



MOTHERS OF INVENTION



left page: PATRIZIA MOROSO photo by Anna Bussolotto right page: WAITING (1989) by Rodolfo Dodoni for Moroso front cover: ANTIBODI (2006) by Patricia Urquiola for Moroso

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Two women, two destinies and two lifestyles that have become intimately connected are at the core of the exhibit *Mothers of Invention: Patrizia Moroso + Patricia Urquiola*; the friendship between Patrizia and Patricia is an example for all connoisseurs and amateurs of design and will be able to teach us more about giving form, editing form and producing form than any other case story in design history.



Both children from the Sixties,* they have seen the world take shape, the world revolt, the world become global, the world become affluent, and recently, the world become chaotic. They have also profited from a world that has become the stage for the ascension of the design discipline as the most important cultural expression of the 21st century. They have surfed the wave of creation that has dominated the turn of the century and they have helped shape this important period of expression. Both have been gifted with an incredible drive and talent to make things happen. A talent to be a caring mother and partner, inspiring entrepreneur and inventor, force of fantasy and creation and passionate lover of people and places.

* hence the reference to the famous band of Frank Zappa as well as the Lowland couches that were named after the song *Sad Eyed Lady of the Lowlands* by Bob Dylan



left page: SARUYAMA (1989) by Toshiyuki Kita for Moroso right page: FRILLY CHAIR (2008) by Patricia Urquiolé for Kartell / photo by Guenter Parth (HOME Magazine)

Both have a history of designing and editing updated classic couches and chairs in a process that upturn conventional regulations to breath new life into old genres of furniture making, transforming a chair into a movement, a couch into a sculpture, a table into a pebble. Seeing furniture as islands and slopes, landscaping instead of decorating interiors; loosening up the rules in a male dominated profession.

Followed by the meeting of spirits of both powerful strong-willed women; a moment where they liberated each other and inspired each other to do wilder and more passionate things.

To transform the design discipline forever.





left page: PATRICIA URQUIOLA photo by Alessandro Paderni (Studio Eye) right page: TROPICALIA (2008) by Patricia Urquiola for Moroso

Where Patricia is tempestuous and exuberant, engulfing you in her disarming and vibrant sense of words and designs, using the made or embellished by hand with an almost earthbound flavour; describing the process of design like gardening, Patrizia is bubbling and captivating, educating us by taking you on a road to a futuristic, anthropologic and organic field of aesthetics, using advanced technologies to achieve the ideas of her chosen designers. Patricia is highly inspired and emotive and lets her intuition guide her, whereas Patrizia is more reflective and intellectual and allows her instinct to talk. Patricia studied architecture and Patrizia the arts; yet they both came to design.

Passionate about the design process as much or even more than the finished product, researching and challenging technology, both are guardians of the concept.





left page: DEER (2005) by Arne Quinze for Moroso right page: FIORD (2002) by Patricia Urquiola for Moroso

They both work with many men and therefore know and adore men; whether he-man or man-child, they are all welcome in their lives as shakers, makers, designers, colleagues, assistants, partners and husbands. Flirting their way through a life of achievement, dancing their lives on the stage of aesthetics, dreaming of an existence to become evermore challenging and exciting, *capito?*

By far their favourite men are the respective partners Alberto Zontone, CEO of the Urquiola brand and Abdou Salam Gaye who oversees the M'Afrique craft collection for Moroso. However then there are all the other male designers and male manufacturers they work with. Patricia designs for major companies like Alessi, Andreu World, B&B Italia, Budri, De Padova, Driade, Flos, Foscarini, Gandia Blasco, Kartell, Kettal, Molteni&C, Mutina, Rosenthal and recently hotel chains like Mandarin Oriental and W; while Patrizia works with the worlds most famous designers such as Ron Arad, Ross Lovegrove, Tokujin Yoshioka, Tom Dixon, Tord Boontje, Konstantin Grcic, Stephen Burks, Marcel Wanders and Arne Quinze. The list reads like a who's who of the design discipline; together they bring together all major players in the field.





left page: WAVY CHAIR (2007) by Ron Arad for Moroso right page: BOUQUET (2008) by Moroso for Camper

If we listen to the names they baptise their design children with, it becomes clear we are in a space of well-being and comfort, seen with a sense of humour also, after all the girls spend a lot of home-cooked dinners giggling away the stress that is part of their insanely busy lives. These product names include for instance local flavours like chasen, comback, fjord, highlands, lukum and lowland, material descriptions such as frilly, volant, biknit, smock, crochet, redondo, nub and tufty or even human notions like fat, lazy, and antibodi.





left page: CHASEN (2007) by Patricia Urquiola for Flos / photo by Guenter Perth (HOME Magazine) right page: COMBACK (2011) by Patricia Urquiola for Kartell / photo by Kenji Aoki (T Magazine)

They meet each other in the three-dimensional approach to surface design and the hand-originated finishes that dominates the work of both women. These sisters of design share a poetic and practical passion to round off the edges, to lower the height, to nomadise weight and to take us to a space where we have never been before; enchanting society with textures, colours, embroideries and patterns. *Super-carino* Patricia would exclaim!





left page: SARUYAMA (1989) by Toshiyuki Kita for Moroso right page: ANTIBODI (2008) by Patricia Urquiola for Moroso

Ever since they started to work together at the turn of the century, they have ignited in each other a spirit of invention and evolution towards a fusion of crafts and industries, a mending of the female and male aspects of design, of blending the organic with the synthetic, a *métissage* of the ethnic and the industrial and a mashing up of references that have never been intimately mixed before.





left page: SUPERNATURAL (2005) by Ross Lovegrove for Moroso right page: ALL AMBIG (2011) by Patricia Urquiola for Venice Projects

The School of Form is delighted and proud to have both Patriczia's to become part of their new campus and curriculum, as godmothers of the Domestic Design Department which will be headed by the talented Agnieszka Jacobson. They will inspire and coach new polish design talents how to grow in the world of form and function and how to integrate the innate polish capacity for craft with the promise of a hyper-industrial future in a growing global market.

