105709







F O L D E N

Steel Furniture Collection

METAL / FOLD / CONNECT

A family of three furniture pieces exploring the relationship between rigid metal structures and curved sheet metal.

A shared construction language translates into different functions, creating a unified and recognizable design system.



INTRODUCTION

The design proposal presents a unified family of three furniture pieces, all developed through the same constructional and formal logic. The aim was not to create three simply “matching” objects, but to develop a shared design system through which different functions and typologies can acquire a coherent identity.

The core design language emerges from the contrast between two distinct elements: a rigid metal structure formed by square or rectangular profiles, and thin, curved sheet metal. Their coexistence creates a balance between rigid and flexible, structure and surface, linearity and curvature.

A key element of the collection is the way the sheet metal integrates with the metal structure. Through slots, bends and points of enclosure, the surface is not simply an added component but becomes part of the object’s construction logic. The connection between the individual elements therefore becomes both a fundamental formal characteristic and a defining element of the collection’s identity.

The three furniture pieces explore different applications of the same underlying constructional and formal system. The chair serves as the signature piece of the collection, as it most directly and distinctively embodies the core design language of the project. The relationship between the rigid metal frame and the thin, curved sheet metal becomes particularly pronounced here, as the system is translated to the human scale and enters into a direct relationship with the body. The chair therefore acts as the primary formal reference point from which the other typologies within the collection are developed.

The table highlights the relationship between the curved sheet metal and the supporting structure. The third object explores the concept of containment, using the sheet not only as a supporting surface but as an element capable of holding, containing and organizing objects.

In this way, the collection is not based on the repetition of a specific form, but on the repetition of a rule. Each object maintains its own function and formal identity while simultaneously being recognized as part of a larger family through a shared constructional vocabulary.

The proposal therefore approaches furniture as a small architectural system: a rigid structure receives, supports and shapes a thin metal surface, creating different relationships between surface, support and containment. The construction logic is not concealed, but becomes the very element that generates the form.

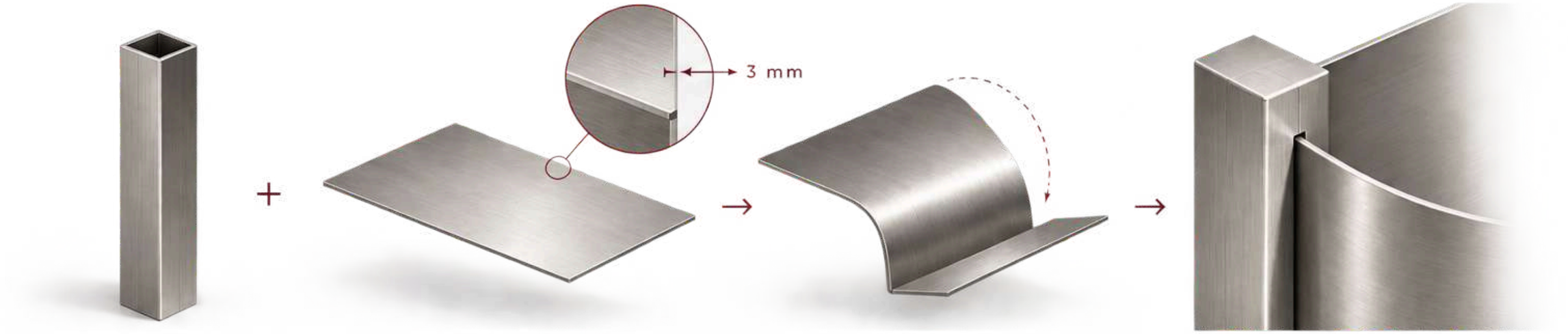


CONCEPT - DESIGN LANGUAGE

In the chair, the rigid metal profiles define the structural frame and establish a clear linear framework, while the curved sheet metal becomes the supporting and seating surface. The contrast between the geometric precision of the profile and the fluidity of the curved surface creates the distinctive formal identity of the object. At the same time, the direct interaction between the sheet and the human body introduces the concept of ergonomics, transforming the curvature from a purely formal gesture into a functional element.

The chair therefore represents the point at which the design logic of the collection becomes most complete. Structure, surface, curvature, connection and ergonomics coexist within a single object. The sheet metal does not function simply as an added layer or secondary surface, but as an active part of both the construction and the user experience. Through this relationship, the material acquires a structural, formal and ergonomic role simultaneously.

