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Being

MUTINA

Project by Brigitte Niedermair

Curated by Helen Nonini

Being Mutina: 20 Years of Dialogue, Innovation, Design, and Art

Mutina was born in 2005 from Massimo Orsini's desire to restore ceramic material to its historical function. A journey that began with collaborations with some of the greatest designers of our time, creating collections driven by curiosity and a willingness to engage in dialogue.

Over two decades, Mutina has transformed ceramics into emotion, blending artisanal tradition with contemporary design. To celebrate its 20th anniversary, the company looks back at this journey, affirming its role as a pioneering voice in the world of ceramics and design.

The *Being Mutina* project tells this extraordinary story through the unique and poetic vision of Brigitte Niedermair, an internationally renowned Italian artist and photographer. In her work, echoes of classical art resonate in a contemporary language, turning each image into a timeless piece and offering a fresh perspective on Mutina's iconic collections. Ceramics, once a simple object of desire, become the true protagonist of emotional spaces.

At Mutina, each collection embodies a universe of encounters, reflections, and experimentation, where art and design intertwine to shape surfaces, forms, and colours that tell unique stories.

These twenty-four photographs and their installations represent the starting point of Brigitte Niedermair's photographic work: we invite you to explore a world where beauty reveals itself through light and texture - in a perfect balance of form and function.

Mutina celebrates its past while looking ahead, committing once again to transforming each project into a cultural and sensory experience. With *Being Mutina*, the company reaffirms its role as a leading force in design and art, that is capable of inspiring and innovating, of creating environments that speak to both heart and mind: embracing the present to shape the future.

Helen Nonini, Curator

A Dialogue between Massimo Orsini & Brigitte Niedermair

On the occasion of its twentieth anniversary, Mutina tells its story through a special project derived from an encounter between CEO Massimo Orsini and Brigitte Niedermair, an internationally renowned artist and photographer.
The *Being Mutina* project is a reinterpretation of iconic collections through twenty-four photographs, starting from abstract installations and imaginary worlds in which ceramics intertwine with design and art. This dialogue is prompted by a desire to explore ceramic material in a new way that places it back in the spotlight.
The following is an excerpt from a conversation between Massimo Orsini and Brigitte Niedermair, which took place at the conclusion of the project. The exchange reflects the richness of a creative and human dialogue able to convey Mutina's identity from an intimate and unprecedented perspective, while offering a vision for the company's next twenty years.

Massimo Orsini Our mantra has always been to only work with people you like. For Mutina's twentieth anniversary, that person was you, Brigitte: two decades of collections have been reimagined and interpreted through your remarkable vision in *Being Mutina*. I enjoyed working with you immensely on what has been the most complex project since Mutina's inception.

Brigitte Niedermair The openness to dialogue that emerged when we met was exceptional. I believe there are projects that must be created, that have an urgency to come to life, and this was true for both of us. Together, Massimo, we created something fantastic: we wanted to view the product from a different perspective. Each of our dreams were conceived together, united in wonder, turning us into mere spectators. And it all happened so quickly that we hardly realised what was happening.

MO This dream came to life despite the complexity inherent in working with ceramic material, during the creation of each "little house". I understood this from the very first moment I saw your drawings. What we call "little houses" are actually sculptures, marvellous rooms. Seeing them live and then experiencing them through each photograph were two very different experiences.

BN I worked through layering: understanding how to create sculptures that were not actually sculptures, rooms that were not really rooms, photographs that might seem commercial while not being so. Together, we figured out how to present each surface, finding different ways to conceive them and experiment with them. Ceramics have played a fundamental role throughout human history: here, they take on an intimate quality, and are developed in an unusual way.

MO For us, this project represents twenty years of work and twenty-four iconic collections. What you achieved in such a short time was truly complex. You interpreted them in a special way, despite their diversity, paying close attention to those who created them. Profound respect is evident here: in every shot, beyond your gaze, the personality of each designer is clearly perceptible.

BN When I observe someone else's work, I try to listen to it, to grasp its essence and the personality of its creator. In this case, I didn't have many elements to go on, because I didn't know all the designers personally: this is why I created an imaginary dialogue.

MO All the designers have developed their ideas with us; the collections are the result of a collaborative effort. Together, we embraced

the honour and responsibility of retracing each creative process. In every photograph, you maintained a perfect balance between space and dimension: it almost seemed as if the project itself was guiding you, showing you the way.

