

DE LA ESPADA

## DE LA ESPADA

Focusing on the key pieces  
of furniture for the home:  
a place to eat, rest, sleep  
and work.



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### ART MEETS CRAFT

De La Espada furniture expresses artistry, exacting engineering, and devotion to function. Created through collaboration between designers, engineers, carpenters, tailors and artisans, each product combines the highest level of skill from the fields of art and craft.

### ENGINEERED TO LAST A LIFETIME

Our dedicated solar-powered factory in Portugal is at the heart of our business. Specialising in solid wood and upholstery, our expert craftspeople combine advanced technology with handcraft to create truly unique, meaningful objects that appeal to the senses. Each product is meticulously detailed and engineered to last a lifetime.





#### ADAPTABILITY AND INNOVATION

With a culture of constant improvement, De La Espada is continually evolving to ensure every aspect of our work is the best it can be, with consideration for performance, aesthetics, and the environment. We believe in flexibility and adaptability, introspection and collaboration, to innovate and push ever forward.

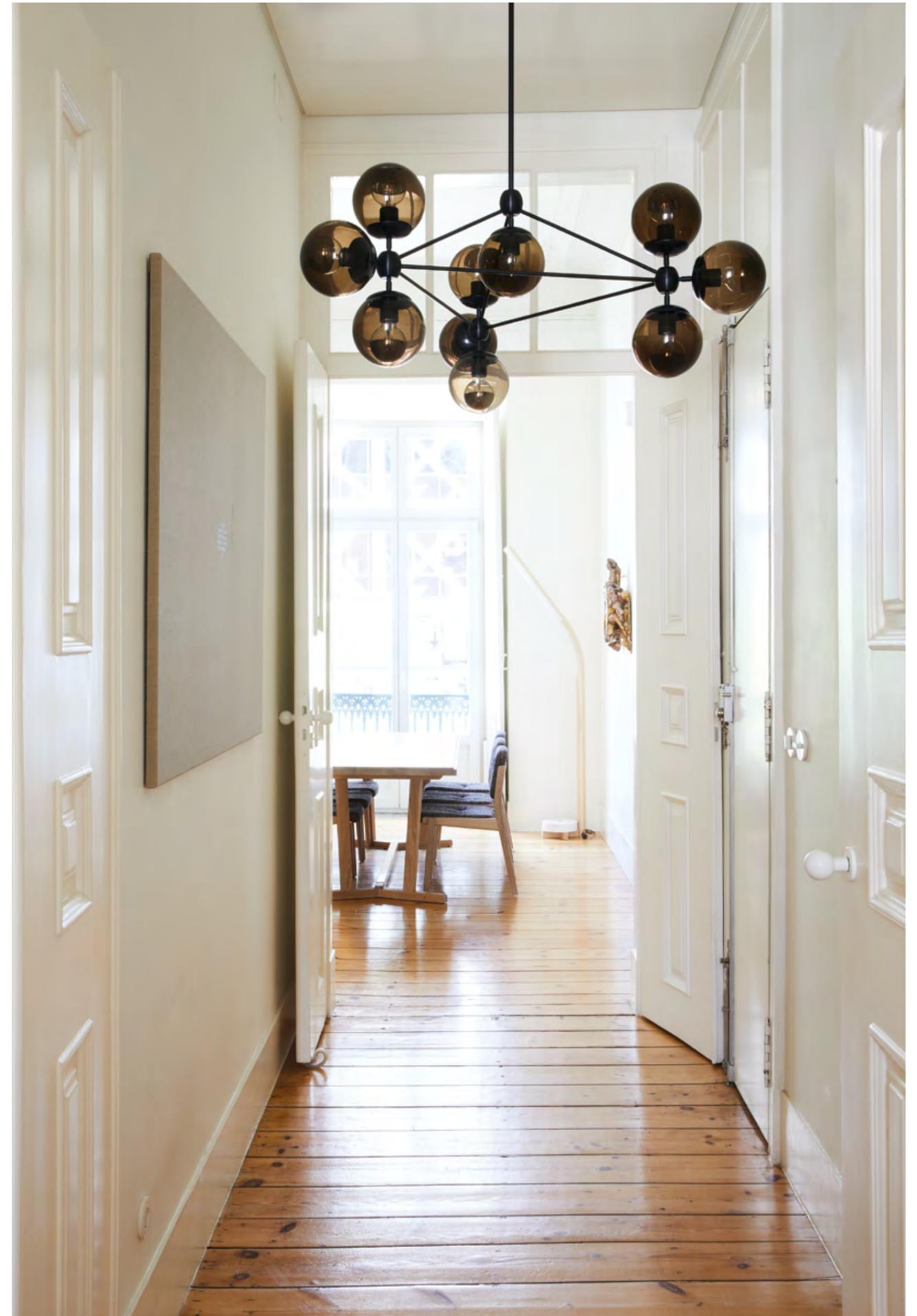
## RESIDENCE LISBOA

Open over six days in 2019, De La Espada Residence Lisboa provided a platform for connection through design and the arts, celebrating the home and the meaningful objects that are physical manifestations of the owners' experiences.

De La Espada and Studio Astolfi transformed a Lisbon apartment designed by rar.studio into a stage for activities designed to bring furniture to life: a dramatic performance designed by Studio Astolfi entitled Let's Pretend This Never Happened, a recital by the Fournier Cello Group led by Annette Costanzi and accompanied by Andrew Macmillan on the piano, lectures by Hugo Macdonald and Morgwn Rimel, and an open house.

The residence was furnished exclusively with De La Espada furniture by designers including Jason Miller, Neri&Hu, Luca Nichetto and Matthew Hilton. Lighting was by Roll & Hill and rugs by Kasthall.

The event was part of De La Espada's efforts to foster a movement that values interiors and well-being along with a responsibility to the wider world both in terms of culture and the very pressing needs imposed by climate change.





764T SHAKER DINING TABLE  
780 CAPO DINING CHAIR





052F CLASSON SIDEBOARD



122 BELLE REEVE SOFA  
053 CLASSON TALL CHEST



## THE SETTING

Our residency took place at Apartment NANA designed by rar.studio, an architectural practice founded by Rita Aguiar Rodrigues. Located on the first floor of a 19th century building in Lisbon, the apartment features expansive rooms with high ceilings and large windows, offering a feeling of great spaciousness and an abundance of natural light and fresh air. The design preserves select historic finishings and decorative features, including the original 19th century tiles in the kitchen, and honours and interprets the Lisbon architecture of the time while modernising sensitively to bring the design into the present. The apartment's openness and flow between the rooms allowed the dramatic performance *Let's Pretend This Never Happened* to unfold across the full space, encouraging movement and exploration. An excellent setting for an imagined De La Espada home, the design reflects a shared passion for robust materials, skilled craft, and understated, comfortable living where luxury is in the details.



364 WELLES TABLE  
770 COMMUNE STOOL





784 SOLO DESK  
750 SOLO DINING CHAIR

## RESPONSE

"The presentation of the furniture and the product design was the most interesting I have ever seen - and I have seen many of them! In the end, when talking to Luis de Oliveira whom I already admired a lot, I noted what he said: 'De La Espada focuses on the quality of its production, all made in Portugal, but also on the people and on the fundamental idea of sustainability. We want to do it well so it lasts a long time and is part of the circular economy.' It is not, therefore, only in the way they communicate that they set themselves apart, it is also in the way they understand what good design means. Bravo."

Guta Moura Guedes, writing for Portugal's leading newspaper, Expresso.



789 SOLO VITRINE



113 LOW DUBOIS BED

## PORTO RESIDENCY

Since 2014, De La Espada Residencies have provided an opportunity for visitors to experience the De La Espada lifestyle first hand, not only with design, but with art, music, theatre, and discussion. For 2021, in response to pandemic-related travel restrictions, we hosted a quieter residency designed for virtual exploration, this time in Porto, Portugal.

Porto is a city close to our hearts; it is the hometown of De La Espada co-founder Luis De Oliveira and, less than an hour's drive from the De La Espada factory, is a familiar stomping ground for our team. We chose a very special apartment in the Palácio do Comércio, a historic building with a rich history and, through photography and video, invited guests to experience this remarkable piece of architecture and the imagined De La Espada home we created within it.



783 SOLO OBLONG TABLE  
798 PETIT 4 CHAIR  
789T SOLO TALL VITRINE



## THE SETTING

The 5th floor apartment home to our residency is located in the Palácio do Comércio, designed in the mid-twentieth century by Maria José Marques da Silva and David Moreira da Silva and renovated in 2016 by Atelier in.vitro led by Joana Leandro Vasconcelos. The apartment showcases the legacy of architectural excellence in Portugal, reflecting rigorous engineering and a careful attention to every element from subtle interior details to how the building fits into the context of the city street. With noble materials, expert design and craft, respect for history and modernity, and enduring appeal, the apartment is a natural home for De La Espada furniture.

## THE EXPERIENCE

The Porto Residency was furnished entirely with De La Espada furniture designed by Neri&Hu, Studioilse, Luca Nichetto and Jason Miller, including product launches from 2020 and 2021. Accessories included rugs by Kasthall, lighting by Roll & Hill, and artwork by Diogo Barros Pires.

We welcome everyone to take a leisurely stroll through the residency by visiting the De La Espada website and Instagram. View the dedicated film and still photography, and learn more about the design and vision with stories and Instagram Live discussions, still available to view post-event.



788 SOFA EIGHT



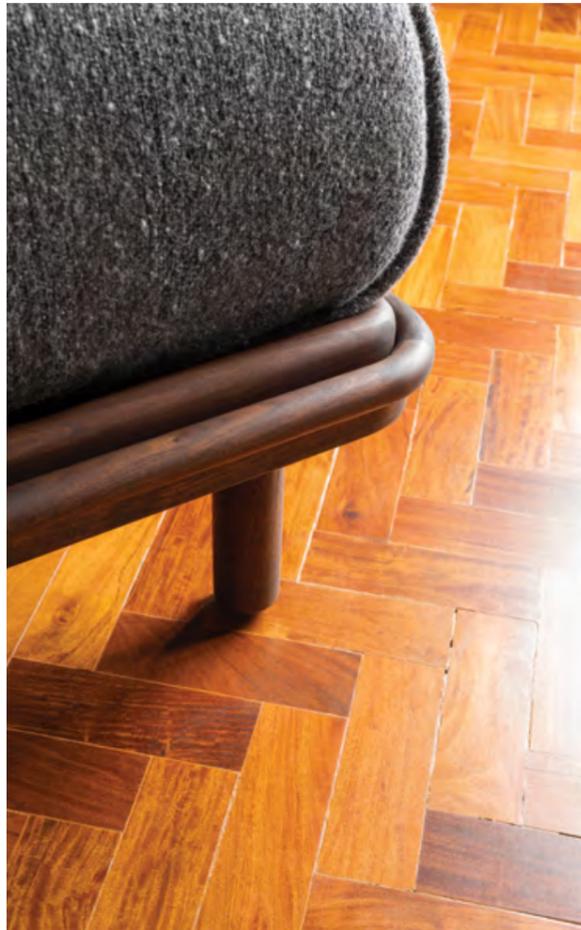
785L SOLO WIDE 4-DOOR CABINET  
101 ELYSIA LOUNGE CHAIR  
456GM SIDEKICKS COFFEE TABLE WITH TERRAZZO



781SZ CAPO LOUNGE ARMCHAIR WITH MANTA ESPINHADA



061 CARLTON BED  
063 CLASSON BEDSIDE CHEST



## THE DISCUSSIONS

On IGTV, De La Espada Instagram, listen to De La Espada co-founder Luis De Oliveira in conversation with two creatives who played significant roles in our Porto Residency.

