our world, our native home. And this is what is still surprising to us, the joy we had inventing fairytales. We were a bunch of friends; men, women and objects, and for almost a year we played on nature's floor. We sat and listened to the world, the world here around us, but it could be anywhere and in the eyes of each and every one of us.





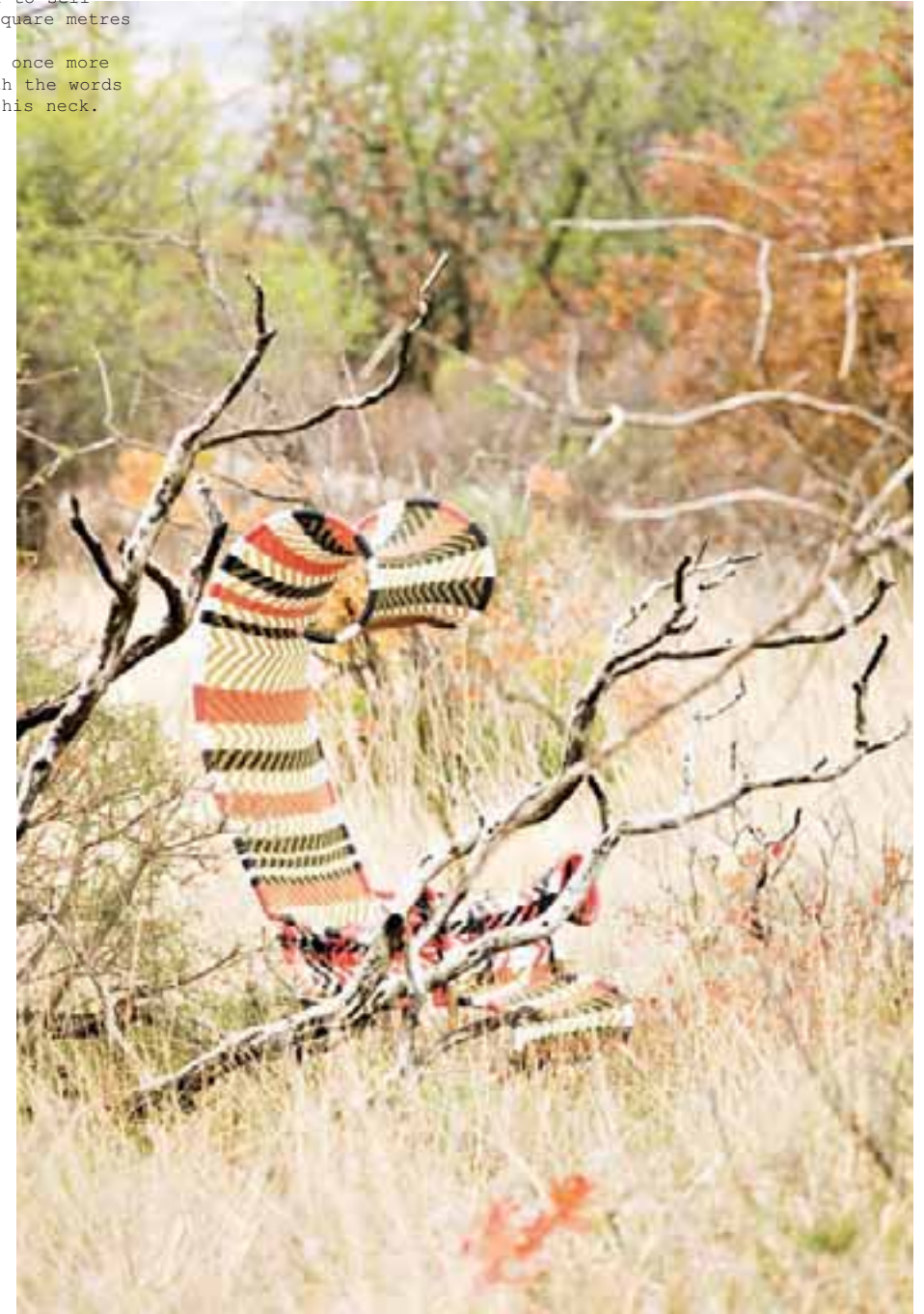
Se ne sta muto il guerriero Masai  
ad aspettare la notte.  
Scenderà a vendere collane  
in qualche metro quadro di spiaggia.  
E sotto un buio nuovo risale,  
con le parole da ventiquattro  
ore attaccate al collo.

The Masai warrior silently waits for  
the night to pass.  
At dawn he will go down to sell  
necklaces along a few square metres  
of beach.  
And when darkness falls once more  
he will go back up, with the words  
of a day strung around his neck.

012 / 013

shadowy

design Tord Boontje  
2008



armchair SW001  
range: supercolor



Leonesse stanche dimorano  
a ciglia sollevate.  
Vestono ancora da regine,  
le ragazze vanitose.

Weary lionesses recline  
with lifted brow.  
They still dress like queens,  
these proud, vain girls.

014 / 015



shadowy  
range: supercolor

SW173







018 / 019

range: multired

chair SW050

sunny

Lo sciacallo dorato sonnecchia nascosto  
tra il sommaco rubizzo del Carso  
e il pietrame da guerra.  
Solenne si erge a sentinella il parente  
africano, nel giallo, con i colori  
del mare, laggiù.

The golden jackal dozes hidden amongst  
the burning red smoke bushes of  
the Carso and the stone ruins of war.  
Solemnly, his African relative stands  
on guard amongst the yellow bushes,  
dressed resplendent in the colours of  
the sea below.

020 /021

range: multigreen

chair SW050

sunny



Shadowy armchair SW001  
range: multired



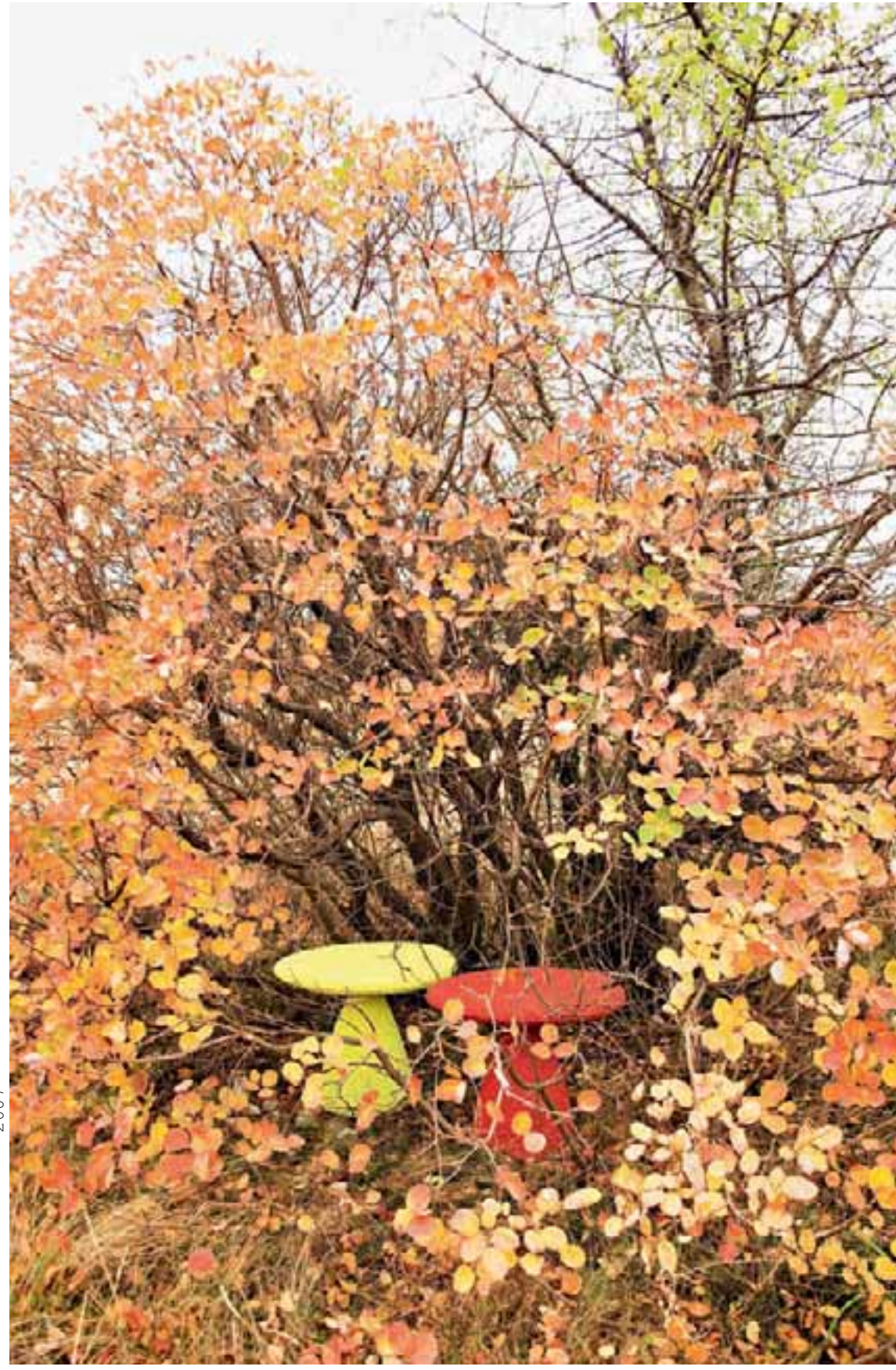
chair SW050 range: multired  
sunny



shi take

design Marcel Wanders  
2007

ST020  
Fluo green / lacquered red





shitake ST020  
carbon black / lacquered red



choco brown / carbon black / off white / fluo  
green / spring green / lacquered red

ST020

shitake







supernatural  
design Ross Lovegrove  
2005

SU156

torquoise





supernatural

SU050 + SU156  
torquoise / caramel / black /  
orange



036 / 037



supernatural SU050 + SU156

fluo green / white / black





fluo green / turquoise / orange / black  
/ white / caramel

SU061

supernatural

Come teschi obbediscono alla luna  
i buchi del mondo.  
Zurbarán, Velázquez, Chardin:  
piacevoli punte del trapano  
sentimentale.

Like skulls heeding the call  
of the moon, these worldly holes emerge  
from the darkness, recalling the still  
lives of Zurbarán, Velázquez and  
Chardin: pleasant fissures drilled  
upon the mind.