BN The thought of bringing together all those collections surprised me. I was almost puzzled; I didn't expect to be contacted for such a project. Then I realised that each designer had worked on a story, and each one could be told in a different way. I always try to delve into the heritage of the company and those who have been part of it, to give a more rounded shape to that universe of people and ideas. It was important for this narrative to speak to you, to those who love Mutina, and to those who will come into contact with the company in the future.

MO I deeply loved this project because you also envisioned it through the lens of an interior designer. Mutina derives from a magical idea that brings everything we do to life: an intention that only comes to fruition when there is empathy with the people I meet. Twenty years ago, I began searching for individuals to engage in dialogue with and share that idea, and the twelve extraordinary people we have worked with – hailing from all over the world – have enriched not only the company but me personally. I was driven by the desire to find people willing to experiment and to strike a common balance. With you, it was the same; there was an immediate connection.
It was extraordinary to discover everything that emerged after our first meeting, to witness it happening: the drawings, the creation of the rooms, the photographs.

BN The drawings were essential to find the right rooms, with each surface. Only afterwards we did add colour – not just inside the rooms, but also outside. Everything sprang spontaneously to life in my mind. I first envisioned the spaces independently of the surfaces, and only later did I combine the different creative personalities. If something was unclear to me, I would shift my focus: I would go out, leaf through a book, observe a piece of art and its colours... and the idea would come to life. Inspiration could strike suddenly.

MO There is never a moment when you completely finish thinking about one thing before moving on to the next: it all emerges together, flowing smoothly. And when ideas come, they must be built. The image we chose to represent this project really looks like a house. Witnessing it come together was a discovery every step of the way: from its construction to the photography and your use of colour.

BN I initially wanted to work with natural light, even though I had also considered an indoor solution. I wondered which one would prevail. Over the years, I've come to realise that nothing happens by chance: there is always a reason why ideas follow a certain path. That's why I prepared everything and waited for the perfect photograph to come naturally.
Working with the large format camera gives me a different approach to the image. I study it thoroughly, following an intuition: but when the light arrives, something new appears. That's when what's really destined to be comes to life. Each time, I prepare myself as much as possible to see what will happen at that precise moment – it's a moment I eagerly look forward to and cherish. In this case, we were working with rigid surfaces, which is why I tried to give them a softness that nurtures the soul and evokes desire.

MO The work you've done, which I love, is complex. How long did it take you to design all the sets?

BN About a month. Before drawing, I need to be filled with desire – I imagine everything in my mind, and when I put pen to paper, I already know what is to spring from it. These ideas were also the fruit of my previous experiences, although I had never had the opportunity to create something so bold in my sets: rooms that are not meant to contain objects or people, but only light. Imagining places meant to evoke a desire or a feeling, I allowed surprise to take hold of me: how can I astonish others if I don't feel this astonishment myself?
After all, photography is the representation of light, but with digital technology, we have forgotten that. In the immediate transition between light and shadow, light resonates in an ancient way. It is the emotion we feel before the glow of a sunset or the moon, or when we're surrounded by the snow and we realise that its sparkling white is changing everything around us.