Joana Leandro Vasconcelos, principal of Atelier in.vitro, the architecture firm that refurbished the 1940s apartment home to the residency, discussed the design of the building, its significance in Portuguese architecture, and her approach to sensitively modernising the apartments. Luis, in turn, shared the location's significance to him, and why it was chosen for the residency.

Sara Nunes, director of Building Pictures, who made the film of the Porto Residency, discussed how Portuguese architecture became the talk of the world, how film is opening new doors for architecture in terms of reaching a wider audience, and how community building is an important part of giving a higher purpose to our interest in design and architecture.



060 ELLIOT DESK  
797 PETIT 3 CHAIR

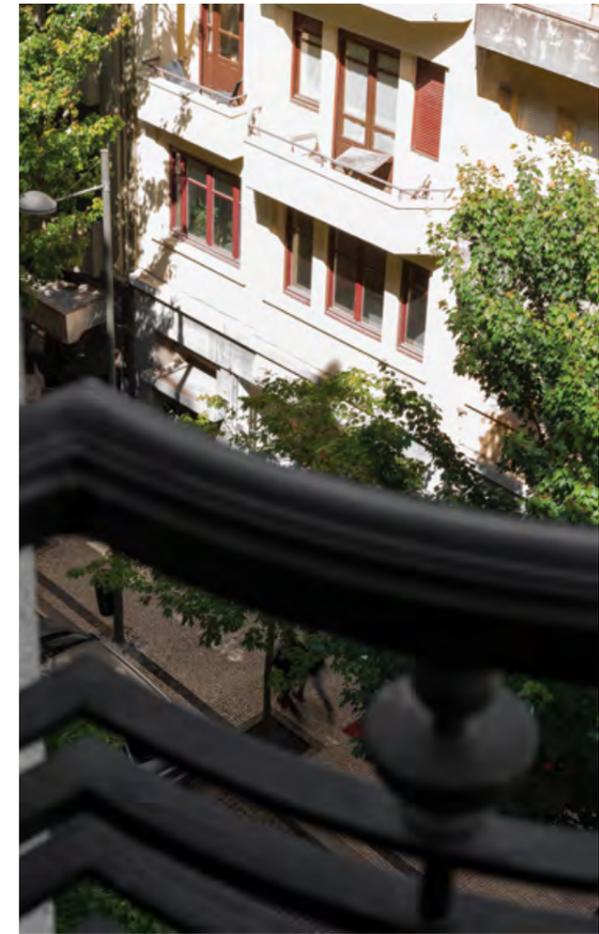


## PALÁCIO DO COMÉRCIO

*"I think it's the characteristics of the building itself, the way it was designed and built – very good design, very good materials... we were working with a very good basis"*

For our 2021 residency, we chose a very special apartment in the Palácio do Comércio, a historic building that gives the feeling of time travel with its layers of history, creativity and life. Built in the mid-twentieth century for Delfim Ferreira, a prominent Portuguese entrepreneur, it features spacious luxury apartments originally designed to accommodate both the inhabitants and their housekeepers. The building's architects, Maria José Marques da Silva and David Moreira da Silva, poured generations of skill and knowledge into its creation, both through their own education and inherent talents and those passed to them from their fathers. Maria José's father was José Marques da Silva, an architect credited with having shaped the face of Porto in the early twentieth century through his numerous landmark works including the São Bento Railway Station, an icon in Porto with its azulejo-tiled storytelling walls, and through his role as director of Escola de Belas Artes do Porto (Porto School of Fine Arts) where he taught several generations of architects. Maria José not only grew up in this influential family, but herself attended Escola de Belas Artes do Porto where she grew her knowledge further, and where she met her husband and collaborator, David Moreira da Silva. David was also raised in design and construction as the son of José Moreira da Silva, house builder and founder of the Porto Stonemasons' Cooperative (Cooperativa dos Pedreiros Portuenses).



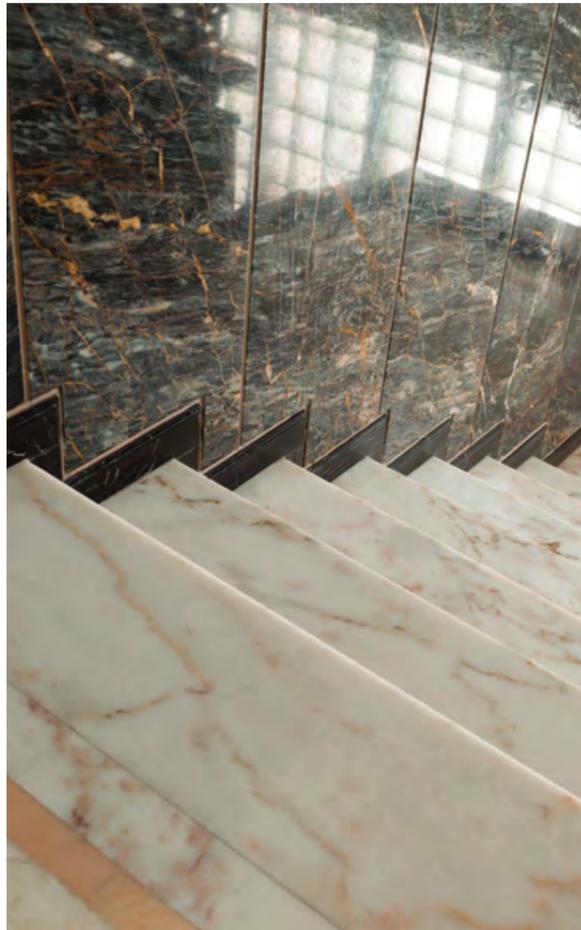




Maria José Marques da Silva and David Moreira da Silva are architects who, from the 1940s onwards, primarily worked in urban planning, and it is the diversity and depth of their expertise that makes their work so exceptional. This is reflected in Palácio do Comércio, where every scale was considered from subtle interior details, such as curved door and window frames, to the intricacies of the building's construction and how it would sit on the street, in the neighbourhood and community. The couple, known for their attention to detail and quality of materials and construction, created a building that is expressive and varied yet cohesive and rigorously engineered, now considered one of the most exceptional buildings in the city.

When Atelier in.vitro, led by Joana Leandro Vasconcelos, renovated three of the Palácio do Comércio apartments on the 5th, 6th, and 7th floors between 2013 and 2016, they did so with sensitivity for the original design and discovered that many aspects of the apartments exceeded expectations when it came to longevity: "We kept the windows because they are simply marvellous and we couldn't change them, and even the original frame wooden doors. Everything was in very good condition and very good woods so we felt no need to change it. I think it's the characteristics of the building itself, the way it was designed and built – very good design, very good materials... we were working with a very good basis," Joana explains.





In the 5th floor apartment, home to our Porto Residency, the rich materials wrap the visitor in a relaxed refinement, from the abundant use of wood, to the swathes of marble and the intricate bronze detailing. These noble materials from 70 years ago sit beautifully with De La Espada furniture, more contemporary in form yet mirroring a similar quality of materials and Portuguese craft. As one explores the apartment, exciting details reveal themselves including curved door frames and, Joana's favourite, a curved sash window with a copper frame in the front bedroom: "I love this window and the details of how it works and the fact that it still works perfectly – I think that's amazing."

When Joana and her team set out to renovate the apartments, their starting point was "studying the building, the story of the building, the construction system, materials... and we also tried to understand how it works and the state of conservation." They needed to maintain the apartments' function of private housing while ensuring they were suitable as rentable holiday accommodation. With deep respect for the original architects and the importance of the design in the history of Portuguese architecture, the award-winning Atelier in.vitro refreshed and embraced as much of the original as possible, while quietly introducing new elements that seem as if they were always there. Most of the materials were rehabilitated rather than replaced, with the wooden floors in the rooms and living rooms, the marble tiles, the mosaics and the ceramic elements in the bathrooms all original.

The apartments are long rectangular spaces with two fronts: the service compartments oriented toward the courtyard and the more noble rooms facing the street. This hierarchy is reflected in the materials palette, where premium woods were used in the street-facing rooms while painted woods were used in the service quarters. The renovation respected this separation, with every introduction of new materials taking this hierarchy into consideration.

Small changes were also made to the layout of the apartment to make it more suitable for modern living. "Now few people have [in-home staff] so we wanted to transform that bedroom and that area of the bathroom into a more noble bedroom that could be used by tourists," Joana explains. This change allowed the bedrooms to include ensuite bathrooms.



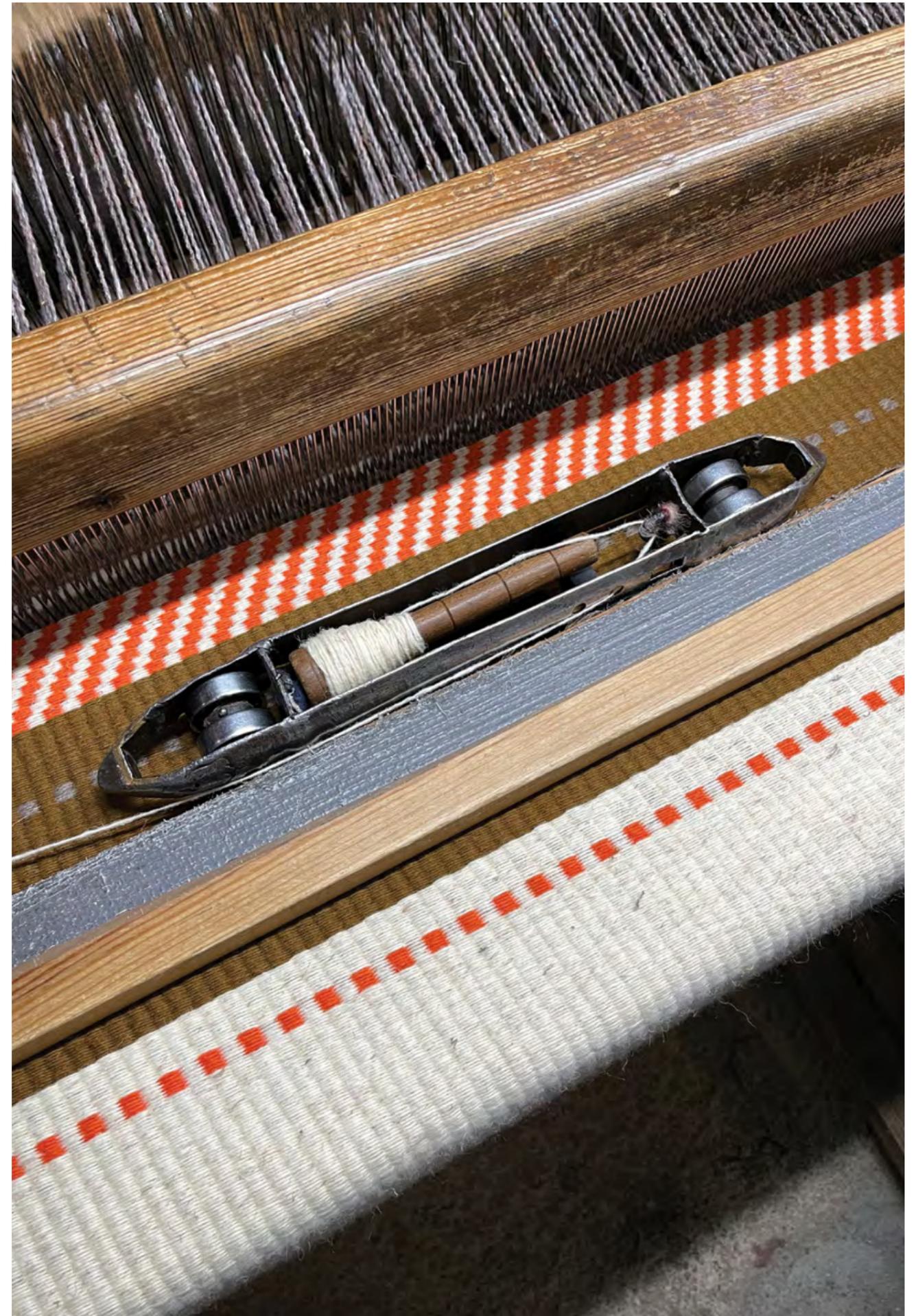




Palácio do Comércio remains one of the most well-known buildings in Porto and lives as a shining example of the best of Portuguese architecture and craftsmanship. It bears not only the history of its celebrated architects but the architects who influenced them, and the architecture firm that gently ushered the apartments into the 21st century with the depth of their history firmly intact. With its celebration of natural, robust materials and excellence in design and craft, it is the perfect backdrop for De La Espada furniture, a fitting element in the De La Espada lifestyle embracing the local and international, the historic and modern, the timeless and enduring.