DESIGN PRINCIPLE



RIGID PROFILE
structure
precision
linearity

CURVED SHEET METAL
surface
flexibility
continuity

BENDING
from flat surface
to functional form

CONNECTION
direct interaction
profile x sheet

CONCEPT - DESIGN LANGUAGE

The table represents a second translation of the same system, transferring the design language from the human scale to the scale of the surface and working environment. Its horizontal surface creates a clear functional plane, while the curved metal elements establish the relationship between the surface and the supporting frame. Unlike the chair, where the sheet metal is directly related to the body, the sheet in the table acquires a more spatial and architectural character.

This relationship allows the table to maintain the common identity of the collection without literally reproducing the form of the chair. The same principles—the contrast between rigid and curved elements, the expression of the construction, and the connection between profile and sheet—are translated into a different functional condition. The table therefore operates as a variation of the system that introduces a new relationship between structure, surface and void.

The third object explores the concept of containment, storage and organization, transferring the same constructional vocabulary to a typology based on enclosure. Here, the sheet metal no longer functions as a seating surface or horizontal working plane, but as an element capable of holding, containing and organizing objects. Its curvature creates a defined volume and an internal field within which different objects can be placed.

The object can adapt to different needs and environments, accommodating books, drawings, towels, toys, food or everyday objects. In this way, the collection expands from human support and work towards storage and organization.

The three objects therefore do not represent three different forms that simply share a common aesthetic. They represent three different expressions of a unified system, with the chair functioning as the signature piece and as the primary object through which the design language of the entire collection can be understood. The chair establishes the initial formal and constructional vocabulary, while the table and the storage object translate it into different functions, scales and relationships with the user.

TYPOLOGICAL TRANSLATION

ONE SYSTEM

BODY / SUPPORT

structure · surface · ergonomics



SURFACE / WORK

structure · surface · void



VOLUME / CONTAIN

structure · enclosure · organization



MATERIAL /COLOUR STUDIES



MATERIALS

A refined palette of industrial and earthy tones that enhances the purity of the forms and the material character of the collection.
Brushed stainless steel meets deep, saturated colours, creating a contemporary yet timeless contrast between cold and warm, precise and soft.

STAINLESS STEEL
Brushed stainless steel with a matte finish.
Durable, timeless and elegant, providing a refined industrial character.

RAL 3007 — BLACK RED
A rich, sophisticated red tone that adds warmth and depth to the collection, creating a strong visual identity.

RAL 5011 — STEEL BLUE
A dark blue tone that balances the boldness of the burgundy, bringing calmness and refinement.

01. OBJECT CHAIR - SUSPEND



FORM / CONNECTION / SUSPENSION

A chair developed through the same design language as the coffee table, exploring the relationship between curved sheet metal and structural profiles.

The metal sheet is connected to the hollow sections, allowing the structure to remain visually light while creating a sense of suspension and continuity.

The curved sheet forms the seat and backrest as one continuous gesture, while the exposed profiles define the supporting structure.

STRUCTURE / CURVE / LIGHTNESS

A balance between construction and form, where the connections become part of the aesthetic and the structure creates the illusion of a floating metal surface.