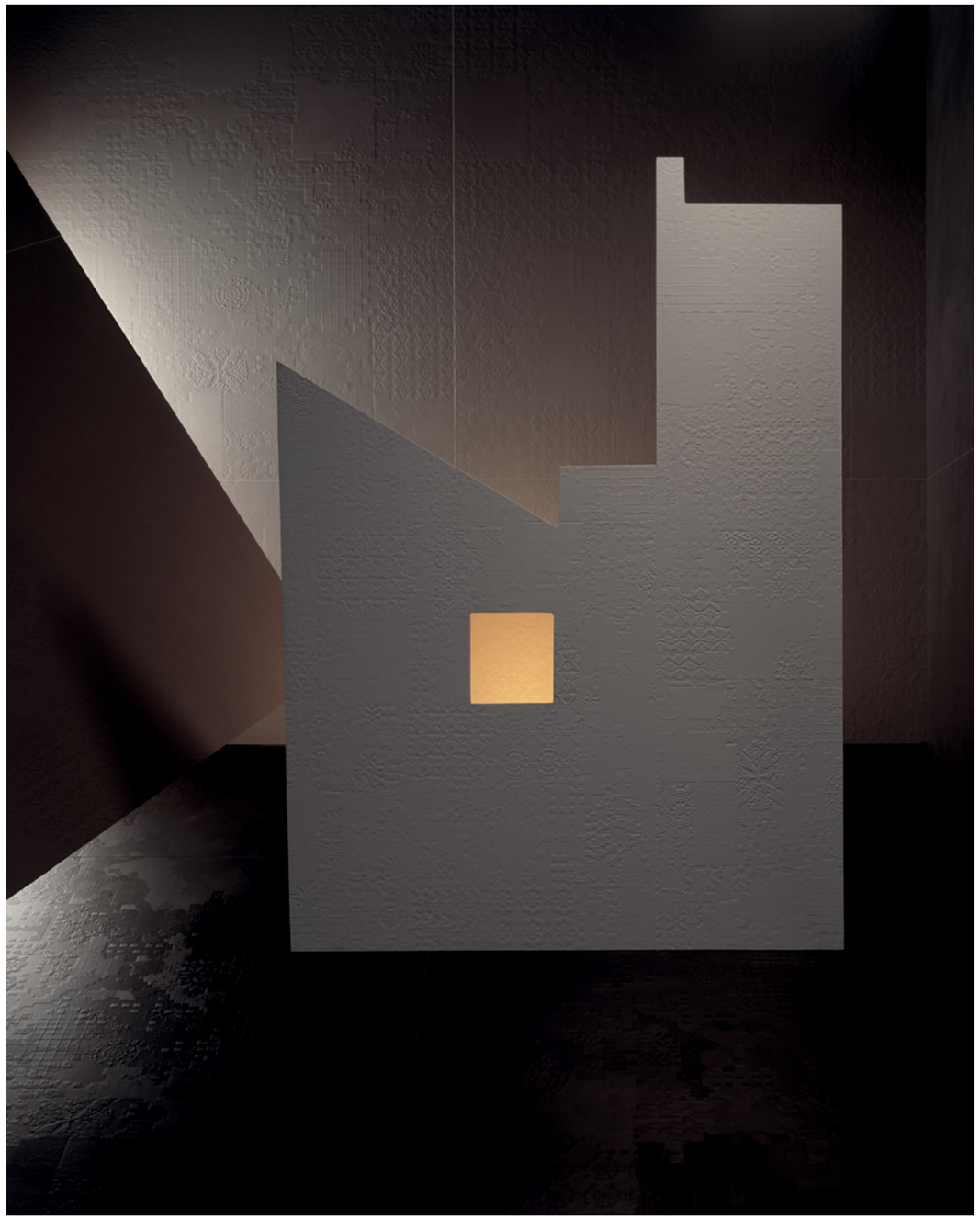
MO As I observed each shot from this project, it was your use of light, applied to our surfaces, that I reflected on. Looking at your images, I did not think about the twenty years of work already behind us. It was as if you had left a message saying, 'This is Mutina'. A powerful energy charge, thinking about the work we'll be doing in the years to come. You captured the essence of Mutina: a living home, illuminated by the light of ideas, reflected on its surfaces. I hope our next twenty years will be just like this.

Brigitte Niedermair has made photographs for over twenty years, spanning independent artistic enquiry and fashion image-making. Since the 1990s, her projects have centered on the meaning of identity, the affect of representing the female body, and the agency of viewership. More broadly, Niedermair's approach to photography has been a constant exploration of time and memory that reflects onto the languages of the history of art.

Her work has been shown internationally, with monographic exhibitions.

Her fashion images have been featured in international publications including CR Fashion Book by Carine Roitfeld, Harper's Bazaar, Wallpaper*, Dior Magazine, W, Citizen K, and Vogue Italia.

Her works are included in private collections, museums and public institutions in Italy and abroad. She lives in Merano and works in Paris, Milan.

