

DE LA ESPADA

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



CONTENTS

De La Espada	4
Monte da Azarujinha	10
A Conversation with Aboim Inglez Arquitectos	55
Our Craftspeople	60
Our Product Development Team	62
São Mamede House	66
A Conversation with Manuel Aires Mateus	129
A Conversation with Jason Miller	140
Let's Pretend This Never Happened	144
Our Craftspeople	174
Designers	176
Product Index	180
Timber	205
Credits	210
Contact	212



OBJECTS WITH MEANING

The objects in our lives should be useful and beautiful, well thought through, and designed to last. As our experiences become layered memories, the reassuring presence of our valued possessions reminds us of our life's journey. Objects that connect with us originate from a place of connection: creators invested in the integrity of their craft, materials that appeal to the senses, consideration of the wider world. At De La Espada we build for life; furniture that ages well, with enduring relevance.

LUXURY IN THE DETAILS

There is no greater luxury than time and personal attention. It is the small moments that define the whole of our lives; likewise, a product is the culmination of its details. From our design partners to our craftspeople, there is a deep engagement with our furniture, and a mission to make it as beautiful and enduring as possible. No detail is too small for consideration, from the particulars of joinery, to tactility, to decisions over how to apply each plank of wood to showcase the individuality of its colour and grain. We define luxury as experience, taking the time to enjoy the process of creation, and passing this pleasure on to those who spend a lifetime with our furniture.





AT HOME IN THE WORLD

De La Espada is deeply connected to Portugal, home to our dedicated factory and many of the people who pour passion and skill into creating our products. The warmth and history found in Portuguese design and architecture is present in our work, combined with an international perspective brought by our homes in London and New York, and our collaborators in Stockholm, Venice, Shanghai, London, New York, and Istanbul. We work closely with our design partners, combining expertise and exchanging cultures, friendships, and ideas. De La Espada furniture is where the creativity of some of the world's leading designers meets the highest level of European craftsmanship.

MONTE DA AZARUJINHA





Monte da Azarujinha

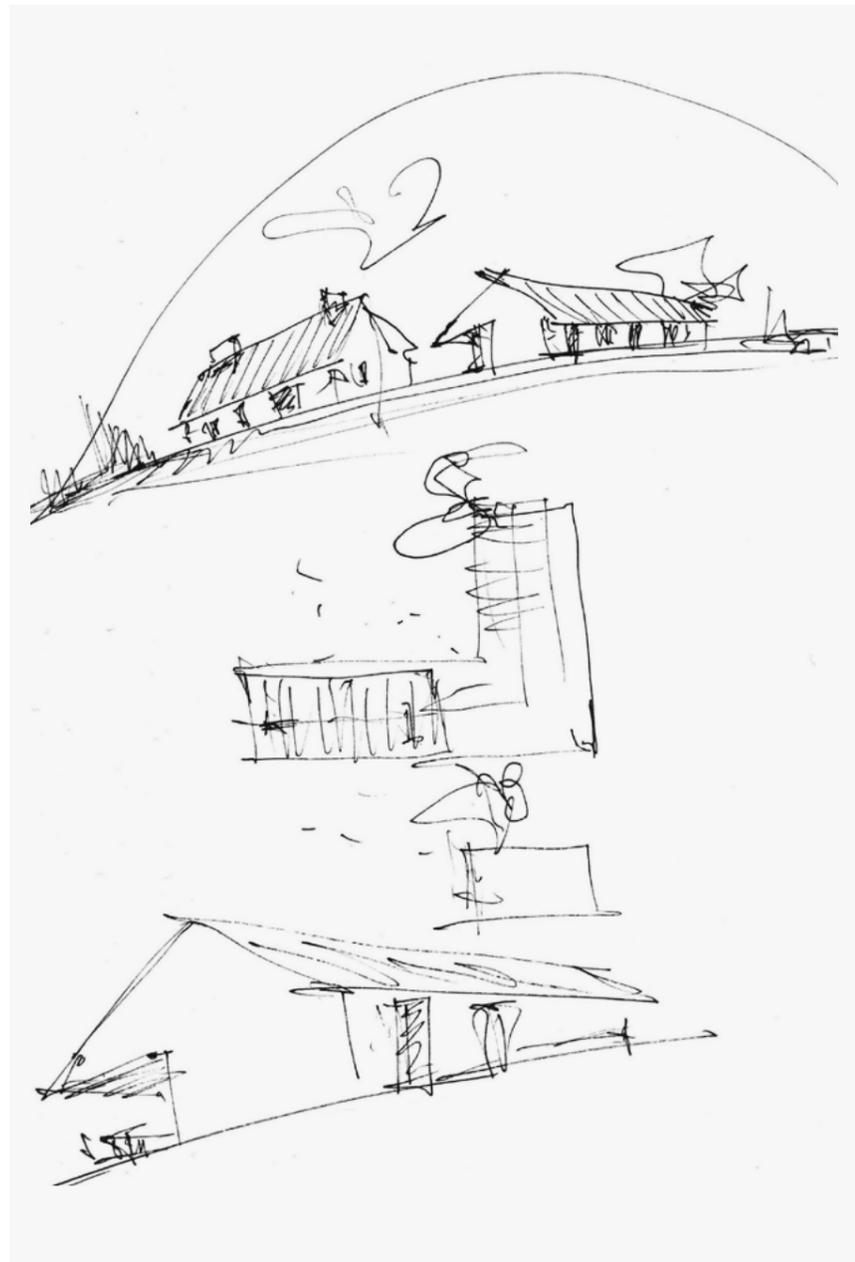
Monte da Azarujinha is a converted and extended farmhouse on the outskirts of Azaruja village in the Alentejo region of Portugal. The 140-hectare property contains two buildings: one a century-old family home, and the second a newly constructed holiday accommodation. Both were designed by Aboim Inglez Arquitectos who worked to honour the existing construction and landscape while introducing new elements with a feeling of relevance and timelessness. The buildings, set at a right angle to one another, share a similar appearance due to the use of traditional materials and construction methods. Each has a low-slung form that integrates harmoniously with the surrounding landscape, and large sliding windows that offer breathtaking views while emphasising the connection between the built and natural environments. The interconnected interior spaces, featuring white plasterwork and polished concrete floors, flow into one another creating an openness. The colour white is repeated on the exterior to reflect the sun, keeping the interior cool in the warmer months. At Monte da Azarujinha a vast plain is punctuated by cork trees and sensitively-designed buildings, where everything works together as one.



