

IN SCENA







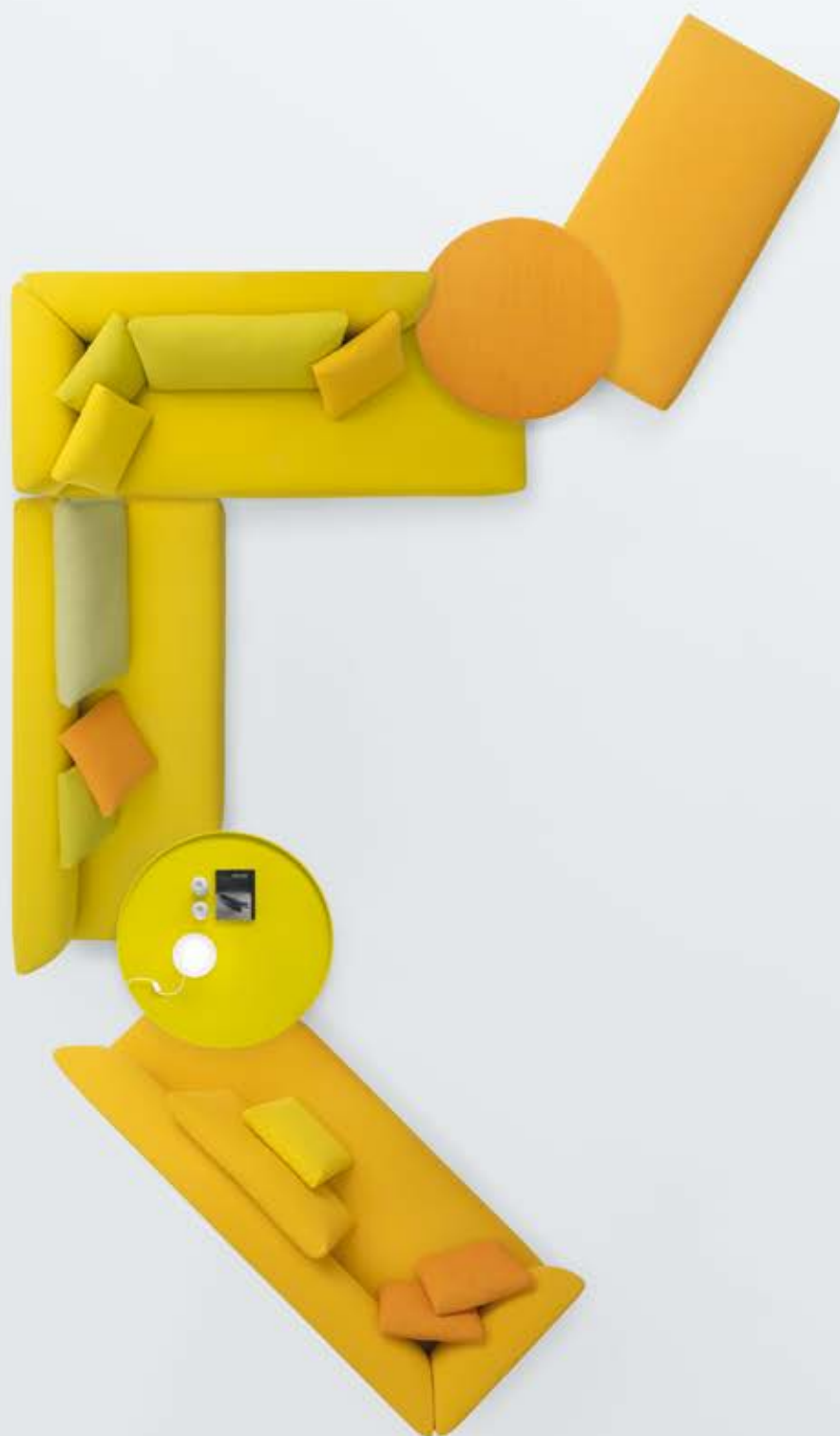


La superficie è la scena su cui prende forma l'identità, la sostanza delle cose: di oggetti, organismi viventi, spazi umani, naturali, urbani, paesaggi. E della casa, dell'architettura. Una sorta di pellicola su cui possiamo leggere, come in un film, la varietà del mondo.

C'è una piccola comunità, composta da filosofi, nonché da una manciata di poeti, artisti, umoristi, scrittori, scienziati, registi e fotografi che esalta il valore della superficie. La frase probabilmente più nota in questo senso è ascritta a Georg Wilhelm Friedrich Hegel e dice: *Non c'è niente di più profondo di ciò che appare in superficie*. A cui fa seguito Oscar Wilde con il celebre aforisma: *Solo le persone superficiali non giudicano dalle apparenze. Il vero mistero del mondo è il visibile, non l'invisibile*.

A surface is the stage setting where identity, the substance of things, takes shape: whether those things are objects, living organisms, human, natural, or urban spaces, or landscapes. Or else the things of the home, the spaces of architecture. A sort of film upon which we can view and read, as if in a movie, all the world's variety.

There is a small community made up of philosophers and a scattering of poets, artists, humorists, writers, scientists, directors, and photographers, that acclaims the value of the surface. Perhaps the best known observation in this connection is ascribed to Georg Wilhelm Friedrich Hegel, and states: *There is nothing deeper than what appears on the surface.* A sentiment seconded by Oscar Wilde with this renowned aphorism: *It is only shallow people who do not judge by appearances. The true mystery of the world is the visible, not the invisible.*



WALT sofa, pouf and side table

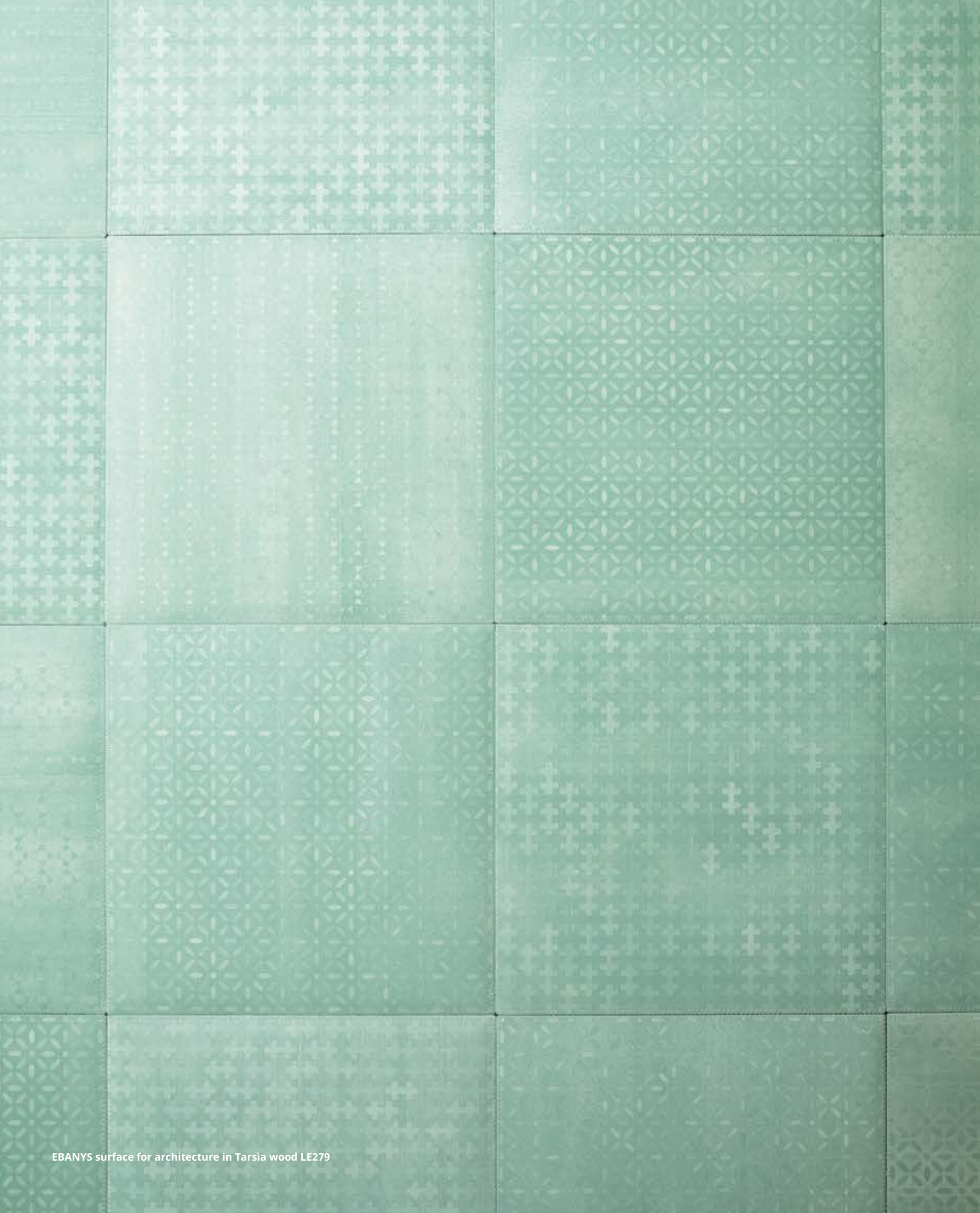




PAPIERCOLLÉ surface for architecture, LML405

WALT sofa in Piqué PQA8H, PQAN15, PQA2N87; pouf in Blend BD22; cushions in Piqué PQA8H, PQAN15, Blend BD22, BD01, BD157 and Mood MM740;
side table in wood LML334 | EUCLIDE cabinets in wood LE245, LML334 | GIRO side tables, Tarsia top LE689, Luce top LVS689, steel base ME002
CALATINI ceramics side tables CE693 | MAORI rug in Twitape TTMA001













RAMINO movable backdrops in oxidized brass RA002 | TAOL table, Luni marble top PT513, steel base RL702 | ADELE chairs in Piqué PQA205, aluminium base LML342





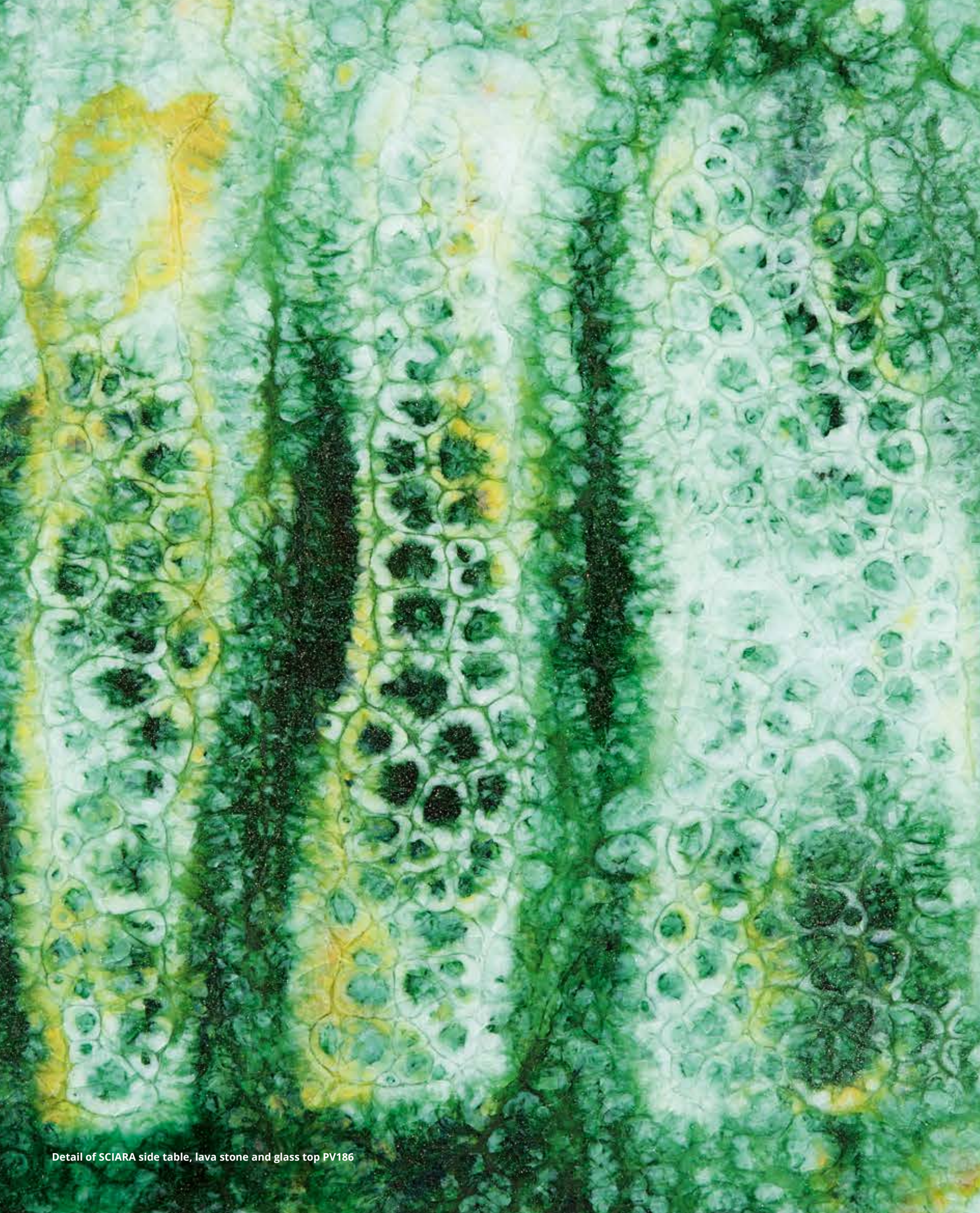




PAPIERCOLLÉ surface for architecture, LML365

WALT sofa in Mood MM53H, cushions in Mood MM53H and Blend BD67, BD68, BD69, BD71 | SHITO armchair woven with Chain Outdoor CPE0529, steel base ME021, cushion in Blend BD69 | EUCLIDE bookshelves in wood LE257, LML344 | TAPIO side tables in wood: LE337, LML324; LE258, LML343 | DEEP rug in wool A02





Detail of SCIARA side table, lava stone and glass top PV186



PERIGAL surface for architecture in wood LE262

SHITO chaise longue woven with Chain Outdoor CPE312805, Ornué steel base ME486, cushion in Piqué PQA8H | TAPIO side table in wood LE337, LML324



SETTEOTTAVI surface for architecture in Luce elements LVS646, LVS688

WALT sofa in Blend BD72, cushions in Blend BD70, BD71 | SHITO chaise longue woven with Chain Outdoor CPE596226, steel base LML342, cushion in Blend BD202
GIRO side tables, Luce top LVS696, steel base ME002 | CALATINI ceramics side tables CE632 | AIR rug in Rope 37



Da venticinque anni studiamo la superficie, l'aspetto, delle cose, naturali e artificiali.

Ogni superficie, che sia vegetale, minerale, architettonica, cromatica, vista da vicino, trasforma una realtà che appare ordinaria in un'esperienza straordinaria, dal punto di vista intellettuale ed estetico.

Una corteccia, mentre riassume l'eccezionale strategia vitale di un albero, diventa una geografia fantastica; un batterio, capace di rivelare un gene dagli effetti sorprendenti, assume l'aspetto di un quadro di Rothko; un circuito digitale, che coagula in pochi millimetri l'intelligenza matematica di dieci Nobel, materializza una città fantascientifica; una fibra tessile dalle prestazioni eccellenti richiama un misterioso organismo marino.

For twenty-five years we have been studying the appearance, the surface of things: both natural and manmade.

Every surface, whether it is vegetable, mineral, architectural, or chromatic, when glimpsed from close up, transforms a reality that appears ordinary into an extraordinary experience, from both an intellectual and an aesthetic point of view.

Even as tree bark sums up the tree's remarkable strategy for living, it becomes a fantastic geography; a bacterium, capable of revealing a gene with surprising effects, also takes on the appearance of a Rothko canvas; while a digital circuit, which coagulates in a few square millimeters the mathematical intelligence of ten Nobel laureates, embodies the material shape of a city straight out of science fiction; and a textile fiber with outstanding features evokes a mysterious underwater organism.