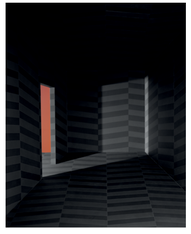








Mater, Patricia Urquiola



Kosei, Vincent Van Duysen



Déchirer, Patricia Urquiola



Mattonelle Margherita, Nathalie Du Pasquier



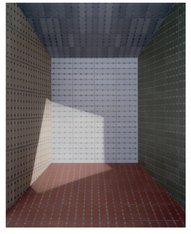
Pico, Ronan & Erwan Bouroullec



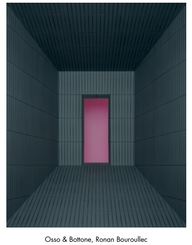
Primavera, Barber & Osgerby



Phenomenon, Tokujin Yoshioka



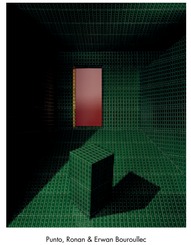
Osso & Bottone, Ronan Bouroullec



Osso & Bottone, Ronan Bouroullec



Celosia, Patricia Urquiola



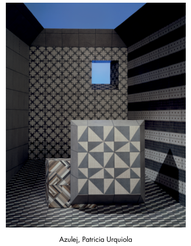
Punto, Ronan & Erwan Bouroullec



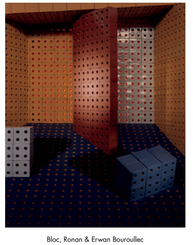
Fringe, Michael Anastassiades



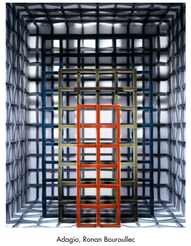
Phenomenon, Tokujin Yoshioka



Azulej, Patricia Urquiola



Bloc, Ronan & Erwan Bouroullec



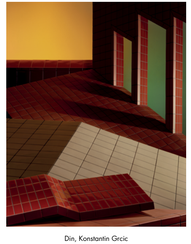
Adagio, Ronan Bouroullec



Folded, Raw Edges



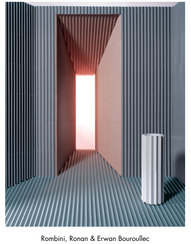
Puzzle, Barber & Osgerby



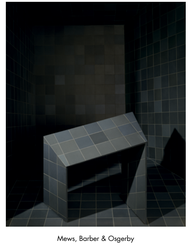
Din, Konstantin Grcic



Brac, Nathalie Du Pasquier



Rombini, Ronan & Erwan Bouroullec



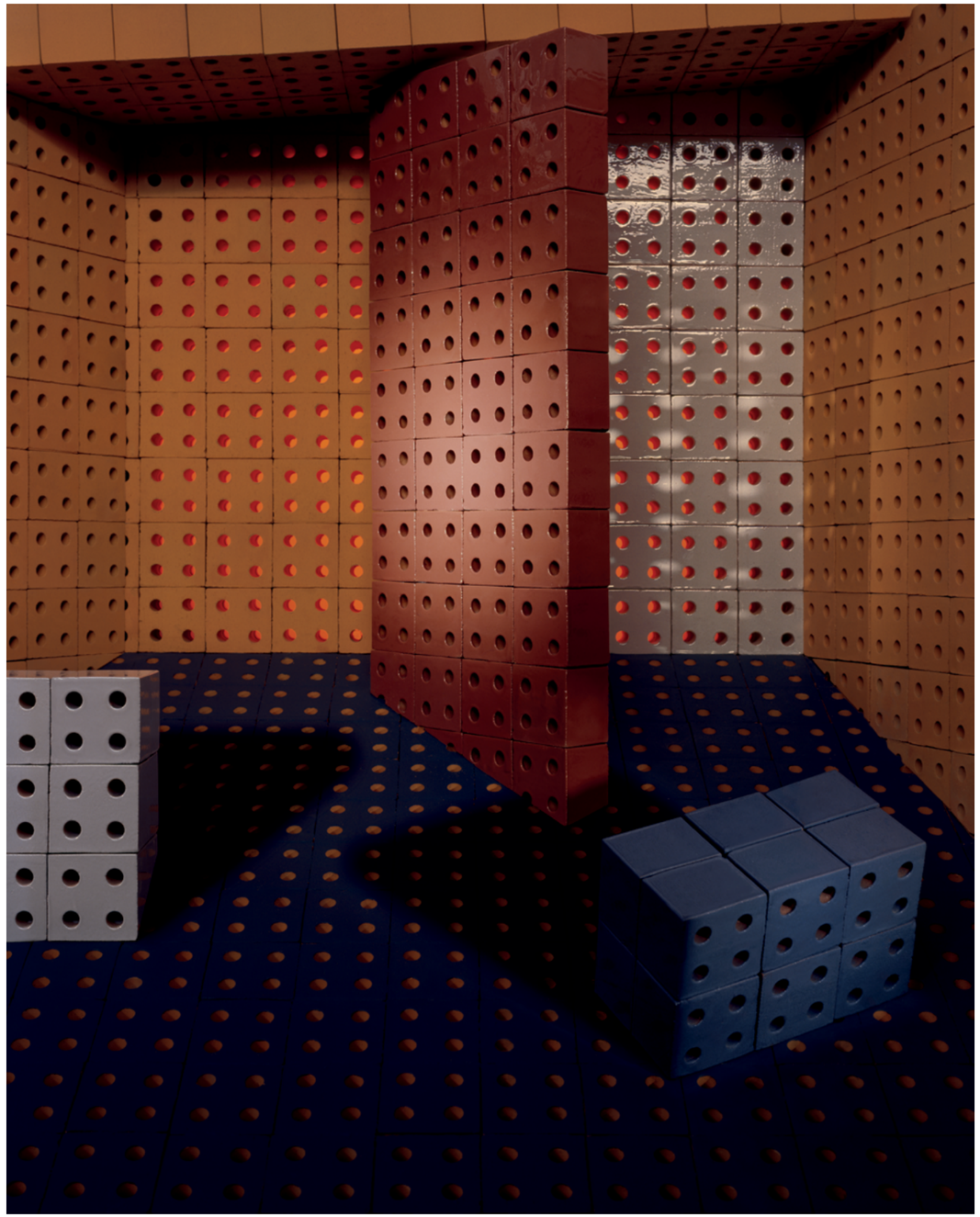
Mews, Barber & Osgerby



Phenomenon, Tokujin Yoshioka



Mutina Editions



20 Years of Dialogue on Ceramics

A Story Shaped by Encounters

I grew up in the land of the ceramic industry – part of a generation raised by extraordinary post-war entrepreneurs, fortunate to come of age in a time that allowed us to look beyond, to be curious and explore; a time that offered the privilege of cultivating **passions**. Travel, people, **art**, the present – these were all the things I sought.**Ceramics**, as a contemporary artistic and cultural expression, became my way of continuing to explore as an adult – it was the founding idea behind the Mutina project.

On this journey, the milestones have been projects and economic results, but the dates that stand out are those of the ideas conceived with each designer. In every encounter, from the first with Patricia Urquiola to the most recent with Michael Anastassiades, we find the most significant chapters in our story. These are exchanges of **visions** and intentions, starting with the **courage** and intellectual honesty essential to forging a truly new path and rising to the **challenge** of bringing ceramics to where it truly belongs: at the heart of **contemporary** design.