403S/L PLANALTO SOFA
103S LAUREL SIDE TABLE
103LM LAUREL COFFEE TABLE







403S/L PLANALTO SOFA
103S LAUREL SIDE TABLE



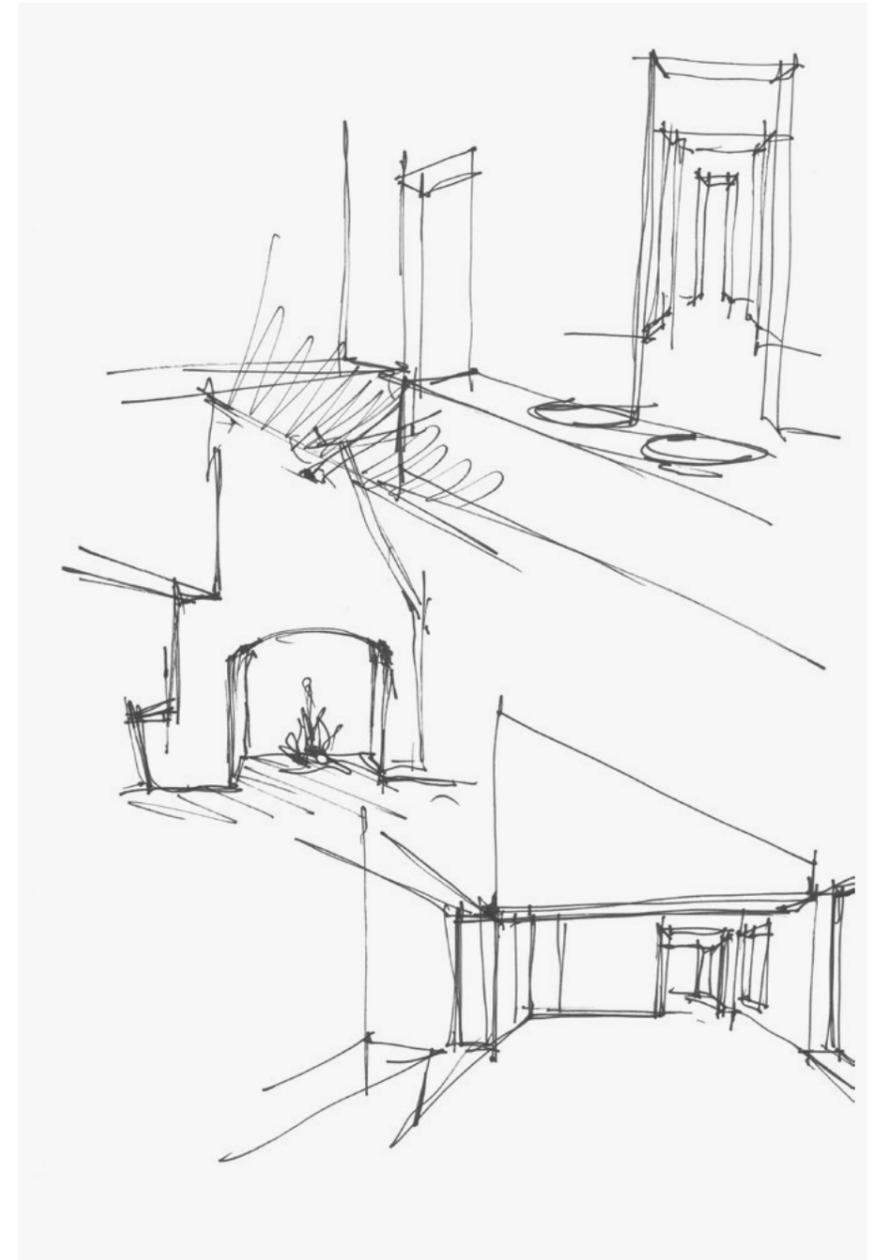
LEFT: 403S/L PLANALTO SOFA
ABOVE: 103LM LAUREL COFFEE TABLE