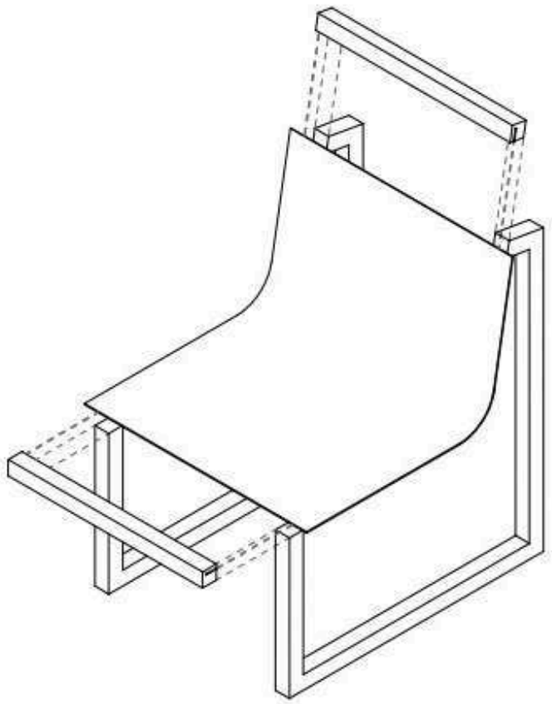




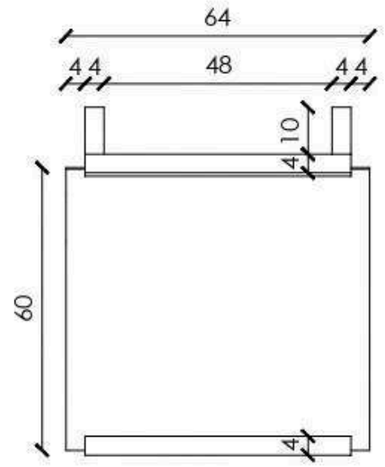
01. TECHNICAL DRAWINGS



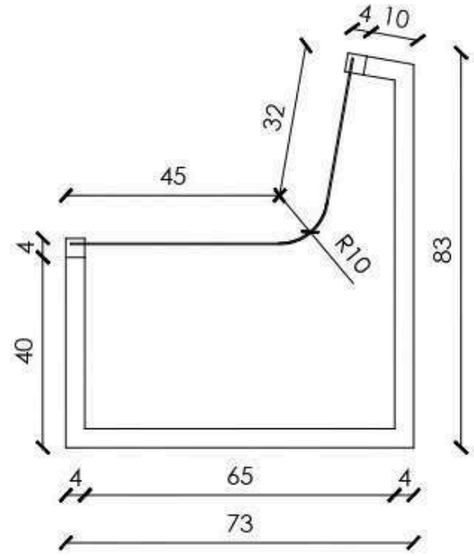
ISOMETRIC VIEW



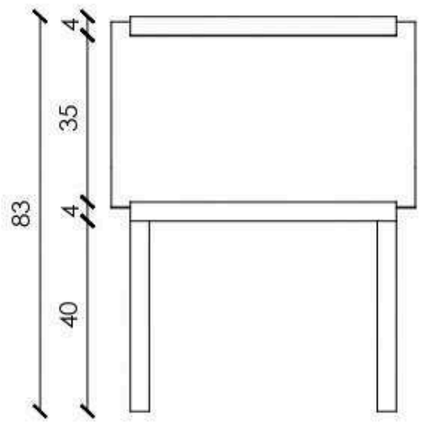
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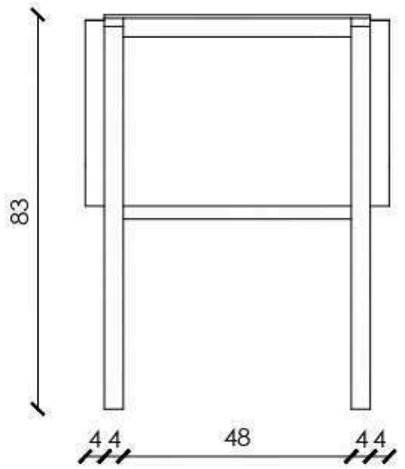
TOP VIEW