Sharing this tireless effort, made up of reflections, attempts, errors, and discoveries, has allowed us to experience, time and again, the **emotion** of achieving that perfect **equilibrium** between form, surface, and colour that is our way of creating **beauty**. The collections developed over the years are a testament to these encounters. They are the sincere expression of our knowledge, of our continuous innovation, opening up as many paths as possible for each designer's expressive **identity**.

The collaborations over the years with artists and cultural institutions, under the banner of Mutina for Art, have provided vital energy, fuelling each of these **creative** processes and broadening the horizons of all those involved in our endeavour. Engaging in dialogue with the greatest contemporary artists and designers is our greatest privilege.

At the beginning of this project, we were navigating uncharted waters, but Brigitte Niedermair's cover image splendidly captures the essence of Mutina today: a living home, illuminated by the light of ideas, reflected on its surfaces.

Massimo Orsini, Founder and CEO Mutina

ART

Nathalie Du Pasquier

Since Mutina applies art to tiles, and I love applied art, we immediately got along.

We met because of art, not ceramics. We worked on a project that had nothing to do with tiles. It was a project with bricks, and we didn't know we would build our friendship with them. For me, primarily a painter, it was wonderful to be invited by Mutina to create an art project in their beautiful facility in Fiorano. We were introduced by an art curator, Sarah Cosulich, who actually runs the Mutina for Art project. Thanks to this opportunity, I turned into a builder – forget being just an artist! Standing with our feet in the sand, we erected small brick monuments that I'm very proud of.

But one thing led to another, and when Massimo asked me if I wanted to design tiles, he didn't know that I, a painter working with galleries and who had done the BRIC art project, would jump at the chance, thrilled that something I created could enter the real world (not just the art world) – applied art!