A CONVERSATION WITH MARGARIDA ADÓNIS  
OF FABRICAAL

*"We've been creating new patterns using new colours but we are creating on a base that is already very rich and has a patrimony and heritage that the looms pass to us."*





Mantas Alentejanas, traditional blankets from the Alentejo region of Portugal, carry layers of history, personal experiences, local materials, hand craft, and an ever-evolving story. The forms these blankets take – cloaks, rugs, bedding, furniture and accessories – and the patterns and colours they contain, illustrate their journey through time, at once embracing their heritage and the changing demands of the modern world. Pivotal in their story is the Fabricaal factory in Reguengos de Monsaraz that is the sole producer of Mantas Reguengnos, Alentejo blankets specific to the city, where the tradition remains untouched, using the same traditional weaving techniques and manual wooden looms used in the blankets' earliest creation.

The story of the blankets begins over one hundred years ago, in the cold winters of Alentejo. Located in the centre of Portugal between the Algarve and Lisbon, Alentejo is known for its unparalleled beauty and rich agriculture. It is home to cattle, olive trees, and merino sheep who give their wool to the creation of Mantas Alentejanas. The earliest mantas, tightly woven and waterproofed with olive oil, were made as blankets and cloaks for the shoulders of shepherds to keep them warm during the harsh Alentejo winters. They featured simple patterns, such as stripes and a local espiga weed motif, and the natural colours of the wool: five different tones including white, greys, black and beige.



The Fabricaal factory, for over 90 years, has been evolving the story of these mantas. In the 1930s, it began as a workshop focused on wool craft under António Durão, then in the 1950s, the workshop became Fabrica Alentejana de Lanifícios under José Rosa who turned the focus to the production of mantas and created the Mantas de Reguengos brand image. When interest in the blankets waned in the 1970s, Dutch artisan Mizette Nielsen took ownership of the business, and worked to maintain the tradition and quality of the Reguengos fabrics while introducing innovations that responded to modern times. In January 2020, the baton passed to three new owners, António Carreteiro, Luís Peixe and Margarida Adónis, and the factory was rebranded as Fabricaal. Under their ownership, the factory continues to innovate while holding firmly to its heritage. We sat down with Margarida Adónis to learn more about the story of the factory, this iconic Portuguese craft, and the way her own personal story intertwines with it.

Margarida Adónis hasn't always been a producer of textiles. For 22 years she was an advertising producer, running her own production company in Lisbon. The fast pace and long hours of the job kept her away from her young family for long periods of time, so in 2019 she moved full time to what had been her holiday home in Alentejo, in search of a "more humble and more grounded and less hectic and not so much consumerist and not so much materialist life." With her passion for textiles and friendly nature, she quickly befriended Mizette Nielsen and enjoyed weekly chats with her at the Fabricaal factory. When Mizette told her that she wanted to sell the factory, Margarida was excited by the possibilities: "I've always been a producer but my passion, and my secret passion, has always been interior decoration and fabrics. I have a room full of fabrics until the roof. I

have always collected fabrics from wherever I go; I always regret when I cannot purchase a fabric. And I thought, 'Interesting! Me, having a fabric mill! That's like a dream come true. Wow! This could be really interesting.' "

Mizette was careful to sell the business to people who would maintain the tradition and continue the evolution of the mantas, and Margarida, António and Luís were the perfect choice. The partners care deeply about the heritage and quality of the mantas they produce, and they all made a pact to live and work near the factory, to be more intimately connected with the business and to communicate directly with the weavers. They are also adamant about maintaining the more complex, labour-intensive weaves, even if they are less commercially viable on a large scale, to honour the tradition: "We want to show a work that is rich and that is difficult because that's the DNA of those looms. And so we've been doing really beautiful stuff, and premium."

Part of the passion for the craft comes from personal experience, both collective and individual: "I have those blankets here at home because having a house in Alentejo and not having a blanket or a rug at home is like being Italian and not liking pasta. But the funny thing, yes, my first Christmas present from my husband 16 years ago was a Manta Alentejana number 28 from our factory. So 16 years ago my husband knew I would love these blankets and so he bought me a 180 piece that we actually use and we've been using much before owning the factory. We have always used [it] in our bed here in Alentejo. And so it's funny that 16 years afterwards, I am producing the pattern 28 in many different colours because I love it so much."

The Fabricaal approach is more about offering a variety of products than trying to quickly sell blankets. It is an approach informed by history. Mantas Alentejanas, as they became more refined over time, became iconic bedding made for special gifts, such as for a wedding. But with Portugal's entrance into the EU and the arrival of the open market, tastes changed, and people became more interested in polyester bedding. "We had to find a way to keep the manta alive, so the factory started doing Mantas Alentejanas to put on the floor, as rugs. And they were used as rugs, also to survive, in a way. But they [lost] popularity; it was very difficult to keep the big factories open. So more or less in the '70s, before the revolution, Mizette Nielsen, she gathered all the looms of Reguengos de Monsaraz under one single roof and bought the Fábrica Alentejana and put all the looms that were used at homes, not at really factories, and put all the people under the same roof and that became Fábrica Alentejana de Lantificios. So they gathered to survive. And that's the heritage that we manage now. Over the last 25 years there was only one factory, only 4 weavers that have been doing every Manta Alentejana we know."

The new Fabricaal owners are innovating while holding strong to the heritage of the blankets "And now we are bringing it out of the floor and we are doing other stuff: we are doing beds, we are doing ottomans, we are doing ... mattress for outside or for inside, we are doing tapestry wall textile art...we are doing a lot of stuff because we thought that could be interesting that the Manta Alentejana gets other formats."





"We've been creating new patterns using new colours but we are creating on a base that is already very rich and has a patrimony and heritage that the looms pass to us. We are taking out of the looms incredible work, new work, original work, and people really appreciate the work that we've been doing and they really buy the new patterns."

The textile used on De La Espada furniture, Espinhada, is an early pattern from the Fabricaal factory from the days of Mizette Nielsen's ownership, with colours chosen by Margarida – one of the first rugs she designed when she became owner. The colour choice is based on the architecture of Conceição Silva, "a beautiful, very talented architect from the '60s. And he built an impressive resort between '64 and '75, totally from the '60s – it's like the purity of the '60s, in Portugal, in Tróia. And I own one apartment from Conceição Silva which is like a diamond. And I have decorated that apartment with all the original colours and furniture from the '60s from Conceição Silva. And he used a lot the wood, the oranges, and that's why I made that Espinhada. I made that Espinhada thinking that if Conceição Silva was alive, he would choose that Espinhada to decorate one of his apartments or one of his resorts in Tróia."

The Espinhada can be made with natural weaving or premium weaving. De La Espada furniture features the premium weave, as it is more intricate and durable. It takes approximately 30 hours to weave the Espinhada for one Capo Lounge Armchair. There is no finish on the textile, just the natural resilience of the merino wool fibres and the weave. The textile, like every textile made at the Fabricaal factory, is made completely by hand on manual wooden looms and the dyeing is done in accordance with the sustainability rules of the European Community.

There is something about the passage of time and the way meaning wraps around it, both personally and collectively. The traditions of our home country are often a part of us, even without our conscious participation, and the traditions of even far away countries carry with them a depth that resonates across cultures. Mantas Alentejanas carry the imprint of time, culture, memory and experience. Fabricaal continues this tradition, holding firmly to heritage while sensitively modernising, furthering the story of the mantas for all of us to enjoy, as we further our own personal stories.

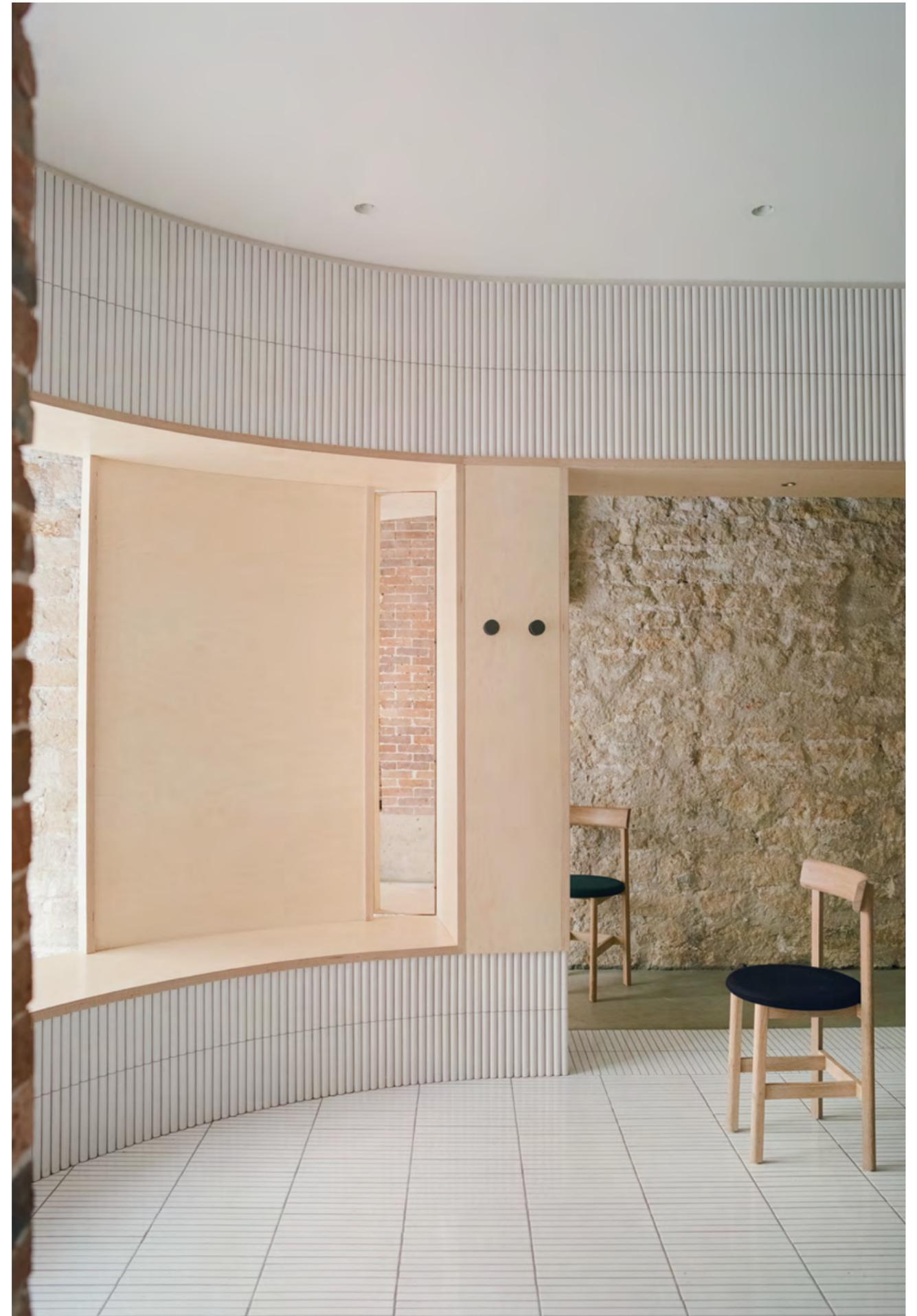
"We are taking care of the factory to actually perpetuate this heritage but we are having a lot of fun because we are creating really new stuff."