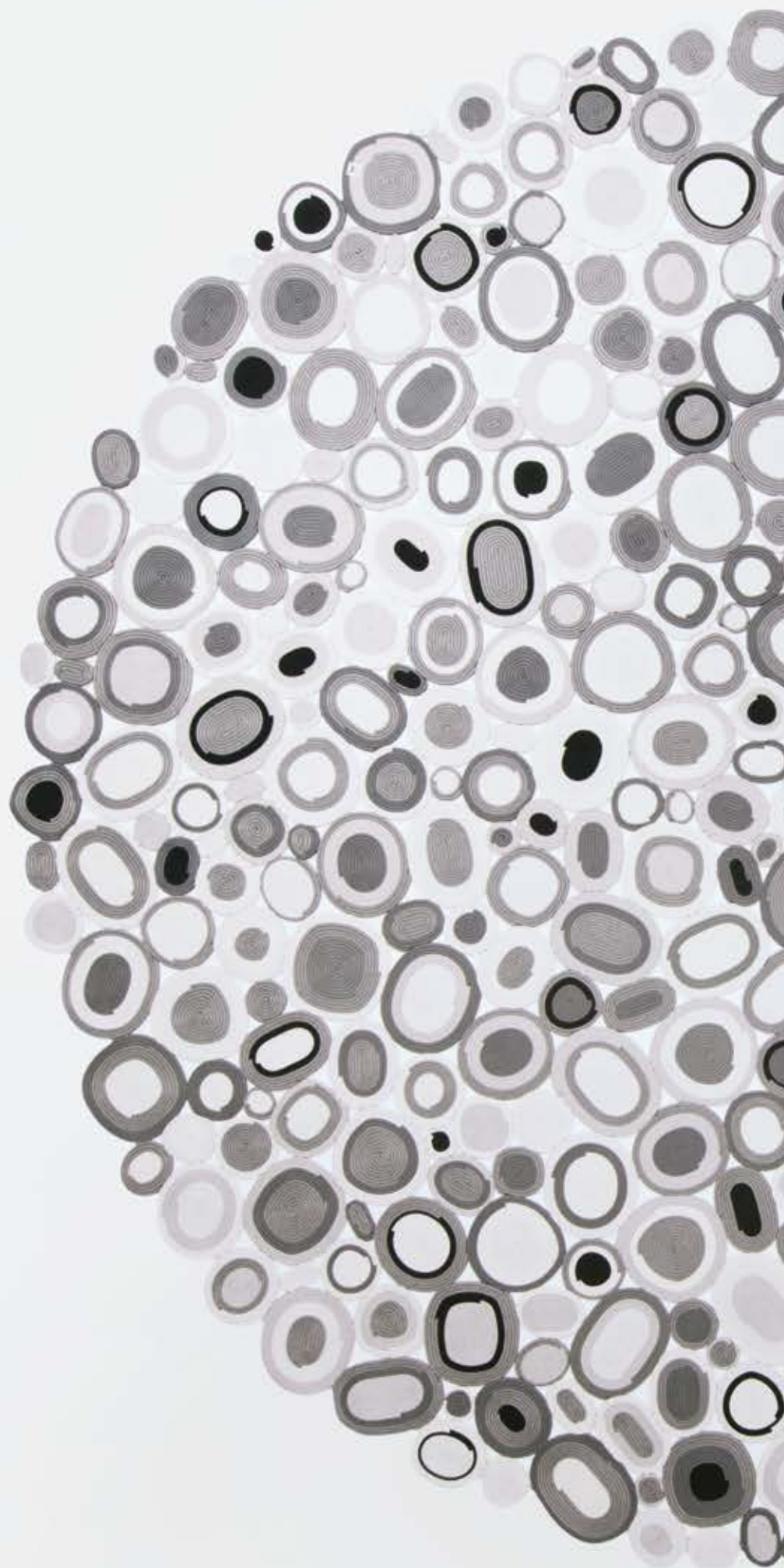






BISSO movable backdrops in oxidized brass BIS02 | GLOW surface for architecture in oxidized brass GLW02
AGIO seating elements in Blend BD203, cushions in Blend BD203 and Piqué PQA1A | SCIARA side tables, lava stone and glass top PV187
NESSO side table, Impero marble top PT516, aluminium structure ME002 | ELLISSI rug in Rope cord T3237, T0729, T107, T117





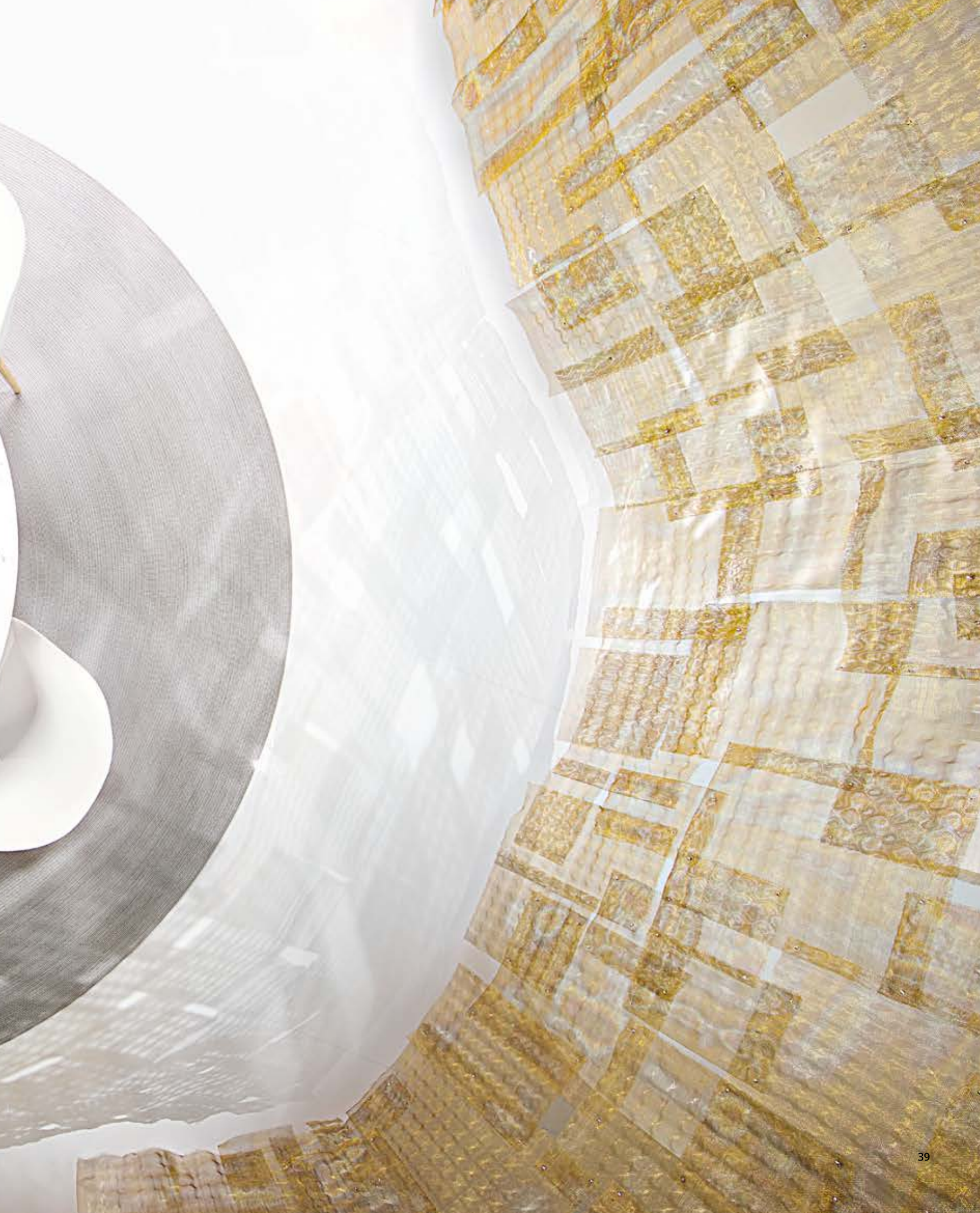








NESSO table, Statuario marble top PT512 | ADELE chairs in Piqué PQA1A, wooden legs LE245 | ZOE rug in Rope cord T3781







Ciò che colpisce gli occhi, colpisce la mente, affermano la biologa e fotografa scientifica Felice Frankel e il chimico George M. Whitesides, autori di *On the Surface of Things*. In ogni porzione anche minima di superficie sono contenute enormi quantità di informazioni. Le superfici ci parlano, comunicano fenomeni, stati, movimenti, nutrono le nostre conoscenze e la nostra immaginazione, come capacità associativa, inventiva, di intuire nessi fra le cose.

Il modo in cui una superficie si presenta, il comportamento della materia di cui è costituita – che poi si traduce in cifra estetica –, è un campo creativo dalle infinite possibilità, che porta a continue scoperte.

What catches the eye, catches the mind, in the words of the biologist and scientific photographer Felice Frankel and the chemist George M. Whitesides, the authors of *On the Surface of Things*. Even the smallest portion of any surface contains enormous quantities of information. Surfaces speak to us, they communicate phenomena, states, and movements, they feed our knowledge and nourish our imagination, as an associative, inventive capacity to intuit links between things.

The way a surface presents itself, the behavior of the material it's made of – which then translates into an aesthetic motif – is a creative field offering boundless possibilities and leading to continuous discoveries.







GEOMETRICA surface for architecture, wood, blue hues; EDEL cabinets and shelves in wood LML362; BUILD panels in Brio BT940422
ATOLLO NEXT sofa and pouf in Basis CT010, steel base ME021, cushions in Piqué PQAV21 and Mood MM101A, MM101Q | TAPIO sofa in Aston SCT079, wooden structure LE254
BLOOM, SCIARA side tables, lava stone and glass top | NESSO side table, Luce top LVS521, aluminium base ME021 | TWEED rug TWD001





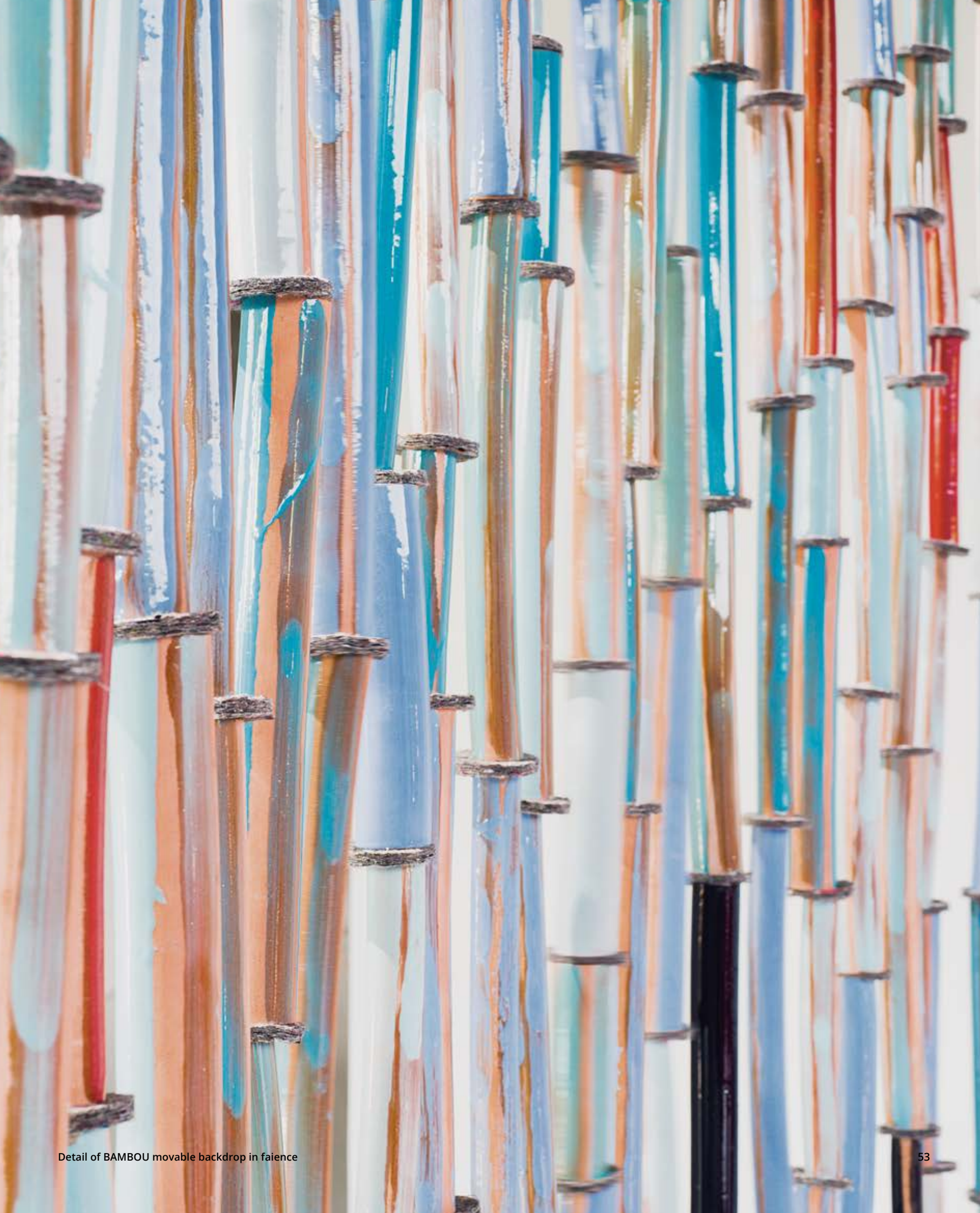




Detail of BLOOM side table, lava stone and glass top MLV202







Detail of BAMBOU movable backdrop in faience





BAMBOU movable backdrops in faïence

GON steel table LML352 | AMI chairs woven with Chain Outdoor CPE564311, CPE365655, cushions in Brio BT561555, BT563618, steel base LML392



TAPIO armchairs in Mood MM101A, wooden structure LE254 | FLIP side table, wooden top LML363







La nostra ricerca ha preso il via, nel 1994, dai tappeti, forse la superficie più umana, rituale, domestica e decorativa: il concetto più astratto e fascinoso di casa poiché, ovunque si sia, consente di definire uno spazio come personale, dal punto di vista simbolico e letterale, e di poterlo abitare. È sufficiente stenderlo e sedervisi sopra, come i nomadi, infatti, sanno e fanno da sempre. Da qui viene l'idea di proporlo come vero e proprio elemento architettonico della casa.

Non un accessorio, ma una cellula madre, una superficie in grado di determinare gli spazi, di articularli, di farsi centro e dettare una grammatica visiva capace di contaminare e costruire l'ambiente.

Our research began, in 1994, with carpets, perhaps the most human, ritual, domestic, and decorative surface there is: the most abstract and alluring concept of the home because, wherever a carpet may be, it allows us to define a space as personal, from a symbolic and literal point of view, and thus to inhabit it. You need only lay a carpet down and sit upon it, exactly as nomads have in fact known for time out of mind. Hence the idea of featuring the carpet as a full-fledged architectural element of the home.

Not an accessory, but a mother cell, a surface capable of establishing spaces, articulating them, centering itself and dictating a visual grammar capable of contaminating and constructing an environment.