Art can be intimidating; sometimes, it's hard to understand – as if it always needed to be understood. But when you make a wall covered in tiles, there's nothing to understand. You either like it or you don't – and you can wash it! Ceramics, like art, evoke ideas, but in a simple way. They resemble what humans have been creating for so long, and no one would ever question whether the ceramics covering the great mosques, for example, are art.

But okay, I don't really know what can officially be called art, and it doesn't matter. I love working with Mutina because what I create with them belongs to real life. I work with real people, and to me, that is art. We have fun, and that is art.

With them, I always feel like saying strange things, I can realise projects that I wouldn't be able to do otherwise. I multiply. For example, the Paesaggi – I had done similar things before, but the ones made with them, made to perfection, are exactly as I envisioned them. So well made that they fully communicate my idea. If that's not art…

BEAUTY

Vincent Van Duysen

Beauty is not self-imposing; it is revealed, felt. It suddenly emerges when material meets light, when colour finds silence, when a detail makes space vibrate. It is neither static nor absolute. It breathes, evolves, and allows itself to be approached without ever being confined.

At Mutina, beauty is an unrelenting quest, a dialogue between the eye and the hand, between craftsmanship and the unexpected. Born out of the delicate balance between form and surface, substance and lightness, rigour and freedom. To me, this conception of beauty does not merely seek to seduce but aspires – above all – to move.

It is there, in the infinitesimal, in that almost nothingness that everything changes. In that delicate tension where imperfection becomes strength, where experimentation opens unexpected paths. It reveals itself in every encounter, every exchange, every gaze cast upon what is – and what could be.

CERAMICS

Inga Sempé

Ceramics? I don’t understand how one could use that word in the singular.
There is no such thing as *ceramic* – there are only *ceramics*.

It was Mutina that opened the giant door hiding from me the vast multitude of ceramics. Massimo Orsini was the one turning the handle. He showed me that behind that door, there were ceramics – woven together according to different rules of firing, craftsmanship, molds, industries, clays, glazes, surfaces, desired colours, possible colours, and impossible ones – always more beautiful than the others.

All these elements interact with one another, like a big family at Christmas, but there are also those that never speak to each other – perhaps because they use a dialect with just few words in common: different kilns, opposite temperatures, extreme craftsmanship, long production times, impossible industrialisation, sci-fi-level robotisation, maximum quantity, low resistance, suitability for cladding or flooring.

I discovered this ceramic grammar little by little, like learning a new language – stammering at first, slowed down by irregular verbs, repeated by Professor Orsini himself – who sometimes stumbles, too, on the *passato remoto* of a historic glaze… because everything depends on so many shifting factors, like the price of gas, the depletion of a country’s soil, or the disappearance of a company.

Anything can be expressed through ceramics, but one must choose the final meaning carefully – just like with a political slogan.

CHALLENGE

OEO Studio

What does it mean to challenge or to be challenged? How do you approach it? Embrace it – thrive on it. Make it part of your identity.

A challenge can be transformed into a strength and superpower, serving as a catalyst for new perspectives, innovative ideas, and fresh ways of thinking. Challenging the status quo allows you to push the boundaries, remain agile, and cultivate curiosity. It empowers you to take risks and boldly uphold your beliefs and passion, ensuring that you stay true and relevant in an ever-evolving landscape.

To us, Mutina embodies this spirit and working with them is always a challenge yet in the best way possible – creative, rewarding, whole and inspiring. A driving force with a strong creative and thriving vision. A sparkling star with a big beating heart that inspires to think in innovative and daring new ways.

CONTEMPORARY

Edward Barber & Jay Osgerby

Contemporary implies movement – restless, shifting between past and future.
For twenty years, Mutina has embraced this restlessness, approaching ceramics with intelligence, curiosity, and a willingness to rethink the familiar.

Our work with them has never been just about design; it has been an ongoing conversation – built on shared interests, experimentation, and the pleasure of good food and friendship.

Mutina creates surfaces and objects that are tactile, timeless, and quietly radical. Each piece reflects a deep understanding of the material, inviting touch and engaging the senses in a way that feels both familiar and new. Their designs balance tradition and innovation, where craftsmanship meets modern techniques to create forms that feel effortless yet refined. A harmony of ideas, materials, and process shapes their approach, proving that radical change can be subtle yet transformative.