**PAPI: GLOBAL NEIGHBOURHOOD**  
**RESTAURANT**

*"Papi is a fairly hybrid restaurant: its offering is unique. It was therefore very important to design a space that reflected the concept: different, unique, relaxed and refined."*

If there's one thing we have learned during the pandemic, it's how interconnected we all are. With travel restricted, it has come into sharper focus how none of us are merely citizens of our hometown or country; we are citizens of the world, sharing cultures, ideas, and experiences. So when restaurateur Etienne Ryckeboer opened Papi restaurant in Paris late 2020, in the middle of the pandemic, it was not only a welcome note of optimism, but a rather fitting ode to the closeness of our shared world.



Located in Paris' 9th arrondissement, Papi is a neighbourhood restaurant with an international view, offering Italian cuisine fused with Japanese and French influences. Simultaneously rooted in culinary traditions and breaking free of them, Papi's entire concept is based around seemingly conflicting ideas that work beautifully together: local yet global, relaxed yet refined, traditional yet modern. There is a painstaking attention to detail, from the menus to the interior design. All ingredients are locally sourced and of the highest quality, and the flavours are internationally inspired and skilfully created. The space is thoughtfully designed and expertly crafted, yet the atmosphere is relaxed and welcoming.

Japanese chef Akira Sugiura infuses the simple Italian pizza-and-pasta offering of Papi with an artful complexity by thoughtfully incorporating elements of Japanese cuisine and French food traditions. The menu, which changes according to the seasons and the availability of locally-grown produce, is simultaneously loyal to cooking traditions and experimental, fusing flavours across cultures to create a taste palette grounded in the familiar yet entirely new. A traditional Bolognese beef and pork pasta dish offers a twist with udon used in place of tagliatelle and garnish including both basil and bonito flakes. An innovative take on the classic Italian tiramisu sees the dessert made with kinako (roasted soybean flour) and an Okinawan black sugar caramel. A starter of cauliflower velouté with truffle cream and hazelnut oil turns the lens toward local food traditions.

The design of the restaurant mirrors the philosophy of the food. As Ryckeboer explains, "Papi is a fairly hybrid restaurant: its offering is unique. It was therefore very important to design a space that reflected the concept: different, unique, relaxed and refined. It is in this way that the design of the space serves the culinary concept, and vice versa." He chose to work with Neri&Hu because "a unique project needs a unique architect: it was obvious that we needed to work with a strong, differentiating architect, preferably one who did not yet have a project here in Paris. The choice of Neri&Hu was a natural one, because we recognised ourselves in some of their projects, which are very well done, yet raw, minimalist, natural and refined."

Within the compact 52-square-metre space, Neri&Hu created an arena-like enclosure that integrates all the functional needs of seating, display, chef's preparation counter, privacy screen, and wood-burning oven. Neri&Hu's design concept celebrates the layered material heritage of the late 19th century Haussmann building, revealing the beauty of the bare materials and honouring the imprint of time upon each surface. Different periods in Paris' history are represented through preserved materials including portions of the old limestone and brick walls in the interior and, on the façade, a steel I-beam lintel and a segment of the old stone moulding. These are met by a glass façade that maintains a visual connection between the public realm and the interior and allows the space to be awash in fresh air. Petit Chair, designed by Neri&Hu specifically for Papi Restaurant to fit the compact interior, and crafted by De La Espada, provides seating throughout the restaurant.



While Papi has now established itself as a destination restaurant as well as a beloved local, it was no small feat opening in the middle of a pandemic. But in a laid-back style that reflects the ethos of the restaurant, Ryckeboer explains "The Papi project was validated a few weeks before the pandemic. We were just about to start work when the pandemic broke out. There was no question of going backwards, even if the situation was a bit destabilising!"

Perhaps it was the success of his first restaurant, Bulot Bulot, that gave Ryckeboer the confidence to open under less than optimal circumstances. But this perseverance and optimism during the difficult days of the pandemic was appreciated by co-founder of De La Espada Luis De Oliveira, after being brought on to craft the restaurant's dining chairs: "When Lyndon and Rosanna [Neri&Hu] came to us in the middle of the first lockdown here in London, to work on a chair for a small restaurant serving pizza and red wine, we simply couldn't refuse. It was a beam of shining light, showing us that there was optimism in the world that lays ahead even in an industry that has been severely affected like hospitality. And we love pizza and red wine, so we can't wait to visit Paris."

It is a sentiment echoed by many of us at a time when we are spending more time close to home. For now, Papi is welcoming their neighbours for a friendly meal that reminds them of the wider world; later we will all join them for a meal and shared stories.





**MANUEL AIRES MATEUS**  
**FURNITURE**

De La Espada's partnership with Manuel Aires Mateus, our first with a Portuguese designer, showcases the superb design and craft of our shared home country. The product line harnesses De La Espada's expertise in wood craft and communicates Aires Mateus' approach to design across all disciplines: honest materiality and pure lines communicating time, memory, and the physical and cultural worlds.





The Lisbon-based architect's work is sensitive to time and place, embracing nature and heritage while offering a thoughtful purity of form in projects that are at once functional and awe-inspiring. His architectural projects have earned him numerous accolades including the Valmor Prize, Pessoa Prize, and a nomination for the Mies van der Rohe Award. Images and discussions of his architecture can be found in the first three volumes of the De La Espada Lookbook.

Aires Mateus' approach to his furniture collection is in line with his approach to his architectural projects: "Our central point in all of the projects is the way that people are going to live. It's always about this idea of how people could feel in these spaces more than, let's say, image. So it's also the way you touch, the colour, the smell, the memories that you can achieve and the common memories that we all have about this material," he explains. With an emphasis on function and the sensory response, the product line reflects a universal heritage that is fixed without time or place. The furniture is designed to be passed from generation to generation, earning the value of time and marks of memories past.



501 TABLE ONE



500 BED ONE

The designer specified Douglas Fir for his products to take advantage of the spectacular proportions and consistent quality this timber offers. The use of this expressive wood adds an extra dimension and intensity to the materiality of the collection. Table One, at one meter wide and up to almost 4 meters long, has a tabletop made from just two planks of timber of outstanding proportions. Bed One features a headboard made from just five wide planks, the wood grain a continuous flow to the platform base.

We use European Douglas fir grown in France. Due to its strength, durability, and attractive straight grain, this softwood has long been used for joinery and flooring. Douglas fir trees can grow to very large sizes which, when regularly pruned, results in impressively wide and long planks of timber with consistent grain patterns. Planks of the size and quality required for Manuel Aires Mateus products are rare, and must be harvested and prepared specially for us. Knots are naturally present in this timber, lending character to each plank. Finished with white oil and wax, the natural pale colour, beauty, and tactility of the timber is preserved.



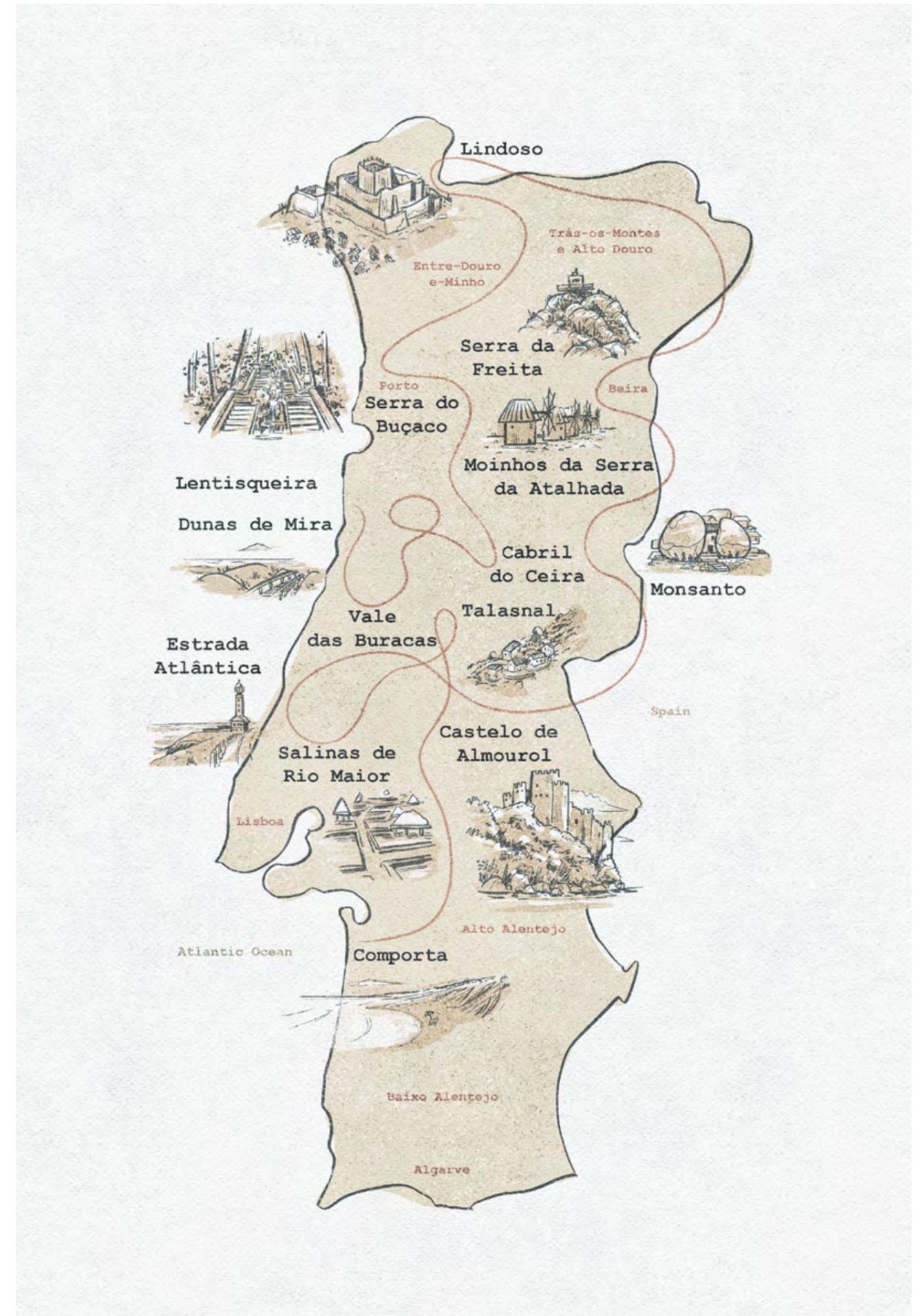


*"To design on any scale, including the scale of the furniture, it is central to draw "life", to understand the real, physical and cultural result of our sensory perception, echoing our memory and knowledge," Manuel Aires Mateus.*

## AT HOME IN THE WORLD

In the summer of 2021, after a year of limited movement, we had a newfound freedom; an opportunity to explore the world around us once again. In honour of summer, of freedom, of home, and of familiar territory left unexplored, we asked two of our friends, creatives Rodrigo Sousa and Diogo Barros Pires, to embark on a road trip to explore the beauty of Portugal and to reimagine the concept of home. Placing our furniture in unexpected and lesser-known locations, with vignettes at once domestic and wild, crafted and found, they took us on a journey around our home country, and explored what it means to be At Home in the World.