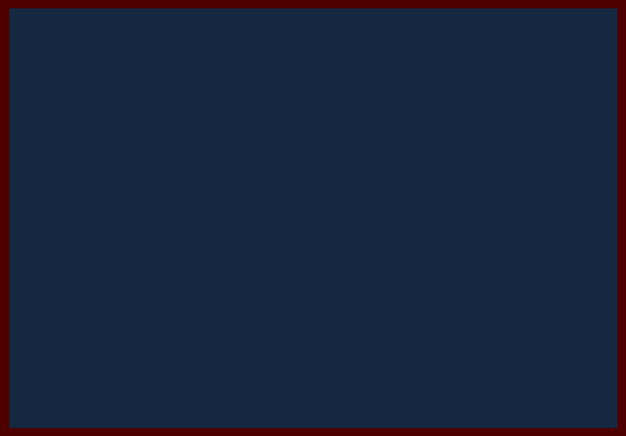
SIDE VIEW



FRONT VIEW

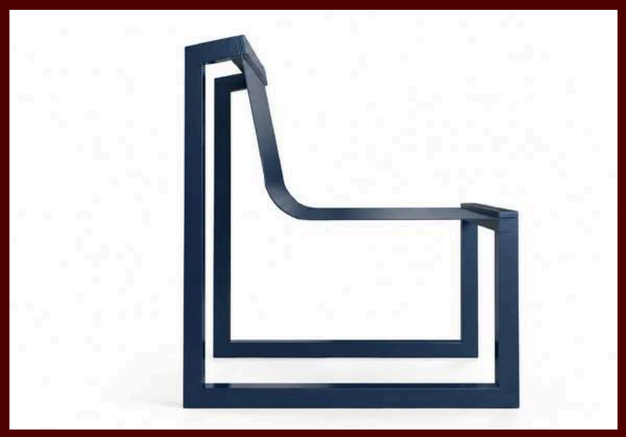
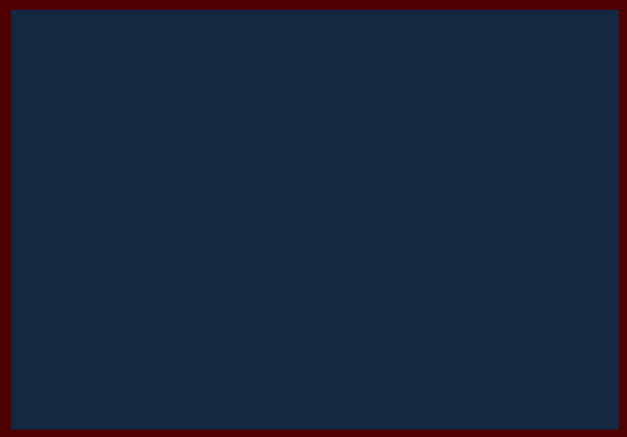


BACK VIEW








materials / colours / details

02. OBJECT TABLE - FLOW



FORM / CONNECTION / CONTINUITY

A coffee table exploring the relationship between curved sheet metal and construction.

Two connection methods define the object: the sheet slots into the hollow section on one side, while the slotted section grips the sheet on the other.

TWO CONNECTIONS / ONE LANGUAGE

The construction becomes part of the design, creating a continuous curved form where structure becomes aesthetics.



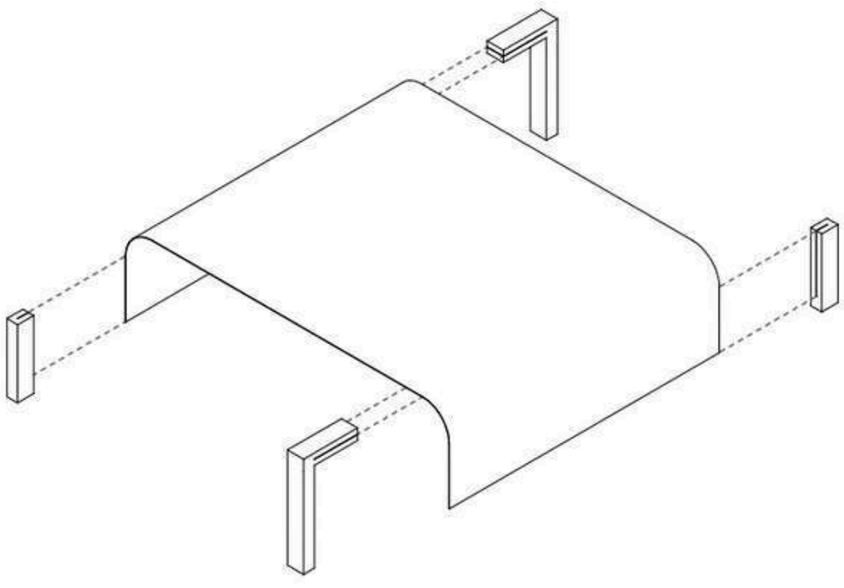




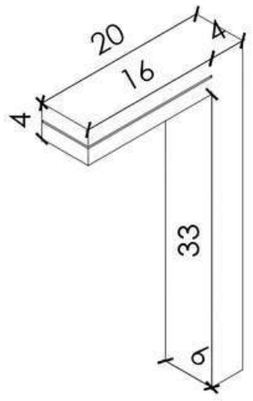
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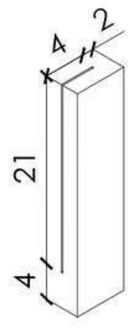