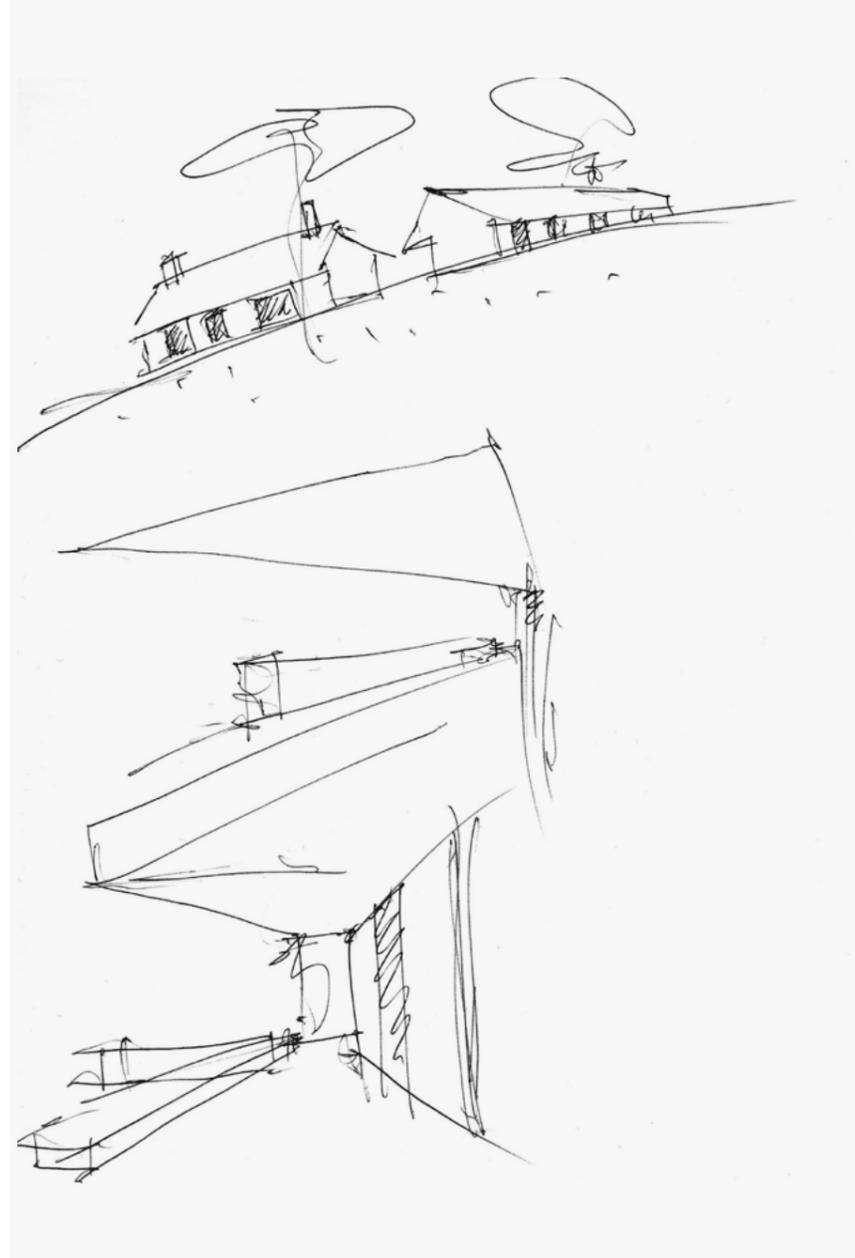


441 STOOL, 443 BENCH, 445 LOW SETTLE
452FL LARGE FIXED TOGETHER TABLE











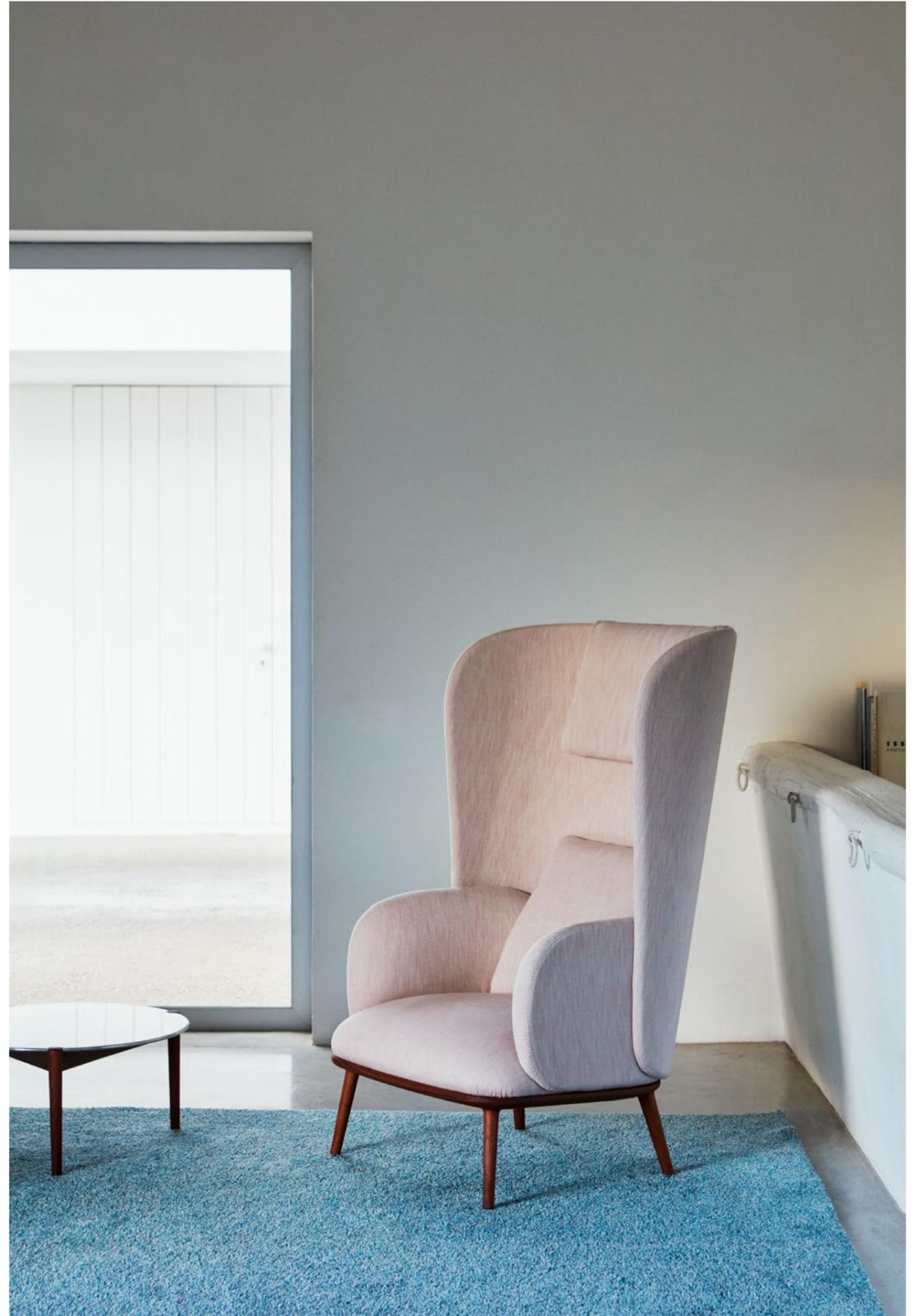
101 ELYSIA LOUNGE, 1010 NINO OTTOMAN, 105 BLANCHE BERGERE, 456M COFFEE TABLE







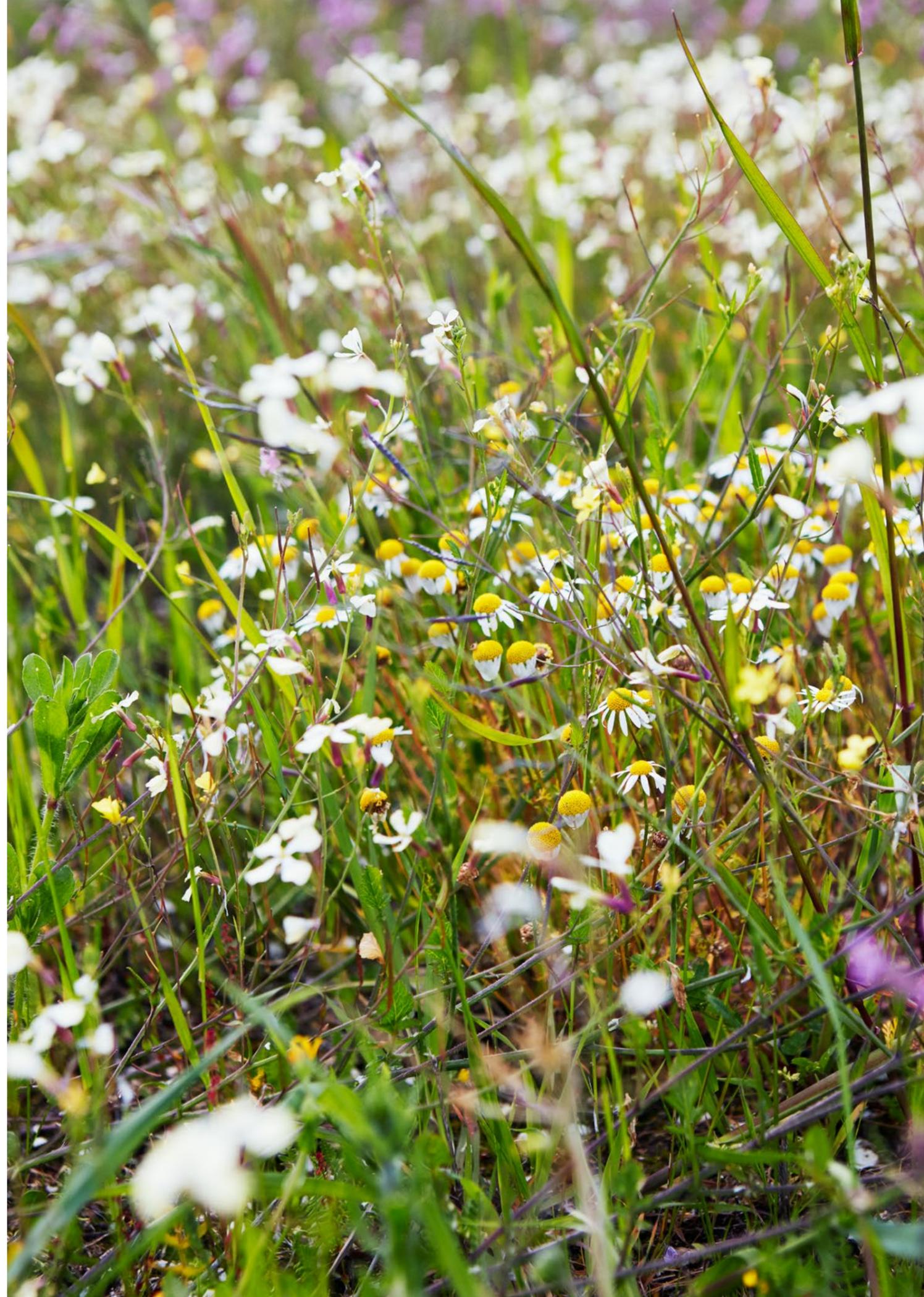
456M COFFEE TABLE, 105 BLANCHE BERGERE





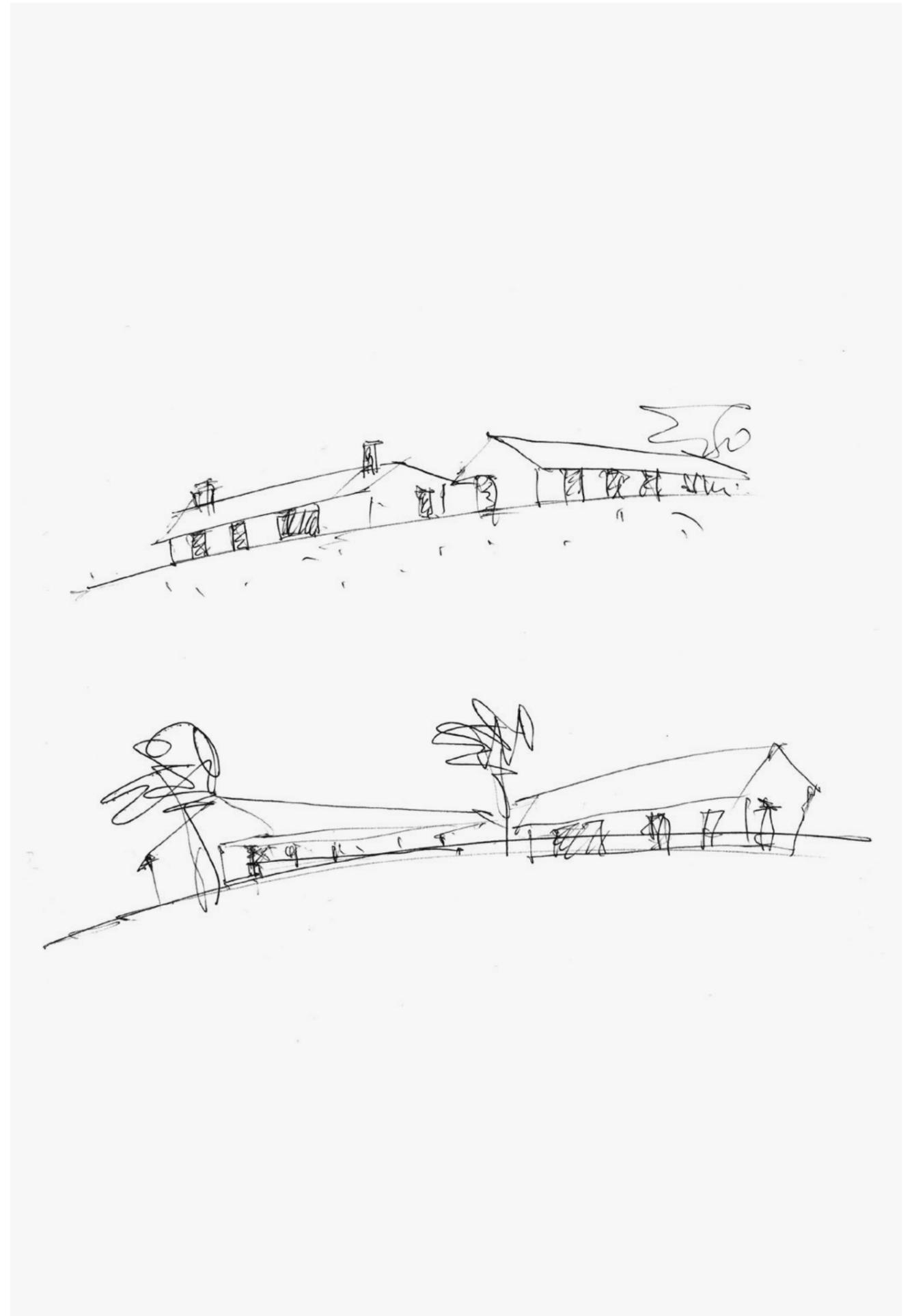
789 SOLO VITRINE

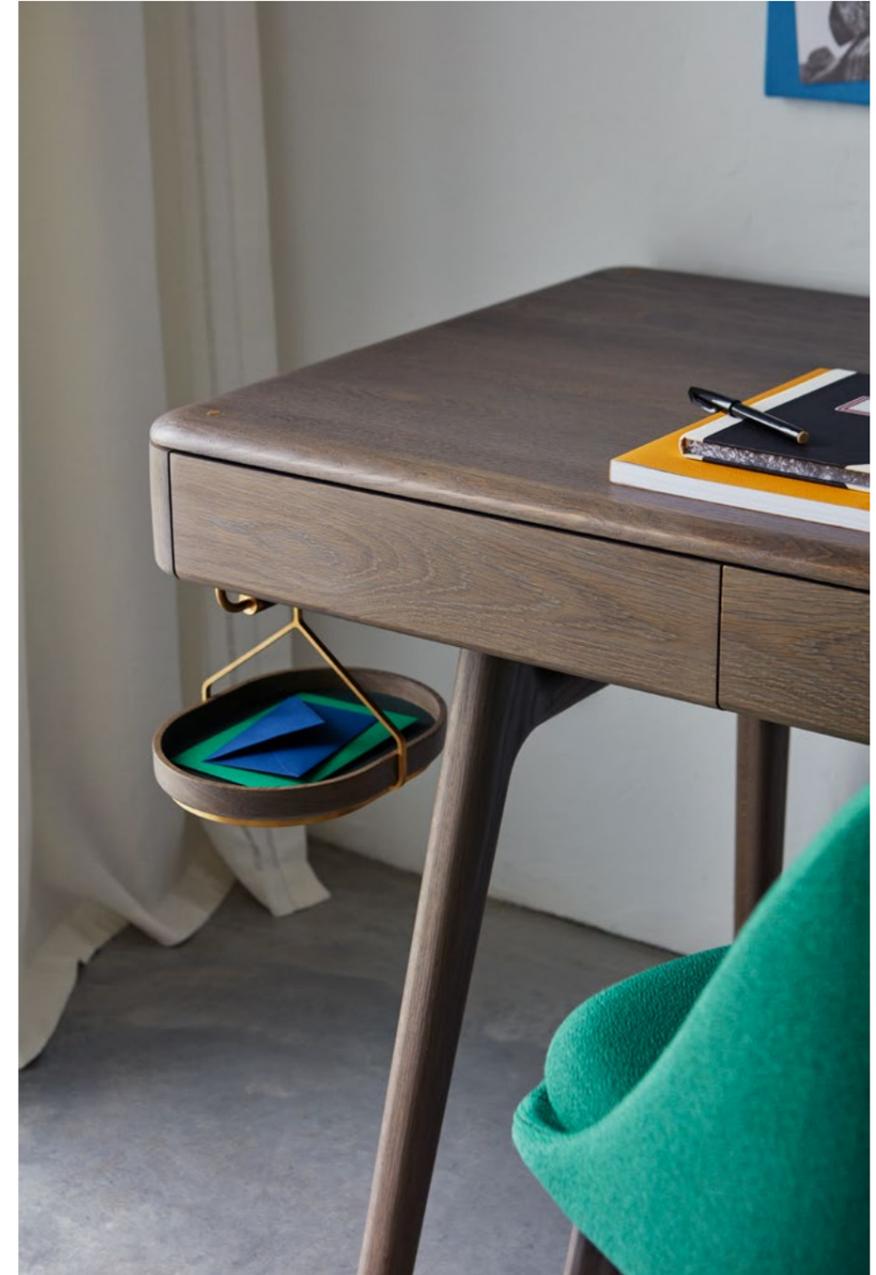


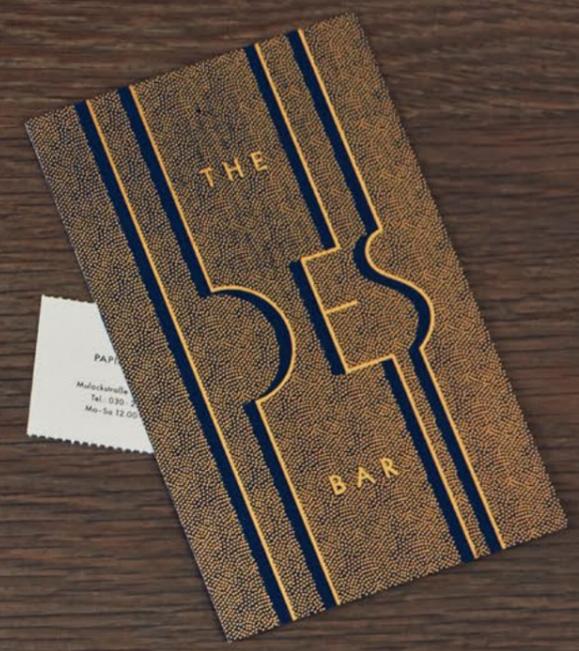




784 SOLO DESK, 750 SOLO DINING CHAIR











A CONVERSATION WITH
ABOIM INGLEZ ARQUITECTOS

"Simple ideas can have the ability
to become powerful ideas."

Simplicity, when it comes to good design, is a misnomer. The word is often associated with a feeling of clarity and connection that, in fact, can only be achieved through