Enjoy a taster of their journey here and discover more, including further imagery and engaging journal entries charting the experience, in the Journal on the De La Espada website.



VALE DAS BURACAS



060 ELLIOT DESK  
*Not suitable for outdoor use.*

VALE DAS BURACAS



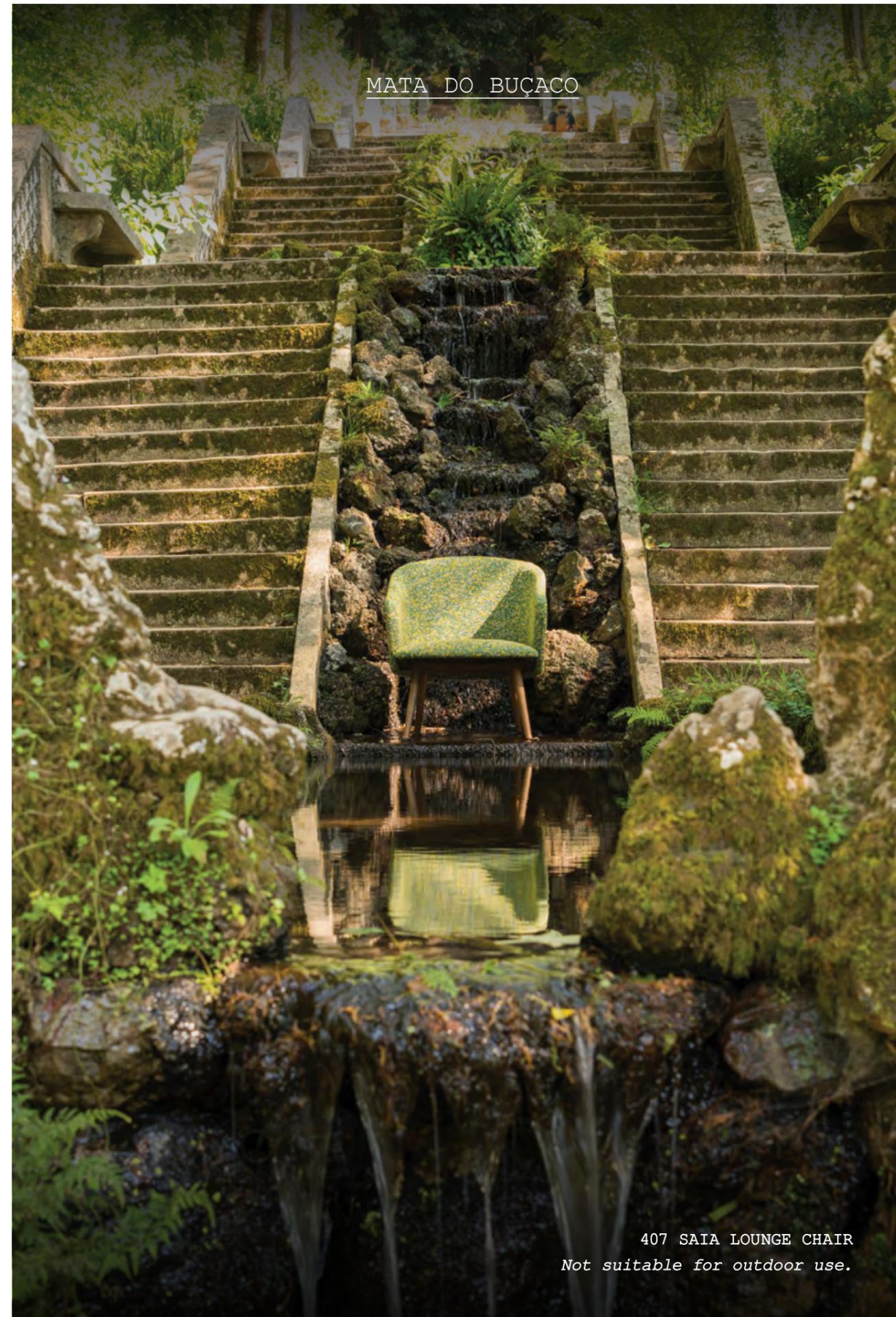
751 SOLO LOUNGE CHAIR  
*Not suitable for outdoor use.*

SERRA DA ATALHADA



770 COMMUNE STOOL  
*Not suitable for outdoor use.*

MATA DO BUÇACO



407 SAIA LOUNGE CHAIR  
*Not suitable for outdoor use.*

CABRIL DO CEIRA



227 BOX SOFA  
*Not suitable for outdoor use.*

LINDOSO



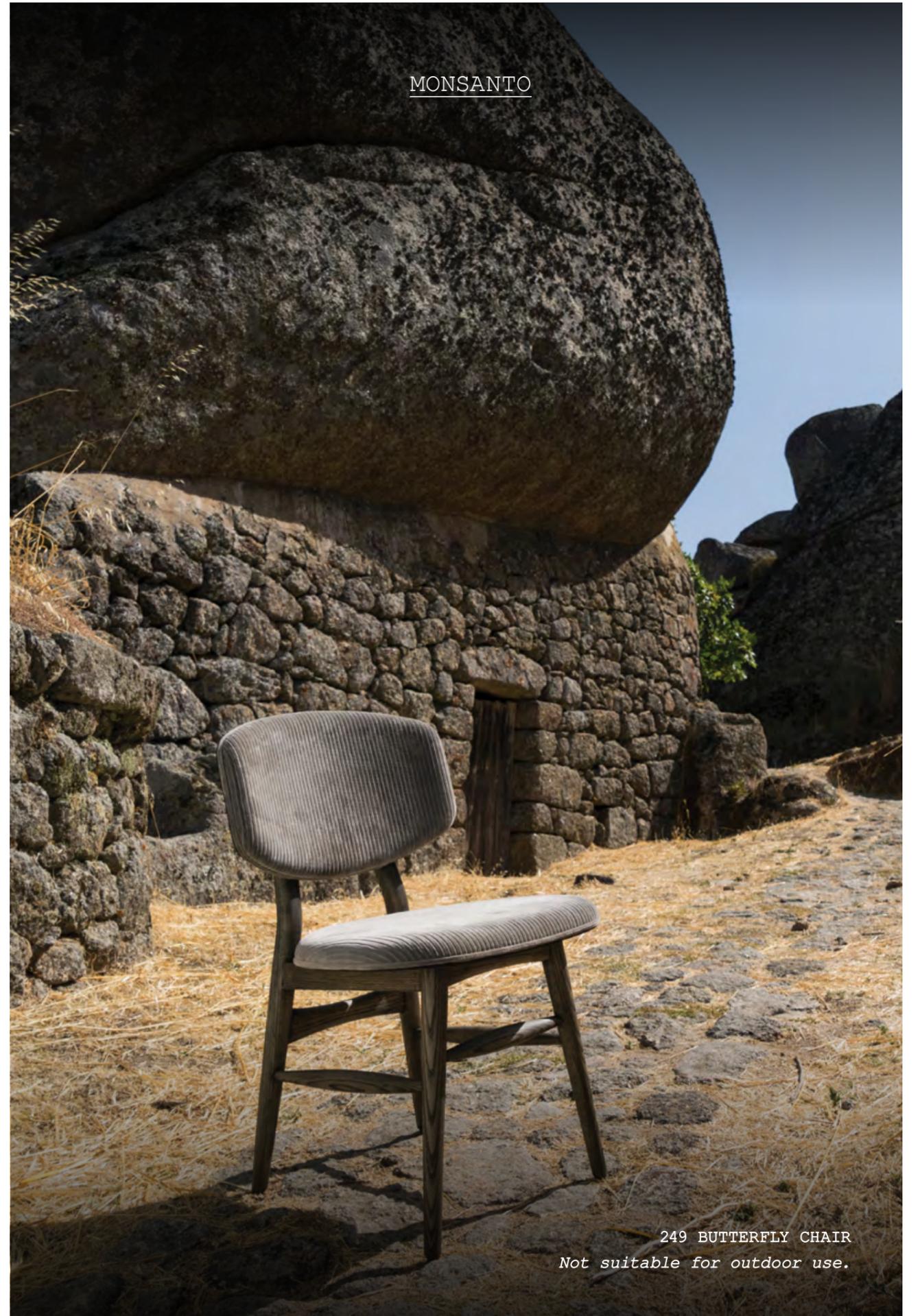
063 CLASSON BEDSIDE CHEST  
*Not suitable for outdoor use.*

MONSANTO



783 SOLO OBLONG TABLE  
*Not suitable for outdoor use.*

MONSANTO



249 BUTTERFLY CHAIR  
*Not suitable for outdoor use.*

**PRODUCTS AT HOME**  
**IN OUR FACTORY**

The De La Espada factory is where our furniture comes to life. It's where a sketch or idea takes shape. Where collaboration happens between designers, our product development team, and craftspeople. Where raw planks of wood become desirable, functional objects for modern living. Our factory is the heart of De La Espada, where our creativity, knowledge and skill meet, where meals are shared at a communal table, where concept becomes reality.

Throughout 2020 and 2021, we photographed our product launches on the factory floor, honouring their birthplace and the team that brings them to life. Natural light spills through the factory windows, setting the furniture aglow with a hint of domesticity in an industrial environment. A stack of raw lumber captured next to a finished product reminds us of the product's journey. A turquoise metal gate infuses the composition with colour and highlights the beauty of a humble setting.





501 TABLE ONE  
349G MANTA DINING CHAIR





500 BED ONE





789T SOLO TALL VITRINE

788 SOFA EIGHT





786 SOLO BEDSIDE CHEST



785T SOLO TALL 4-DOOR CABINET





797 PETIT 3 CHAIR



405F REFECTORY FIXED TABLE





269 & 270 THRONE LOUNGE CHAIR  
217 LADDER BOOKCASE  
249 BUTTERFLY CHAIR  
272T THRONE BAR STOOL

271 & 272 THRONE DINING CHAIR  
227 BOX SOFA  
249T BUTTERFLY BAR STOOL  
268 THRONE SOFA



## DESIGNERS

### AUTOBAN

Internationally renowned, Istanbul-based, multi-disciplinary design studio, Autoban creates statement furniture to further the story told through their architecture and interiors.

Each product is informed by a uniquely space-centric approach, blending wit with sophistication, and minimal forms with rich materials.



### JASON MILLER

Jason Miller is an acclaimed American industrial designer based in Brooklyn, New York, where he runs both Jason Miller Studio and high-end contemporary lighting brand Roll & Hill. Miller creates lighting, furniture, accessories and interiors inspired by contemporary American culture, elevating the everyday through rich materials and reimagined forms.

Intricately detailed, Jason Miller furniture transcends time in forms that capture the sumptuous qualities of a traditional American aesthetic in a more modern design language.



### LUCA NICHETTO

Luca Nichetto is an acclaimed Italian designer with offices in Venice and Stockholm. His work is informed by his collaborative approach to design and deep respect for craft across all disciplines.

For his product line, 'Nichetto' he creates products with personality, distinction and versatility. The pioneering yet classical forms highlight the unique characteristics of the premium materials and superior craft.



### MANUEL AIRES MATEUS

Manuel Aires Mateus is an award-winning Lisbon-based architect whose projects explore the roles of memory and knowledge combined with the relationship between the physical and cultural worlds. His work seeks to reflect every scale of our lives and searches for the enduring state of shape and materiality.

With an emphasis on function and the sensory response, his collection for De La Espada reflects a universal heritage that is fixed without time or place. Utilising astonishingly proportioned planks of Douglas Fir timber, the furniture is designed to be passed from generation to generation, earning the value of time and marks of memories past.



### MATTHEW HILTON

Matthew Hilton is an esteemed British designer whose eponymous product line expresses the technical knowledge and clarity of vision gained over four decades in the industry.