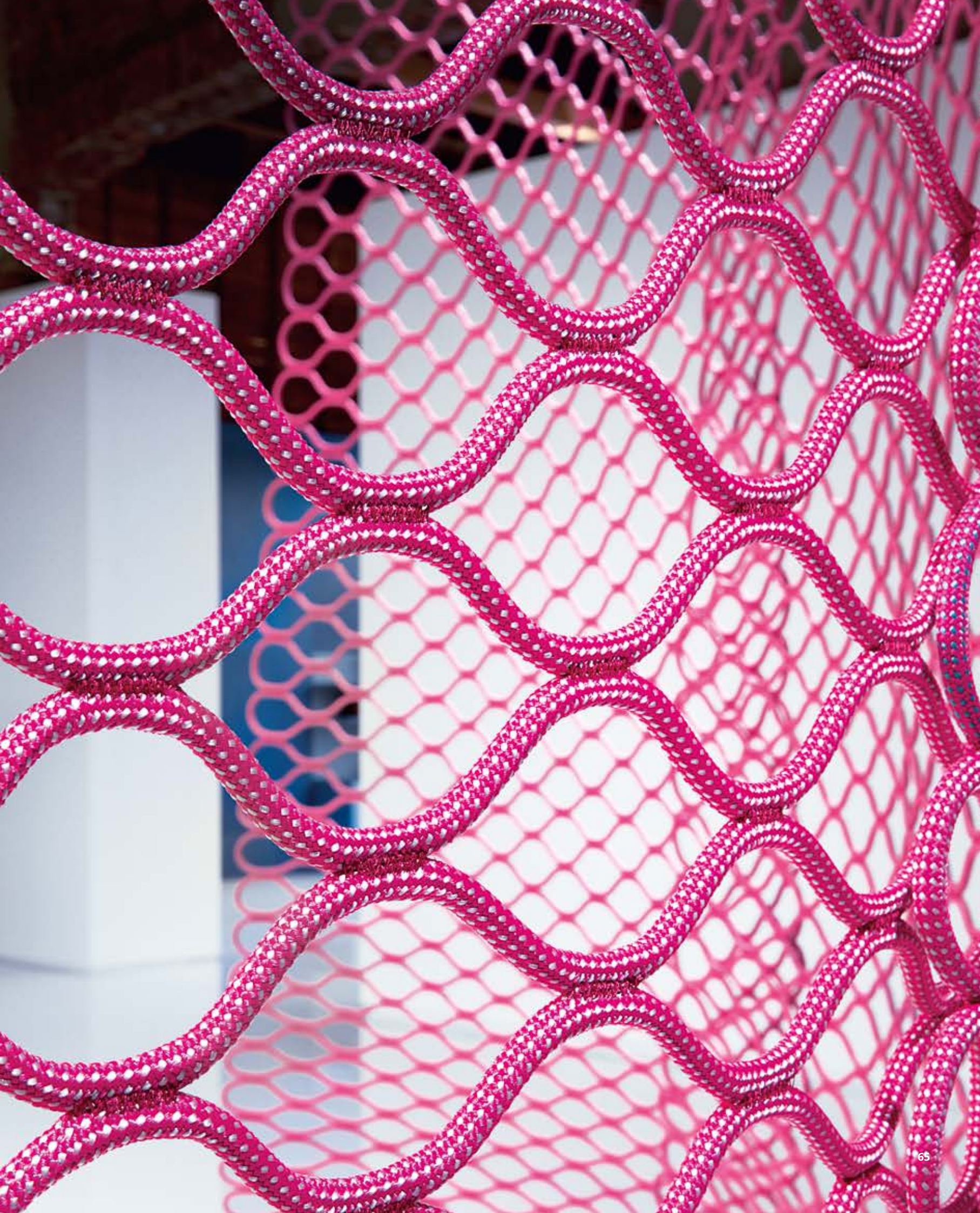






GRISELLA movable backdrops in Rope cord T1531

ORBITRY suspended seat woven with Rope cord T2829, cushions in Piqué PQA12M2, Blend BD161 and Aston SCT048 | ZOE rug in wool cord CL15307





LUMINA movable backdrop in matt and gloss metal | EBANYS surface for architecture in Tarsia wood LE285

SILENT bed, headboard in Chain Outdoor CPE489154B, CPE912854A, CPE485428A, CPE485428B, bedframe in Aston SCT074 | WALT side table in wood LML415

REEL side table, Tarsia wood top LE337 | FRAME bench in Rope TRD643 | SIKA basket in Rope cord T5423 | ZOE rug in wool cord CL15307









Detail of LUMINA movable backdrop in matt and gloss metal



I tappeti sono stati solo l'inizio. Siamo passati, poi, a esplorare e reinventare rivestimenti, pareti, pavimenti, boiserie, tende, capanni, tavoli, divani, sedie e molto altro. Quello che ci fa passare di cosa in cosa, transitando per appassionanti avventure, sono i materiali di cui le superfici sono fatte: il tessuto naturale e sintetico in ogni sua declinazione, il legno, la ceramica, il vetro, le pietre, i metalli, le fibre plastiche.

E con *materiali* intendiamo dire la loro composizione e resa cromatica, le loro lavorazioni, le loro possibili applicazioni, la loro estetica, le loro possibilità di combinazione e di uso, la loro faccia inedita, inesplorata.

Carpets were only the beginning. We then moved on to an exploration and reinvention of wall and floor coverings, boiserie, curtains, cabins, tables, sofas, chairs, and much more. What takes us from one object to another, by way of thrilling adventures as we explore each and every one, are the materials of which the surfaces are made: natural and synthetic fabrics in every possible transmutation, wood, ceramics, glass, stone, metals, and plastic fibers.

And when we say materials, we mean their composition and chromatic yield, their processing, their potential applications, their sheer aesthetic value, their possibilities of combination and use, their unprecedented, unexplored face.



MOON surface for architecture, Sciara lava stone and glass elements PV157

MOVE sofas in Blend BD74, steel base ME021, cushions in Blend BD74, Piqué PQBW6, PQBT22, PQBC6 and Mood MM30G | EDEL cabinet in wood LML307

ADELE armchair in Blend BD72, wooden base LE254 | OTTO poufs in Rope cord T6859, T6734, T6758 | NESSO side table, wooden top LE257, aluminium base ME021

COCCI side tables, faience top PML032, steel base ME451 | SAMO rug SAR226



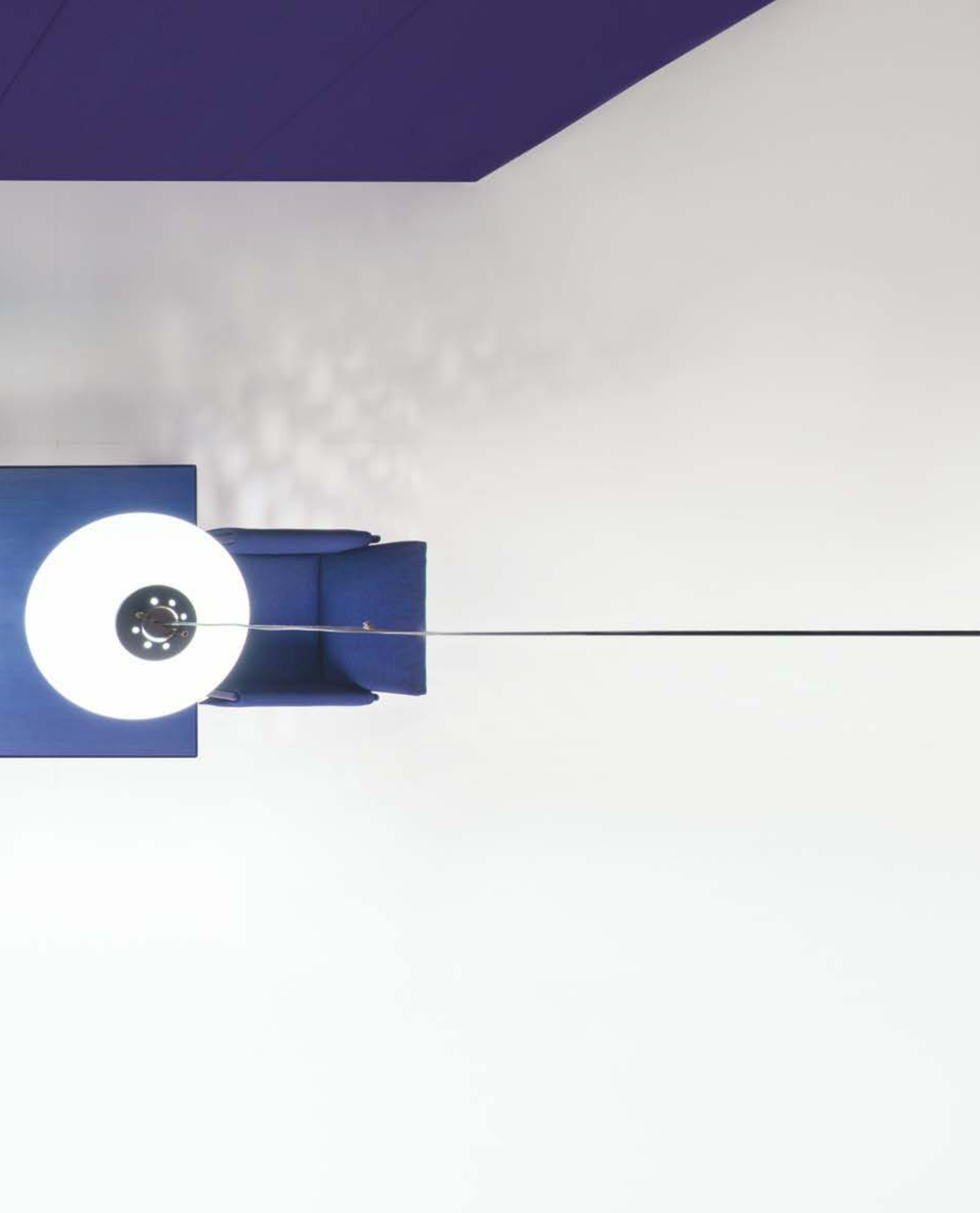












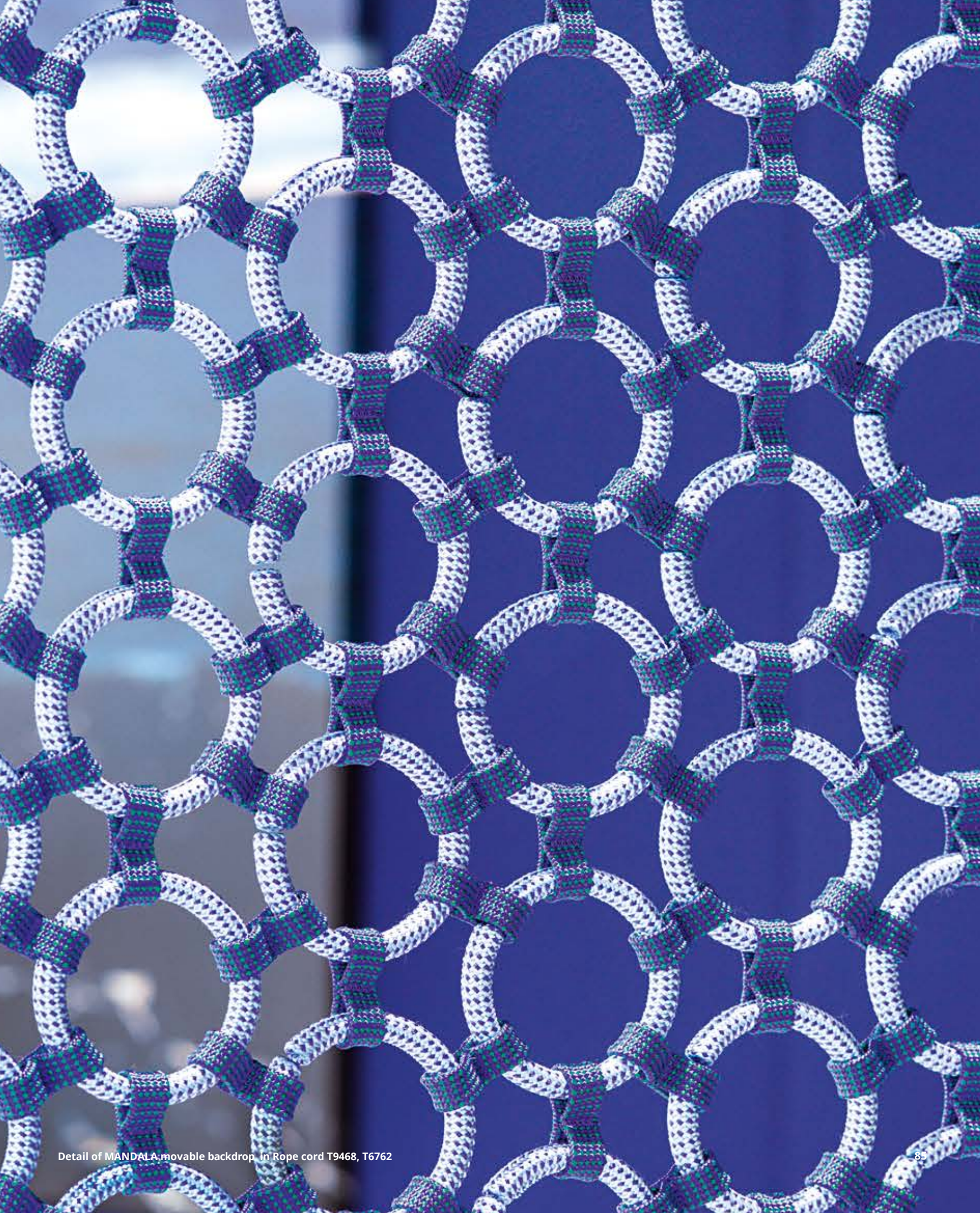


MANDALA movable backdrops in Rope cord T9468, T6762 | BUILD modular panels in Piqué PQAC6
PORTOFINO table, wooden top LE259, aluminium base LML307; chairs in Tamil TM43, seat pads in Aston SCT080, aluminium base LML307





TESSERA rug in felt FE001, FE142, FE143, FE144



Detail of MANDALA movable backdrop, in Rope cord T9468, T6762





È questo il nostro lavoro: osservare quello che abbiamo intorno, coglierne gli aspetti più interessanti, riposti, inediti. Studiare, guardare le cose da un altro punto di vista.

Indagando la materia di superfici, arredi e oggetti, sperimentandola, seguiamo la traccia che essa ci indica, ne comprendiamo gli insegnamenti, rinnoviamo la relazione che la lega alle cose, e possiamo codificare questa nuova relazione in una ricerca creativa capace di infondere bellezza a quello che ci circonda, dentro e fuori dalla casa, nel rispetto di chi acquista, di chi lavora con noi e per noi, dei luoghi di produzione, delle persone che li abitano, della natura e dell'ambiente, vicino e lontano.

This is the work we do: observing what we have around us, noticing its most interesting, recondite, and unprecedented aspects. Studying, observing things from another point of view.

By investigating the material of surfaces, furniture, and objects, by experimenting with it, we follow the path that it blazes, the direction it points, and we thereby grasp its teachings, we renew the relationship that ties it to things. We can then codify this new relationship in a process of creative research capable of infusing beauty into what surrounds us, inside and outside the home, and with respect for those who buy our products, those who work with us and for us, the sites of production, the people who inhabit those sites, nature and the environment, both near and far.







MANDALA movable backdrops in Rope cord T9468, T6762

TAPIO sofas in Blend BD64, BD63, wooden structure LE285 | HARVEY side table, glass top, wooden structure LE279, LML358

LEVER side tables, Ornué steel top ME429, ME486 | TWEED rug TWD003





LOTO screen woven with Rope cord T9142, marble base PT511

KANJI table in wood LE279 | ELSIE chairs in Piqué PQB2M3, PQB2M62, wooden legs LE279 | EUCLIDE cabinet in wood LE257, LML358





Detail of LOTO screen woven with Rope cord T9142





EUCLIDE cabinet in wood LE257, LML358, wooden trays LML358









NUBILA surface for architecture in Tela, Foliage finish

ALL-TIME sofa in Piqué PQA2P79, cushions in Piqué PQA2P79 and Blend BD58, BD59, BD64 | HARVEY side table, glass top, wooden structure LE279, LML358
LEVER side tables, Ornué steel top ME429, ME486, ME479 | IVY side tables, wooden top LML314 | TWEED rug TWD003



Il senso del colore è un dono, un'intuizione, ma anche una pratica che si nutre di osservazione, attenzione, esperienza. Lo studio di accordi e campi cromatici è un elemento fondamentale intorno a cui hanno preso forma ricerche, progetti, oggetti.