042 / 043

supernatural

SU061

caramel / white / black  
/ turquoise



supernatural

SU061

044 / 045



caramel / turquoise / fluo green / black /  
orange / white /



046 / 047



design Luca Nichetto  
& Massimo Gardone  
2008

the fool on the hill

TF191





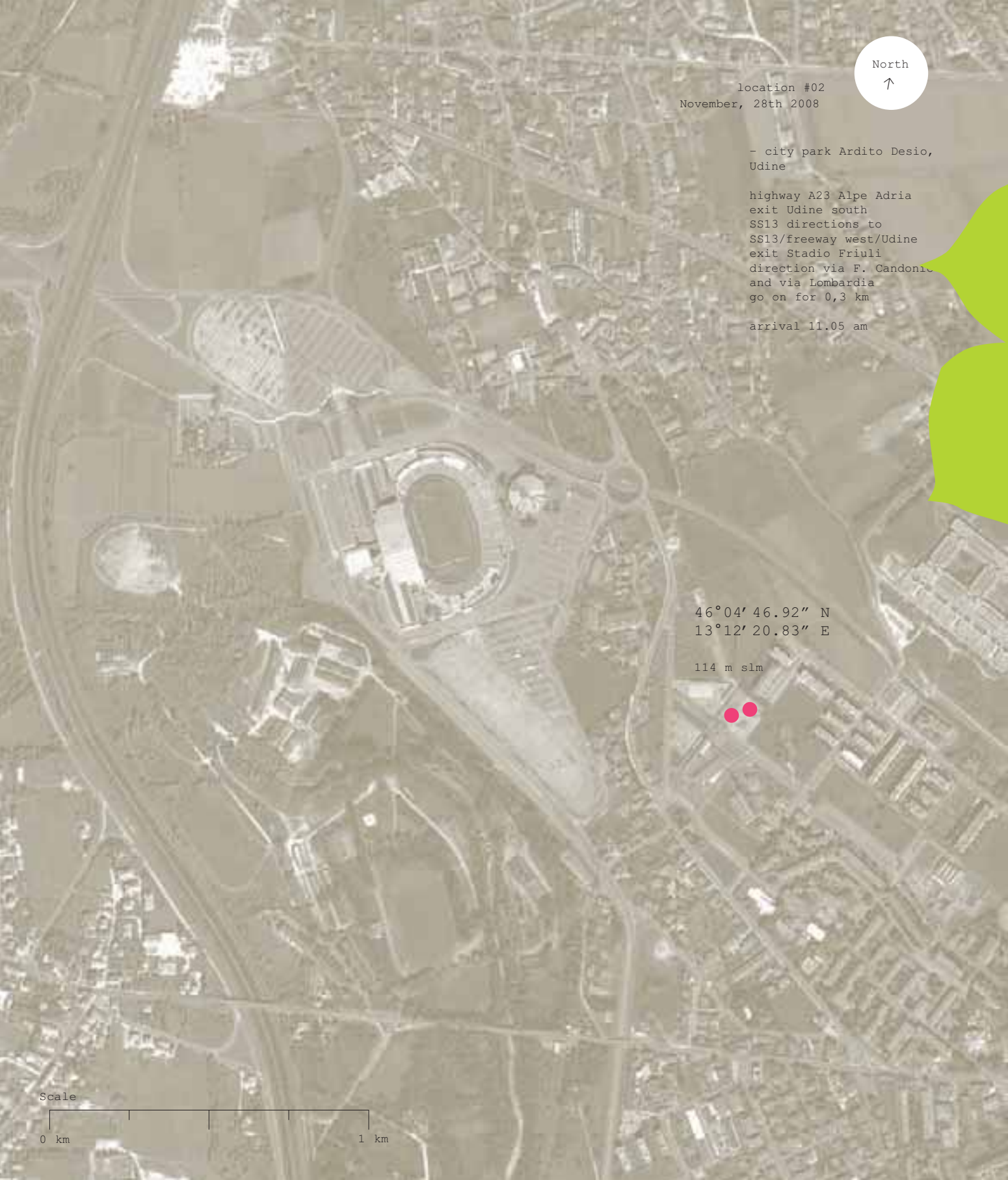
the fool on the hill  
TF191



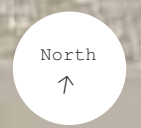
TF191 + TF189







location #02  
November, 28th 2008



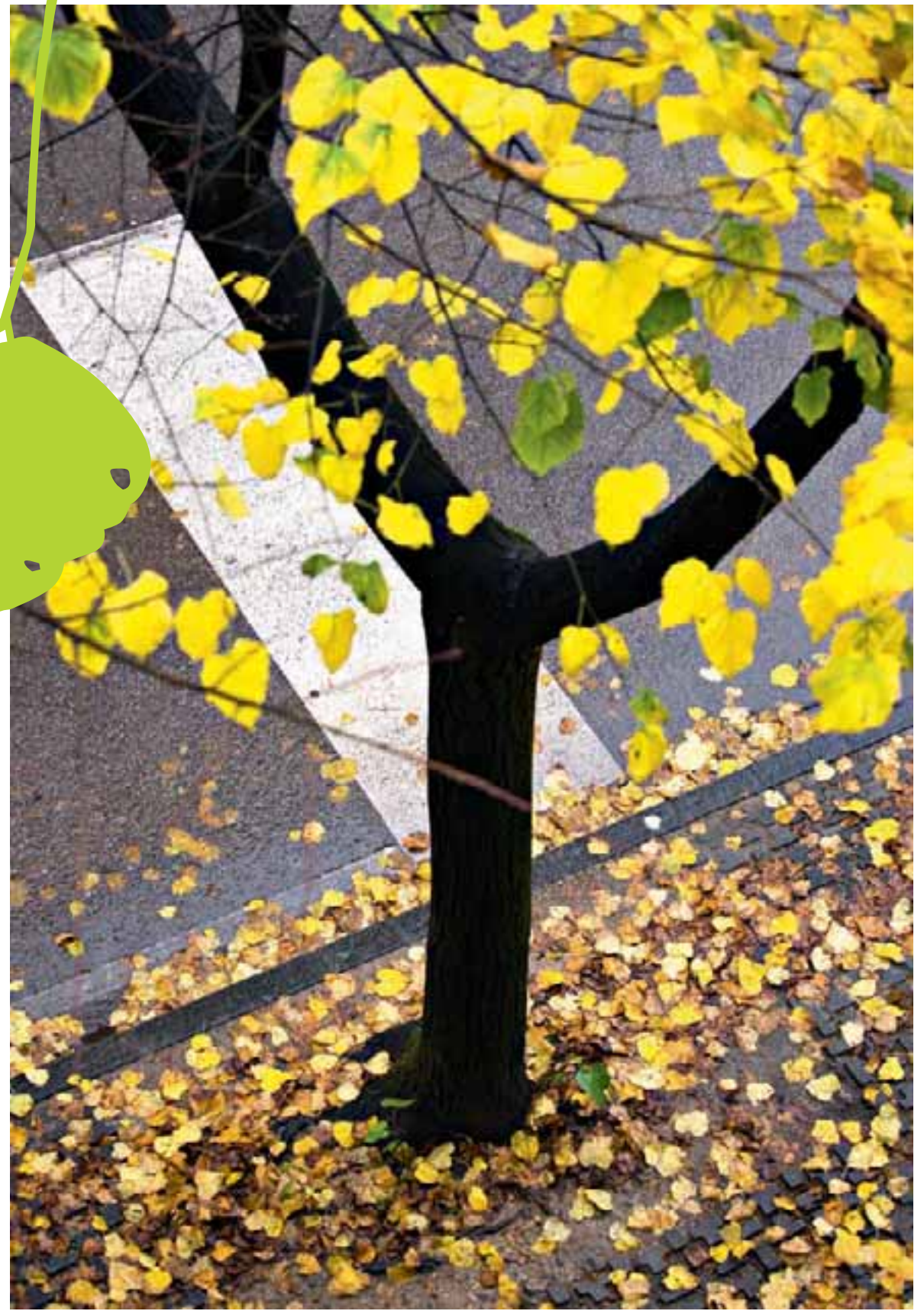
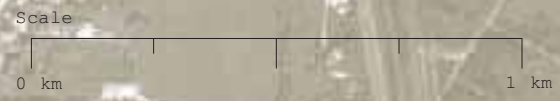
- city park Ardito Desio,  
Udine

highway A23 Alpe Adria  
exit Udine south  
SS13 directions to  
SS13/freeway west/Udine  
exit Stadio Friuli  
direction via F. Candiano  
and via Lombardia  
go on for 0,3 km

arrival 11.05 am

46°04' 46.92" N  
13°12' 20.83" E

114 m slm

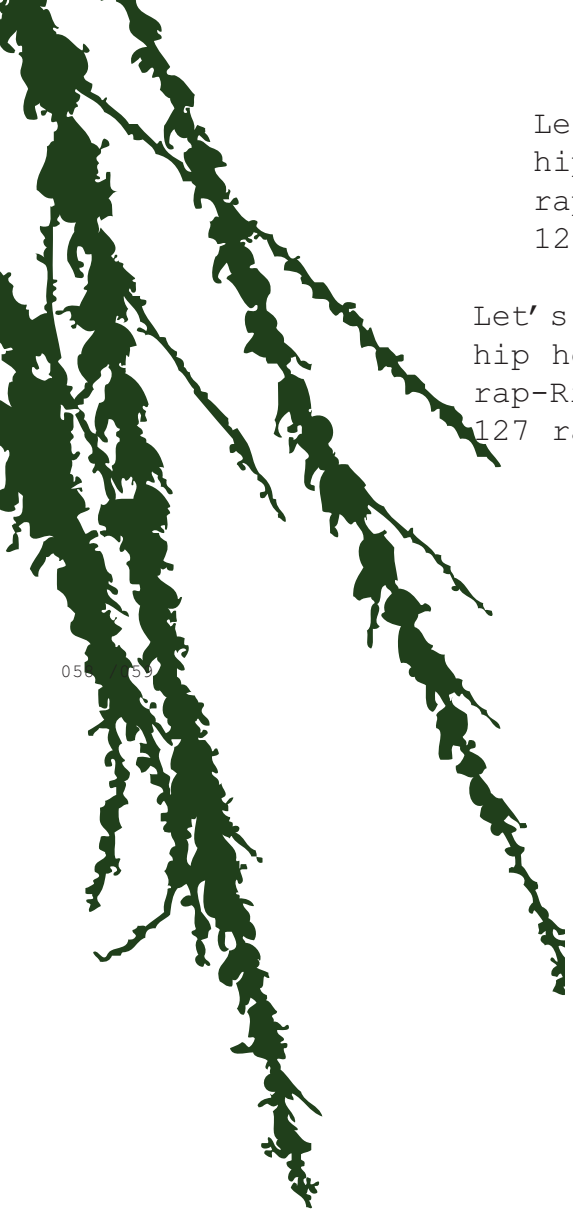




Let's get moving Into Action città umana  
hip hop rap passi pallidi e veloci grovigli  
rap-Ripple-rap, intrecci rasta, nodi di foglie  
127 etnie senton graffiti dov' eran bargigli.

Let's get moving Into Action, human city,  
hip hop rap, nimble steps and racing labyrinths  
rap-Ripple-rap, rasta weaves and knotted leaves,  
127 races and graffiti where cockerels once roamed.

056 59



design Ron Arad  
2004

RC050  
ripple chair

cadmium yellow / malachite green  
/ carbon black



artwork: Dado

060 / 061



RC050

cadmium yellow / malachite green  
/ carbon black

ripple chair



RC050

ripple chair

white / carbon black / choco brown / cadmium yellow  
/ malachite green / magenta red

062 / 063





If your life's too slow, no satisfaction  
corri corri a piedi nudi nel parco  
dear Little Albert,  
caro rullo morbido tinta cemento.

If your life's too slow, no satisfaction  
run, run, run, dear Little Albert,  
barefoot through the park,  
painting the town concrete grey.

066 / 067

little albert

design Ron Arad  
2000

VA042  
red / fuchsia / black / fluo  
green / green



VA042 + VA03V  
little albert and victoria table

fluo green / green /  
red



068 /069

Campagne sott'acqua e riemergono i grigi  
-Like Toy Soldiers promesse di amici-  
(Udine) colore nascosto dai cuori più ligi.

From rain-sodden countryside emerges concrete grey,  
the promises of friends, Like Toy Soldiers, fall beside the way,  
the colours of the city hidden from closed hearts still today







Si tace ad Arcano la triste  
sorte di Todeschina di Prampero,  
nobile ragazza di razza infedele.  
Puntuta e frizzante trilla tra  
i merli la giovane anima, sposa  
all' Arcano assassino, Francesco,  
e serpeggia ridendo intorno  
al Castello dei Signori lassù.  
Alla sua gioventù è dato il  
turgore delle piante là intorno,  
il gonfio arancione dei cachi,  
che lei invischia e rassoda con  
la parte più lieve del cuore,  
quella devota all' amore.

A hush still falls on Arcano  
about the sad fate of Todeschina  
di Prampero, a noble girl of  
unfaithful heart. Lithe and  
lively is the young soul, wife  
of the Arcano murderer,  
Francesco, as it flutters through  
the battlements and laughing  
gaily wends and winds its way  
around the Noble's castle upon  
the hill up yonder. Her youth  
bestows the land around its lush  
vegetation and succulent fruit,  
such as the plump orange khaki  
that she clasps to her breast  
and nourishes with the most  
delicate part of her hearth,  
that devoted to love.







design Ross Lovegrove  
2005

supernatural



SU061 + SU156

caramel

Il soffio autunnale si abbarbica  
al tronco. Todeschina si affloscia con  
il busto allentato, e staziona pensosa  
su una seduta di legno di gelso.  
Morus Alba, morte altrove.  
Ci sono 66 bozzoli di bachi da seta  
incastrati nei tempi che non ha potuto  
vivere la sua discendenza.  
Filande, filandine, in friulano 'bigatis'.  
Odorano di caldo e di cicli continui;  
sono donne infilate come perle nelle  
fabbriche a consumare la vita dei bachi  
da seta. Evviva il progresso.  
Sono le sete d'oriente, che vellutate  
viaggiano nel secolo dei lumi e della  
rivoluzione, partendo da qui, solido  
Friuli medievale dei Signori d'Arcano,  
e ritornano portando cachi e gelso,  
piante cinesi, ad adombrar gli ardori.





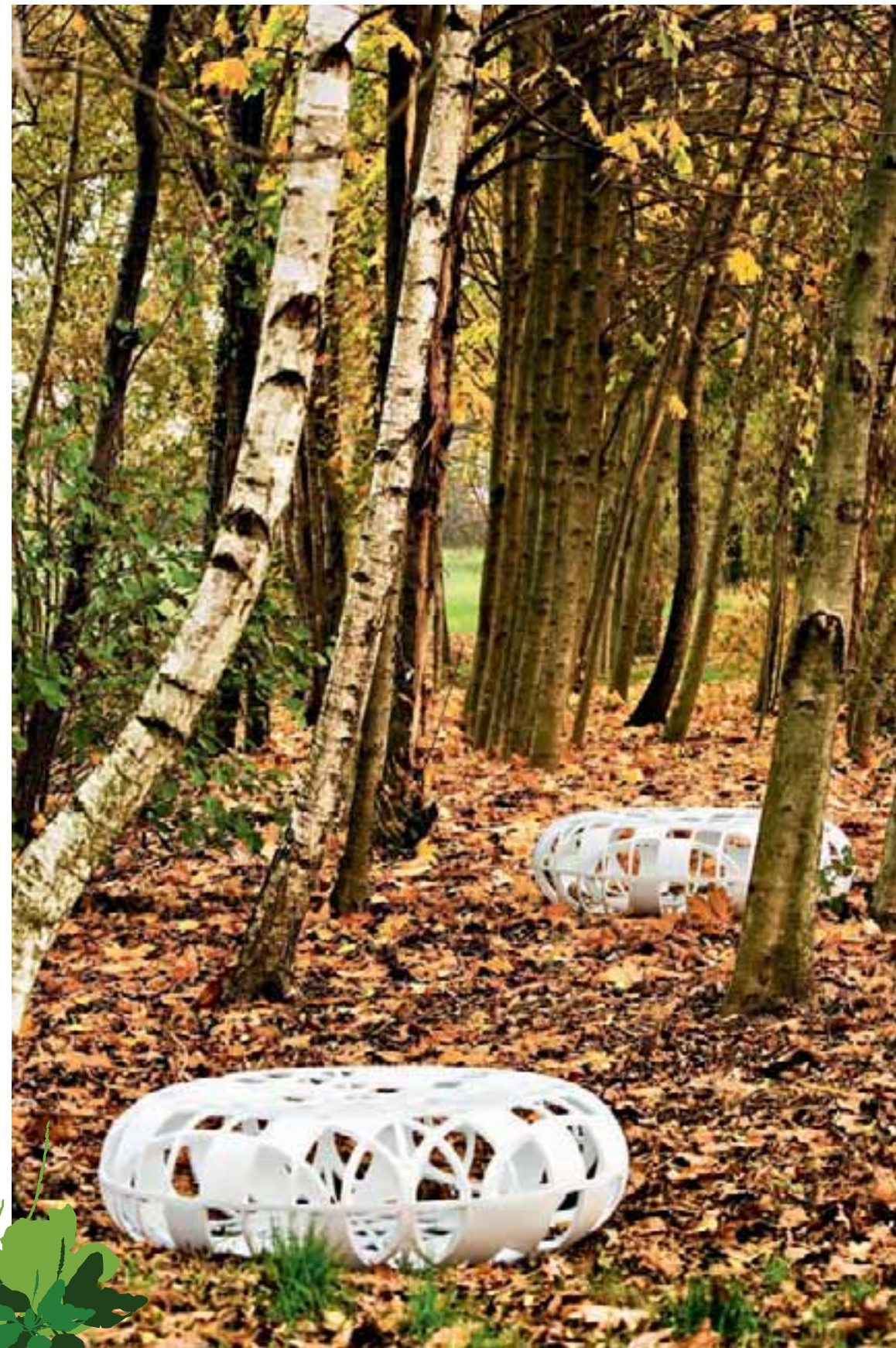
080 / 081





Autumn's breath clings to the trunk.  
Todeschina, with slackened breast, sits  
slumped in pensive thought upon a bench  
of mulberry wood. Morus Alba, beloved  
of silkworms. Another age, another time.  
Her life cut short, no descendants  
did she bear, none to see the silk mills  
nor the toil within. Silk spinners,  
or 'bigatis' in the Friulian tongue;  
women smelling of heat and treadmills,  
strung like pearls across the factory  
floors, consuming and consumed by the  
life of silkworms. Hurrah for progress.  
They are the silks of the Orient,  
who velvety traverse the Age of  
Enlightenment and revolution, departing  
from here, the medieval Friulian  
stronghold of the Arcano nobles,  
to return bearing Chinese plants,  
khaki and mulberry, to calm the ardours  
of the soul.

