

# OPENEST™

COLLECTION BY PATRICIA URQUIOLA

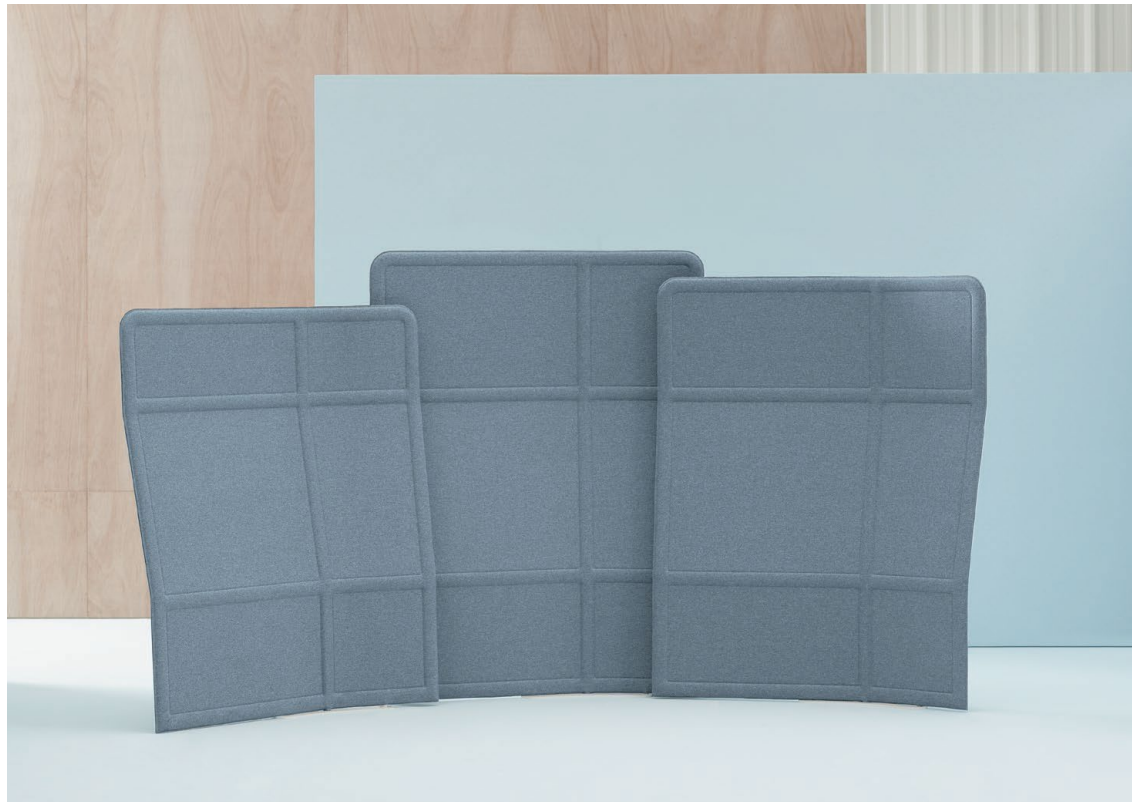


HAWORTH®

























# OPENEST

Feather  Chick  Plume  Sprig 

People need flexible, comfortable spaces to interact or work alone. Spaces that are warm, and inviting. Spaces that balance visual privacy. Spaces where teams or individuals can gather to share ideas—or just relax.

Openest is an ensemble of lounge furniture for the new landscape of today's work environments. Designed for Haworth by Patricia Urquiola, Openest is both playful and poetic, yet pragmatic and functional.

Inspired by Patricia's passion to create new experiences for people, Openest elements present visual and tactile softness through its simple, graceful pieces. Feather sofas and Chick poufs offer approachable comfort that adapts to people's needs. Curved lines and upholstery stitching invoke the craftsmanship of residential furniture. Plume screens made from familiar textiles put the body and mind at ease. Sprig tables accompany seating elements where surfaces are needed.

No matter how the space is arranged, Openest provides functional furniture that looks neat and uncluttered, creating a refuge for working or relaxing.





# A Conversation Between

## Patricia Urquiola and Giulio Cappellini

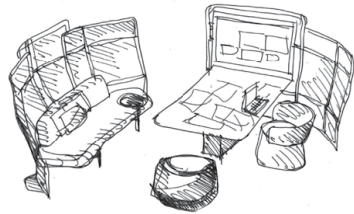
9 May 2014, Milan, Italy

Patricia Urquiola is a designer and architect who lives and works in Milan where she runs Studio Urquiola. Giulio Cappellini is a Milanese architect and founder of the Cappellini brand. A renowned trendsetter in the world of design, he also curated numerous products for the Haworth Collection™.

In May 2014, Patricia and Giulio met in Milan, Italy, for a conversation about the new office landscape, the impact of design on society, and Studio Urquiola's collaboration with Haworth to create the Openest collection. The two designers have been friends for years, and their mutual admiration is revealed in this informal discussion.