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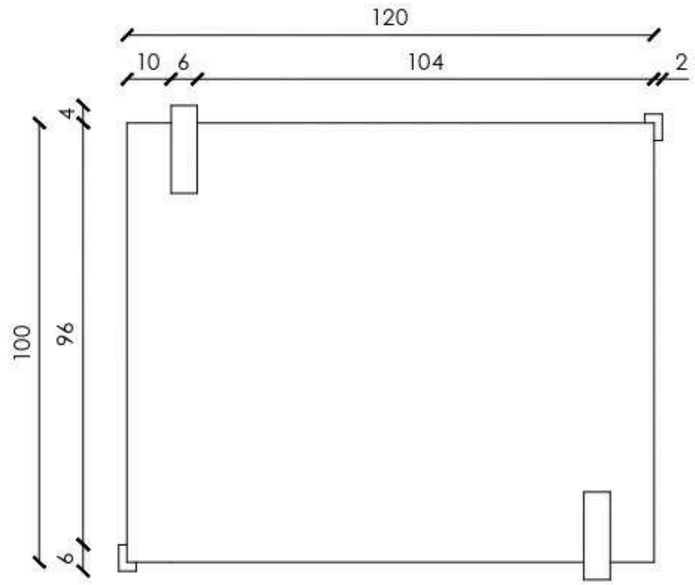


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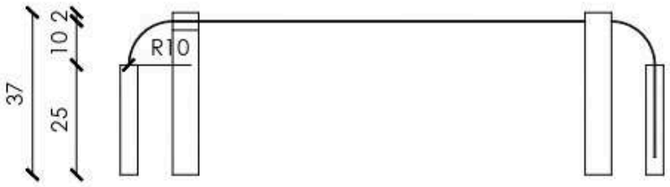




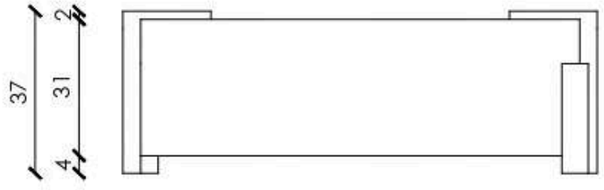
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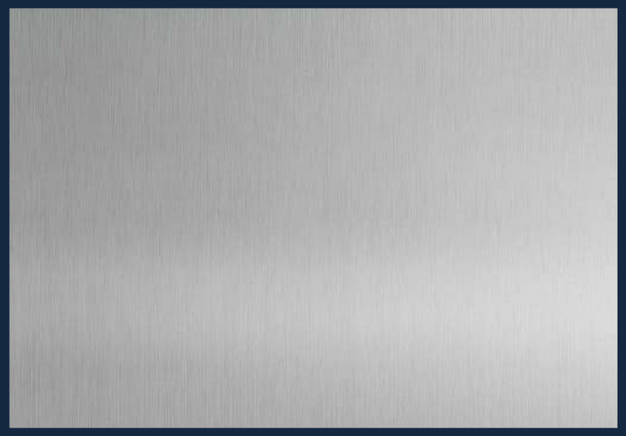
TOP VIEW

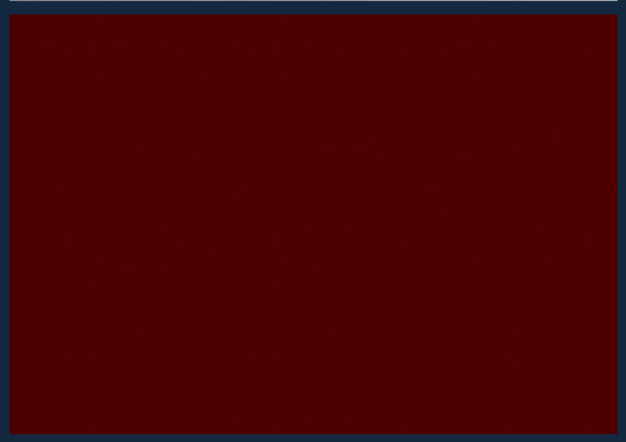


FRONT VIEW

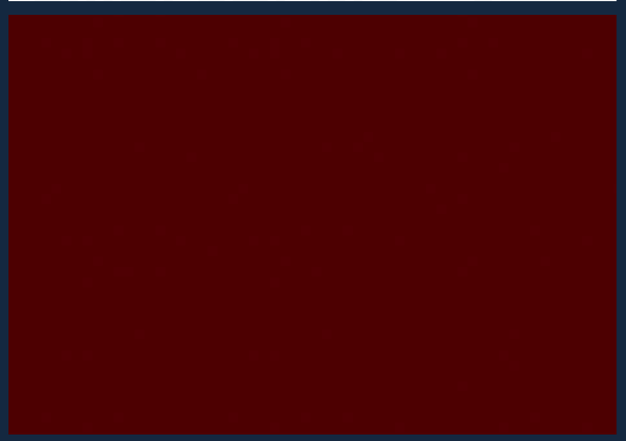


SIDE VIEW





materials / colours / details

03. OBJECT STORAGE - PIERCE



FORM / CONNECTION / FLOW

A versatile storage object developed through the same design language of sheet metal and hollow sections.