Sono centinaia i colori che abbiamo messo a punto. Ogni colore scaturisce da un'idea, sempre ispirata da precise suggestioni: non un colore qualunque, ma *quel* colore, per ottenere il quale si attiva un processo fatto di prove, errori e compromessi. Catturare il colore *giusto* significa disporre di un elemento base capace di lavorare con gli altri, che consenta intrecci, accordi, equilibri all'interno sia degli stessi oggetti sia degli ambienti. Un'armonia di corrispondenze tonali, scambi timbrici, contrasti, assonanze.

Grazie a questa gamma ricca e varia, abbiamo costruito una sorta di biblioteca del colore, un alfabeto cromatico da declinare sulle diverse componenti dello spazio, capace di determinarne l'anima. Colore, perciò, come vero e proprio materiale architettonico.

The sense of color is a gift, an intuition, but also a practice that is fueled by observation, attention, and experience. The study of chromatic harmonies and color fields is a fundamental element around which research projects, design work, and physical objects have taken form.

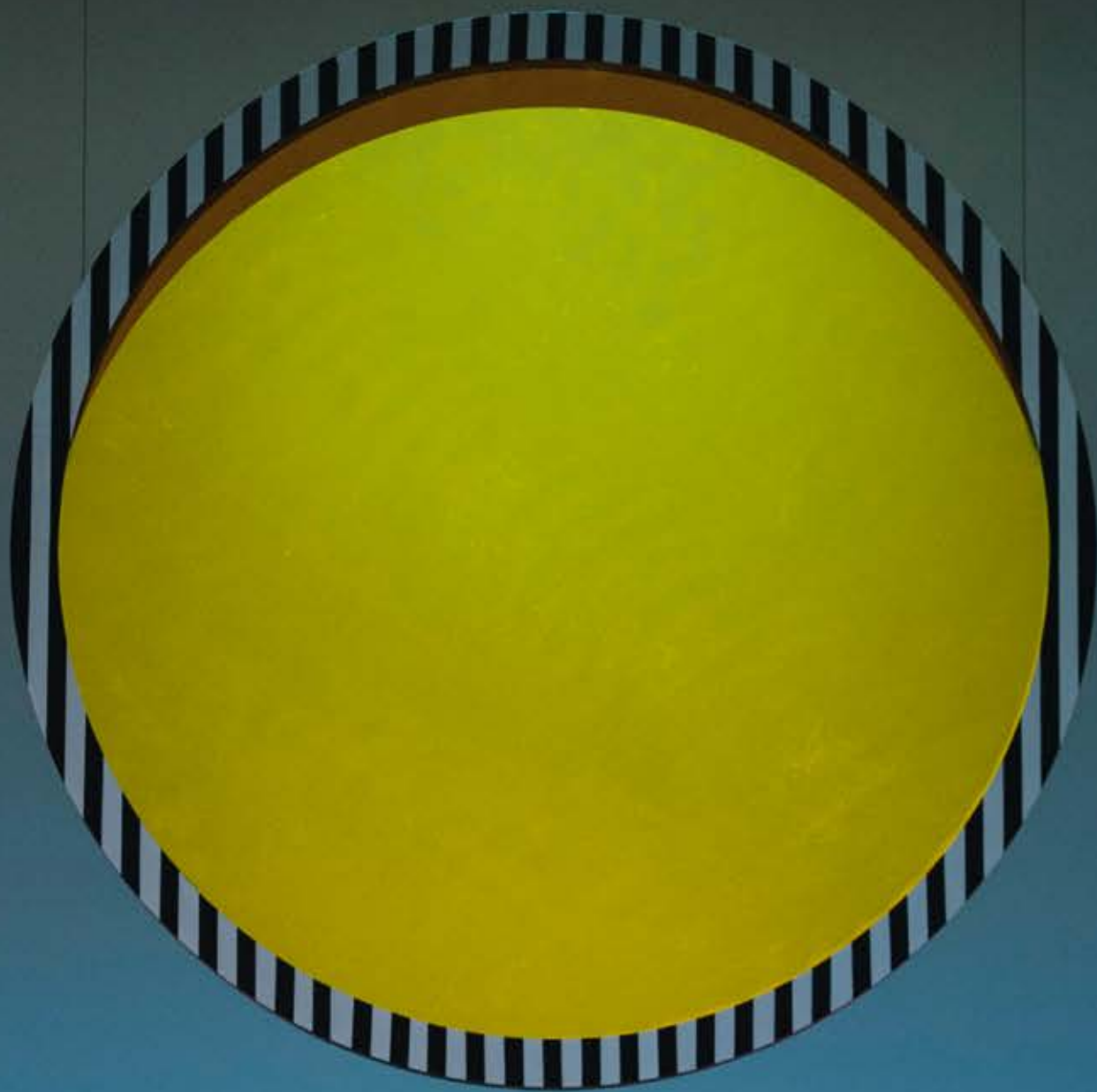
We have developed hundreds of colors. Each color is sparked by an idea, inspired by specific evocations: not just any old color, then, but that *exact* color, obtained by activating a process made up of trial and error, and inevitable compromises. Capturing the *right* color requires a base element capable of working with others, which allows intertwinings, accords, and equilibriums both within the objects themselves and their environments.

A harmony of tonal correspondences, exchanges of timbre, contrasts and assonances.

Through this rich and varied spectrum, we have developed and calibrated a sort of library of color, a chromatic alphabet to deploy in the diverse components of space, capable of determining their soul. Color, therefore, as an architectural material in its own right.