Utilising robust materials that improve with the mark of age, Matthew Hilton creates timelessly beautiful, exceedingly functional products that are rigorously engineered. Every view of a design is valued equally, every aspect carefully considered, allowing for a sense of appreciation over time as new details are discovered.



### NERI&HU

Neri&Hu is an inter-disciplinary award-winning architectural design practice based in Shanghai, China.

With their product line, 'Neri&Hu' they seek alternatives to the normative. Neri&Hu is the reinterpretation of the beauty in the raw material, changing perceptions through what is revealed, examining history and its path, or capturing an ordinary scene in a snapshot.



### STUDIOILSE

Ilse Crawford is a designer, academic and creative director with a simple mission to put human needs and desires at the centre of all that she does. As founder of Studioilse, together with her multi-disciplinary, London-based team, she brings her philosophy to life. This means creating environments where humans feel comfortable, public spaces that make people feel at home and homes that are habitable and make sense for the people who live in them. It means designing furniture and products that support and enhance human behaviour and actions in everyday life. It means restoring the human balance in brands and businesses that have lost their way.

## PRODUCT INDEX

Our product range reflects the diversity of our creative partners and the unity of shared values, materials, and craft, allowing you to easily combine products to create your own unique interior.



DINING CHAIRS



050 ELLIOT DINING CHAIR  
By Jason Miller



107 VIVIEN DINING CHAIR  
By Luca Nichetto



249 BUTTERFLY CHAIR  
By Autoban



343 COLOMBO DINING ARMCHAIR  
By Matthew Hilton



344 FIN DINING CHAIR  
By Matthew Hilton



349G MANTA DINING CHAIR  
By Matthew Hilton



271 THRONE DINING CHAIR RATTAN  
By Autoban



361 IBSTONE WINDSOR CHAIR  
By Matthew Hilton



362 HASTOE WINDSOR CHAIR  
By Matthew Hilton



272 THRONE DINING CHAIR UPHOLSTERED  
By Autoban



384 MARY'S CHAIR  
By Matthew Hilton



388 PORTO DINING CHAIR  
By Matthew Hilton



406 SAIA DINING CHAIR  
By Matthew Hilton



410 ANDO CHAIR  
By Matthew Hilton



410S ANDO CHAIR UPHOLSTERED  
By Matthew Hilton



750 SOLO DINING CHAIR  
By Neri&Hu



753 DUET CHAIR - TIMBER SEAT  
By Neri&Hu



753S DUET CHAIR UPHOLSTERED  
By Neri&Hu



763 SHAKER DINING CHAIR  
By Neri&Hu



780 CAPO DINING CHAIR  
By Neri&Hu



780S CAPO DINING ARMCHAIR  
By Neri&Hu



797 PETIT 3 CHAIR  
By Neri&Hu



798 PETIT 4 CHAIR  
By Neri&Hu



763S SHAKER DINING CHAIR UPHOLSTERED  
By Neri&Hu



680 TWENTY-FIVE DINING CHAIR  
By De La Espada Atelier

STOOLS



761T LIANOU STOOL  
By Neri&Hu



441S STOOL UPHOLSTERED  
By Studioilse



770 COMMUNE STOOL  
By Neri&Hu



441 STOOL  
By Studioilse



440 LOW STOOL  
By Studioilse



440S LOW STOOL UPHOLSTERED  
By Studioilse

BENCHES



443/449 BENCH  
By Studioilse



444 BENCH WITH BACK  
By Studioilse



771 COMMUNE BENCH  
By Neri&Hu



442/448 LOW BENCH  
By Studioilse



445/451 LOW SETTLE  
By Studioilse



120R/L KIM BENCH  
By Luca Nichetto



763B SHAKER BENCH  
By Neri&Hu



750B SOLO BENCH  
By Neri&Hu



446 SETTLE  
By Studioilse



763SB SHAKER BENCH - UPHOLSTERED SEAT  
By Neri&Hu

BAR STOOLS



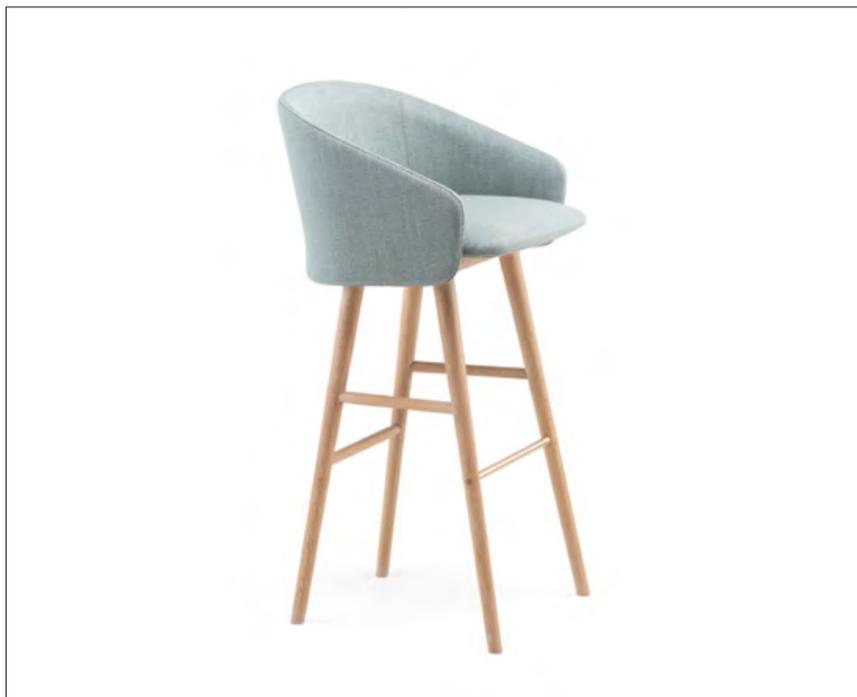
249 BUTTERFLY BAR STOOL  
By Autoban



272 THRONE BAR STOOL RATTAN  
By Autoban



271 THRONE BAR STOOL UPHOLSTERED  
By Autoban



406 SAIA BAR STOOL  
By Matthew Hilton



750 SOLO BAR STOOL  
By Neri&Hu



780 CAPO BAR STOOL  
By Neri&Hu

LOUNGE CHAIRS



386S ARMSTRONG ARMCHAIR  
By Matthew Hilton



781S CAPO LOUNGE ARMCHAIR  
By Neri&Hu



359 KIMBLE WINDSOR CHAIR  
By Matthew Hilton



781 CAPO LOUNGE CHAIR  
By Neri&Hu



340 LOW LOUNGE CHAIR  
By Matthew Hilton



105 BLANCHE BERGERE  
By Luca Nichetto



360 BURNHAM WINDSOR CHAIR  
By Matthew Hilton



101 ELYSIA LOUNGE CHAIR  
By Luca Nichetto



389 MIRA LOUNGE CHAIR  
By Matthew Hilton



407 SAIA LOUNGE CHAIR  
By Matthew Hilton



751 SOLO LOUNGE CHAIR  
By Neri&Hu



270 THRONE LOUNGE CHAIR - RATTAN  
By Autoban



781SZ CAPO LOUNGE ARMCHAIR WITH MANTA ESPINHADA UPHOLSTERY  
By Neri&Hu



102S STANLEY ARMCHAIR  
By Luca Nichetto



269 THRONE LOUNGE CHAIR - UPHOLSTERED  
By Autoban

OTTOMANS



3400 LOW OTTOMAN  
By Matthew Hilton



3890 MIRA OTTOMAN  
By Matthew Hilton



1010 NINO OTTOMAN  
By Luca Nichetto



116 STEVE POUF  
By Luca Nichetto



7510 SOLO OTTOMAN  
By Neri&Hu

SOFAS



386 ARMSTRONG SOFA  
By Matthew Hilton



227 BOX SOFA  
By Autoban



054 GATES SOFA  
By Jason Miller



403 PLANALTO SOFA  
By Matthew Hilton



350FM HEPBURN FIXED 3-SEATER  
By Matthew Hilton



401 MCQUEEN SOFA  
By Matthew Hilton



755 PLATFORM SOFA  
By Neri&Hu



794 SOLO DAYBED  
By Neri&Hu



750L SOLO SOFA  
By Neri&Hu



122 BELLE REEVE SOFA SYSTEM  
By Luca Nichetto



788 SOFA EIGHT MODULAR SYSTEM  
By Neri&Hu



267 THRONE SOFA - UPHOLSTERED  
By Autoban



102 STANLEY SOFA  
By Luca Nichetto



268 THRONE SOFA - RATTAN  
By Autoban



766 FRAME SOFA SYSTEM  
By Neri&Hu



391 HEPBURN MODULAR SOFA SYSTEM  
By Matthew Hilton

SMALL TABLES



387 ARMSTRONG COFFEE TABLE  
By Matthew Hilton



772 COMMUNE COFFEE TABLE  
By Neri&Hu



409 CARLO SIDE TABLE  
By Matthew Hilton



381 HORIZON COFFEE TABLE  
By Matthew Hilton



345 I-BEAM SIDE TABLE  
By Matthew Hilton



761M ZHUZI TABLE  
By Neri&Hu



119 KIM COFFEE TABLE  
By Luca Nichetto



118 KIM SIDE TABLE  
By Luca Nichetto



103L LAUREL COFFEE TABLE  
By Luca Nichetto



790 HANDLE SIDE TABLE  
By Neri&Hu



453M COMPANIONS BEDSIDE  
By Studioilse



453S COMPANIONS LOW BEDSIDE  
By Studioilse



103S LAUREL SIDE TABLE  
By Luca Nichetto



103SM LAUREL SIDE TABLE IN MARBLE  
By Luca Nichetto



103LM LAUREL COFFEE TABLE IN MARBLE  