The metal sheet passes through the structural profiles, creating a continuous form that appears to flow and emerge through the frame. The openings and connections become an integral part of the object, expressing its construction while maintaining a light and minimal character.
Designed for books, towels, toys, drawings, umbrellas, food, flowers, the object adapts to different spaces and uses.

STRUCTURE / FUNCTION / CONTINUITY

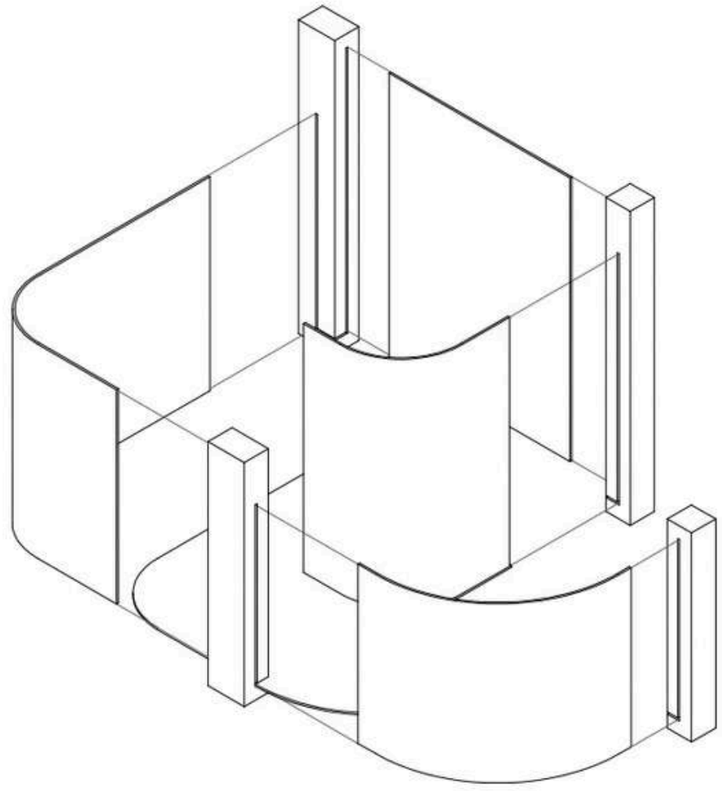
A flexible object where construction becomes form, and the movement of the sheet through the profiles creates a distinctive sense of flow and lightness.