084 / 085



design Konstantin Grcic  
2003

OSOROM

OS017



OS017

osorom

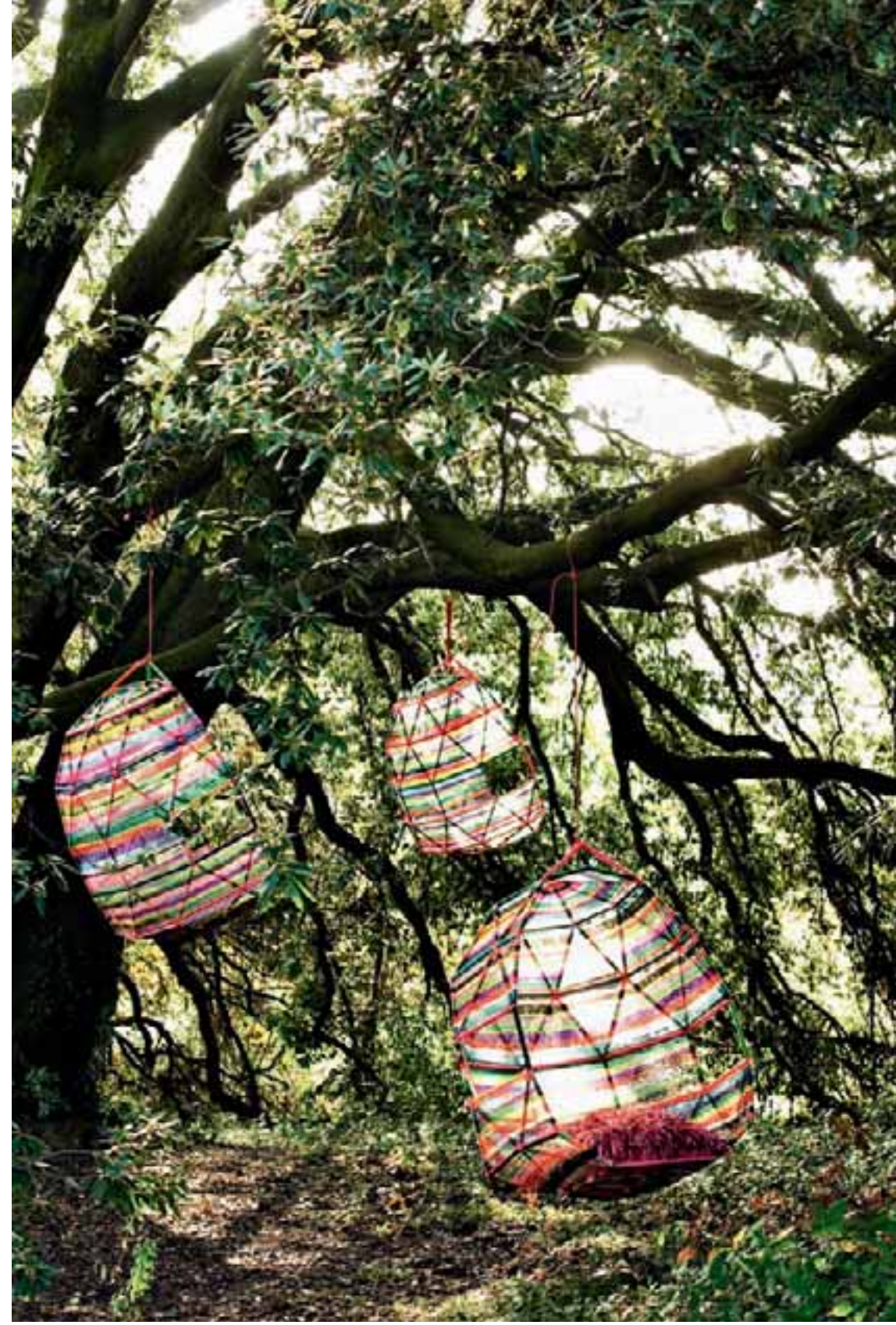






090 091

TRI28  
tropicalia cocoon  
design Patricia Urquiola  
2008







TRI128  
tropicalia cocoon





Il cerchio ha relazioni divine:  
sa di eternità non avendo né principio  
né fine. Si chiamano 'alberi mamma'  
questi rosoni gotici di basiliche  
sculpte dal vento. Sono culle come  
uova di Fabergè per gli amori proibiti.  
Volano e danzano leggere come le colpe  
gioiose di Todeschina di Prampero,  
nobile ragazza di razza infedele.

The circle has divine associations:  
having neither beginning nor end,  
it knows eternity. They are reminiscent  
of Fabergè eggs, of gothic basilica  
rose windows sculpted by the wind, but  
we call them 'mother trees' for they  
are like cradles, like cocoons, happy  
to offer shelter to illicit amours.  
Here, beneath the tress, they dance and  
flutter gaily, like the joyful  
transgressions of Todeschina of  
Prampero, noble girl of unfaithful  
heart.

098 / 099

tropicalia cocoon

TR128









106 / 107

the fool on the hill  
TF187 + TF189 + TF191





Stanno nei boschi dell'Alto Friuli, le fate con i piedi accartocciati e la matita di muschio in mano, ma potrebbero stare distese sulla corteccia degli alberi in qualunque zona liquida del pianeta.

These fairies, who have curled feet and carry a muskwood pencil in their hand, live in the highland forests of Alto Friuli, but can be found lying on the barks of trees in just about every wet area of the planet.

the fool on the hill  
TF187

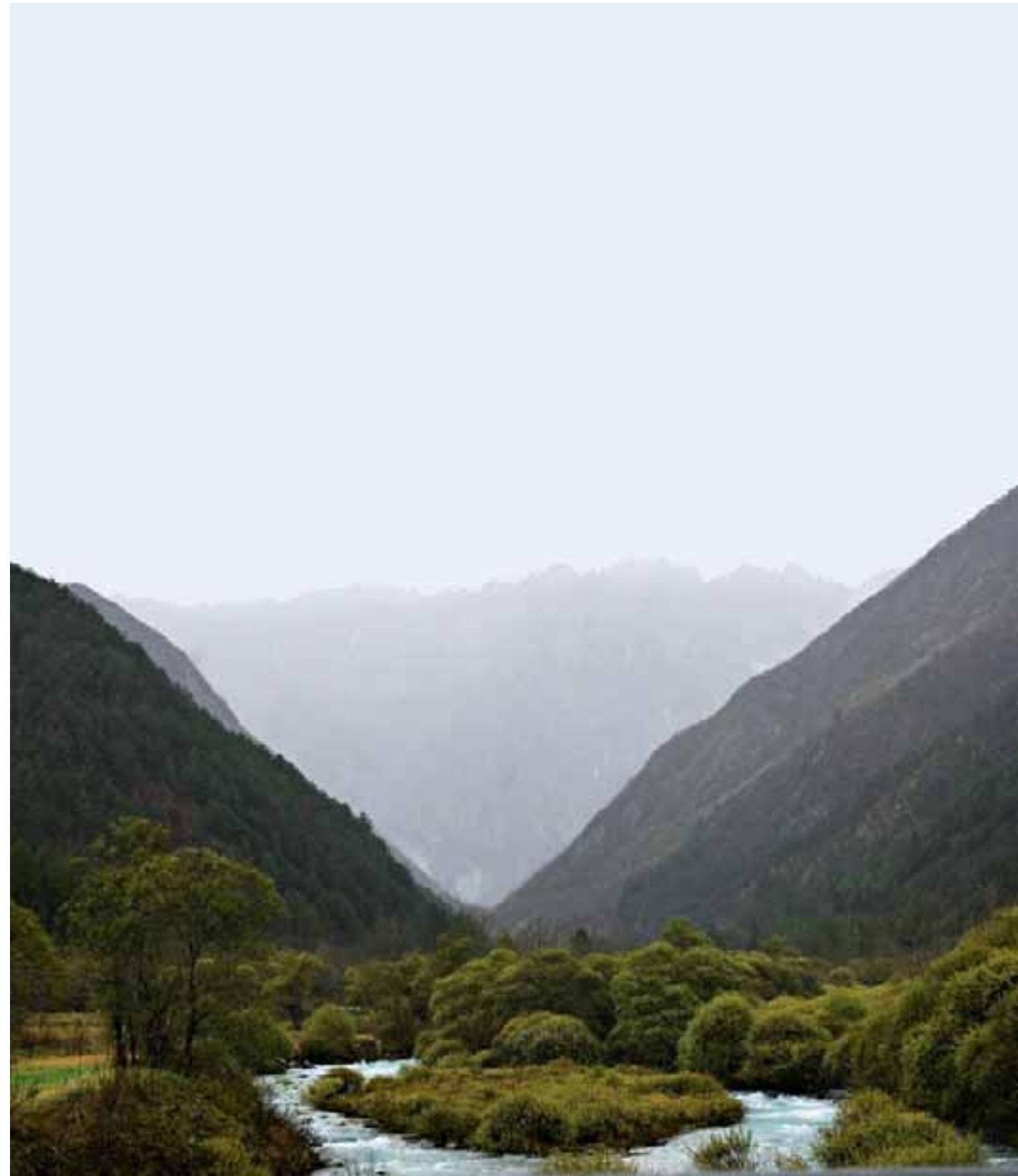






Sono le cugine delle Krivapete,  
le donne con i piedi al contrario,  
tallone davanti e dita indietro, che  
vivono nelle valli vicine del  
Natisone e arrivano dalla Slovenia.  
Spesso le cugine stanno insieme e  
fanno conversazione. Hanno i capelli  
verdi e vestono di bianco. A volte  
scendono in paese e, se costrette,  
confidano agli uomini qualche  
segreto. Ma tutto tutto non lo  
svelano mai.

They are cousins of the Krivapete,  
the women with the inverted feet -  
heels at the front and toes at the  
back, who live in the valleys  
bordering the Natisone River and  
come from Slovenia. The cousins are  
often to be found in each other's  
company, chatting away. They have  
green hair and are dressed in white.  
Sometimes they come down into the  
villages and, if pushed, will  
confide some of their secrets to the  
men folk. But they will never give  
all their secrets away.



design Tord Boontje  
2006

o-nest

114 /115



NN042

lichen / cedrus / mary gold  
/ cattleya / magnolia / black ivy  
/ red dalhia / amaranto



Sanno di cucina e di economia domestica. Cuciono pantofole e conoscono le ricette dei dolci. Ma la cosa che a loro riesce meglio è disegnare. Hanno ereditato il cerchio magico per fare l'oro, ed è per questo che gli uomini le cercano spesso. Ma loro usano la polvere magica solo per divertirsi. Così, ogni tanto brilla sul tappeto di foglie qualche loro creazione, che scintilla al sole e luccica nella notte, anche senza luna.

They know about cooking and home economics. They sew slippers and know the recipes for sweets and cakes. But what they most excel at is drawing. They inherited the magical circle for making gold, and this is why men often seek them out. But they use their magic dust merely to amuse themselves. Every so often then, some of their creations can be found shimmering on a carpet of leaves, shimmering in the sun and sparkling during the night, even on moonless nights.



cedrus

NN042

o-nest





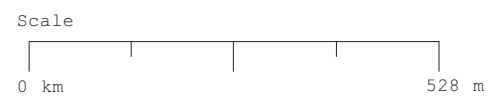
NN042

black ivy

o-nest

design Ron Arad  
2007

wavy



WV070 black

122 / 123





wavy  
WV070 red



Le fate dell'Alto Friuli, quando sono contente, inventano sedie disegnate con l'acqua. Sono sedute gassose per uomini disposti a sorridere. O per donne in cerca d'amore, quando le loro anime si fanno più timide e pesano meno.

When they are happy, the fairies of the Friulian highlands design chairs, which they draw with water. These effervescent seats are made for men with a ready smile, or for women in search of love, when their souls are unburdened and at their most timid.



wavy

WV070

transparent



128 / 129



Ogni tanto compare The fool on the hill,  
il matto sulla collina che c'è in ogni zona  
d'ombra con le radici convulse.  
Se ne sta in superficie e inventa leggero  
storie spassose. A volte gli piomba per  
caso il sole dorato sul cranio, quando le  
fronde si diradano. Il matto si spaventa.  
Allora emette un urlo e le fate dai piedi  
accartocciati gli legano la pioggia  
ai piedi e wavy wavy lo portano via.

Every so often The fool on the hill  
appears, the madman who resides in areas  
immersed in the shadows of trees with  
sprawling, knotted roots. He lives in a  
twilight world and invents amusing, light-  
hearted stories. Sometimes, when the leaves  
are sparse on the trees and the warm,  
golden sun suddenly bears down upon his  
head, the madman becomes alarmed and  
afraid, and cries out. Hearing his cries,  
the fairies with the curled up feet bind  
the rain to his feet and with a Wavy  
flutter of their wings, carry him away.



rain

RA050 + RA01

132 / 133



"I miei parenti nell'Ottocento sono arrivati da Tolmino", disse Mile, scendendo la scala, così per rompere il ghiaccio, lui che era più abituato a parlare. "Stai attento, è pericoloso" esclamò Luigi, e gli fecero eco alcuni cristalli di neve. Un tonfo educato, schizzato poi tra gli alberi. C'era il sole in quella fredda giornata d'inverno e i due si erano ritrovati loro malgrado a passeggiare nella valle larga che è Campo di Bonis.