By Luca Nichetto



373 MAIA  
By Matthew Hilton



385 MARYS SIDE TABLE  
By Matthew Hilton



459 SIDEKICKS HEIGHT ADJUSTABLE TABLE  
By Studioilse



754SB TRIO SIDE TABLE WITH METAL TOP  
By Neri&Hu



754SM TRIO SIDE TABLE WITH STONE TOP  
By Neri&Hu



456MM/GM SIDEKICKS COFFEE TABLE WITH TERRAZZO TOP  
By Studioilse



456 SIDEKICKS OCCASIONAL TABLE  
By Studioilse



754C TRIO CONSOLE TABLE  
By Neri&Hu



7540 TRIO OVAL COFFEE TABLE  
By Neri&Hu



HEPBURN MODULAR COFFEE TABLE  
By Matthew Hilton



754MM TRIO ROUND COFFEE TABLE WITH STONE TOP  
By Neri&Hu



754M TRIO ROUND COFFEE TABLE  
By Neri&Hu



456M/G SIDEKICKS COFFEE TABLE WITH ALUMINIUM TOP  
By Studioilse



754S TRIO SIDE TABLE  
By Neri&Hu

DINING TABLES



051 ELLIOT OBLONG DINING TABLE  
By Jason Miller



341E LIGHT EXTENDING TABLE  
By Matthew Hilton



773 COMMUNE DINING TABLE  
By Neri&Hu



393F LIGHT RECTANGULAR TABLE  
By Matthew Hilton



056 ELLIOT RECTANGULAR DINING TABLE  
By Jason Miller



394F LIGHT OVAL TABLE  
By Matthew Hilton



108RM MARLON ROUND TABLE  
By Luca Nichetto



108ML MARLON RECTANGULAR TABLE  
By Luca Nichetto



355T MARS ROUND TABLE  
By Matthew Hilton



395 OVERTON TABLE  
By Matthew Hilton



405 REFECTORY EXTENDING TABLE  
By Matthew Hilton



405F REFECTORY FIXED TABLE  
By Matthew Hilton



764T SHAKER DINING TABLE  
By Neri&Hu



764M SHAKER DINING TABLE STONE TOP  
By Neri&Hu



764R SHAKER ROUND TABLE  
By Neri&Hu



681 TWENTY-FIVE DINING TABLE  
By De La Espada Atelier



458 SIDEKICKS SMALL DINING TABLE  
By Studioilse



783 SOLO OBLONG TABLE  
By Neri&Hu



752R SOLO ROUND TABLE  
By Neri&Hu



762 STRUCTURE TABLE  
By Neri&Hu



408 TAVLI DINING TABLE  
By Matthew Hilton



452E TOGETHER EXTENDING TABLE  
By Studioilse



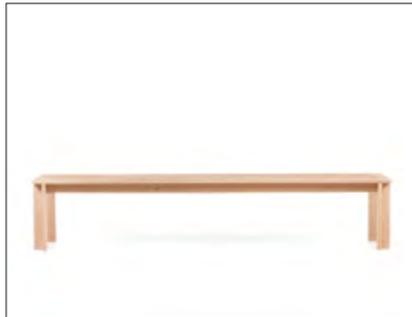
752 SOLO DINING TABLE  
By Neri&Hu



452F TOGETHER FIXED TABLE  
By Studioilse



364 WELLES TABLE  
By Matthew Hilton



501 TABLE ONE  
By Manuel Aires Mateus

DESKS



784 SOLO DESK  
By Neri&Hu



106 HAROLD DESK  
By Luca Nichetto



454R/L COMPANIONS WRITING DESK  
By Studioilse



060 ELLIOT DESK/DRESSING TABLE  
By Jason Miller



365 ORSON DESK  
By Matthew Hilton



365S ORSON COMPACT DESK  
By Matthew Hilton



777 DRAPE DESK  
By Neri&Hu



756 TRAY DESK  
By Neri&Hu

BEDS



396 BRETTON BED  
By Matthew Hilton



782 CAPO BED  
By Neri&Hu



500 BED ONE  
By Manuel Aires Mateus



113 DUBOIS BED, LOW HEADBOARD, NO BEDSIDES  
By Luca Nichetto



061 CARLTON BED  
By Jason Miller



455 COMPANIONS BED  
By Studioilse



110 DUBOIS BED TALL HEADBOARD WITH BEDSIDE TABLES  
By Luca Nichetto



351 HEPBURN BED  
By Matthew Hilton



787 SOLO BED  
By Neri&Hu



265 SUITE BED  
By Autoban



400 MCQUEEN BED  
By Matthew Hilton



112 DUBOIS BED, LOW HEADBOARD, WITH BEDSIDE TABLES  
By Luca Nichetto



765 FRAME BED  
By Neri&Hu



768 FRAME BED WITH ARMS  
By Neri&Hu



758 PLATFORM BED  
By Neri&Hu

STORAGE



789 SOLO VITRINE  
By Neri&Hu



789T SOLO TALL VITRINE  
By Neri&Hu



063 CLASSON BEDSIDE CHEST  
By Jason Miller



052F CLASSON SIDEBOARD 3 DOOR / 3 DRAWER  
By Jason Miller



053 CLASSON TALL CHEST  
By Jason Miller



358 DIFFERENT TRAINS CABINET  
By Matthew Hilton



379 MCQUEEN BEDSIDE CHEST  
By Matthew Hilton



378 MCQUEEN EIGHT DRAWER CHEST  
By Matthew Hilton



368 MCQUEEN LARGE CHEST  
By Matthew Hilton



053S CLASSON LOW CHEST  
By Jason Miller



052J CLASSON SIDEBOARD 2 DOOR / 3 DRAWER  
By Jason Miller



052E CLASSON SIDEBOARD 4 DOOR  
By Jason Miller



402 MCQUEEN BEDSIDE  
By Matthew Hilton



369 MCQUEEN TALL CHEST  
By Matthew Hilton



217 LADDER BOOKCASE  
By Autoban



380 MCQUEEN LOW CHEST  
By Matthew Hilton



109Q MITCH CABINET - SQUARE  
By Luca Nichetto



109S MITCH LOW CABINET  
By Luca Nichetto



785 SOLO 2-DOOR CABINET  
By Neri&Hu



786 SOLO BEDSIDE CHEST  
By Neri&Hu



785T SOLO TALL 4-DOOR CABINET  
By Neri&Hu



785L SOLO WIDE 4-DOOR CABINET  
By Neri&Hu



397 BRETTON BEDSIDE  
By Matthew Hilton



759S TRUNK LOW CABINET  
By Neri&Hu



759L TRUNK TALL CABINET  
By Neri&Hu

ACCESSORIES



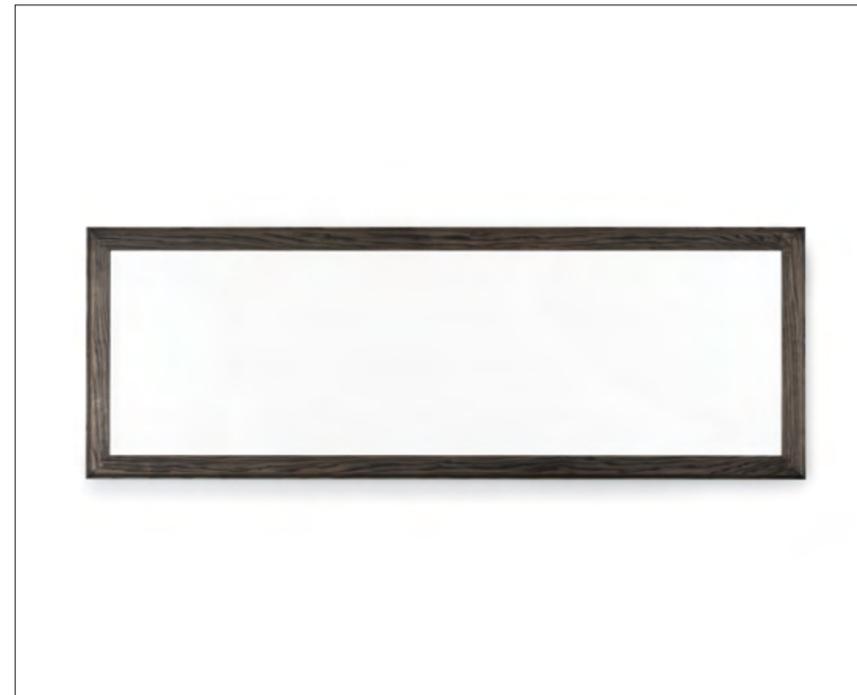
064 ELLIOT DESK STORAGE  
By Jason Miller



370-372 ORSON DESK ACCESSORIES  
By Matthew Hilton



392LR CONISTON LARGE ROUND MIRROR  
By Matthew Hilton



392LV CONISTON LARGE RECTANGULAR MIRROR  
By Matthew Hilton



447-457 SEAT PADS  
By Studioilse



757 EXTEND MIRRORS  
By Neri&Hu



769 FRAME SOFA TRAY  
By Neri&Hu



776 SHAKER BACK CUSHION  
By Neri&Hu



796 SOLO STORAGE TRAY  
By Neri&Hu



351T HEPBURN SIDE TABLE  
By Matthew Hilton



760 LATTICE  
By Neri&Hu



788T SOFA EIGHT TABLE  
By Neri&Hu



793 SOLO DESK PENCIL TRAY  
By Neri&Hu

OUTDOOR



575S 98.6°F OUTDOOR DINING ARMCHAIR  
By Neri&Hu



579 98.6°F OUTDOOR COFFEE TABLE  
By Neri&Hu



577 98.6°F OUTDOOR BENCH  
By Neri&Hu



576ZL 98.6°F OUTDOOR ONE ARMED LOUNGE CHAIR  
By Neri&Hu



580 98.6°F OUTDOOR DINING TABLE  
By Neri&Hu



578 98.6°F OUTDOOR SIDE TABLE  
By Neri&Hu

## TIMBER

There is nothing quite like solid wood: reflecting the life of the tree, every plank has an individual beauty granted by its unique colours and grain patterns; it allows for the use of joinery as handsome as it is secure; it has a natural tacility and familiarity that connect to us in a true way; and it allows for the use of finishes that invite you to get involved in its care.

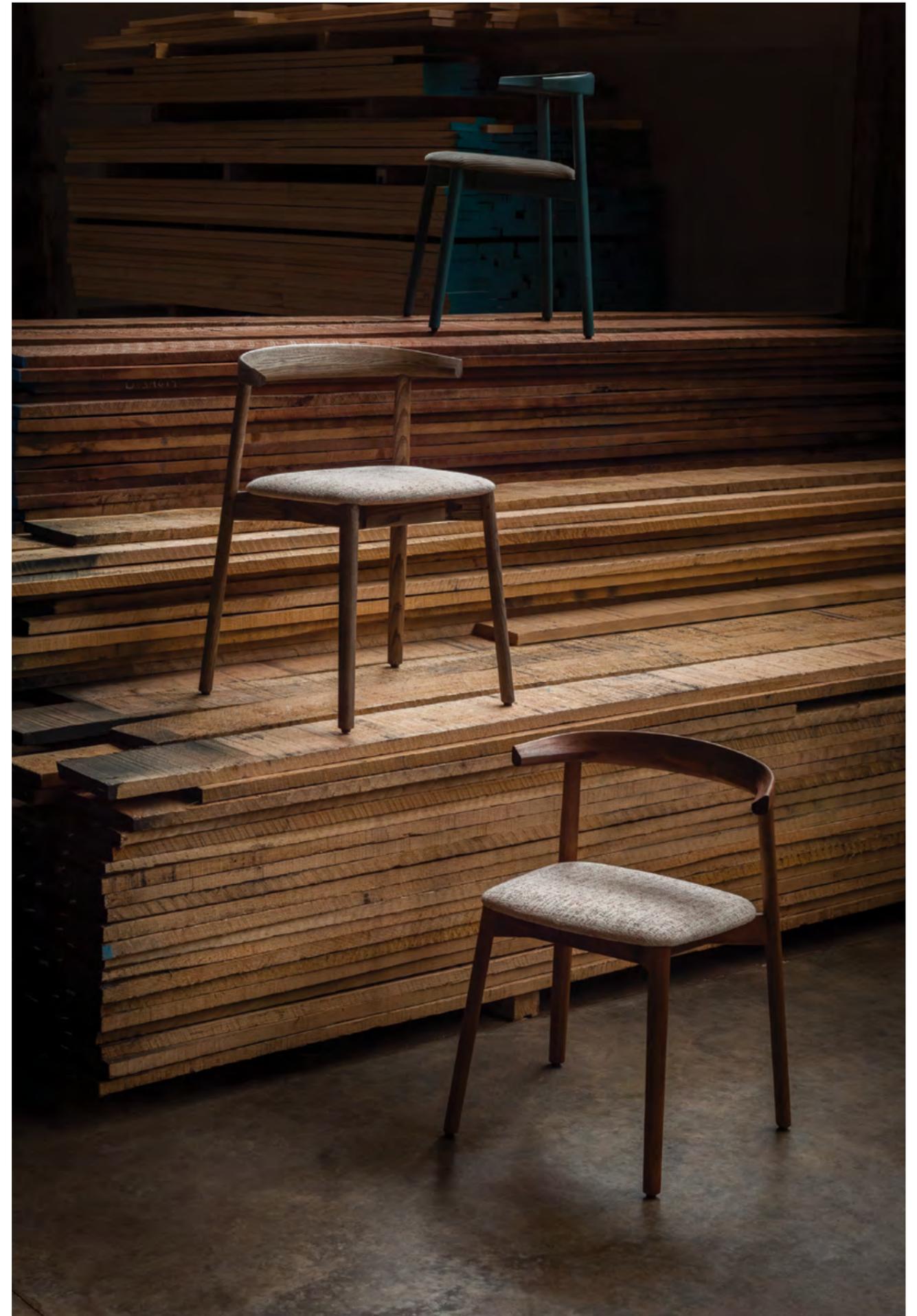
We exclusively use timber from sustainable farms. This not only makes environmental sense, the trees methodically replanted, but aesthetic sense as well: the regular pruning that occurs on these farms creates the highest quality planks with greater strength and fewer knots. Our finishes are carefully chosen to embrace and enhance the characteristics of the material, while offering a broad range of aesthetic possibilities.

