

MEDIA RELEASE

Milan, 11 March 2010

*Moroso presents Fergana, a new seating range designed by Patricia Urquiola. A complex, sophisticated range, a symbol of the cross-over approach (*identity*) which distinguishes Moroso's design research.

Fergana's special quality lies in the way the frame and upholstery interact, which conjures images of Central Asia and the Silk Road, the centuries-old crossroads of peoples, cultures and traditions. A raised platform-like frame of vaguely Chinese inspiration, "nomadic" for its modularity and elegant for its detailing, enhanced by large cushions embroidered with floral motifs taken from the Suzani Uzbek tradition (literally, "needle embroidered") to form a symbolic contrast with the images from an Eighties' videogame.

Inspired by the great salons of the Orient, Fergana uses a perfect combination of movement and immobility to transcend (*break through*) the threshold between different languages, prompting a new dialogue with (*the domestic*) space. This range of exceptionally comfortable, wide seating creates an "interplay of appearances" where exquisitely embroidered abstract floral motifs (of Central Asian origin) create a close relationship (*fusion*) with the aliens of one of the most classic arcade games of the Eighties, Space Invaders. An increasingly mimetic, rapid invasion (*cross-fertilisation*), ultimately harmonising with the design's intimate meaning.

Fergana was not designed to be a *classic sofa* placed against a wall, but rather an island, an epicentre of relations between persons and spaces (*human beings and space beings*). Composed of a modular or monobloc sofa, Fergana has a (*solid*) lacquered wood frame in perfect visual harmony with the simple, geometric embroidered motifs. A careful study of fabrics and materials has produced exceptionally comfortable cushions - placed directly on top of the frame - which make Fergana a magnetic place (*a fetish object of absolute value – cit. Baudrillard*).

The Fergana collection is the fruit of Moroso's sustainability vision, the sum of the meticulous care taken through each stage of the production process, from choosing materials and suppliers to the product's end-of-life. Fergana can be completely taken to pieces to make it easier to recycle its various component materials.

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QUALITY SYSTEM
Quality system certification
UNI EN ISO 9001: Vision 2000
Ecoquality
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Moroso OUT

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.

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 chose to tell a story about the selected 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.

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