"My relatives, back in the nineteenth century, came from Tolmino", Mile said in an effort to break the ice, as he came down the steps; he being more used to making conversation. "Be careful, it's dangerous" exclaimed Luigi, and as if heeding his words, a few snowflakes fell, followed by a modest thud amongst the trees. The sun was out on that cold winter's day, and the two of them, despite themselves, had ended up going for a walk together in the wide valley that is Campo di Bonis.

134 / 135

design Tord Boontje  
2008

rain



RA050 + RA016





rain RA050 + RA016



Era successo in fretta. Tatiana in pochi mesi li aveva salutati, figli e marito compresi. Quella mattina a Tarcento, Mile e Luigi, si erano seduti sullo stesso banco, dalla parte degli amici di lei, come nei matrimoni, ma non si erano rivolti la parola. In realtà non si parlavano da oltre cinquant'anni ed ora, eccoli lì, tutti e due con lo stesso pensiero. Ricordare Tatiana nel luogo dell'amore, evidentemente di entrambi.

It had all happened so quickly. In the space of a few months, Tatiana had bid her children and husband farewell. That morning in Tarcento, Mile and Luigi had found themselves seated in the same pew, on the side reserved for her friends, just like at weddings, but neither had uttered a word. In truth, they hadn't spoken for over fifty years, and now here they were, the two of them, thinking the same thoughts. Both were clearly recalling their love for Tatiana.







RC050 white ripple







shitake  
design Marcel Wanders  
2007



ST020  
off white / spring green / carbon black

148 / 149

capitello  
design Rajiv Saini  
2009

CP017  
white / red



Non c'era nessuno. Né una voce, né una macchina in loro soccorso. Nessuna distrazione. Dovevano parlare? Anche no, si disse Luigi, abituato al silenzio. Erano stati deserti di ghiaccio alcuni giorni solitari a Lusevera, ma più di tanto non ci aveva sofferto. Luigi, artigiano del legno, aveva la scultura come corazza. Anche contro Tatiana, la tiranna, con quelle tette morbide come gnocchi di patate. Mile, il giornalista, lo guardava con imbarazzo. Rappresentava una assoluta rarità non saper cosa dire.

There was no one; not a voice, nor a car to distract them. Should they talk? Perhaps not, Luigi said to himself, having got used to the silence. There had been a few cold, icy, lonely days in Lusevera, but he hadn't suffered for long. Luigi, a master wood carver, had his art, his sculpture to shield him, even against Tatiana, the tyrant, with the soft breasts like potato dumplings. Mile, the journalist, looked at him with embarrassment. For once lost for words, he struggled for something to say, but these were not easy things to talk about.



little albert VA042 translucid white



152 / 158

Erano grossi di stazza, eppure camminavano con passo di velluto sulla neve lucida. C'era una luce come brillantina, quasi blu. Da piccoli avevano giocato insieme, erano diventati amici, poi si erano persi di vista, odiandosi, intorno ai vent'anni. La Regina delle Nevi li aveva consumati e gettati l'uno contro l'altro per sceglierne un terzo, il marito. "Chissà se gli è stata fedele", dissero all'unisono. "Già, chissà se gli è stata fedele...", continuarono un po' sorpresi, seguendo le tracce di un animale. Si girarono, si fissarono, e si misero a ridere davanti a un tavolo color primavera, sbucato all'improvviso.

They continued in silence, and despite their heavy build, walked with soft velvety steps on the shimmering snow, which radiated a dazzling, almost blue light. They had played together from when they were small and had later become good friends, then at around the age of twenty, they had gone their separate ways, each hating the other. The Snow Queen had used them, playing one off against the other, only to take off with a third one, the husband. "Who knows if she was faithful to him", they suddenly said in unison. "Yes, who knows if she was faithful to him." Somewhat taken aback, they continued along the path, following some animal tracks. Suddenly they turned to face one other, stared at each other, and then burst out laughing in front of a spring coloured table that had suddenly appeared from out of the blue.