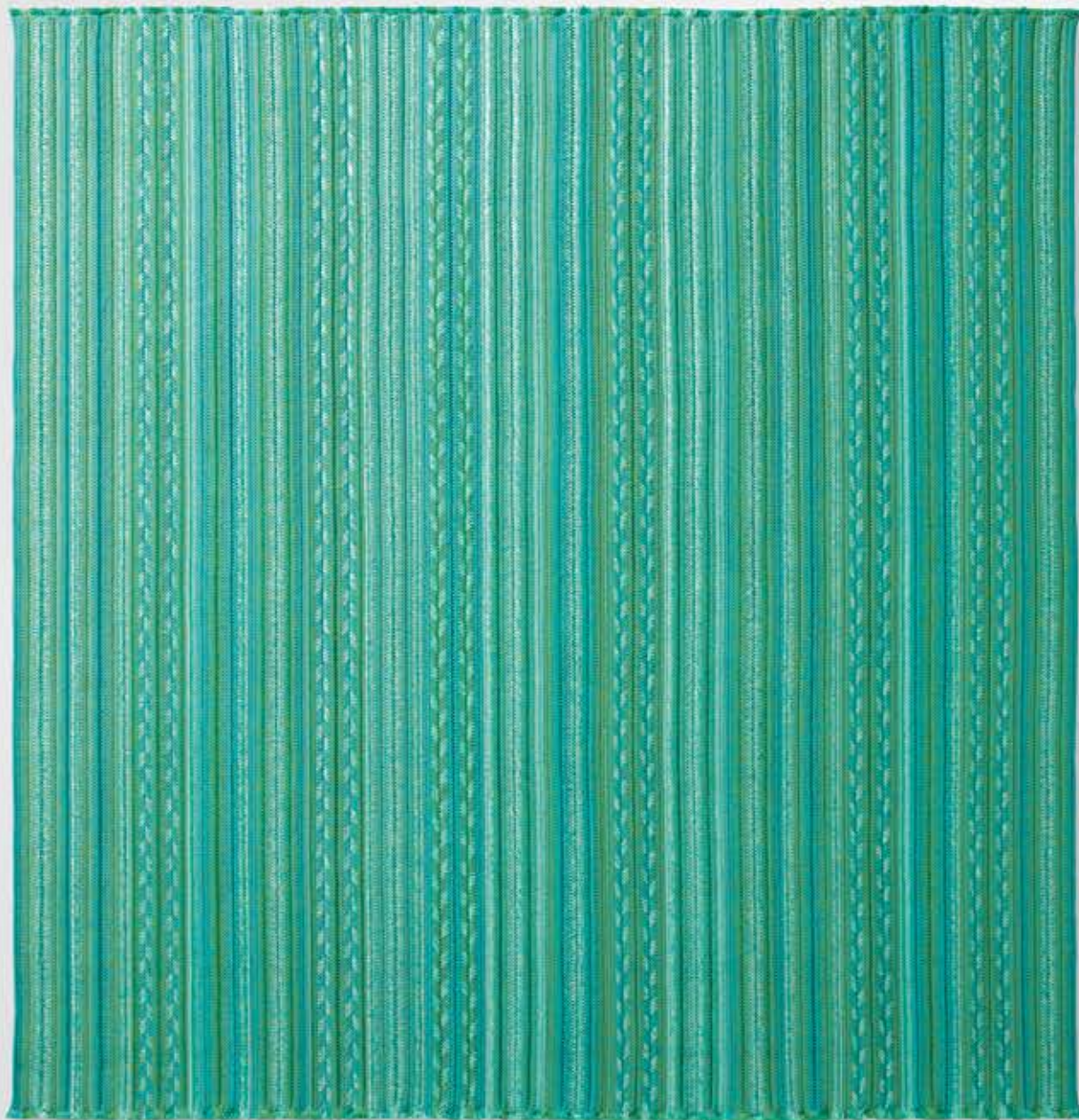


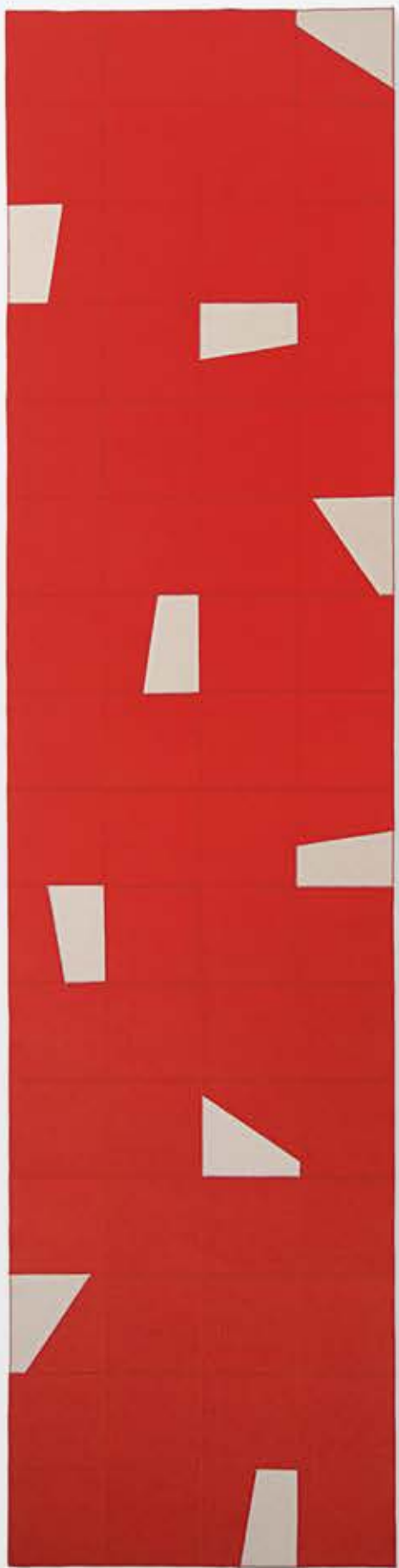




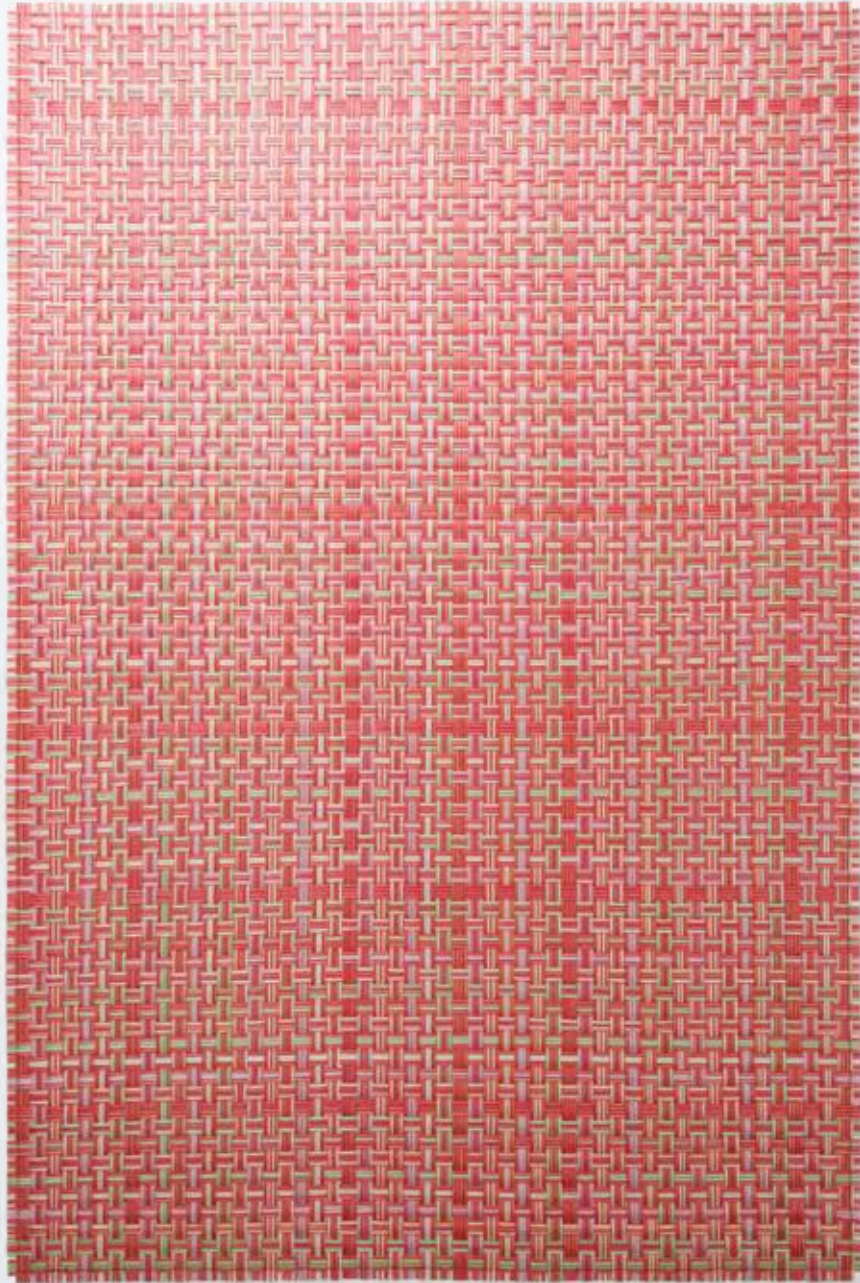


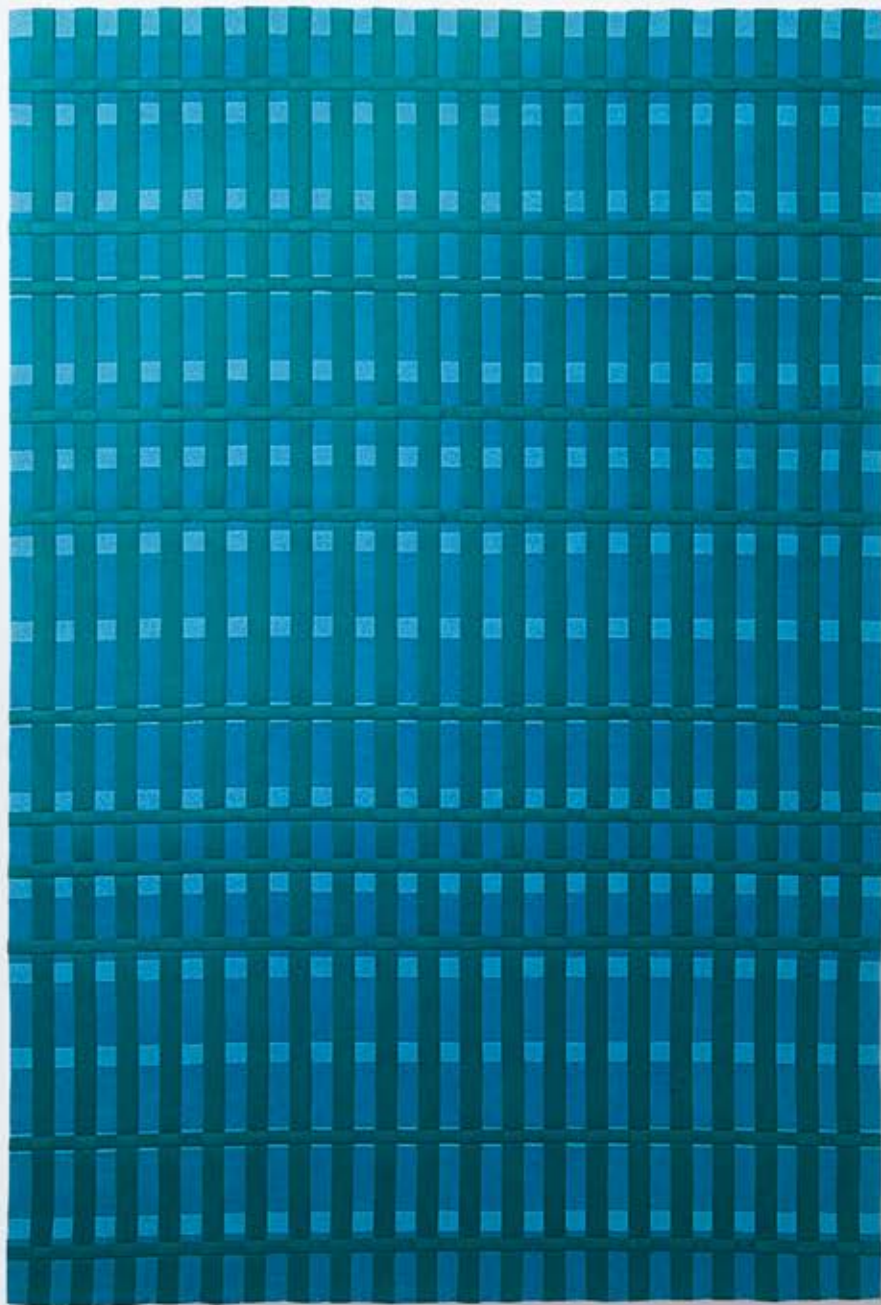




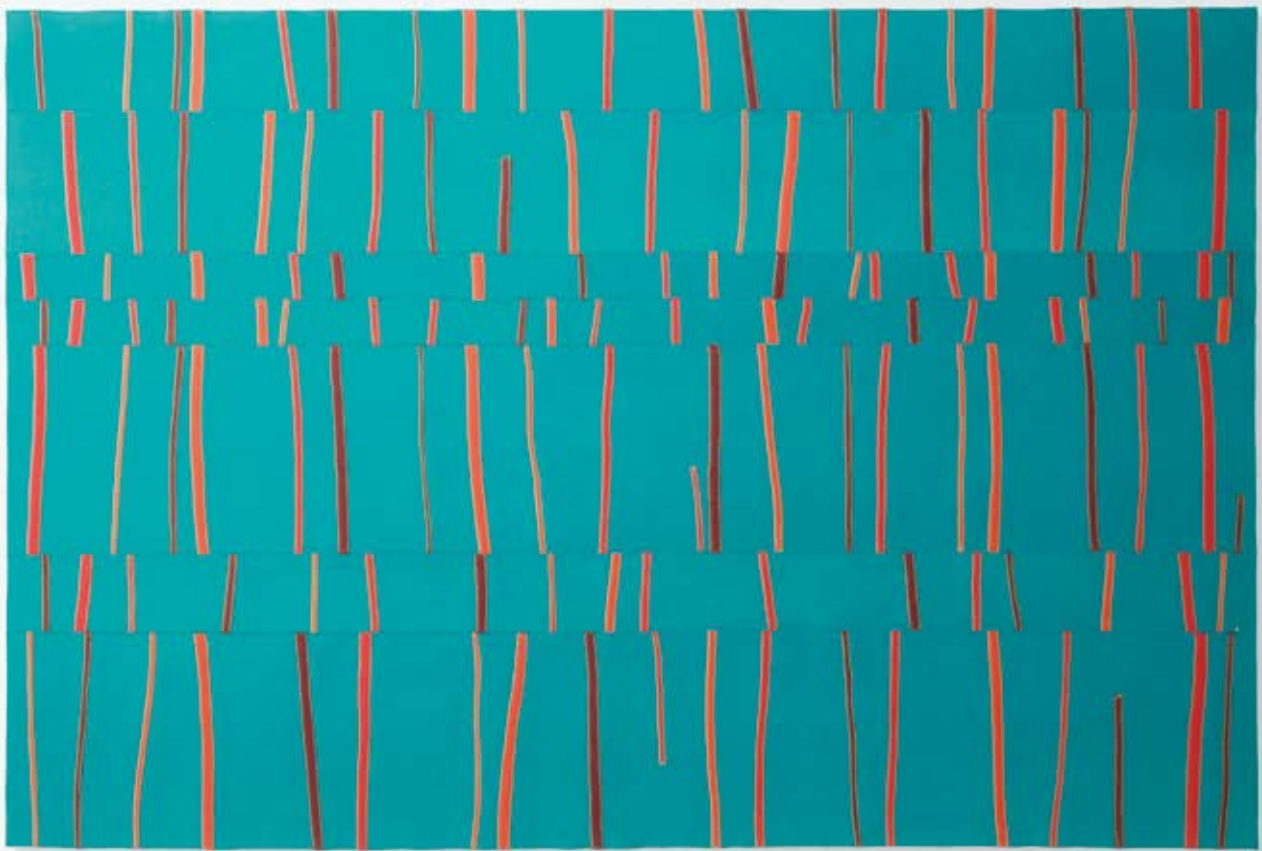


ORIGAMI rug in felt FE001, FE065





ACCORDI rug in felt FE142, FE143, FE144





ZOE rug in Rope cord T1531, T1529 | ECHO rug in Rope EHR632 | PARALLELO rug in wool cord CL06009, CL06014, CL06015, CL10719, CL10707





Detail of COUTURE movable backdrop in fabric







La coerenza che connota gli esterni e gli interni Paola Lenti si sviluppa da un'idea di ambiente come progetto organico, un habitat di cui esterni e interni sono parte integrante: luoghi capaci di parlare una lingua comune e di costruire la ricchezza del contesto ognuno con il proprio timbro.

Perché interno ed esterno possano intendersi come *continuum* dove natura, design e architettura si incrociano è necessario studiare prodotti con caratteristiche adeguate a funzioni e a parametri ambientali diversi. Questa ricerca ci ha consentito di trasformare il modo di pensare il *dentro* e il *fuori* della casa, liberando nello spazio esterno oggetti domestici tradizionalmente destinati agli interni, reinterpretati da forme e materie nuove, e immettendo in quello interno la libertà della natura.

Questa visione non convenzionale, in cui i singoli oggetti sono parte di un disegno più ampio, è diventata una qualità estetica che si è trasmessa agli spazi interni della casa, cambiandone l'essenza, la sostanza, il disegno, portandovi il gusto *en plein air*. Dove a essere importante non è il singolo pezzo, ma la qualità dello spazio vitale, dell'atmosfera, del paesaggio domestico.

The consistency of Paola Lenti exteriors and interiors bespeaks an idea of the environment as organic context, a habitat where exteriors and interiors are an integral part: spaces speaking a common language and constructing the richness of the context, each with its own timbre.

For exteriors and interiors to be read as *continuum* where nature, architecture, and design intersect, we must conceive and create products with features aligning with a diverse array of environmental functions and parameters. This process has transformed how we think about the house, *inside* and the *out*, liberating into the outdoor space domestic objects traditionally used indoors, reinterpreted through new forms and materials; and by inserting into the interior the freedom of nature.

This unconventional vision, in which individual objects form part of a broader design, has become an aesthetic quality that is propagated throughout the interior spaces of the home, transforming its essence, its substance, and its design, bringing to it freedom and an *en plein air* taste. Here, what matters most is not the individual piece of design, but the quality of the living space, the atmosphere, the domestic landscape.







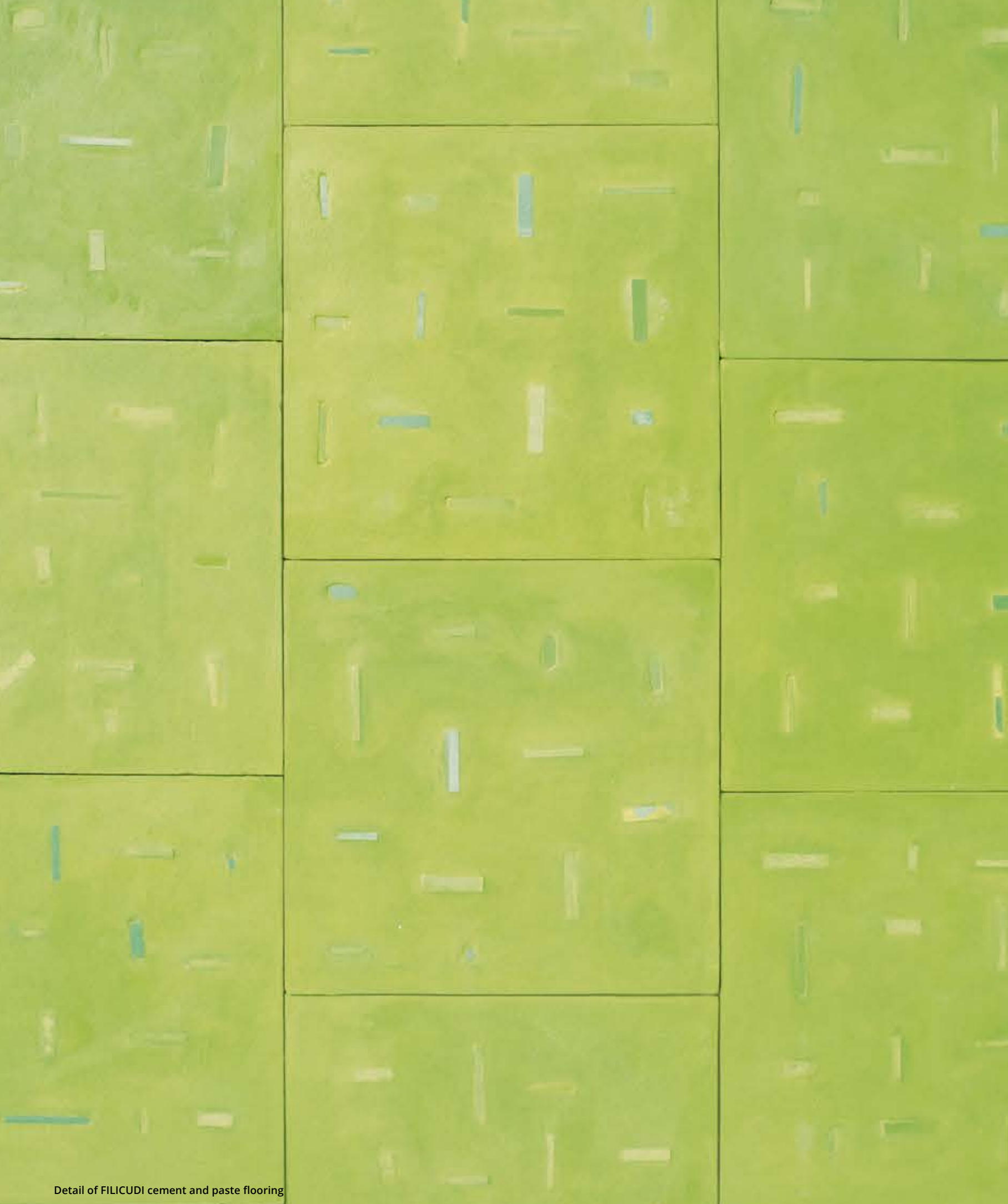
Detail of TELAR lounge chair woven with Rope braids 2066, 1466, 2811, steel structure LML325



FILICUDI cement and paste flooring

TELAR lounge chairs woven with Rope braids, colour combinations: 2066, 1466, 2811 | 0335, 2803, 2835 | 0314, 1835, 2803, steel structure LML325

AGADIR lanterns in Rope cord T2803, T2811

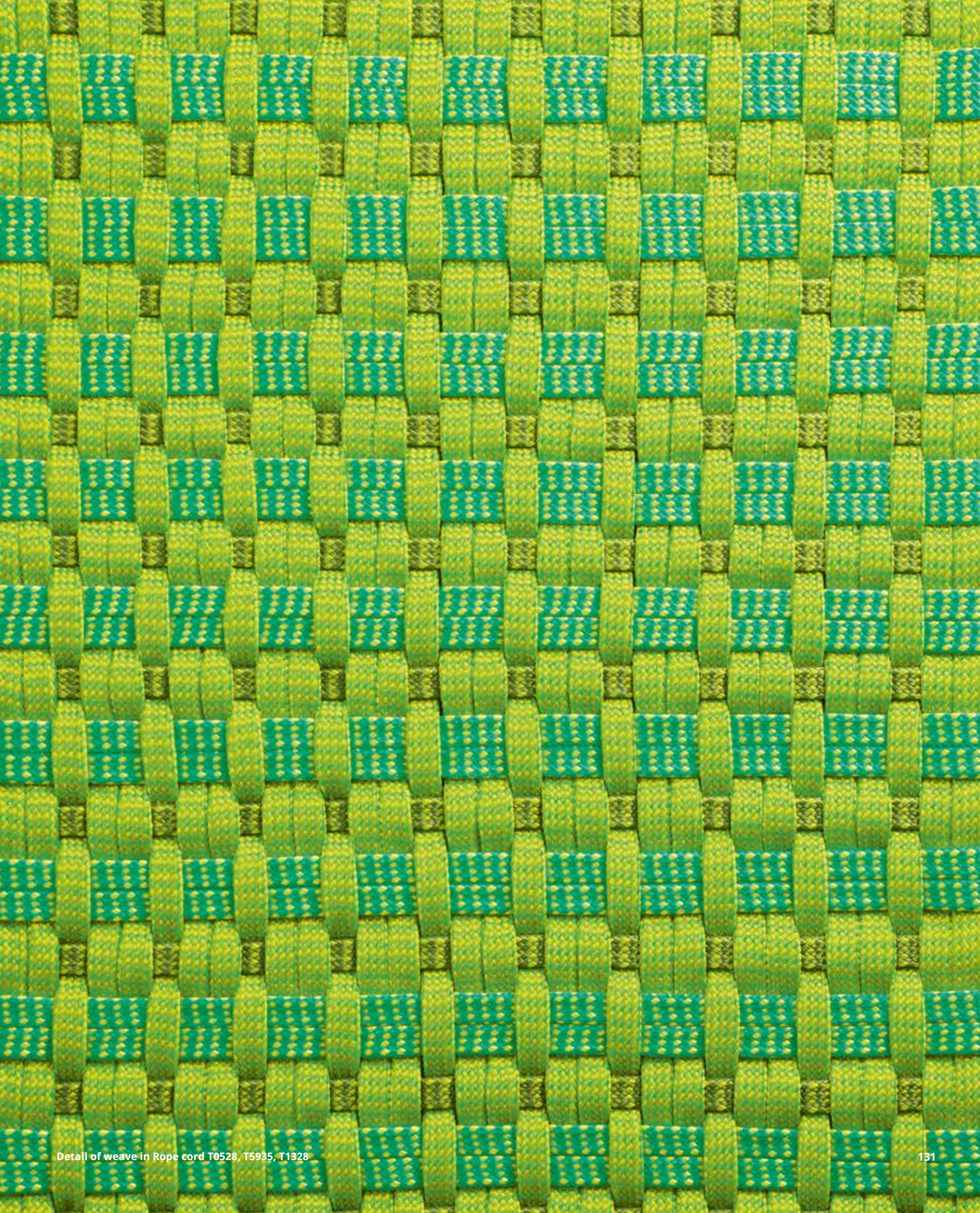


Detail of FILICUDI cement and paste flooring





SABI armchair woven with Rope cord T7858, T126, T5977, cushions in Brio BT345906



Detail of weave in Rope cord T0528, T5935, T1328







ORIGAMI lava stone flooring
TOKU shading structures in wood LE003, curtains and tops in Thua TH1334, seating panels in Wara WA275, seat pads and cushions in Brio BT340712
ORLANDO backrests in Brio BT340712 | NOSHI plaid in plissé fabric NH006





TOKU bench in wood LE003, seating panel in Wara WA062



Tutto comincia da un filo: una materia prima da noi ricercata per sperimentare nuove applicazioni, che ha rivoluzionato il tessile per outdoor.