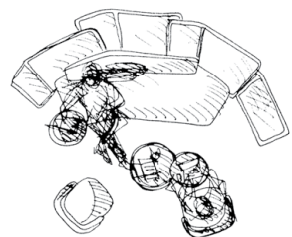
PU Giulio, we've known each other for a long time, and I wanted to have a conversation about what you think of how things have changed in the world — the way we work, the office landscape — all these things.



GC Patricia, it's always good to see you. First of all, because we have been friends a long time, and second, because I think it's very important to stop and think what's coming next. The global atmosphere around us is changing a lot. To be a designer, it's not enough just to do a new product, because in the market there are thousands of nice products. Today, the most important thing is to try to design new landscapes. And I think in the global atmosphere — offices, lounges, and showrooms — there is huge change.

Sometimes we work everyday, and we don't think that our life, our way of working, or our way of living is really changing so much. We spend more and more time in our office, and it's the idea of the office and house that's really changing. More and more, I think that I like this sort of hybrid situation where you don't understand if you are at home or at the office. I think that the most successful products are these hybrid products that you can use in the offices, lounges and residential places. And I think that this is really the heart of these new projects that we are doing with Haworth.

PU I think that the opportunity Haworth gave me almost two years ago has been interesting from the beginning for me. I really saw the intention of what they asked me to do. The name of the project, which is Openest, is a kind of oxymoron. At its heart is a nest, but it's also open as a system and is a hybrid.

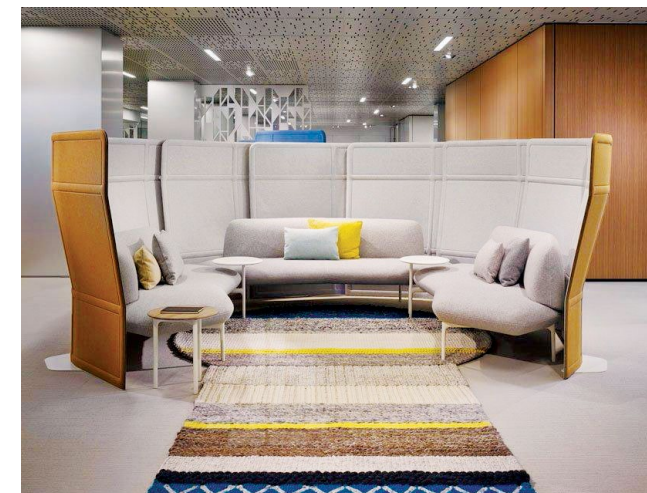


GC I was impressed by your way of thinking globally: no more plastic laminates but a very warm atmosphere, a lot of natural wood, a lot of wool, a very nice palette, soft colors. And just looking at your project, I see this idea to create more intimate places — places where you can speak with very few or more people. I think that the way we meet



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today is totally different. We have very small technologies and sometimes we just need an iPad. So it’s nice for a long meeting to sit on a very comfortable sofa or chair.

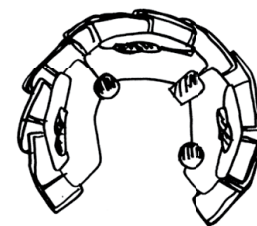
PU We sit more or less. We decide what is the right place for each meeting, which might just be a conversation at a table, like now.

GC As a matter of fact, Patricia, I don’t feel comfortable when I am in an executive, sophisticated conference room with people sitting around the table. Frankly, I start to look around and wonder when the meeting will finish.

PU Many times when I see those rooms, I think how much better the place would be if it were open to change in a functional way. For example, with Openest you configure it easily.

GC Yes. Before, you spoke about something that is very interesting in the new office landscape: flexibility. Sometimes you work alone. Sometimes you work with a few people. Sometimes you work with many people. So this idea of constant flexibility is very, very important.

PU Flexibility I think is mixed with the idea of comfort—creating more kinds of comfort zones. People, when they arrive at work, they need to feel well. This idea was the first step to create Openest.



GC You know, we work a lot of time during the day, so it is better to work in a very comfortable situation instead of an uncomfortable situation. And I think that is another thing that’s changing: the perspective of how to work. Because, years ago, we had huge technological equipment. Now everything is getting smaller, so if you need just to use your iPad you don’t need a huge space. And the seats are becoming lower. The tables are becoming lower, creating more inspiring situations for people.

PU I think this informal style is not only for people like us that work in design or creative ways.



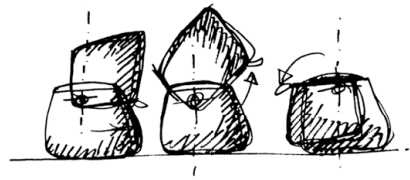


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GC In the past I used to design just to look at design. Now I think the most important thing is sexy design. That means design to touch. The beautiful thing is to touch the design, to use design every day — not just to look at design. This sensibility — the idea of touching the material — is really very important. Today I think that we can take our inspiration from the classic shapes, and offer new interpretation using new materials, new techniques, and new ways of producing.