SU156  
white

design Ross Lovegrove  
2005  
supernatural



SU061 + SU0S1 caramel / fluo green



design Luca Nichetto  
& Massimo Gardone

BL283 blackstone 2008





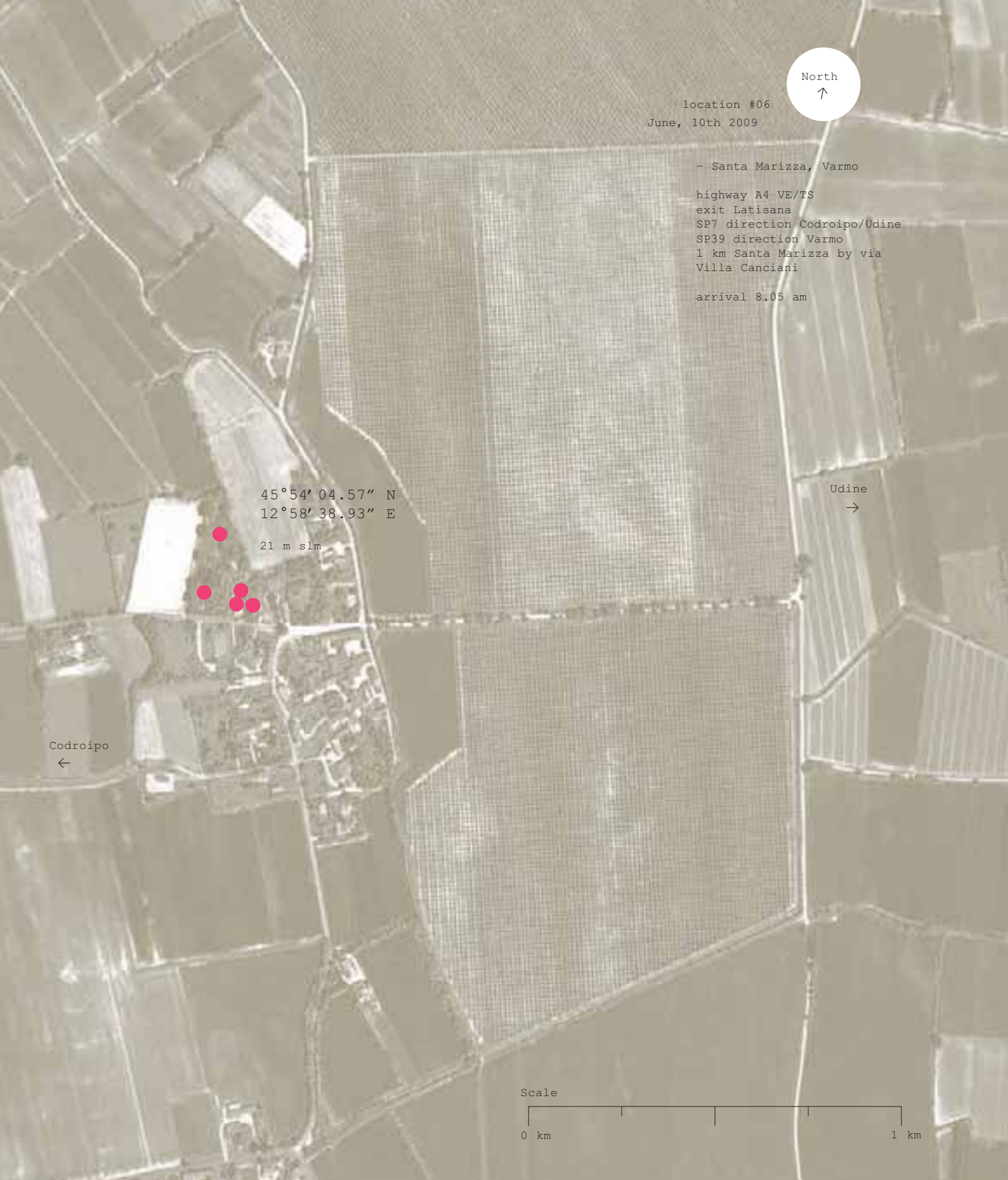
158 / 159

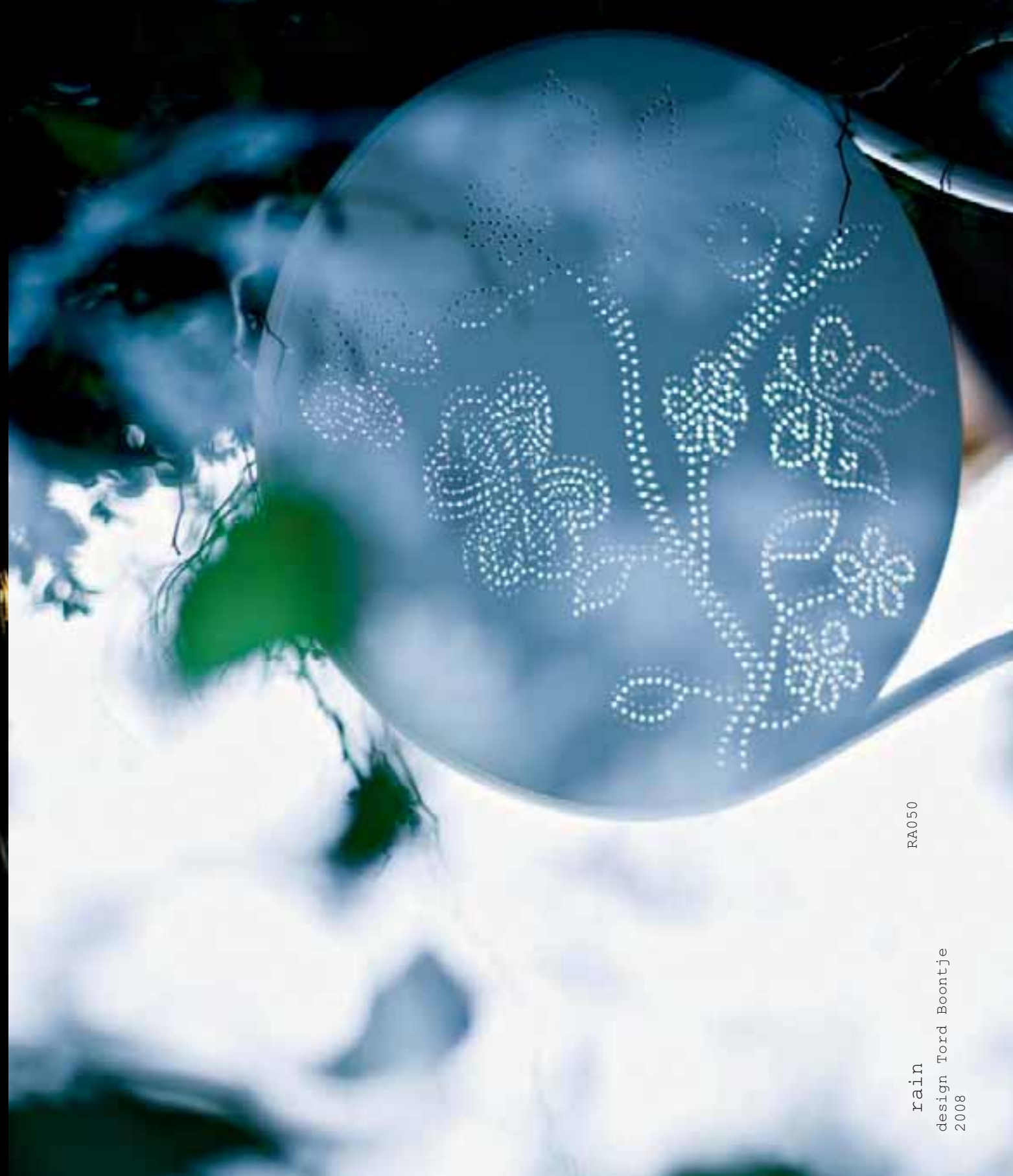


blackstone BL283









RA050

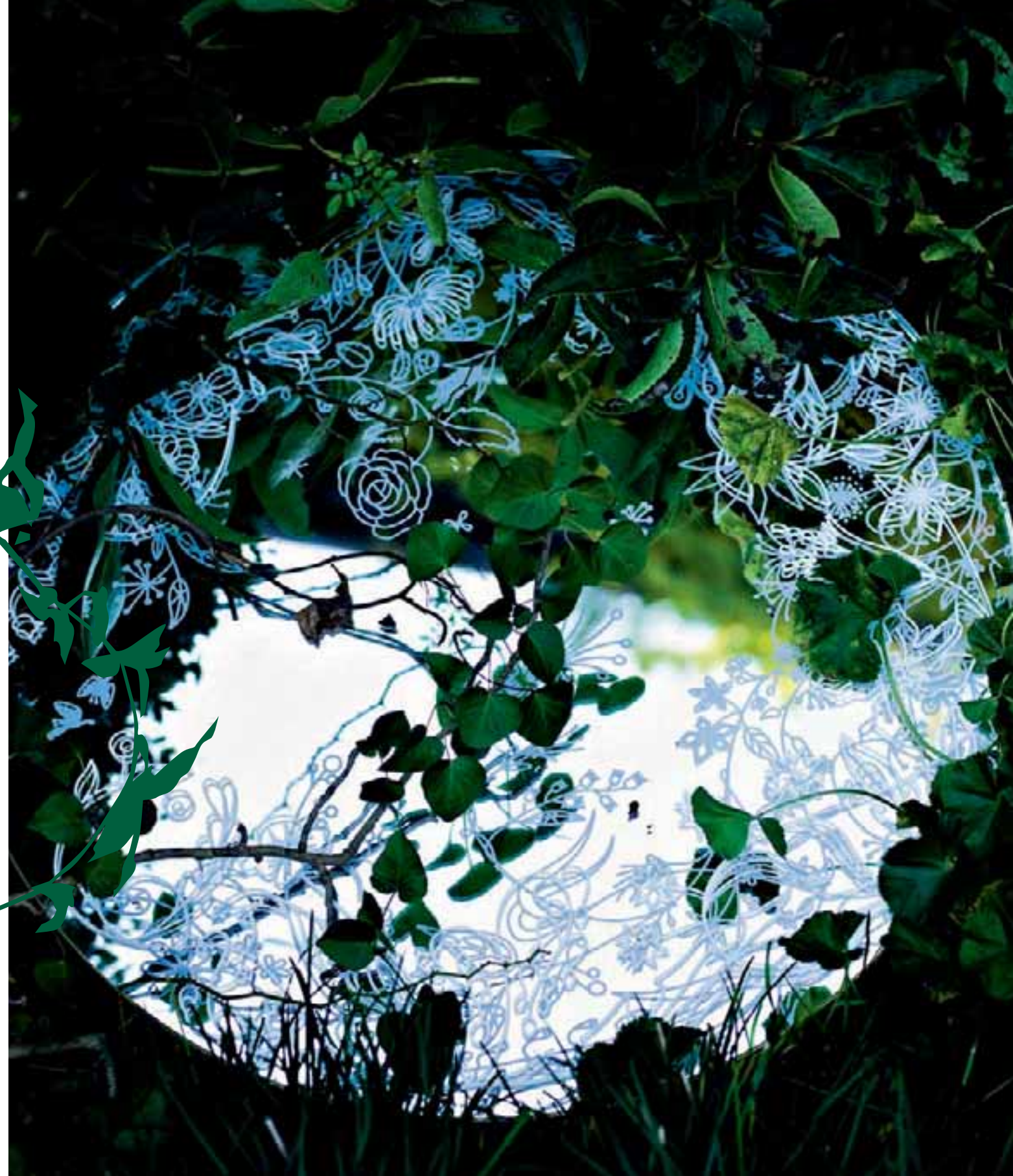
rain  
design Tord Boontje  
2008





rain  
RA050 + RA016

hallo lovely - mirror<sup>TB504</sup>



Regno di Ruggero e Yoshiko.  
Sono 10000 metri quadri,  
l'equivalente di 3 campi friulani.  
Una griglia di linee li isola  
intorno. La chiamano Terra di  
Mezzo questa terra di prospettive  
orizzontali e di paesi con il nome  
slavo. Campi gialli di mais,  
pioppeti e pensieri cucinati dalla  
nebbia. L'Italia ne è piena.  
Ma qui, nei giardini inventati da  
Ruggero e la sposa giapponese,  
l'occhio si grazia di curve.

The Reign of Ruggero and Yoshiko.  
Covering an area of 10,000 square  
metres, the park is the size of  
three Friulian fields, and is  
enclosed by lines of fields and  
trees. The land, with its sweeping  
horizons and villages with Slavic  
names, is known as the Terra di  
Mezzo. Yellow cornfields, poplars  
and mind-numbing fog. There are  
many such landscapes in Italy, but  
here, in the gardens invented by  
Ruggero and his Japanese bride,  
the eye is blessed with soft,  
undulating contours.

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shadowy  
design Tord Boontje  
2008



SW017 + SW001 multired

Sono gentilezze cresciute in trent'anni.  
E così siamo qui e altrove. Siamo in  
Toscana, tra felci, glicine viola,  
Olea Fragrans. Abbiamo affittato una  
camera con vista sui Boboli, a Firenze.  
Ci piace pensare che stiamo leggendo  
Mary McCarthy, nel suo omaggio  
all'Italia.

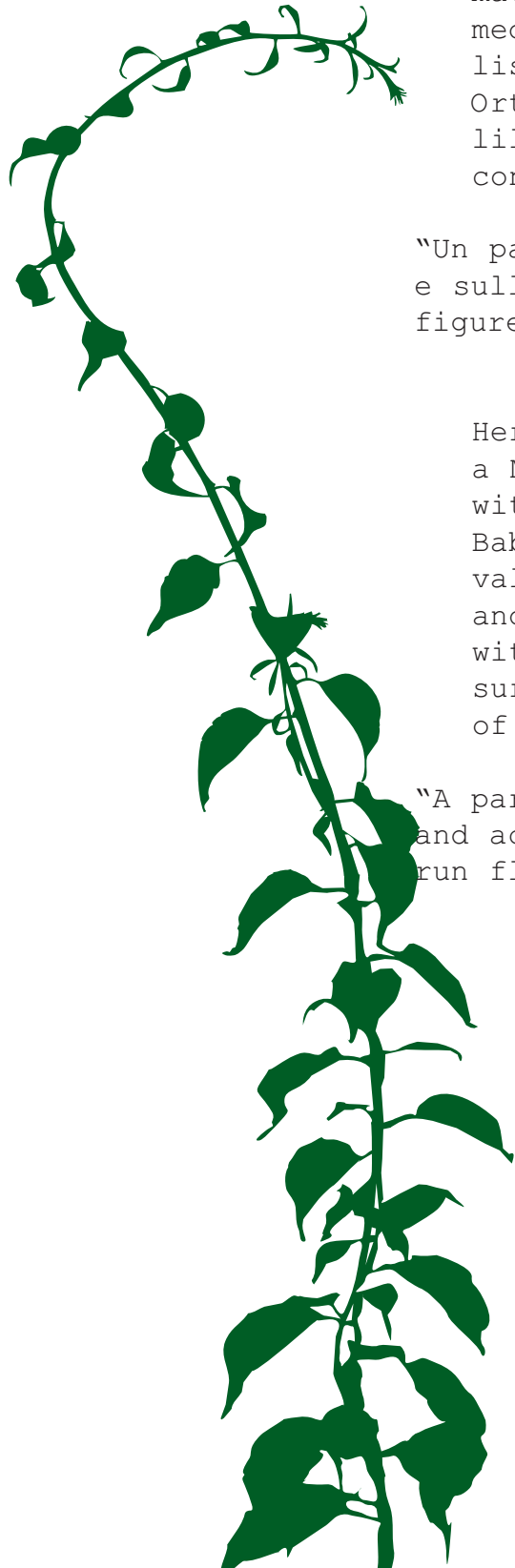
They have spent the last thirty years  
creating this marvellous garden.  
So here we are in Friuli, yet we could  
be elsewhere - in Tuscany, for example,  
amongst ferns, purple wisteria, and  
Osmanthus Fragrans. Yes, we have rented  
a room with a view of Boboli gardens in  
Florence, and happily imagine ourselves  
reading Mary McCarthy's homage to  
Italy.



SW001 plain green

SW036  
multigreen / plain green  
shadowy





Una torre di carpini come  
matrioska in un orto  
mediterraneo. Erba convallaria  
liscia come il velluto.  
Ortensie giapponesi dai fiori  
lilla e noi, distesi,  
con i colori del Brasile.

“Un pappagallo che arriva,  
e sullo schermo scorrono  
figure floreali.” (Haiku di Natsume Sōseki)

Here, immersed in  
a Mediterranean garden,  
with Hornbeams towering like  
Babushka dolls, Lily of the  
valley, as smooth as velvet,  
and Japanese hydrangeas  
with lilac flowers, we recline,  
surrounded by the colours  
of Brazil.

“A parrot arrives,  
and across the screen  
run floral figures.” (Haiku di Natsume Sōseki)





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shadowy

multired / multigreen / supercolor /  
black & white / plain green

SW017



SW036

shadowy multired / multigreen / supercolor / black &  
white / plain green



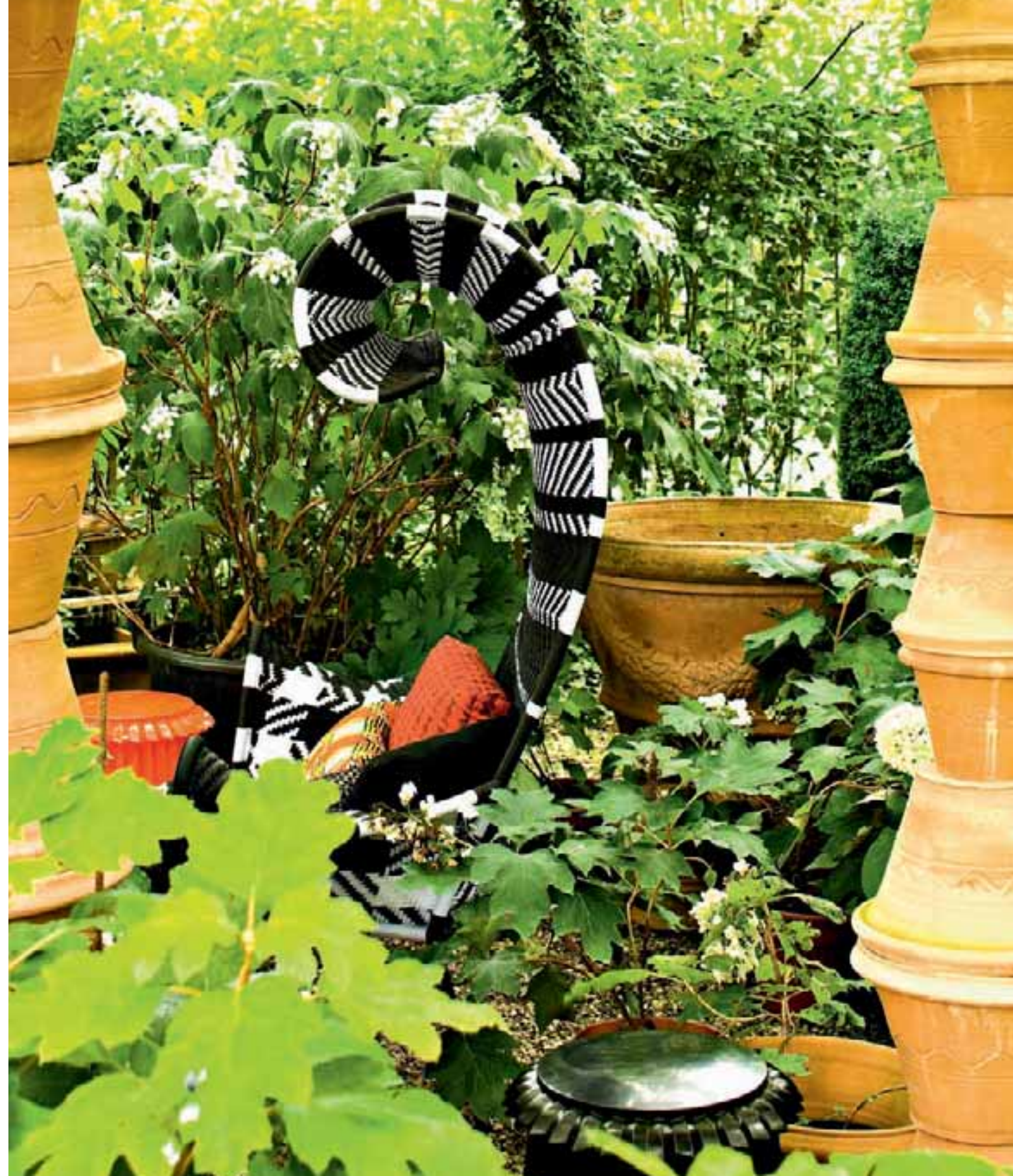
SW001 multired shadowy

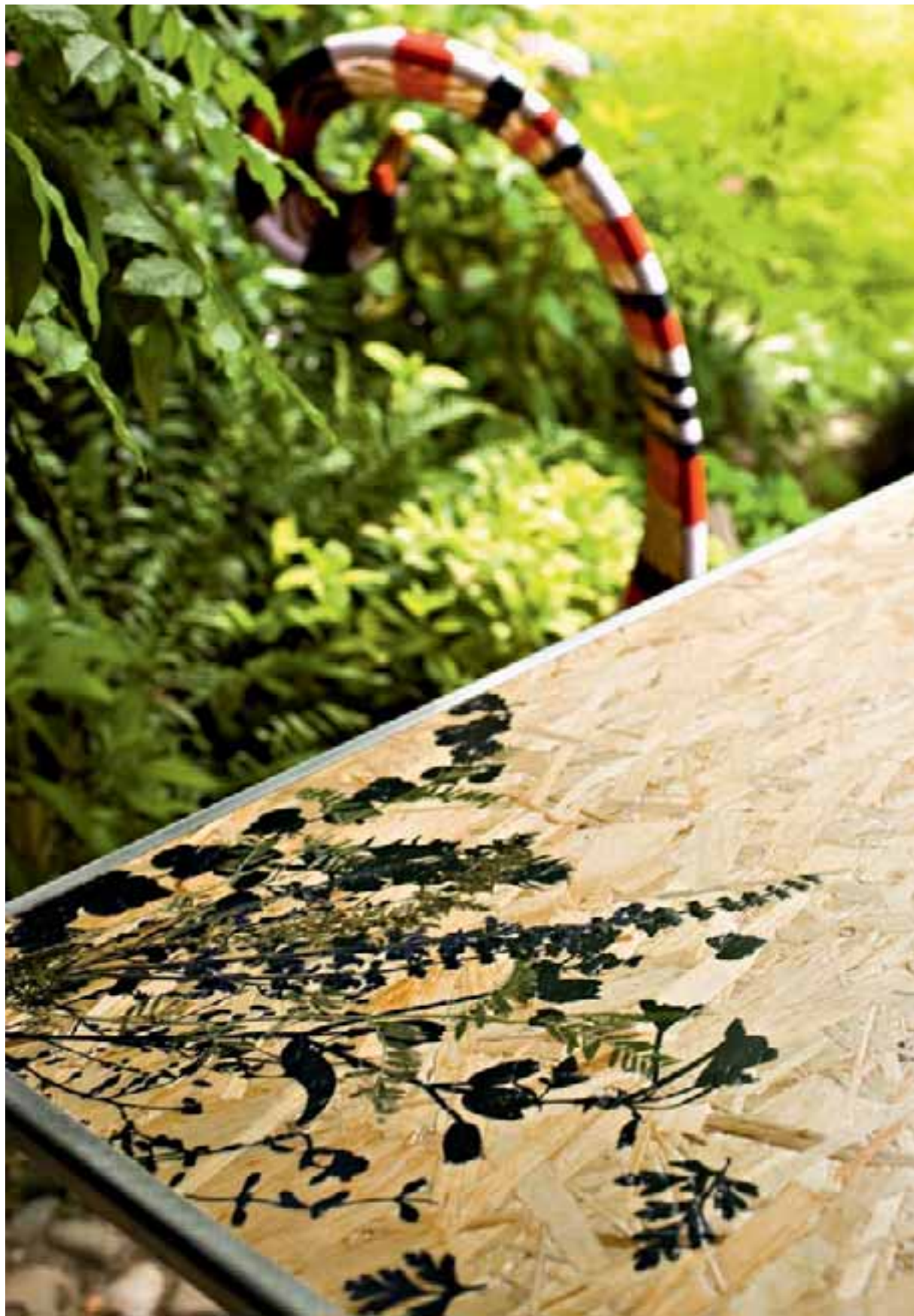


shadowy

black & white

SW139





press flower table  
 design Tord Boontje  
 2009

sunny chair SW050  
 supercolor

sunny SW050



multitired / multigreen /  
 supercolor / black & white  
 / plain green

C'è la Rosa Iceberg, la più popolare delle Floribunde. È un giardino con il mare di Francia davanti. Porquerolle, perché no. Poco prima, con la fantasia, alla Fondazione Maeght, per visitare le signorine sottintese di Giacometti.