Un filo è simile a un pensiero: attraverso il suo intreccio si creano nessi, accordi, fantasie, sequenze, immagini, in un ininterrotto procedere da cui si genera senso. Filati e tessuti sono alla base della nostra ricerca sul colore, la tessitura, le lavorazioni. Uno studio che mescola scienza, tecnologia, artigianato e trae ispirazione da culture, abitudini, tradizioni, esperienze, epoche diverse.

Da questo lavoro hanno avuto origine i progetti tessili che contrassegnano la nostra produzione. L'unicità del design che li contraddistingue è il risultato di un'idea di tessuto che travalica i suoi usi convenzionali ed è mirata a realizzare ambienti e architetture vicini a chi li abita, capaci di tradurre gusti, esigenze, attese in oggetti personalizzati.

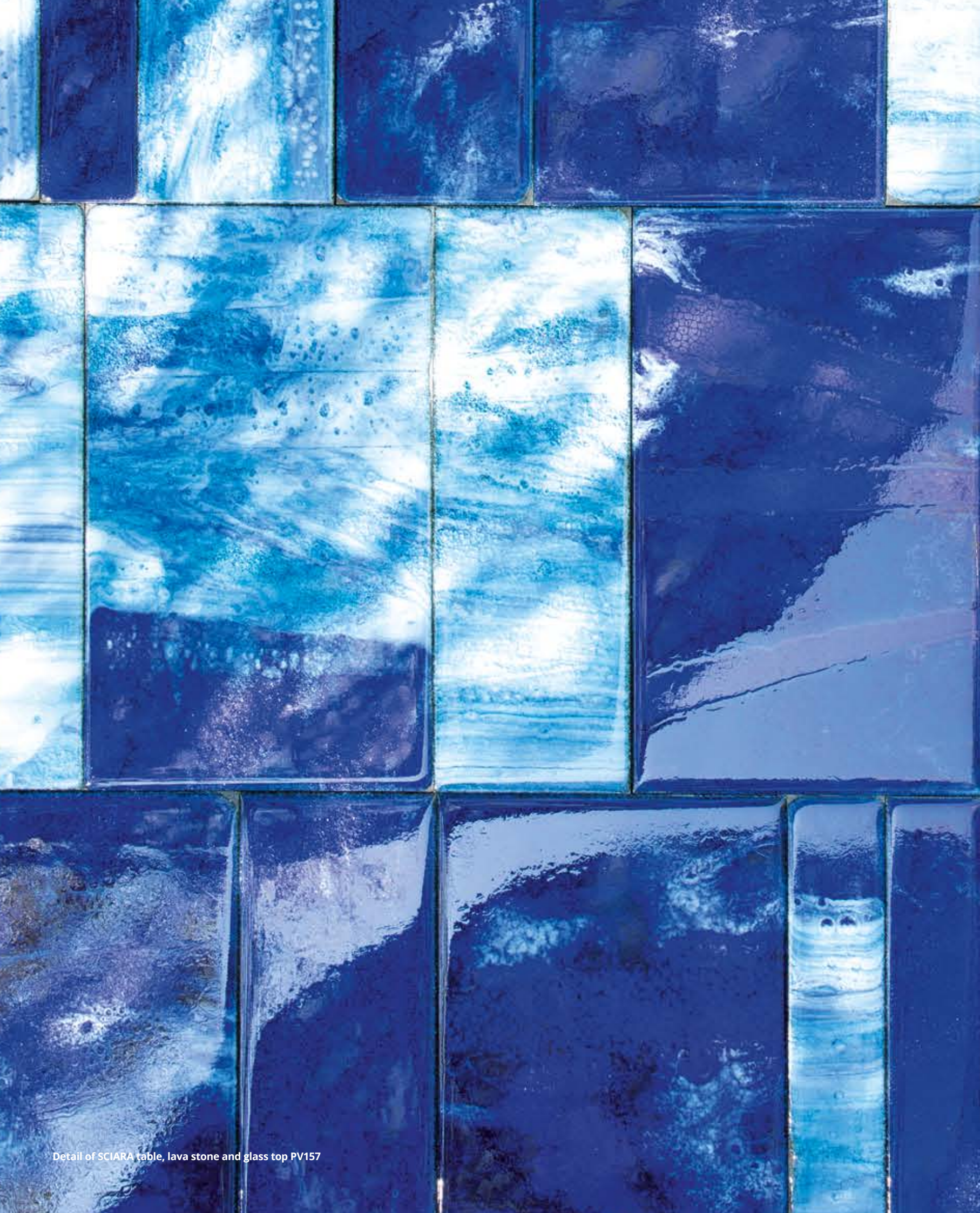
It all begins with a thread: a raw material that we have first researched to explore new applications, and which has allowed us to carry out a revolution in outdoor textiles.

A thread is very much like a thought: the way it intertwines allows it to create links, harmonies, patterns, sequences, and images, in an unbroken process that generates meaning. Threads, yarns, and fabrics are at the foundation of our research into color, weaving, and process. A study that mixes science, technology, and craftsmanship, and which draws its inspiration from a diverse array of cultures, customs, traditions, experiences, and eras.

This work has led to the creation of the textile designs that denote our production. The unique quality of the design that distinguishes them results from an idea of fabric that transcends its conventional uses, and is meant to create environments and architecture which are close to those who live in them, capable of translating tastes, needs, and expectations into personalized objects.



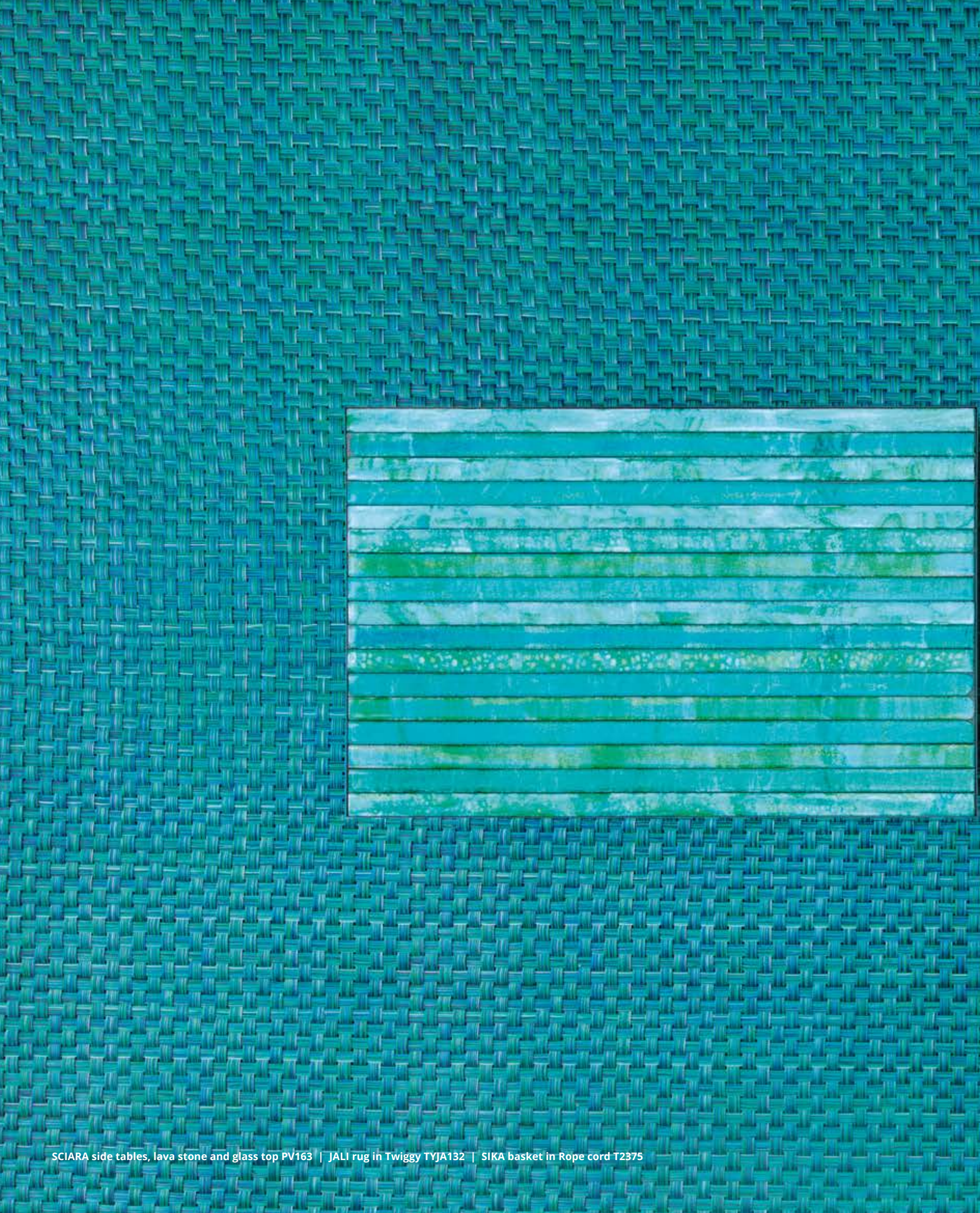


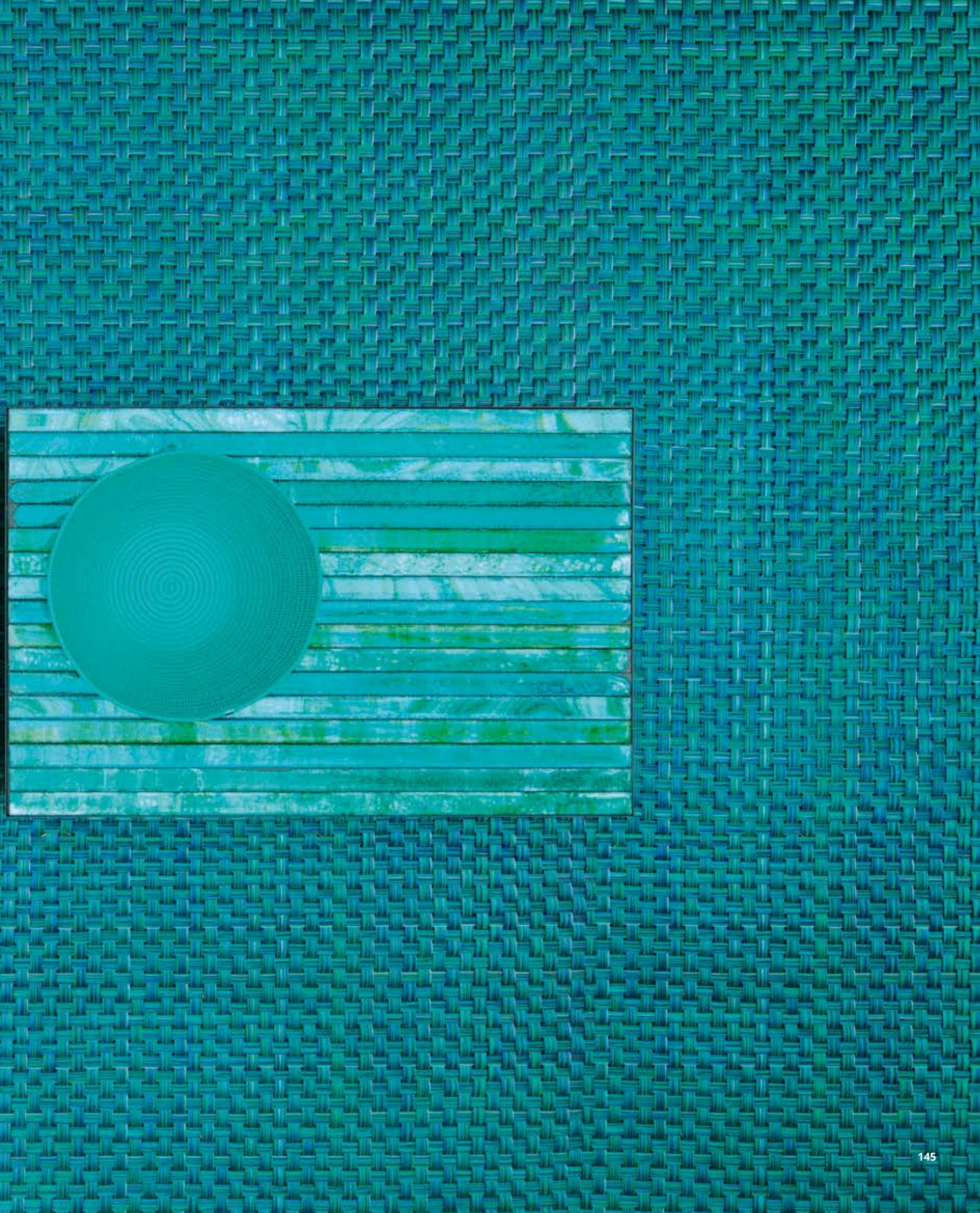


Detail of SCIARA table, lava stone and glass top PV157



MAROSTICA cement flooring
BISTRÒ parasols in Tamil TM40, steel base RL721
SCIARA table, lava stone and glass top PV157, steel base ME451
AMI chairs woven with Rope cord, T5867, T5731, T5707, T6757,
cushions in Brio BT585767, BT985875, BT585707, BT586857, Ornué steel base ME442







INCONTRI lava stone flooring

RESORT shading structure in Thua TH075926, aluminium frame ME021 | OASI sofas in Diade DIT03031, cushions in Brio BT900536, BT592819

GIUNCO armchair in Twiggy TTY001, cushions in Brio BT050535, BT592819, steel structure LML405 | SCIARA side tables, lava stone and glass top PV163, steel base ME451

CALATINI ceramics side tables CE663 | JALI rug in Twiggy TYJA132 | SIKA basket in Rope cord T2375









GIUNCO armchairs in Twiggy TTY001, cushions in Brio BT050535, steel structure LML405