intense care and attention toward a broad range of practicalities: financial, logistical, elemental, historical and personal. Done well, everything merges seamlessly to create something so natural to our humanity as to feel 'simple.' It is a concept Lisbon-based Aboim Inglez Arquitectos understands well.

The work of Ricardo and Maria Ana Aboim Inglez, co-founders of Aboim Inglez Arquitectos, is characterised by a feeling of continuity, timelessness, and freedom. In other words, simplicity. Their design process involves carefully analysing the property "the landscape, the place, the environment" and working to reinforce it. For renovation projects, this includes honouring the original architect's intentions, and asking "how can you complete it – how can you add something – without it losing its character."

"Simple ideas can have the ability to become powerful ideas. And that's what we like to work with," says Ricardo. "And then things get very complicated, and there is a huge effort from our part and it takes time to reach a level of simplicity. For a while we are taking things away; we realise what is important and not important. We are taking and taking and taking but in the end it is all there."

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When designing Monte da Azarujinha, a converted farmhouse in the Alentejo region of Portugal, the architects were faced with an immense property, "and there was only this very humble building standing there, not in the middle of the property, but standing there in the vast landscape. And the question for us is: How do you enlarge this building without being the 'new building in town,' the 'star of the whole landscape?'" Ricardo says. "How do you continue this tranquility and this serene landscape, being contemporary, dealing with contemporary issues, but not trying to impose those issues onto the project and onto the site?"

These are questions they asked throughout every stage of the design process, which served to thoroughly interweave the project with the place. Rather than extending the existing building, they created a second using the same materials palette to more quietly integrate. The windows of the buildings became a thoughtful connection point that is simultaneously unobtrusive and fresh, offering a new perspective: "We tried to bring out the best of the site, framing the views so it will not become boring. If you have a large window facing toward that vast plain you will be bored because it is always there. So it's nice to have some framed views inside the building," explains Ricardo.

One result of the framed views is a different interaction with the property, an invitation to move around the space. Freedom of movement was very important to the architects, and influenced many design decisions for Monte da Azarujinha. "There are no doors, there are no circulation paths you have to follow," says Ricardo. The entrance door is only used when the house is fully closed. The clients, when they get there, they open that door and they never use it again. They close it and they always go through the [sliding] windows...it's a very free space, that we wanted to suppress entrance doors, barriers, circulation paths; we wanted to have freedom."