Now we are in a garden blooming with Rosa Iceberg, the most popular Floribunda rose, overlooking the French sea; Porquerolle, perhaps? Yes, why not. A little earlier, with a flight of imagination, we had visited the Foundation Maeght, to see the young ladies perceived by Giacometti.





shadowy SW017 + SW001



SW017 + SW173 supercolor

tropicalia collection  
design Patricia Urquiola  
2008

Infiniti giorni di pace come  
augurio. È un paesaggio  
delicato di melograno e rose,  
che vola verso Baghdad ed  
Hamman in tempi -reali- di  
guerra.

A delicate landscape of  
pomegranate and rose blows its  
wishes for lasting peace  
towards war-torn Baghdad and  
Hamman.

194 /195



daybed TR060

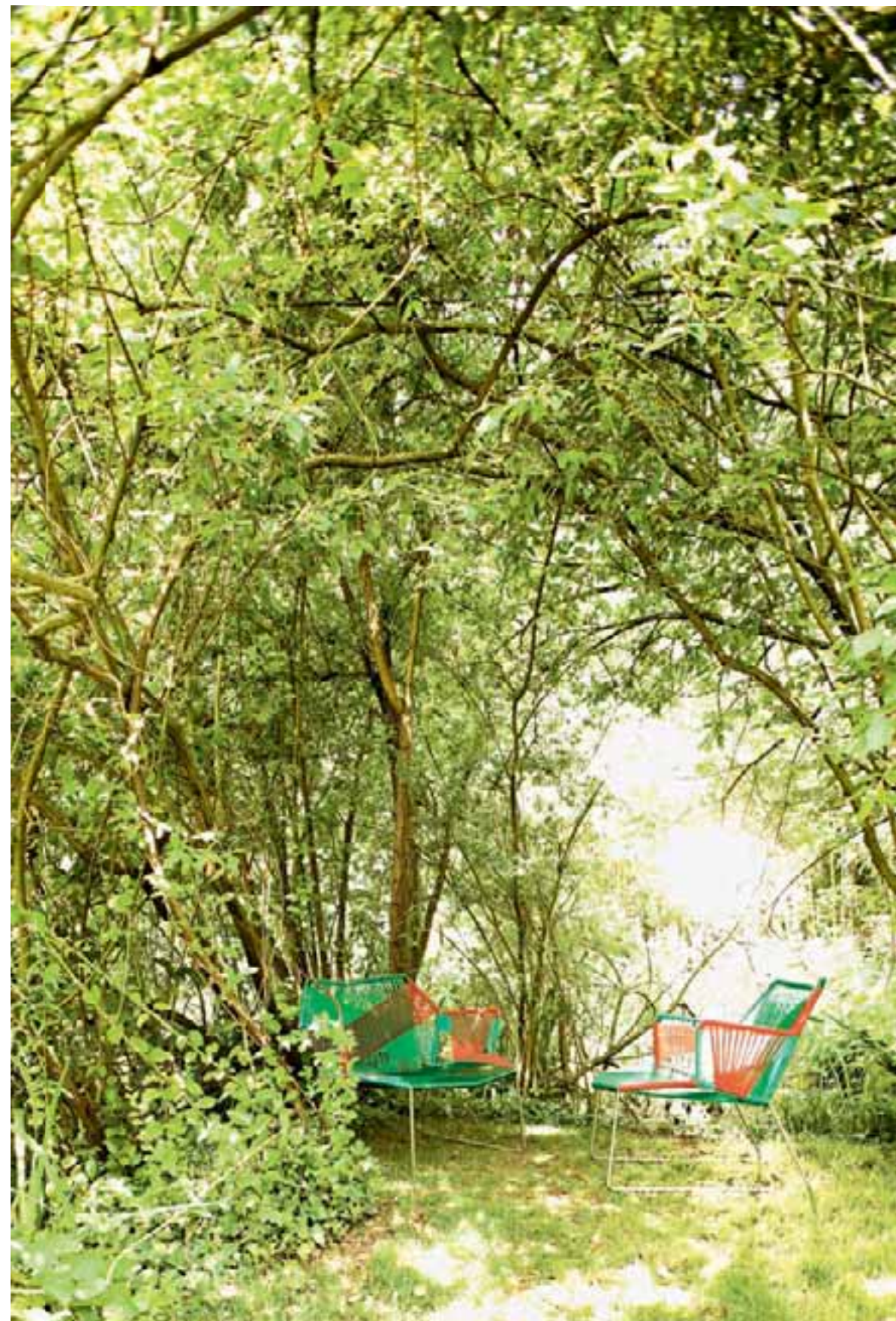
multicolor

tropicalia lounge



jungle

TR461





black quartz  
TR458  
tropicalia lounge

carnival  
TR470

tropicalia chaise longue

200 / 201



tropicalia



TR470 pink



TR458 carnival

Qui nessuno si separa, i piccoli delle piante madri stanno in vivaio. Solo nei nostri sogni si viaggia. Velocemente. Con lo Pteridium Aquilinum si gioca tra l'Amazzonia e la Cina, per arrivare tra qualche pagina, al fico dell'isola di Cherso.

All are here in the nursery, not one of the plantlets separated from the mother plant. Seeing the Pteridium Aquilinum, we soon imagine ourselves somewhere in the Amazon and then in China, and then later eating figs on the island of Cherso.

multicolor  
daybed TR060









carnival  
TR458

tropicalia lounge

L'anima giapponese migra  
-volentieri- nei poeti più grandi.  
Edoardo Sanguineti. Ezra Pound:  
"Petali cadono nella vasca,  
petali di rosa color arancio,  
l'ocra che si stringe alla pietra."

The Japanese soul happily migrates  
to inspire the greatest poets -  
Ezra Pound:  
The petals fall in the fountain,  
the orange-coloured rose leaves.  
Their ochre clings to the stone.





white quartz  
TR467  
tropicalia chair

210 / 211



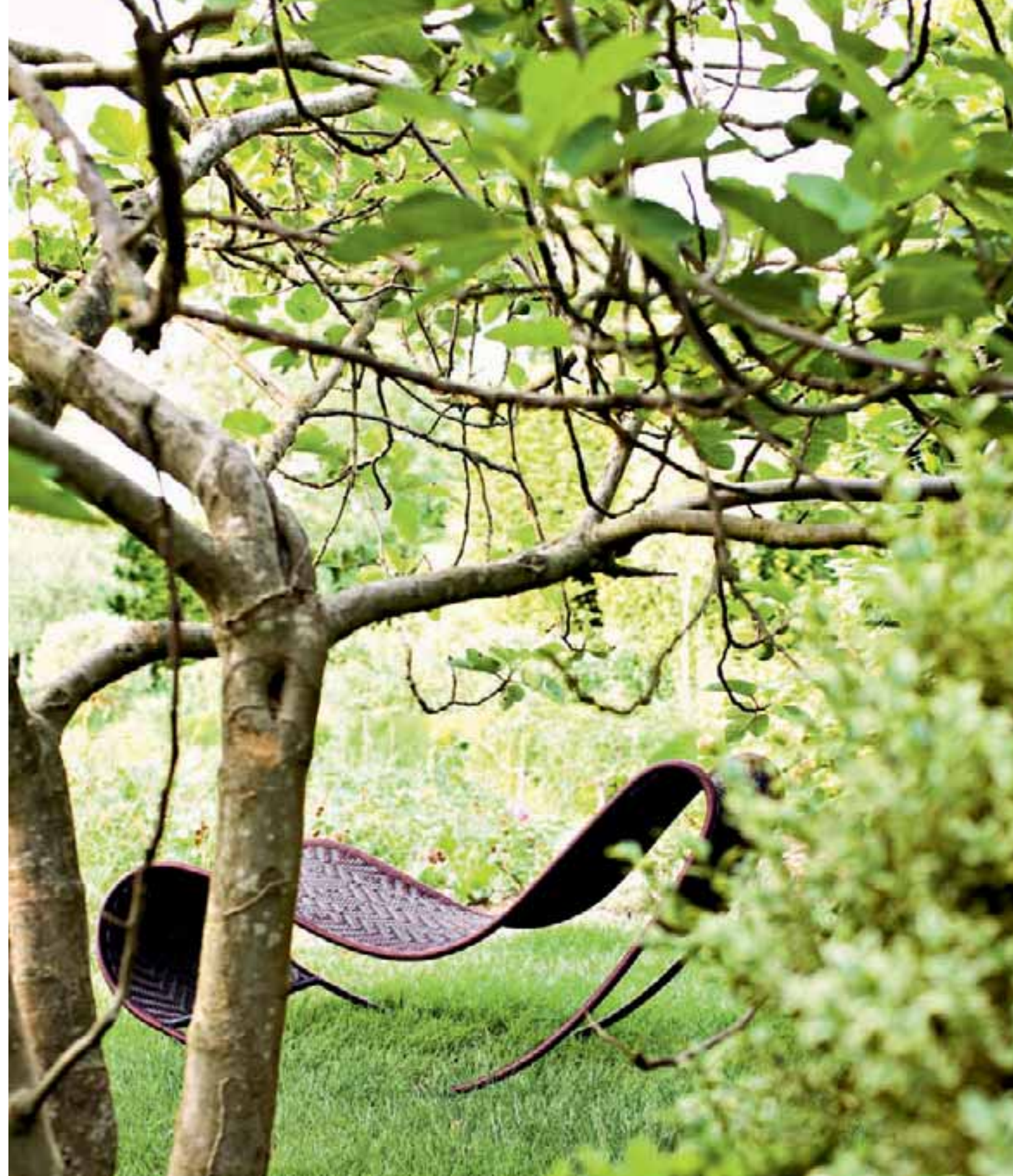
tropicalia white quartz  
TR467



bayekou + toogou

design Ayse Birsel & Bibi Seck  
2009

BA036 + TU050  
black/brown



BA036 + TU050  
bayekou + toogou  
black/brown





NP050 + TU050  
yellow/orange    hopolou + toogou



blue/brown

NP050 + BA036 + TU050  
hopolou + bayekou + toogou



blue/brown

NP050 + BA036 + TU050  
nopolou + bayekou + toogou



L'ortensia francese Annabelle è aristocratica. La Cleome Spinosa sul prato è selvaggia. Sotto l'acero sorride con moderazione l'Hydrangea Quercifolia e il mondo della costa del Sud Italia, Positano compreso.

Annabelle, the French hydrangea is of noble breed, while the Cleome Spinosa bordering the lawn is wild and thorny. Beneath the maple tree, the oak-leaved hydrangea smiles sweetly and the southern coast of Italy, Positano included, smiles with it.

Ayse Birsal & Bibi Seck  
2009

madame dakar





ripple chair + no-waste table  
design Ron Arad  
2004 2005

NW016

RC050 malachite green

222 4223



Festuca ovina è in festa sotto l'abete. Compare l'albero di Catalpa. Benvenuto paesaggio continentale, abitudine di questo mondo a Nord del Mediterraneo e a ovest dell'Est, dove l'olio e il burro si incontrano.

Sheep's Festuca, in party mood, is celebrating beneath the spruce tree. Suddenly, a Catalpa tree appears - we're back home in our continental climate, which shapes the land here to the North of the Mediterranean and to the west of Eastern Europe, where the cooking traditions of oil and butter meet.

no-waste  
NW016

RC050 malachite green

ripple chair





design Ross Lovegrove  
2005

supernatural



caramel / fluo green / white / black  
/ torquoise / black

SU156 + SU051





230 / 231

supernatural caramél / fluo green  
SUI156 + SU0S1

SU061 caramel

supernatural



Il Reverendo Pemberton cominciò a creare rose da giardino superati i sessant'anni. Ecco Penelope, Francesca, Felicia, Cornelia. Ballerina, ideata da Ann Bentall, moglie del suo giardiniere. C'è anche la Ghislaine De Feligonde qui, tinta pesca e albicocca, quasi senza spine, maestosa in un party d'estate. E volante come il cuore di Ruggero e Yoshiko.