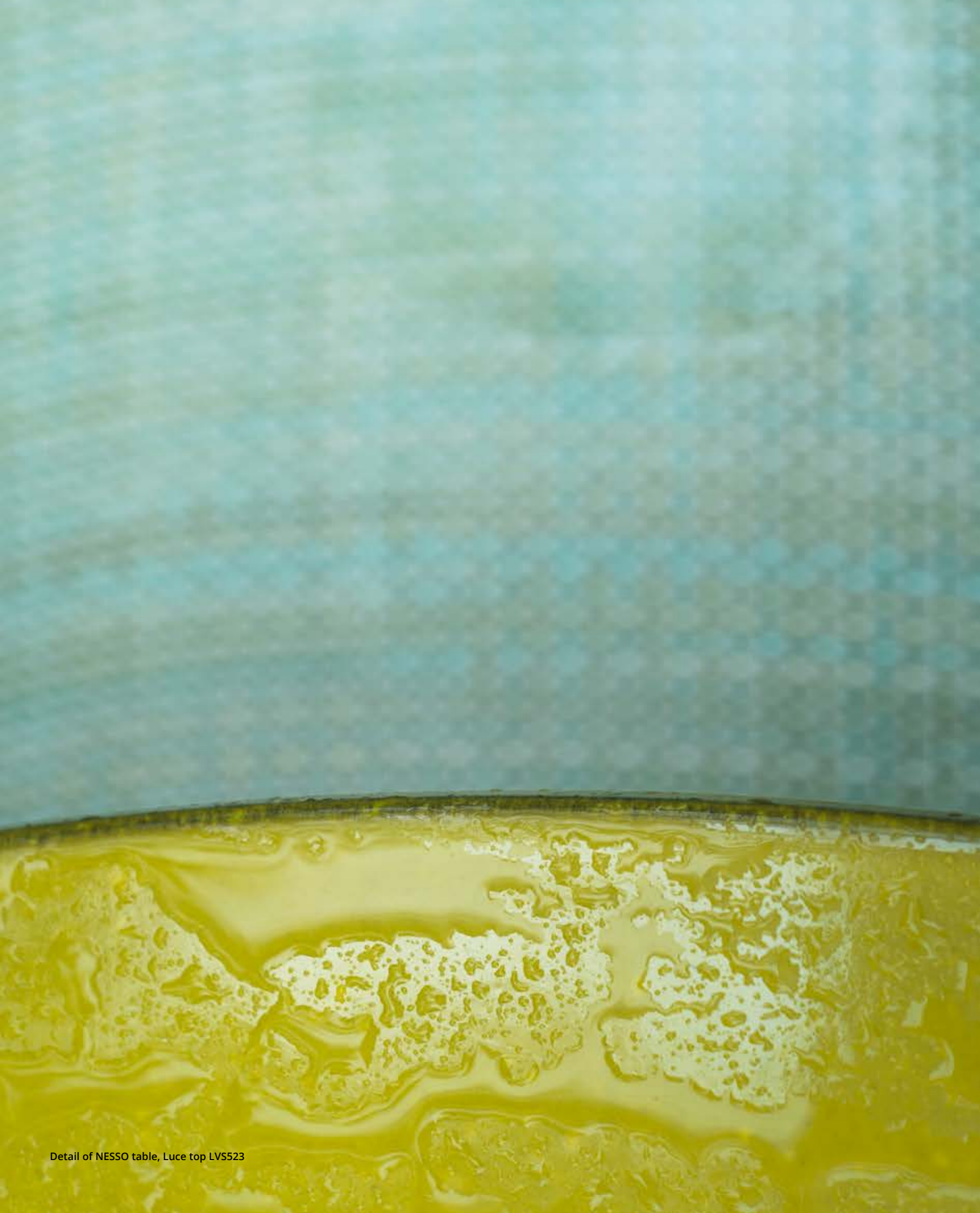






Detail of SALINA cement tiles flooring





Detail of Nesso table, Luce top LVS523



L'amore e una sconfinata curiosità per i materiali hanno dato luogo in questi anni a vagabondaggi creativi nei più diversi ambiti della ricerca. Immaginiamo un ambiente abitativo come un ecosistema in cui convivono e interagiscono oggetti con anime diverse, non solo quella del tessuto.

Ogni ricerca su un materiale prende avvio da uno sguardo nuovo verso la sua natura più profonda, quella che è in grado di rivelarci usi, caratteristiche, potenzialità e tecniche originali.

Così i metalli diventano tessuti dai colori cangianti, il legno è fiorito in boiserie ispirate all'arte della tarsia, marmi antichi e desueti sono tornati a incantare per le raffinate venature, la bellezza della lava si è manifestata in superfici materiche di grande potenza, la luminosità della ceramica e la brillantezza del vetro animano di colore e luce ogni superficie domestica.

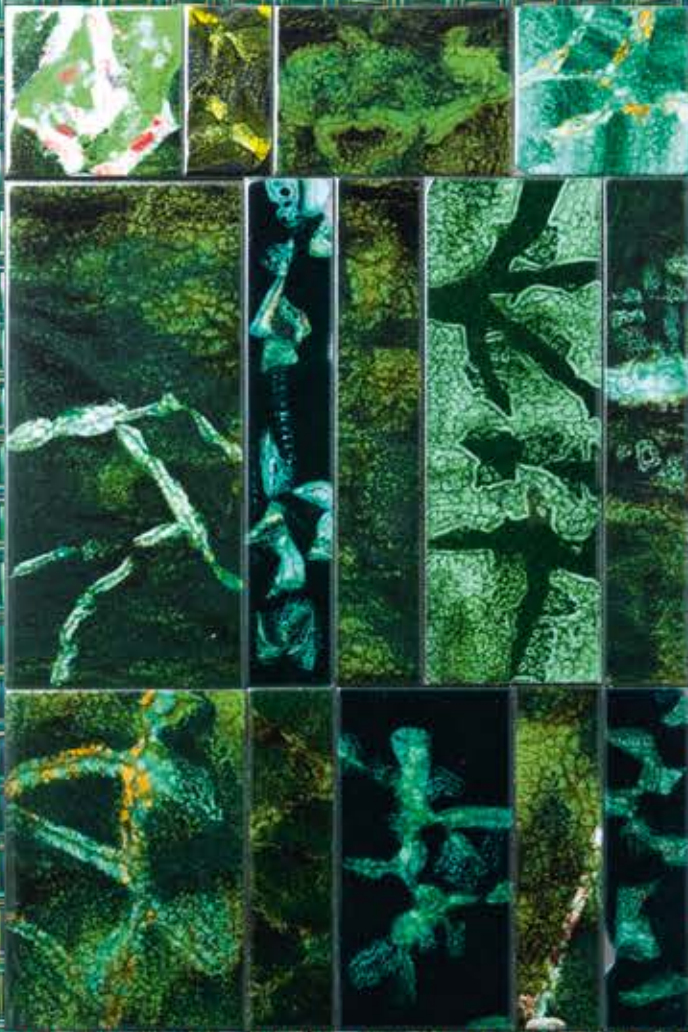
Alla base di questo modo di procedere è l'idea che ogni materiale debba e possa esprimersi per quello che è.

Our love of materials and our boundless curiosity about them have given rise in recent years to creative wanderings and explorations in a diverse set of research settings. We imagine an inhabited environment as an ecosystem where objects with different souls coexist and interact, not just the soul of the fabric.

Each research project into a given material is prompted by a new look at its innermost nature, a nature that is capable of revealing to us original uses, characteristics, potentials, and techniques.

And so metals become fabrics with shimmering color, wood blossoms into boiseries inspired by the art of intarsia, ancient abandoned marblework once again enchants the eye with its refined grain, the beauty of lava manifests itself in textured surfaces of great power, the luminosity of ceramics, and the brilliance of glass enliven every domestic surface with color and light.

At the base of this way of proceeding lies the idea that every material can and must express itself for what it is.





COVE side table in Rope M RM83, Luce top LV5526







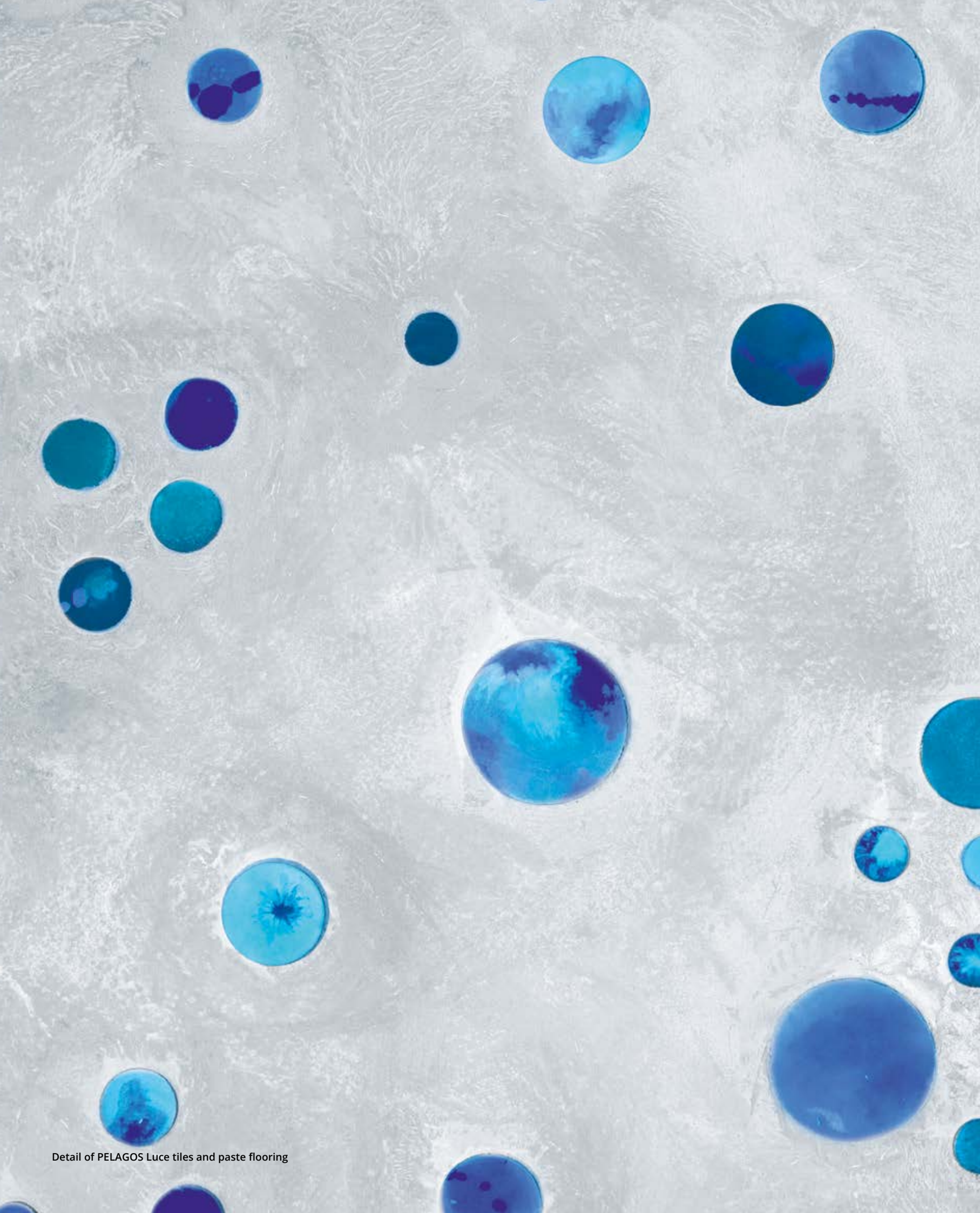




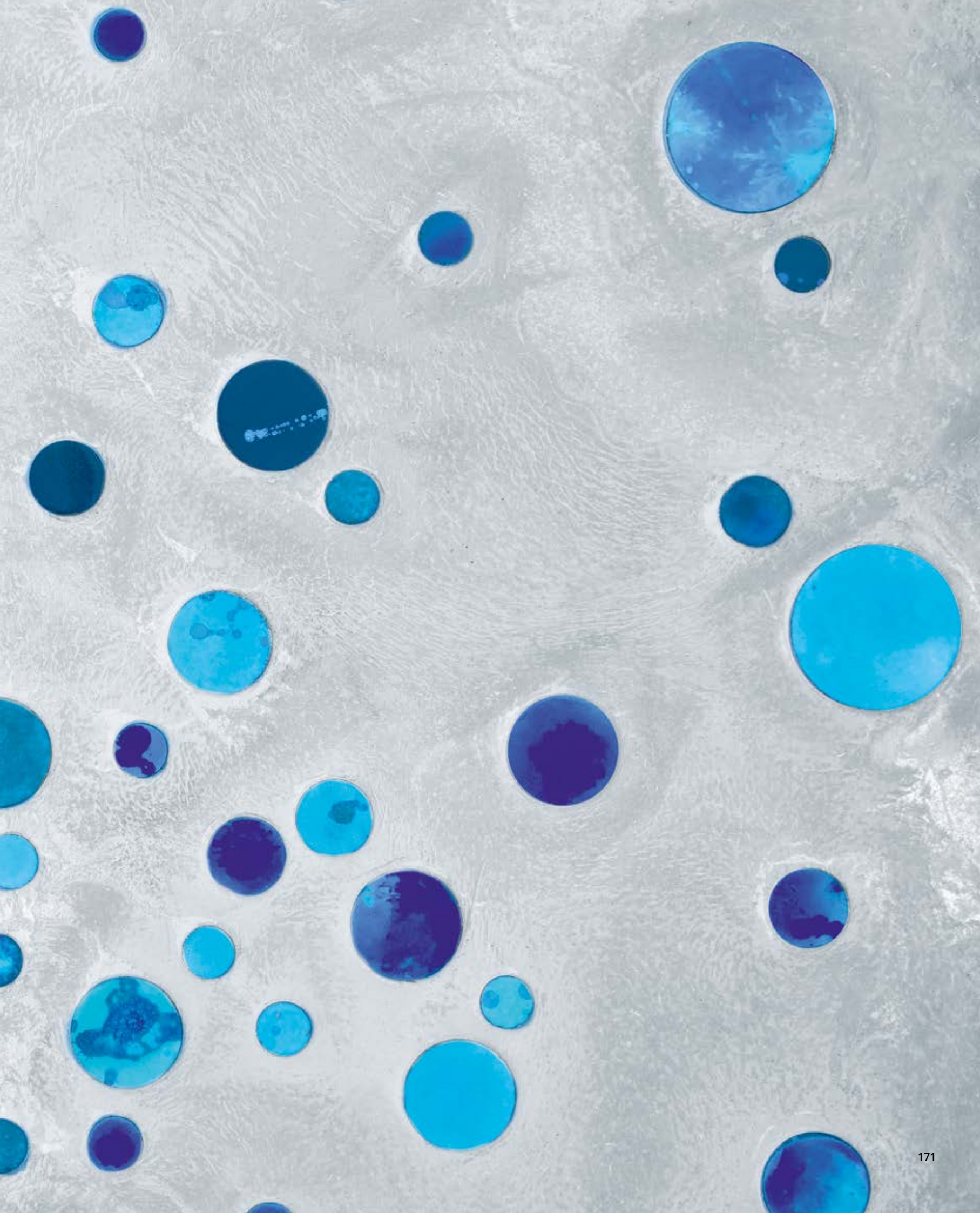


AEGONOS Venice tiles flooring

OMBRA parasols in Thua TH3416, steel structure ME021 | COVE sofas in Brio BT341725, cushions in Brio BT341725, BT340712; NOSHI cushions in plissé fabric NH009 | AMI armchairs woven with Chain Outdoor CPE423791B, CPE298942B, cushions in Brio BT293742, BT294240, Ornué steel base ME482 | SEGNI side tables, ceramics top PLM126, steel base ME451 CALATINI ceramics side tables CE693 | ZOE rug in Rope cord T2506