Mutina is more than a ceramics producer; they are makers and thinkers. As they mark twenty years, we look back on a shared journey of questioning, refining, and discovering. Our collaborations about pushing at the edges of what's possible, shaping a more considered contemporary.

Happy 20th anniversary, Mutina – here's to what comes next.

COURAGE

Patricia Urquiola

Being brave means embracing the imperfection of the creative process. It means taking risks without certainty, accepting mistakes as part of the journey – because courage is the ability to coexist with one's fears, engaging in an empathetic dialogue with the unknown.

Courage is also the ability to open ourselves to spaces we do not yet know but sense could enrich us. Often, it lies in unexpected choices, in unfinished details that make a project feel alive, with boundaries that are not so clearly defined. It means embarking on a design journey without guarantees but with awareness – because courage is an essential form of energy.

I believe that being brave in design also means knowing how to slow down. Letting a project breathe.

Courage, in Mutina's case, is the desire to do something different, to seek another space. To break free from limiting definitions. To find joy in design and use designers and art as a compass. To believe in everything that exists between these two worlds – the product, the Editions, Mutina for Art. The courage to bring together different personalities and dialogues, ensuring they remain coherent with one another and with the company's vision. The courage to work only with people they truly like.

It is understanding that we are not just a project but also a context.

CREATIVITY

Raw Edges

Something just won't sit still. Even when things make sense, there's that urge, that itch; what if it could be different? What if this went there instead of here? What if everything was turned upside down and inside out, just to see what happens? The world buzzes along in its usual way, but we poke at it, tilt our heads, take it apart and put it back together, slightly off-centre. A blank page, an empty space, some might walk past, but others pause, drawn to the quiet promise of something waiting to unfold.

It isn't about fixing what is broken. It isn't about making something useful. Sometimes, it's just about seeing how far a thought can stretch or whether a simple shift might open a new way forward. It's a game and a quest at once, a desire both restless and patient. Some ideas take shape in an instant, others arrive slowly, piece by piece, unsure of themselves at first. But each one changes the landscape, even in the smallest way.

Then, there are moments when that restlessness meets something solid, something real. Working with Mutina is like stepping into that space between thought and form, where an idea finds its weight. The ceramic tile holds a quiet depth and tactility, craving endless interpretations. And in the end, what takes shape isn't just a surface, it's a feeling, a vibe, something that lingers long after the work is done.

Without this craving, life would shrink. The same answers, the same motions, play on repeat. So we twist just to see where they lead. Not because we have to, but because we can't help but wonder what would happen if we scratched that itch.

EMOTION

Tokujin Yoshioka

Mutina marks twenty years since its beginning. They have been very ambitious and trying to infuse newness into traditions.

After my first meeting with them, I decided to create natural phenomena with tiles.
The unintended beauty that nature creates is not a form created by thought but from the organic nature itself, which is life. I named these tiles Phenomenon. The appearance of irregular shapes evokes human emotions. I designed them out of my interest in nature and how natural phenomena evoke our memories and emotions.

Nature is the source of life. That is also timeless and an essential element for all living things, including humans. Just as the natural world is, I want to continue my creative journey to create something timeless.

Mutina tiles combine artistic sensitivity and products to create spaces that surround us.
It is as if the tiles are like an installation, evoking sensations and emotions, like when you are experiencing nature, such as light.

EQUILIBRIUM

Konstantin Grcic

The first thing that comes to mind when I think of equilibrium is the photo series *Equilibres* (1984–1986) by Swiss artists Peter Fischli and David Weiss. I love these photographs, which capture precarious assemblages of household objects and studio detritus – chairs and brooms, cheese graters and wine bottles – balanced in moments of poetically delicate suspension. *Balance is most beautiful just before it collapses*. The series' subtitle perfectly captures what draws me to these works: not balance itself, but the tension of inevitable collapse. The more thunderous, the better.

Is equilibrium an essential quality in design? My instinct is to sigh – and then disagree. Seeking balance feels like an oversimplified approach. By definition, balance reconciles competing forces and extremes. Yet, I am suspicious of the apparent ease of such a formula. Perfection is inherently static, and that is a conservative notion. I am more drawn to a dynamic that wrestles with its contradictions.

Good design – like many other disciplines – thrives on tension, on pushing against boundaries and traditional expectations. Let's leave the comfort zone of harmony, and let's embrace friction and instability. What I mean is a form of creativity that thrives on competing forces and extremes – and dares to provoke thunderous collapses.