The Reverend Pemberton was over sixty when he began to breed garden roses. Here we find many of his creations: Penelope, Francesca, Felicia, Cornelia, as well as the Ballerina rose, bred by his gardener wife Anna Bentall. There is also the Ghislaine De Feligonde, or Barefoot rose; almost thornless, its peach and apricot flowers bloom majestically in this riot of summer party colours, in the garden where Ruggero and Yoshiko have put their heart and soul.



supernatural

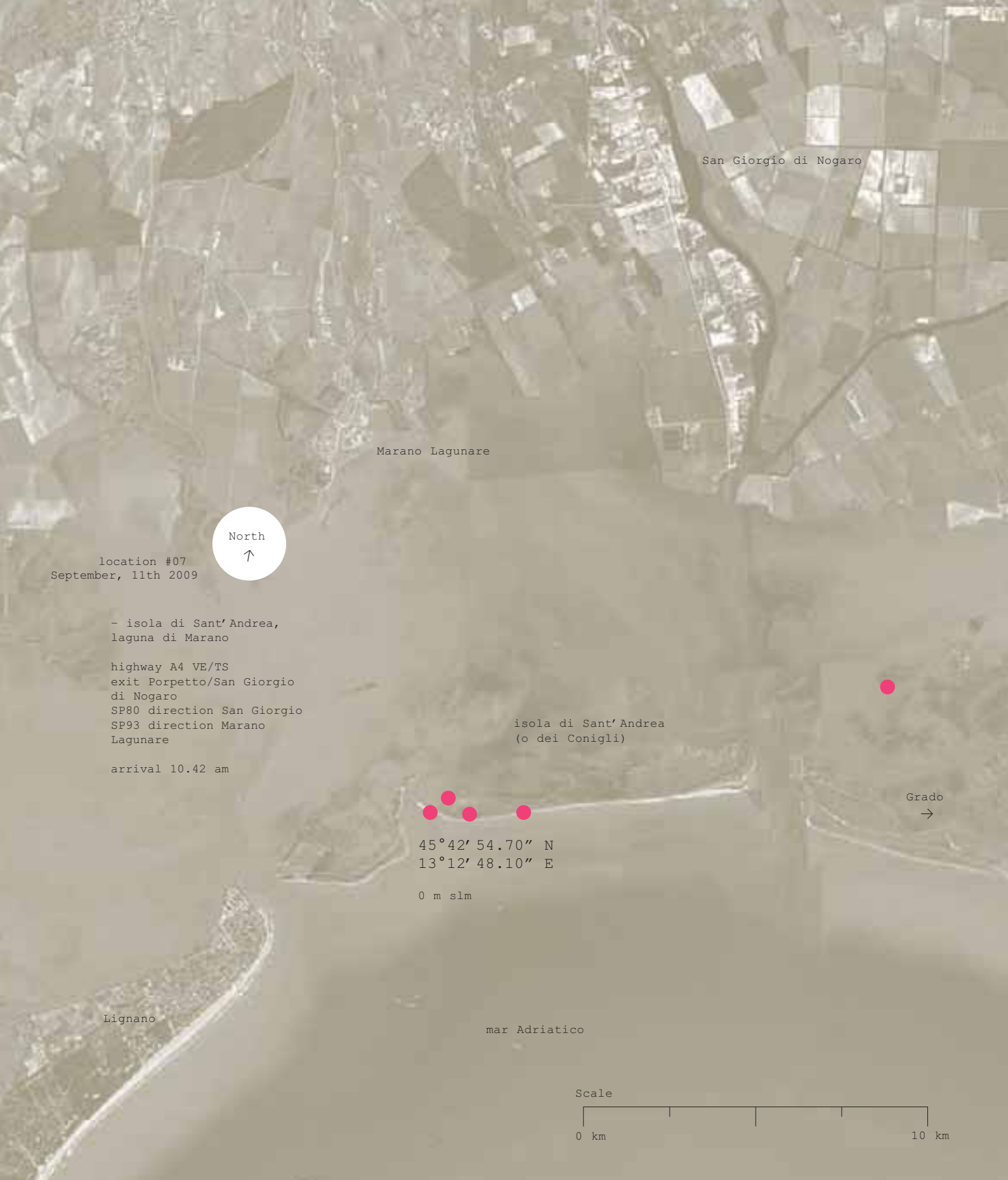
SU061  
turquoiseSU156  
fluo green



BL281  
blackstone  
design Luca Nichetto & Massimo Gardone  
2008

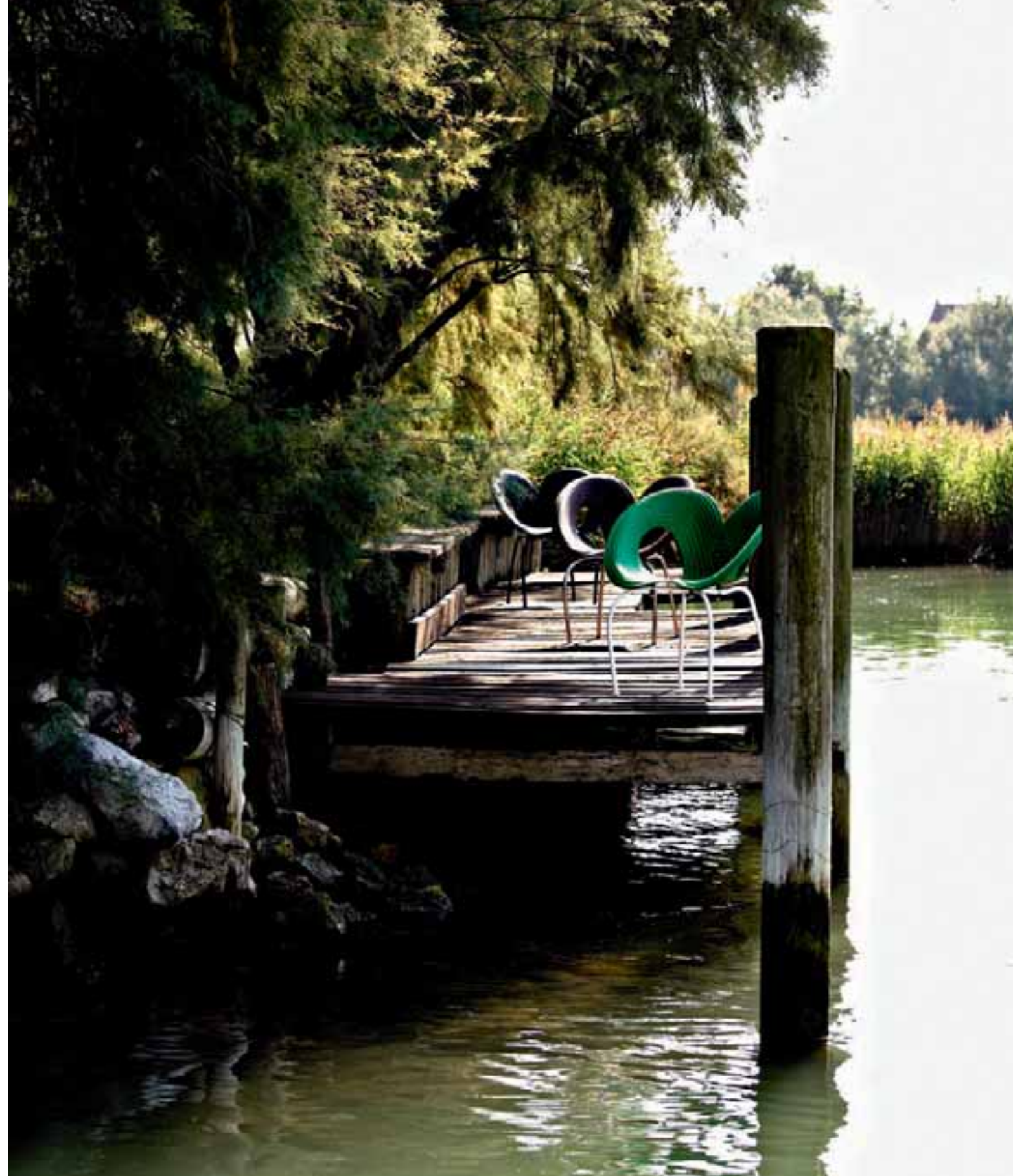






Maria ci ricevette all' imbarcadero, fasciata da una tunica color alga. Sembrava l' Hera di Samo, solo più morbida. Ci avvicinò presto il marito, chiamato "Il Console", vestito di un festoso Kikoi. Due camerieri in livrea ci offrirono 'sardele', sardine in gradese, e vino Tocai, freschissimo. "Che accoglienza". Il pensiero andò subito a un' altra Maria, la Callas, che incontra per la prima volta Pier Paolo Pasolini. Era il 1969, la Divina fu Medea e cominciò lì il loro viaggio d' affetto, diviso solo da insistenti zanzare.

Maria met us at the jetty, wrapped in a seaweed-green robe. She looked like Hera of Samos, only softer. Her husband, known as the "The Consul", came towards us dressed in a brightly coloured Kikoi. Two waiters in livery offered us 'sardele', the Gradese name for sardines, and chilled Tocai wine. "What a welcome". My thoughts went immediately to another Maria, Maria Callas, when she met Pier Paolo Pasolini for the first time. It was 1969, when La Divina played Medea and the two began their journey of friendship and affection, shared only by the pesky mosquitoes.



capitello CP017  
black  
shadowy SW066  
supercolor



ripple chair  
RC050  
white

L'idea che ci eravamo fatti era che tutto fosse fermo sull'isola di Sant'Andrea, e che i partecipanti, gli ospiti di Maria e Il Console, fossero lì da tempo, immobili, come salificati, in mezzo all'arsura. L'acqua bassa delle velme, i ciuffi azzurri dei 'fiori de tapo', così li definivano gli autoctoni quei fiori rari e proibiti, il giallo rinverdito dal falasco di palude, le tamerici salmastre, tutto ciò che avevamo studiato per lo still life della nostra location, era ancora più muto a guardarlo dal vero.

It seemed that was that everything had stopped still on the island of Sant Andrea, and that the participants, our hosts Maria and the Consul, had been stuck there immobile for some time, as if salified in the burning heat. The shallow water shoals, the blue tufts of what locals call 'fiori de tapo', the rare and endangered sea lavender, the yellow landscape tinted green by the marsh rushes, the sea tamarisk - all the elements we had studied and imagined in our mind's eye for the still life of our chosen location, seemed more still, more silent when observed for real.



ripple chair RC050

cadmium yellow / choco brown / malachite green / carbon black / magenta red / white

design Patricia Urquiola  
2009

reii + touti tv017  
RE06N

ripple chair RC050  
cadmium yellow / malachite green /  
carbon black / white



"Gli intoccabili hanno dato una festa ieri sera", gridò una ragazza vestita da governante Black and White, mentre recuperava i bicchieri sparsi sulla sabbia, "fanno sempre così." E poi, aggiunse al mio orecchio, "d'altra parte si sa che Il Console ama le belle donne e l'alcool." Erano veramente in tanti in quel lembo di terra, fuori dalle rotte. Stavano distesi, in un dormiveglia torbido, e sembravano davvero contenti. Sulla cartina geografica, a sinistra del luogo stavano Venezia e la costola lunga dell'Adriatico, subito dopo, Trieste, la Dalmazia, le meraviglie vivaci piantate di lavanda e chiese veneziane.

"The Untouchables threw a party last night", screeched a girl dressed in housekeeper black and white, as she picked up the glasses scattered on the sand. "They're always having parties." Then whispering in my ear, she added, "but then, everyone knows that the Consul has an eye for beautiful women and is rather fond of his drink." There were loads of them along that isolated stretch of beach. They lay outstretched in a drowsy daze and seemed blissfully happy. On the geographic map, to their left lay Venice and the Adriatic Ridge, then Trieste and Dalmatia, a vivid scenic wonder planted with lavender and Venetian churches.



touti + touti  
TV017



ripple chair RC050 white / off white



capitello CP017  
black

shadowy SW066 / SW036  
supercolor / black & white

cadmium yellow / choco brown / malachite  
green / carbon black / magenta red /  
white

RC050

ripple chair





sunny SW173

multired / multigreen / supercolor / black  
& white / plain green

spring green / lacquered red / choco brown  
/ off white ST020  
shitake + sunny

254 / 255



ripple chair

RC050

choco brown / carbon black  
/ white

256 / 257



off white  
ST020

shitake + sunny + bent  
+ osorom  
OS017

sunny SW173 + shadowy SW036  
black & white

BN001 + BN016  
white / asphalt grey

258 / 259





osorom OS017



white  
BN001 + BN016



gaal

design Ayse Birsal & Bibi Seck  
2009

GA177

264 / 265



E in centro, chiuso come un gomitolo,  
c'era questo spazio - la Laguna.  
Notammo alla fine della battigia un folto  
gruppo di signore, pallide, emaciate,  
con labbra esangui. Elegantissime nel loro  
vestire, da zittire anche la più crudele  
Elsa Maxwell, ascoltavano una coppia  
disquisire -animatamente- di birdwatching.  
Una biondona, rossetto albicocca,  
se ne stava distesa a ridere in solitaria.

And in the middle of it all, tightly bound  
by the coast, was this space - the Lagoon.  
We noticed at the water's edge a large  
group of women, pale, emaciated and with  
bloodless lips. The group, so elegantly  
dressed they would have stopped even  
the ruthless Elsa Maxwell in her tracks,  
were listening to a couple having an  
animated discussion about bird watching.  
A blonde, with apricot coloured lipstick,  
lay close by, laughing to herself.

I camerieri giravano tra gli ospiti, con enormi vassoi carichi di Vodka Tonic e Tocai, lasciando il bicchiere colmo anche ai dormienti. Ci venne il dubbio che la ritualità del gesto fosse davvero un ordine degli Intoccabili. "Voi servite, prima poi si risvegliano ed avranno sete."