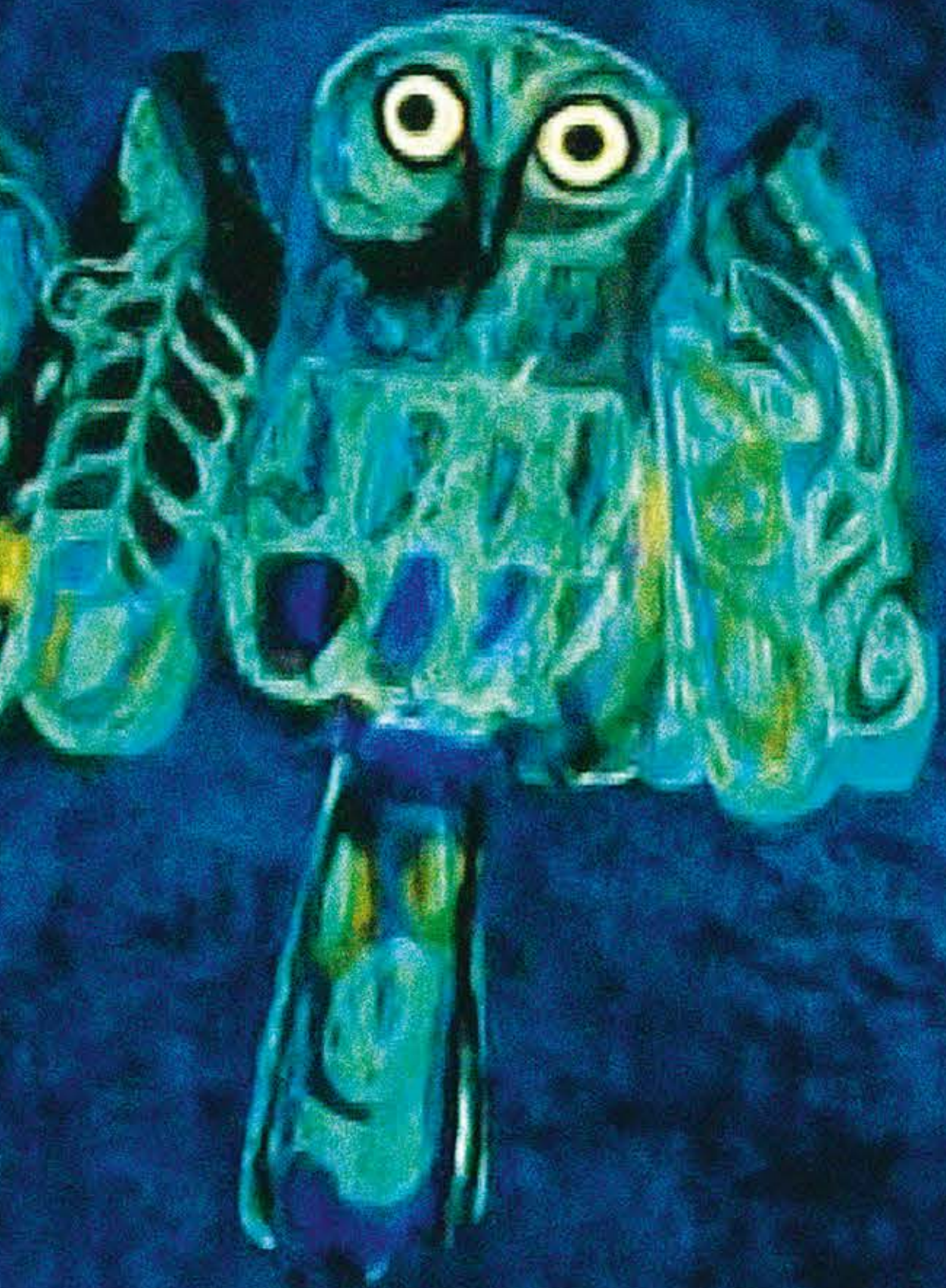
Detail of PELAGOS Luce tiles and paste flooring

















RESORT shading structure in Tamil TM04, aluminium frame ME021 | SABI sofa woven with Rope cord T133, cushions in Wara WA062 and Luz LT008, LT037, PLUMP pad in Chain Outdoor CPE463788A, CPE363719B, CPE533724A, CPE8893 | BAIA armchairs in Kimia KMB3302, cushions in Wara WA062, steel base ME021
SUNSET side tables, top in wood LE002, steel base ME002 | SCIARA side tables, lava stone and glass top PV194, steel base ME451
LANTERNA lanterns in Kimia KA36, steel structure ME002 | TAIKI hanging lamps in Rope cord T0328 | JALI rug in Twiggy TYJA36







ORBITRY swiveling armchair woven with Rope cord T7659, seat cushion in Brio BT767659, cushions in Brio BT767659, BT282813, BT230554, BT767623
OTTO pouf in Rope cord T1815 | GIRO side table, Luce top LVS655, steel base ME021

Uno spazio non è solo una somma di oggetti. Nell'ambiente umano, come in quello naturale, è il contesto a dare senso alle singole parti, esaltandone qualità, estetica e funzione. È a questo contenitore armonico, all'architettura come idea di spazio, suo principio generatore, che va la nostra attenzione. Per questo, insieme agli oggetti sviluppiamo ciò che li contiene: una scelta di elementi architettonici che stabiliscono nessi organici con quanto li circonda.

Abbiamo cominciato con l'outdoor, immaginando architetture umane nel verde studiate per armonizzarsi con la natura. Strutture ispirate alle abitazioni originarie: capanni, tende, padiglioni.

Da qui, siamo entrati nel cuore della casa, portandovi la medesima idea di armonia e progettando strutture mobili, quinte nomadi capaci di disegnare un'idea di spazio più libera. Progetti pensati in omaggio a un modo di intendere ambienti più aperti, informali, per mettere a proprio agio chi li abita.

A space is not just the sum of its objects. In the human environment, just as in its natural counterpart, it is context that gives meaning to the single parts, enhancing and emphasizing their qualities, aesthetics, and functions. It is this harmonic container, architecture as an idea of space, its generative principle, that demands our attention. That is why we develop not only objects but also the content of those objects: a selection of architectural elements that establish organic bonds with what surrounds them.

We started with the outdoor sector, imagining human architecture in the greenery of nature, designed to harmonize with open spaces. Structures inspired by the original, age-old living spaces: cabins, tents, pavilions.

From there, we entered into the heart of the home, bringing the same idea of harmony to bear and designing mobile structures, nomadic backdrops capable of designing a freer idea of space. Projects conceived in homage to a more open and informal way of thinking about environments, in order to put those who inhabit them at their ease.







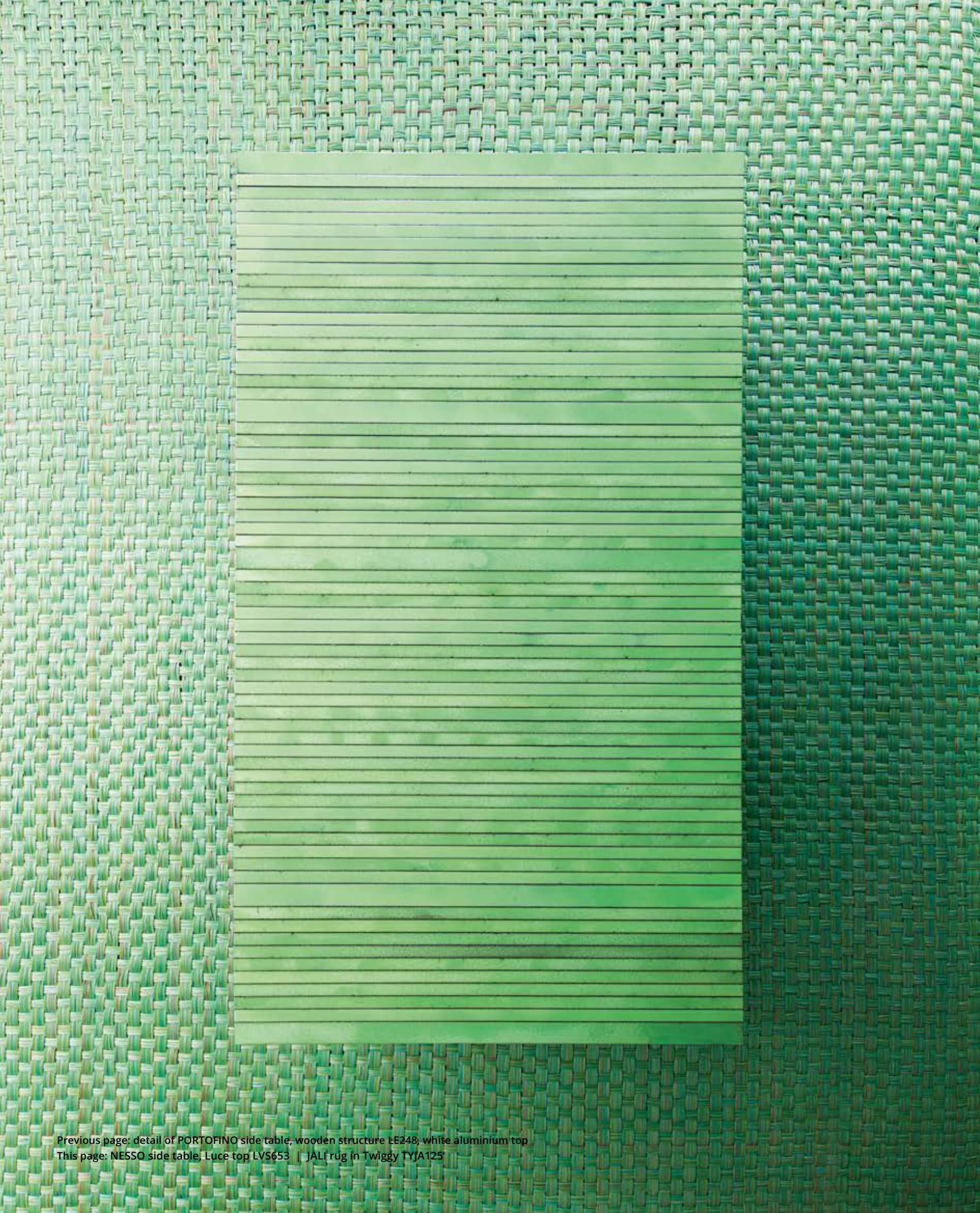






MOGAMBO parasols woven with Samo cord SAR225, steel structure ME002 | RAMS sun beds in aluminium LML354, seat pads and cushions in Brio BT201234, NOSHI plaid in plissé fabric NH007 | STRAP steel side table LML358 | PORTOFINO lounge chairs in Tamil TM39, wooden structure LE248, seat pads in Brio BT8885-202 SCIARA side tables, lava stone and glass top PV193 | LANTERNA lanterns in Kimia KMB3332, aluminium structure ME002 | BAGS bag in Rope cord T9186









Previous page: FRAZIONI lava stone flooring | FARNIENTE hammock in Trame TAM627, cushions in Brio BT645928, BT232390, bearing steel structure LML364; PLUMP pads in Chain Outdoor, top CPE6268, bottom CPE0529, CPE2803, CPE3505. This page: FARNIENTE hammock in Trame TAM629, cushions in Brio BT050535, bearing steel structure ME002; PLUMP pad in Chain Outdoor CPE3505, CPE2813, CPE503128B



FRAZIONI lava stone flooring

ALA shading sail in Tamil TM47, steel structure LML364 | FRAME sofa in Rope TRD642, cushions in Brio BT282823; PLUMP pad in Chain Outdoor CPE0529, CPE2803, CPE3505
NESSO side table, Luce top LVS653, aluminium structure ME021 | GIRO side tables, Luce top LVS653, steel base ME021 | BERRY poufs woven with Rope cord T2885, T2859,
T2823, custom made | JALI rug in Twiggy TYJA125









FRAZIONI lava stone flooring

KABÁ sofas in Brio BT592819, steel structure LML364 | SCIARA side tables, lava stone and glass top PV062, PV163

LANTERNA lanterns in Kimia KMB3359, aluminium structure LML343







Artworks

- 4-5 **Tommy**
production: Ken Russell, Robert Stigwood
direction: Ken Russell
screenplay: The Who, Ken Russell, Pete Townshend
photography: Ronnie Taylor, Dick Bush, Robin Lehman
© 1975 The Robert Stigwood Organisation Limited
courtesy Screenbound Pictures Ltd
- 20 **Give a Girl a Break**
production: Jack Cummings
direction: Stanley Donen
screenplay: Vera Caspary, Frances Goodrich, Albert Hackett
photography: William C. Mellor
© 1953 Metro-Goldwyn-Mayer
RGA Ronald Grant Archive
- 40-41 **Dancers on the beach, Flemish seaside resort St Idesbald**
girls attend Margaret Morris annual summer dance school
photo, 1931
Nationaal Archief, Collection Spaarnestad, Het Leven
- 56 **Intreccio**
Armando Marrocco, mixed media, 1967
courtesy Lattuada Studio
- 58-59 **Hail, Caesar!**
production: Tim Bevan, Joel and Ethan Coen, Eric Fellner
direction and screenplay: Joel and Ethan Coen
photography: Roger Deakins
Working Title Films, Mike Ross Productions, Dentsu Inc.,
Fuji Television Network Inc.
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- 68 **Das Triadisches Ballett**
Oskar Schlemmer, 1922
reconstruction by Margarete Hastings, 1970
© Bavaria Media GmbH
- 78-79 **Tommy**
production: Ken Russell, Robert Stigwood
direction: Ken Russell
screenplay: The Who, Ken Russell, Pete Townshend
photography: Ronnie Taylor, Dick Bush, Robin Lehman
© 1975 The Robert Stigwood Organisation Limited
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- 82-83 **Io non sono qui**
Enza Procopio, photo, 2018
- 86-87 **The Gang's All Here**
production: William Goetz, William LeBaron
direction: Busby Berkeley
screenplay: Walter Bullock
photography: Edward Cronjager
© 1943 Twentieth Century Fox - all rights reserved
- 97-98 **Facce**
Bruno Munari, fine art digital prints
from Alla Faccia
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- 100-101 **i**
Paul Tate dePoo III, original scenic project, 2018
play written by Jeff Talbott
Pioneer Theatre, University of Utah Campus
- 108 **Daphnis et Chloé**
choreography by Benjamin Millepied
scenography by Daniel Buren
Opéra national de Paris, Opéra Bastille, 2014
© Laurent Paillier
- 120-121 **The Man Who Fell to Earth**
production: Michael Deeley, Barry Spikings
direction: Nicolas Roeg
screenplay: Paul Mayersberg
photography: Anthony B. Richmond
© 1976 Studiocanal Films Ltd.
- 132-133 **Das Triadisches Ballett**
Oskar Schlemmer, 1922
reconstruction by Margarete Hastings, 1970
© Bavaria Media GmbH
- 148-149 **Distortion of an analogue pulse**
- 164-165 **Il ritorno di Ulisse in Patria**
direction, set design and lights by Robert Wilson
La Scala, Milan, 2011
© Lucie Jansch
- 174-175 **La gazza ladra**
Emanuele Luzzati, original artwork, 1964
courtesy and © Lele Luzzati Foundation, Genova
- 186-187 **Journey to the Center of the Earth**
production: Charles Brackett
direction: Henry Levin
screenplay: Walter Reisch, Charles Brackett
photography: Leo Tover
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- 196-197 **Pulcinella**
Emanuele Luzzati, original artwork, 1973
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Designers

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Gabriele e Oscar Buratti Gon

Victor Carrasco Orbitry, Rams, Strap

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Claesson Koivisto Rune,
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Geometrica, Graffito, Grisella, Incontri, Jali,
Mandala, Maori, Marostica, Mogambo, Navajo,
Noshi, Origami, Otto, Papiercollé, Parallelo,
Plump, Samo, Segni, Sika, Taiki, Tessera,
Tweed, Zoe

Francesco Rota Adagio, Adele, Agio, All-Time,
Ami, Atollo Next, Baia, Build, Cove, Edel, Elsie,
Euclide, Flip, Float, Frame, Giro, Harvey, Iole,
Kanjì, Lever, Loto, Move, Nesso, Oasi, Reel, Sabi,
Shito, Silent, Smile, Sunset, Taol, Tapio, Walt

Vincent Van Duysen Portofino, Toku

Joint projects

Paola Lenti e De Castelli Glow, Lumina,
Nubila, Ramino

Paola Lenti e Galleria Elena Aegonos

Paola Lenti e Listone Giordano Ebanys,
Perigal

Paola Lenti e Nicolò Morales Bambou,
Pelagos, Setteottavi; table tops in Luce;
Calatini colours and decoration

Paola Lenti e Nerosicilia Origami

Paola Lenti e Vicky Syriopoulou
texture and colour study of the wall
paintings

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