To celebrate the opening of the School of Form and Concordia, the new Design Centre of Poznan, this first joint exhibition of the

Mothers of Invention:

Patrizia Moroso + Patricia Urquiola

seeks to give an overview of their individual talent as well as the energy released when the two women join forces together.



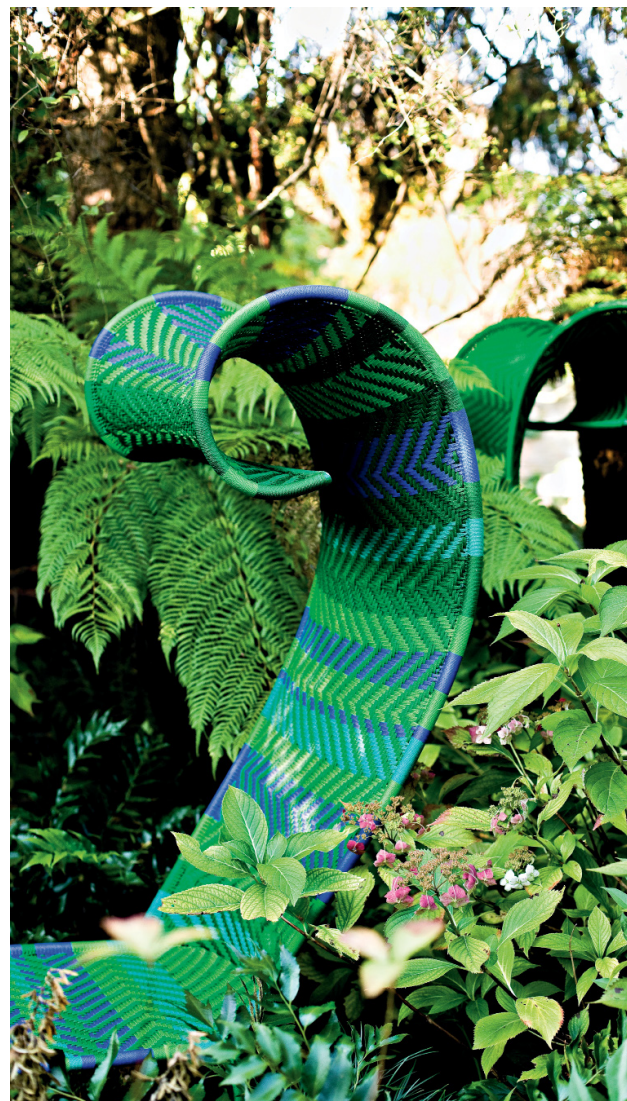


left page: RIPPLE CHAIR (2005) by Ron Arad for Moroso right page: SHADOWY (2008) by Tord Boontje for Moroso back cover: PAVO REAL (2008) by Patricia Urquiola for Diade

MOTHERS OF INVENTION

URQUIOLA

PATRICIA MOROSO ZIA



MOROSOTM

PATRICIA URQUIOLA

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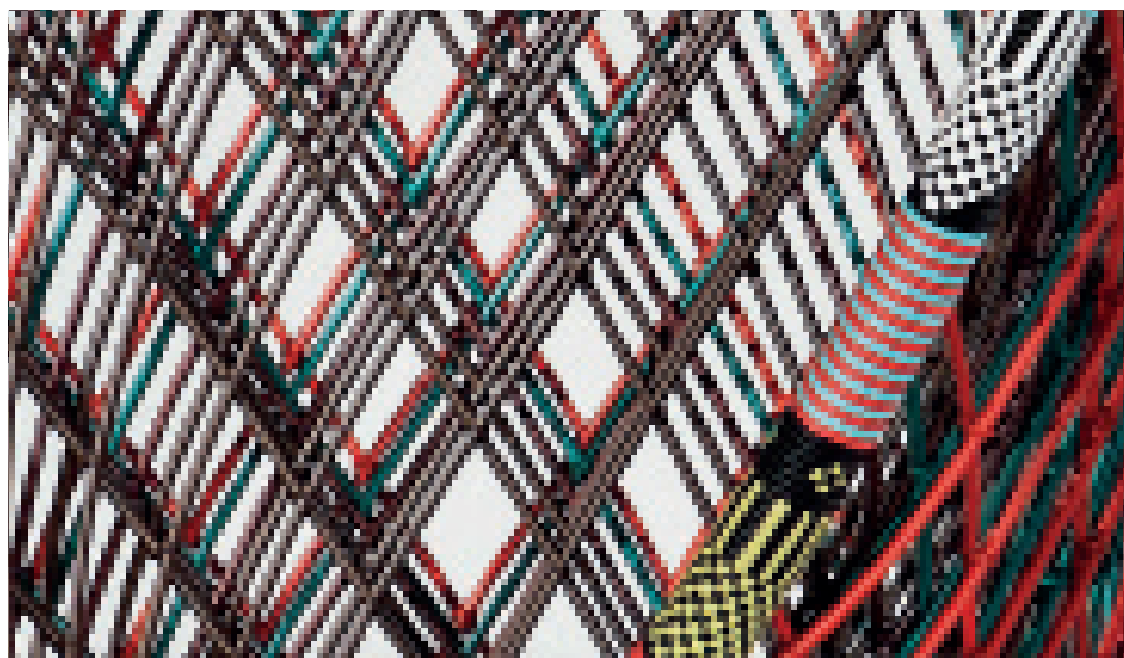
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