The waiters circulated among the guests, holding enormous trays loaded with Vodka Tonic and Tocai wine, filling glasses to the brim, even those of the sleeping. As glass after glass was proffered, it occurred to us that this ritual refilling might actually have been an order issued by the Untouchables themselves. "Serve them, sooner or later they'll wake up and they'll be thirsty."







shadowy SW036 / SW066

multired / multigreen / supercolor / black  
& white / plain green

270 / 271

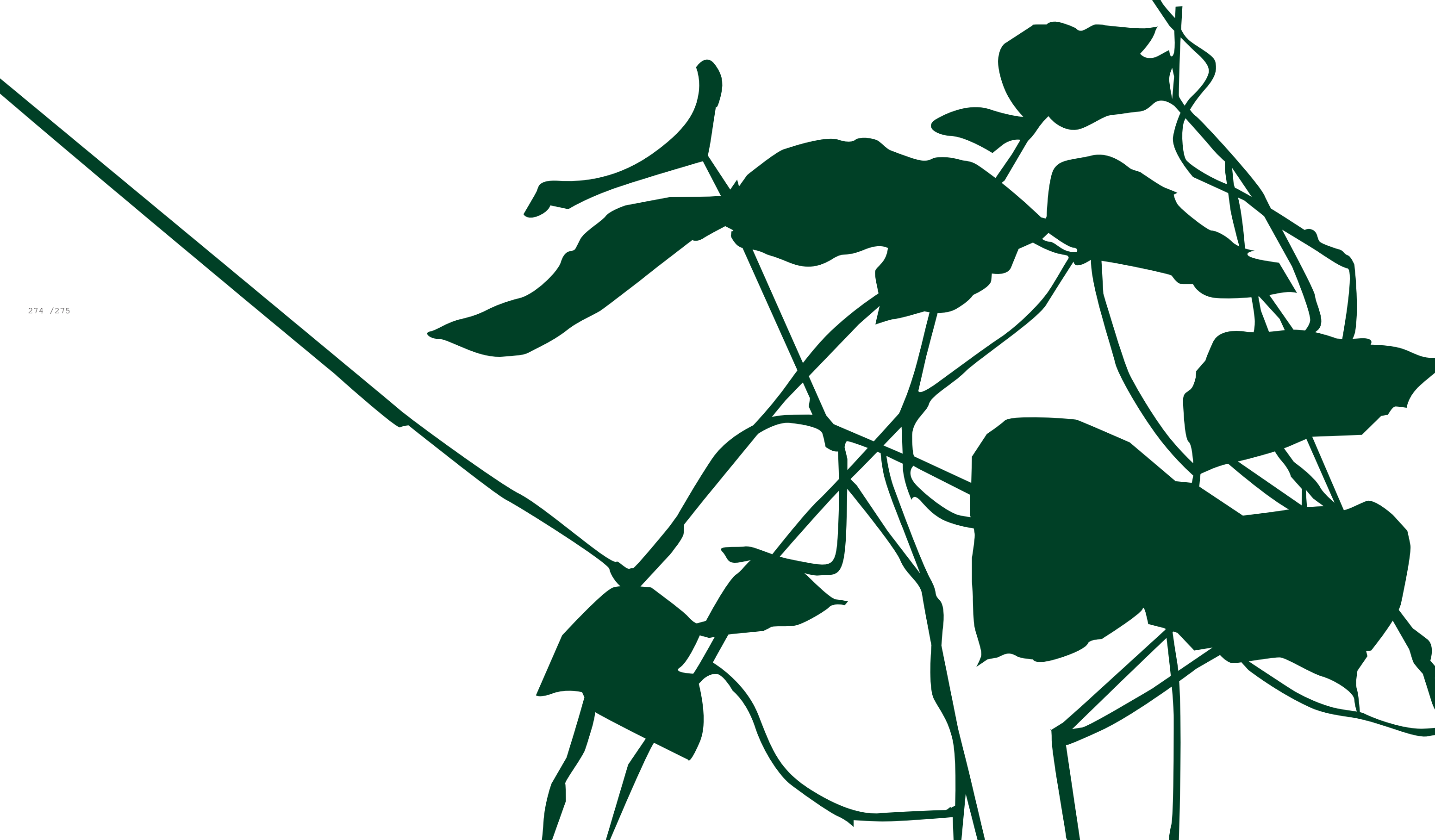


E in effetti così avvenne.  
Tutti quegli abiti, leggeri, di chiffon,  
lini, organze, di canape orientali, di  
tessuti trasparenti come una velina, si  
mossero in controluce, passeggiando  
molti sul bagnasciuga con il bicchiere  
in mano. Umani e oggetti, senza  
differenza. E c'era per loro un pensiero  
tondo tondo sotto la chioma a rimanere  
shadowy fino al tramonto.

And in fact that's exactly what  
happened. All those light garments of  
chiffon, linen, organza, Eastern hemp  
cloth, of fabric as transparent as  
tissue paper, moved around in the  
backlight, getting their feet wet as  
they walked along the shoreline, glasses  
in hand. Humans and objects, without  
distinction. And in their light, dreamy  
state they wandered along the beach  
until the shadowy twilight fell.



multired / supercolor / plain green  
shadowy SW036 / SW066





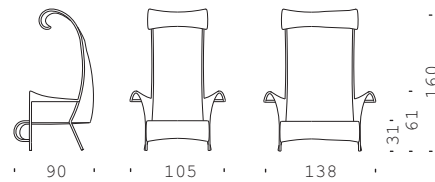
## Shadowy

design Tord Boontje  
2008

range:  
black & white  
supercolor  
multired  
multigreen  
plain green



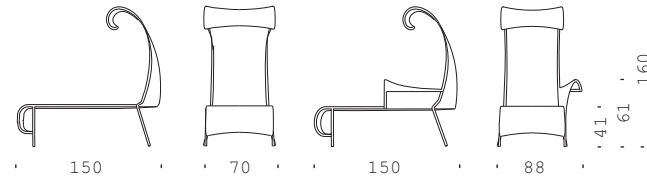
SW001 / SW139



278 / 279



SW036 / SW066



## Sunny

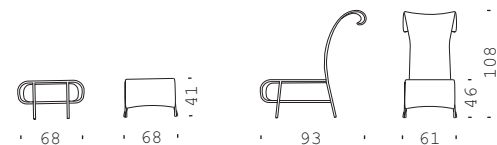
design Tord Boontje  
2008

range:  
black & white  
supercolor  
multired  
multigreen  
plain green

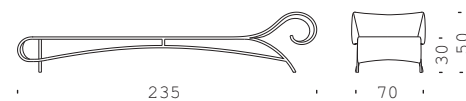


SW017

SW050



cod SW173



## Reii + Touti

design Patricia Urquiola  
2009

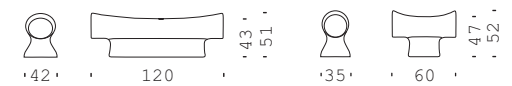
range:  
white/black/green/yellow  
white/black/red/green/yellow



RE06N



TV017



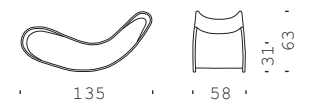
## Bayekou + Toogou

design Ayse Birsel  
& Bibi Seck  
2009

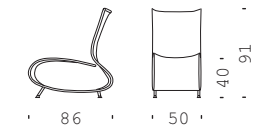
range:  
blue/brown  
black/brown  
orange/brown  
pink/red



BA036



TU050



## Nopolou

design Ayse Birsel  
& Bibi Seck  
2009

range:  
yellow/orange  
pink/red  
blue/violet  
grey/black



NP050

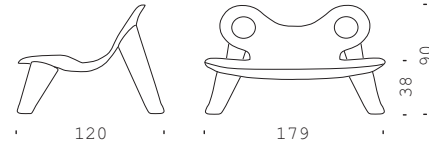


## Madame Dakar

design Ayse Birsal  
& Bibi Seck  
2009



MA001

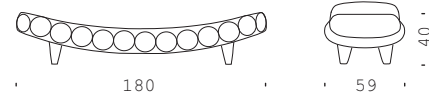


## Gaal

design Ayse Birsal  
& Bibi Seck  
2009



GA177



## Tropicalia

design Patricia Urquiola  
2008

new color:  
mélange



TR458

## Tropicalia

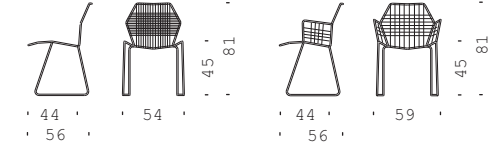
design Patricia Urquiola  
2008

colors:  
white quartz  
black quartz  
carnival (7 colors)  
jungle (green+red+turquoise)  
mélange



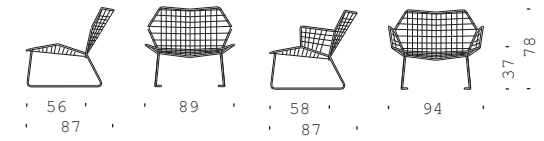
TR464

TR467

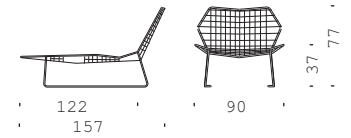


TR458

TR461



TR470



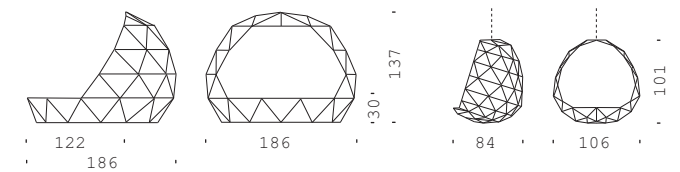
## Tropicalia



Daybed TR060



Cocoon TR128



## Little Albert

design Ron Arad  
2000

colors:  
green  
fluo green  
orange  
red  
fuchsia  
black  
translucid white



VA042



62 74 43 70

## Victoria table

design Ron Arad  
2000

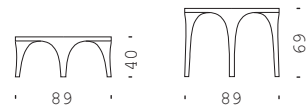
→ pag 001

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VA03V

VA03W

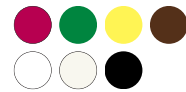


89 89 40 69

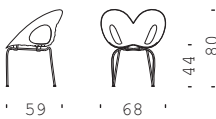
## Ripple chair

design Ron Arad  
2004

colors:  
magenta red  
malachite green  
cadmium yellow  
chocolate brown  
white  
off white  
carbon black



RC050



59 68 44 80

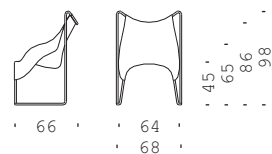
## Wavy

design Ron Arad  
2007

colors:  
transparent  
red  
grey  
black



WV070



66 64 68 45 65 86 98

## Supernatural

design Ross Lovegrove  
2005

colors:  
white  
torquoise  
orange  
fluo green  
caramel  
black



SU156

SU050

SU061



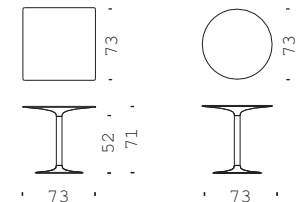
51 47 46 81 47 56 64 45 64 79

Supernatural



SU06P

SU0S1



73 52 71 73 73

## Rain

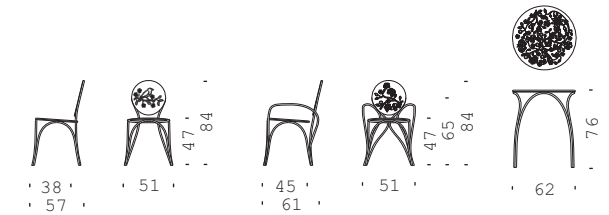
design Tord Boontje  
2008



RA050

RA137

RA016



38 57 51 47 84 45 61 51 47 65 84 62 76

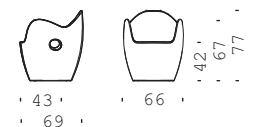
## O-nest

design Tord Boontje  
2006

colors:  
magnolia  
lichen  
black ivy  
cedrus  
mary gold  
red dahlia  
cattleya  
amaranto



NN042



43 69 66 42 67 77

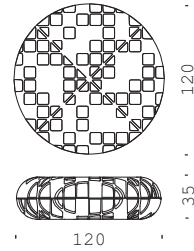
## Osorom

design Konstantin Grcic  
2003

colors:  
white  
black



OS017



## The fool on the hill

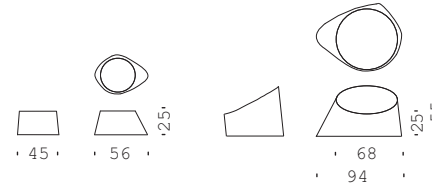
design Luca Nichetto  
& Massimo Gardone  
2008

colors:  
caramel  
red lacquer  
forest green  
indigo blue  
platinum  
gold

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TF187 / TF189 / TF191



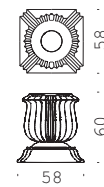
## Capitello

design Rajiv Saini  
2009

colors:  
white  
red  
black



CP017



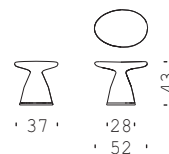
## Shitake

design Marcel Wanders  
2007

colors:  
spring green  
fluo green  
lacquer red  
choco brown  
off white  
carbon black



ST020



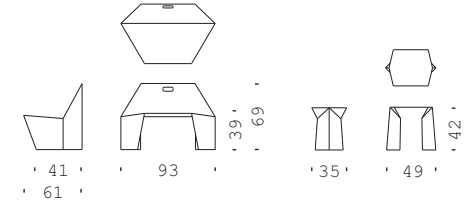
## Bent

design Stefen Diez &  
Christophe de la Fontaine  
2006

colors:  
white  
techno orange  
signal red  
street yellow  
asphalt grey



BN001 / BN016

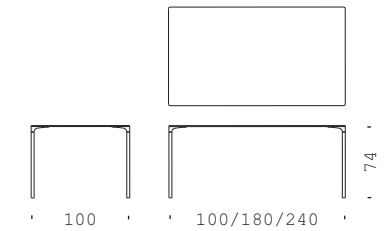


## Blackstone

design Luca Nichetto  
& Massimo Gardone  
2008



BL281 / BL282 / BL283

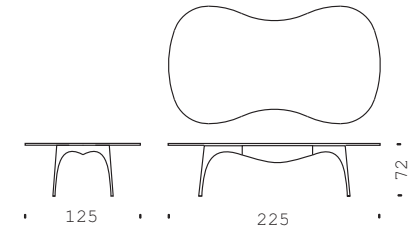


## No-waste

design Ron Arad  
2005



NW016

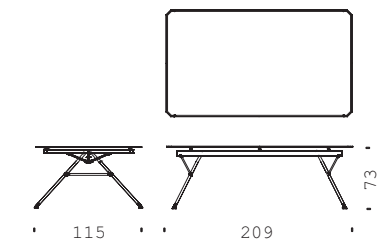


## Press flower

design Tord Boontje  
2009



PF016







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