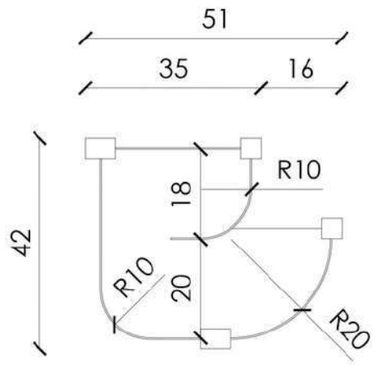
03. TECHNICAL DRAWINGS



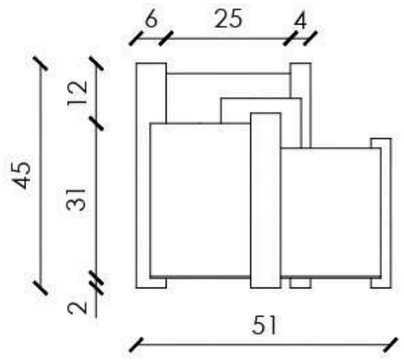
CONNECTION SYSTEM



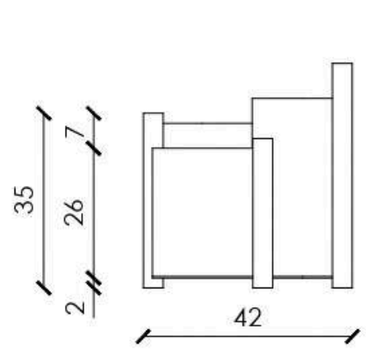
ISOMETRIC VIEW



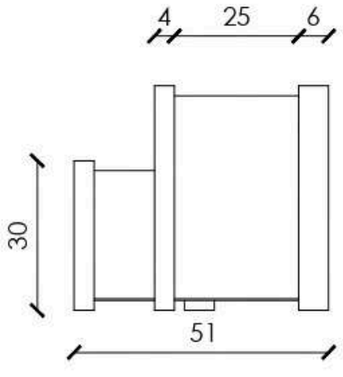
TOP VIEW



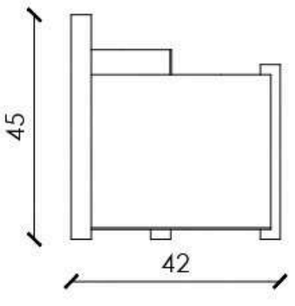
FRONT VIEW



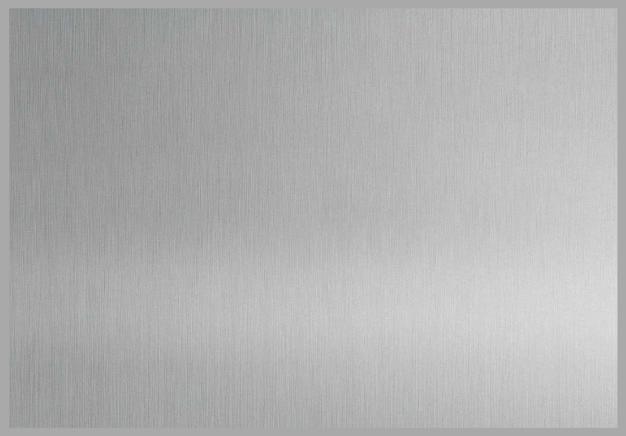
RIGHT VIEW

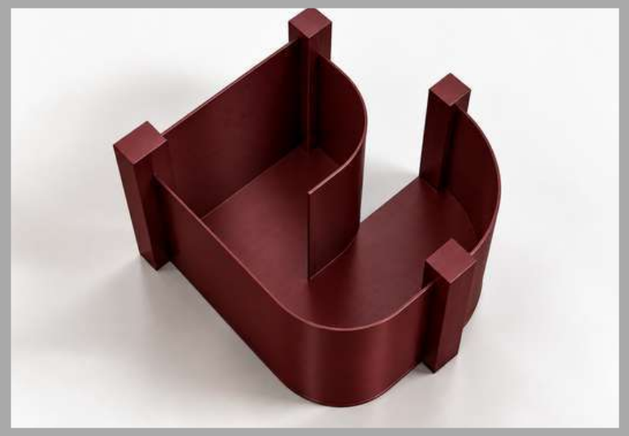


BACK VIEW



LEFT VIEW





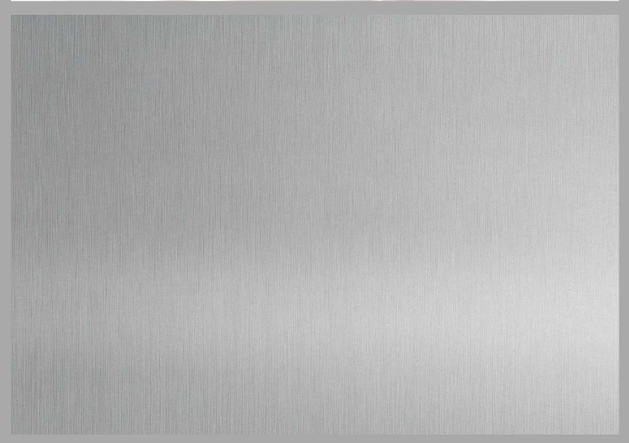














materials / colours / details

ONE SYSTEM. THREE TYPOLOGIES. ENDLESS APPLICATIONS.



HOME

ONE SYSTEM. THREE TYPOLOGIES. ENDLESS APPLICATIONS.



ONE SYSTEM. THREE TYPOLOGIES. ENDLESS APPLICATIONS.



HOSPITALITY

ONE SYSTEM. THREE TYPOLOGIES. ENDLESS APPLICATIONS.



ONE SYSTEM. THREE TYPOLOGIES. ENDLESS APPLICATIONS.





RETAIL