Our oil finishes reveal the inherent colour and grain variations in the timber, whilst providing a renewable surface for enduring beauty.

Our stains are sealed with a clear matte lacquer to maintain the colour whilst preserving the silky touch.

Our painted timber is wire brushed before the application of the paint, creating a textured surface.

Our oxidised timber employs an oxidising solution that reacts with the tannin in the wood, creating a beautiful patina. This is followed by a clear, matte lacquer.



BLACK WALNUT



DANISH OILED  
WALNUT



BLACK OILED  
WALNUT



WHITE OILED  
WALNUT

WHITE OAK



DANISH OILED  
OAK



WHITE OILED  
OAK



BLACK OILED  
OAK



OXIDISED  
OAK

ASH



DANISH OILED  
ASH



WHITE OILED  
ASH

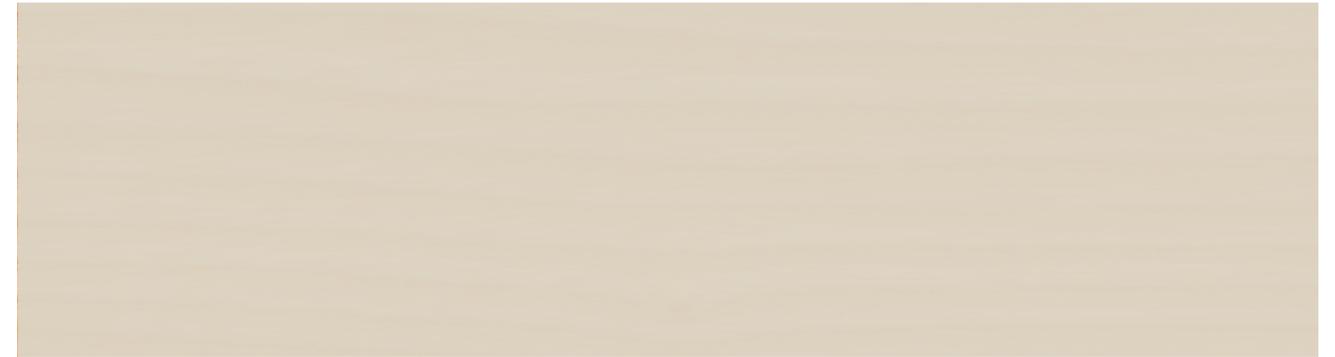


BLACK OILED  
ASH

PAINTED ASH



ASH PAINTED WHITE  
RAL 9016



ASH PAINTED BONE  
NCS S1005-Y20R



ASH PAINTED FJORD  
NCS S 3010 G20Y



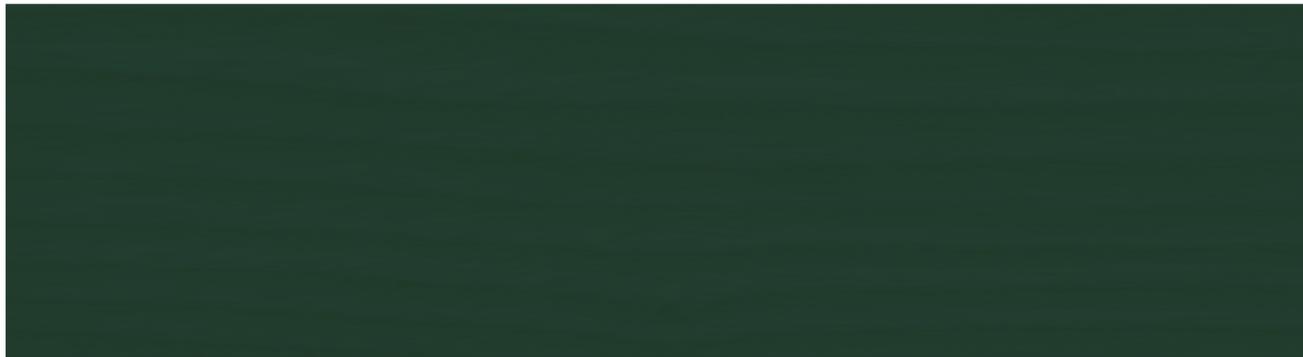
ASH PAINTED LAGOON  
NCS 2010 G



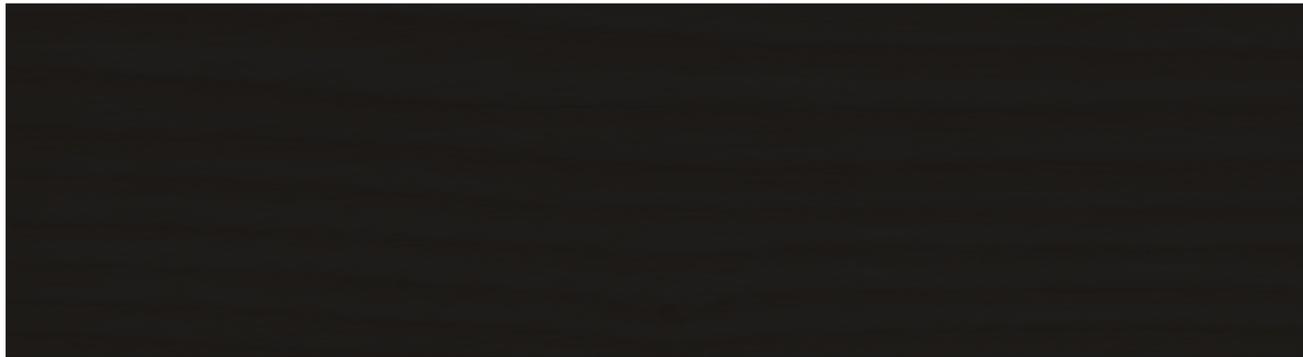
ASH PAINTED BAY  
NCS S 7010 B50G-APPROX



ASH PAINTED COVE  
NCS S 6010 G10Y-APPROX



ASH PAINTED FOREST  
NCS S7020-G



ASH PAINTED BLACK  
RAL 9005



ASH PAINTED BORDEAUX  
NCS S6030-R10B



ASH PAINTED OCHRE  
NCS S 4040-Y20R

STAINED ASH



ASH STAINED WHITE  
RAL 9016



ASH STAINED BONE  
NCS S1005-Y20R



ASH STAINED FJORD  
NCS S 3010 G20Y



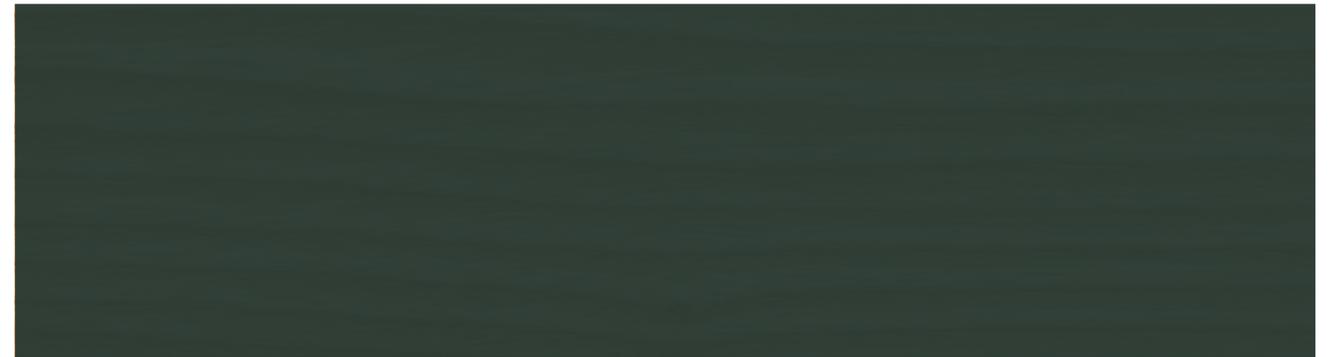
ASH STAINED LAGOON  
NCS 2010 G



ASH STAINED BAY  
NCS S 7010 B50G-APPROX



ASH STAINED COVE  
NCS S 6010 G10Y-APPROX



ASH STAINED FOREST  
NCS S7020-G

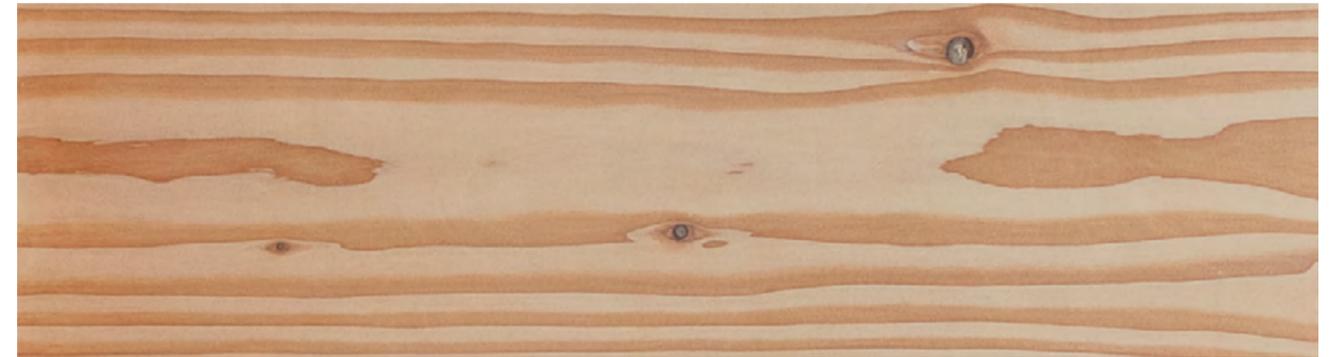


ASH STAINED BLACK  
RAL 9005

DOUGLAS FIR



ASH STAINED BORDEAUX  
NCS S6030-R10B



WHITE OILED  
DOUGLAS FIR



ASH STAINED OCHRE  
NCS S 4040-Y20R

## CREDITS

### PHOTOGRAPHY

Carlos Teixeira [all photography apart from the below listed]

Nicole Franzen [page 11-18, 20-22, 24-25]

Courtesy of Fabricaal [page 59-60, 62-63, 67]

Simone Bossi [page 73, 76-77, 80-81]

Rodrigo Sousa and Diogo Barros Pires  
[page 96-103]

Designer portraits by:

Sergio Ghetti, Jeffrey Schad, Lera Moiseeva,  
courtesy of Manuel Aires Mateus, Sarah Lee,  
Jiaxi Yang & Zhu Zhe, Leslie Williamson

### ACCESSORIES

With thanks to:

Residence Lisboa

Roll & Hill, Kasthall, Studio Astolfi

Porto Residency

Roll & Hill, Kasthall, Diogo Barros Pires

### ILLUSTRATION

RIMA studio [page 95]

### ART DIRECTION

De La Espada

### EDITING & WORDS

De La Espada

### DESIGN AND LAYOUT

RIMA studio





D-34619

25828  
614  
FAS

25828

614  
FAS

D-34619

25828

DE LA ESPADA

SALES@DELAESPADA.COM

DELAESPADA.COM