IDENTITY

Hella Jongerius

It was 2018 when the entire Mutina clan came to my studio in Berlin to discuss a possible collaboration. I am very discerning when it comes to new projects. First, I need to understand who the other party is and whether we share the same values. But above all, I need to sense their eagerness for the unknown – it has to be a research-driven project. Over the years, I had conducted extensive experimentation with ceramics, so I decided to present a self-initiated project to Massimo and the team. That's when the spark ignited. We were all enthusiastic and felt an immediate connection.

Mutina's identity is deeply rooted in culture; it's not just about economic results. That's what I experienced while getting to know them and working with them. Together, we embarked on the Diarama journey – a collection defined by glazing and layered colours, resulting in a stunning range of unexpected hues.

You must have courage and vision to stand out and cultivate a strong identity. In a world where companies are built on Excel spreadsheets, Mutina still creates space to explore and lose itself within its product range, where there is both oxygen and creative potential. To me, that's identity. Without serendipity, you lose the poetic power of an object.

PASSION

Michael Anastassiades

I grew up in a small place, in a family with a different form of creativity than the one I could relate to. One of my strongest memories was the rare moment when my father would decide to draw for us. It was a sketch that he seemed to identically repeat every time, something that he probably mastered through practice after someone had taught him how to do it. And every time he offered to make a sketch, there was always the hope that we would see something new, but it was always the same drawing. The sea, the sunset, its reflection, a small boat and a flying bird at a distance. It became a familiar place, like the place we grew up in. Many times I tried to copy the same drawing but I was never convinced by the outcome.

Ever since I can remember, my own drive has been to make things out of every material I could find. It was a time of little exposure, limited travel opportunities and not much knowledge of the existence of what I am currently doing as a potential dream to grow up. I have always admired objects and beautiful things without ever knowing how they came about. I never knew that there was a study I could pursue that could offer me knowledge in making things. I never questioned how things were created, always assuming that everything would evolve out of need. I knew that architects drew buildings, I knew doctors, engineers, scientists, and historians, but I never knew designers. I left Cyprus to come to London to study. I graduated from engineering school, followed by a string of choices that soon helped me realise that I never landed on the right ones. It was always through the process of elimination that I moved on to the next chapter. Throughout the years, I realised that I had the slowest path in arriving at something that could be called a career.

I dived into things without knowing what they would involve. I often think that, had I known beforehand, I would have never started them. I soon learned that not knowing was a subconscious, intentional choice to avoid thinking of all the obstacles that could stop me along the way. I was solving a problem, not knowing that there was to be another one immediately following.

On this path, there was always creativity, at least just enough to keep me excited until the next step. I followed it without knowing where I was going. The only constant was the passion that kept me moving, not knowing what was around the corner.

I sometimes wonder how I got to where I am and whether this is what it will be from now on. I am sure it will change again.

VISION

Ronan Bouroullec

In such an uncertain period, it is quite difficult to write about vision. After thirty years of work, I believe this concept has never been so hard to define. Vision is about seeing far ahead, imagining clear perspectives, and setting goals to achieve. The present is particularly cloudy, as if a thick fog has settled. Creators and companies must know how to move in this new context.

I had the chance to meet Massimo fifteen years ago. His vision was clear: the ceramic industry was stuck in a race of reproduction, settling for imitating textures, copying natural patterns, fake stones, and fake wood. The Mutina project was simple: the ceramic industry needed to rediscover its role in research, invent a new contemporary language, and find new answers for this material with infinite possibilities. It was necessary to break free from this sad period of the imitation race.

I believe that Mutina's twenty years of hard work have produced a very clear result. At Mutina, there is a different language, an optimistic and courageous vision that contrasts with a time when industrialists sought refuge in risk-free zones. The vision here is defined by technical innovation but also by sensitive research, questioning, and constructive doubt.

Historically, the Italian industry was built on this formidable energy, driven by the desire to create new things, prioritise research, and maintain high standards. I believe that Mutina carries on this legacy with determination, humour, and generosity and faces this period with great courage.



Michael Anastassiades



Barber & Osgerby



Ronan Bouroullec



Nathalie Du Pasquier



Konstantin Grcic



Hella Jongerius



OEO Studio



Raw Edges



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Tokujin Yoshioka

THANK YOU

TO ALL PAST AND
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TO ALL THE DESIGNERS,
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