PU You know, Giulio, in this room I keep two pieces from the beginning of the Openest collection. And one is the first prototype I did with the idea of pressing and molding a kind of polyester.

GC You are using techniques that you could not use 30 years ago. That's the most important thing. That's the new way to design.

PU For the Plume screens I wanted to have a sandwich from one material. When you need to dismantle the piece, everything is polyester, which is recycled material. And the other screen can have different kinds of fabrics. In the end, they're always just one material.

GC That's fantastic. I think the most important thing today is to be contemporary and to be competitive.

PU I learned a lot from you. You are like a big brother of my generation.

GC We are not so young like 20 years ago, but we have fantastic things to do for the future. Many times they say everything has been done in design.

PU No, that is a lie.

GC Thousands of new things to do.

PU You know, the reason is very clear, I think. Design is a discipline, which is especially connected with society. And in the moment that society is in evolution or involution, the design follows that. We will have many other ways to sit for work, to



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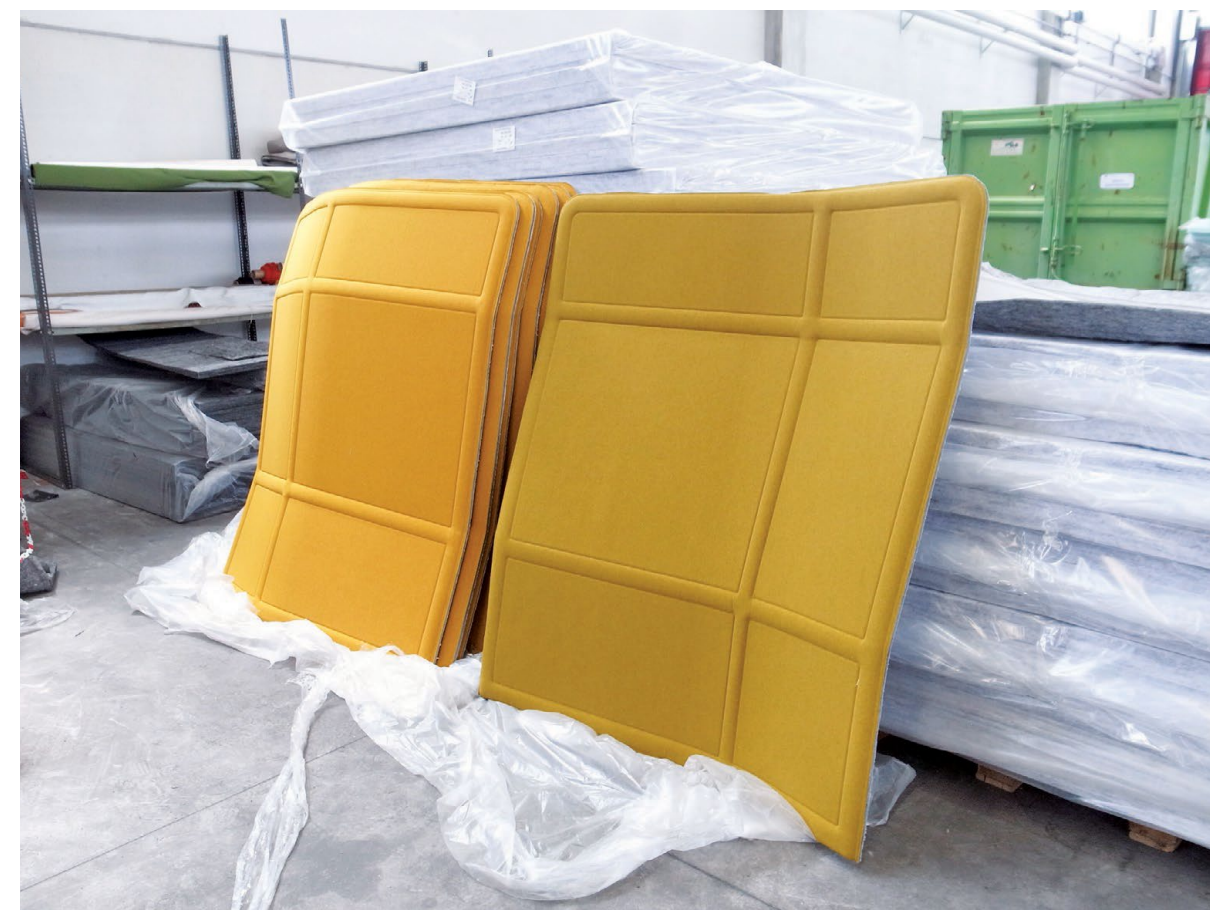
speaking, to sleep. We will have many new ways to eat. Things are going to evolve every day because we are evolving in society.

GC And the most important thing is to keep focused on the right answers. Follow the project just like a baby. As in this project, you have to change many things from the first prototype to the final product.

PU And you have to create a real dialogue. At Haworth, that is for me, very important. We discuss process a lot and our relationship is growing. That's how you know if the relationship is strong.

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