"Because we had a very low budget also, we tried to use the cross-ventilation and that was what helped us: how the

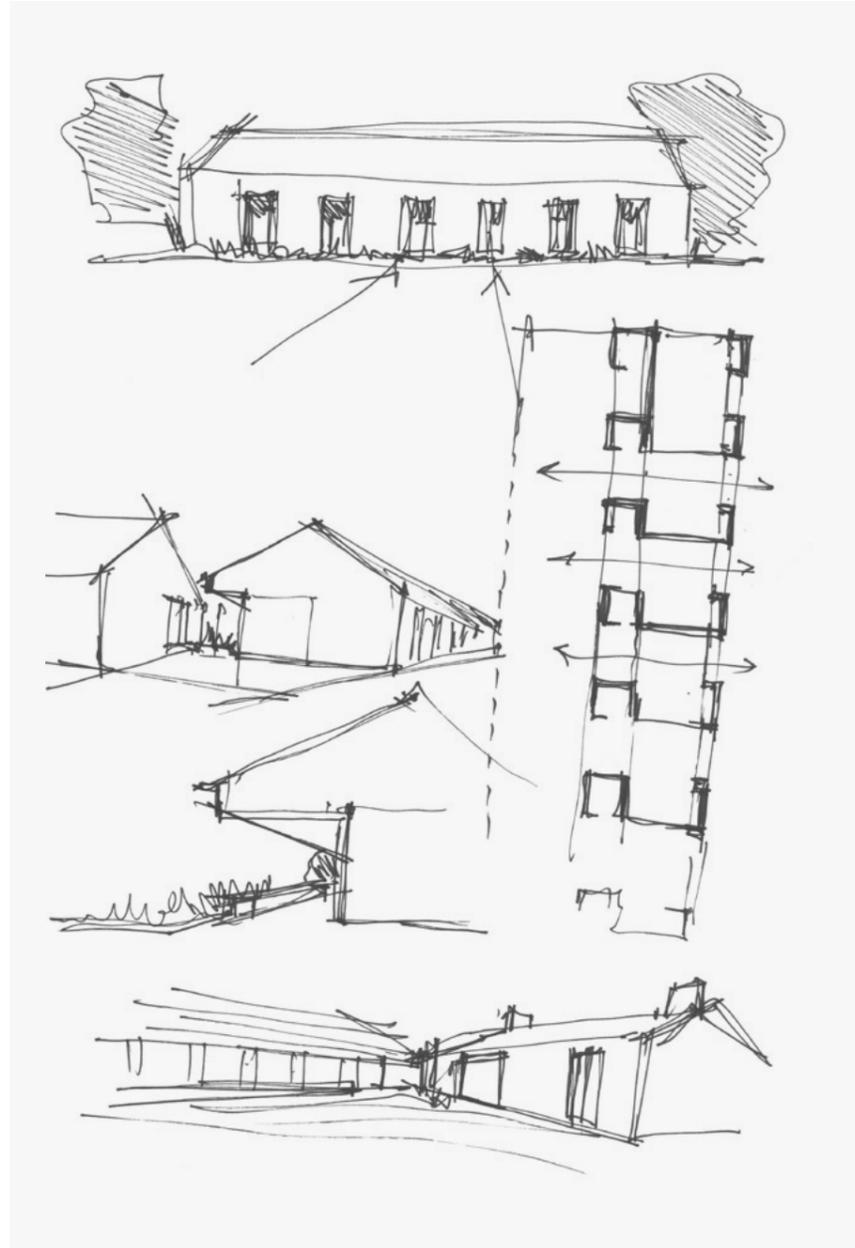
light and the wind come in," adds Maria Ana. "That was how we started drawing all the circulation, and this need to give a very free way of using the inside and the outside – that was also our purpose."

The buildings, designed to sit quietly in their natural surrounds, reflect the landscape both figuratively and literally: "The building changes, the colours – although it's all white, it has a lot of colour because of sunsets and because of the clouds," says Ricardo. "And when you are standing in the house or in the property the sky is so massive, because there is nothing around, that it becomes again another project element."

Aboim Inglez Arquitectos cite celebrated Portuguese architect Álvaro Siza as a key influence who "played a major role in our architectural upbringing" and there is a deliberate nod to him in Monte da Azarujinha. Ricardo explains: "You know the external long corridor with the bench that exists on the new building? That's our Siza homage. And that's a lesson we've learned in one of his first projects, the Casa da Cha, the teahouse...the entrance is so low, I think it has 2 metres, you can touch the ceiling with the hand, and then when you get in, you go down and everything is quite vast or in front of the ocean; there is this sense of freedom. And that porch, for us, plays [a similar role] – it is very low, it is 240 high; if you stand on a bench you can touch the ceiling, and at the same time we felt we needed an element that almost touches you in that vast plain. So it is the element the building connects with you and makes sense of the whole landscape surrounding."

The pool was also designed with the aim of creating connection. "One thing Maria Ana and I really thoroughly decided was we didn't want to have a pool surrounded by the house. Because the most logical thing was to put the pool in the middle ... and then that becomes an element that is always there, present, and it doesn't have to do with the property and the spirit of the place. And we wanted something that was more like a water tank," Ricardo says.

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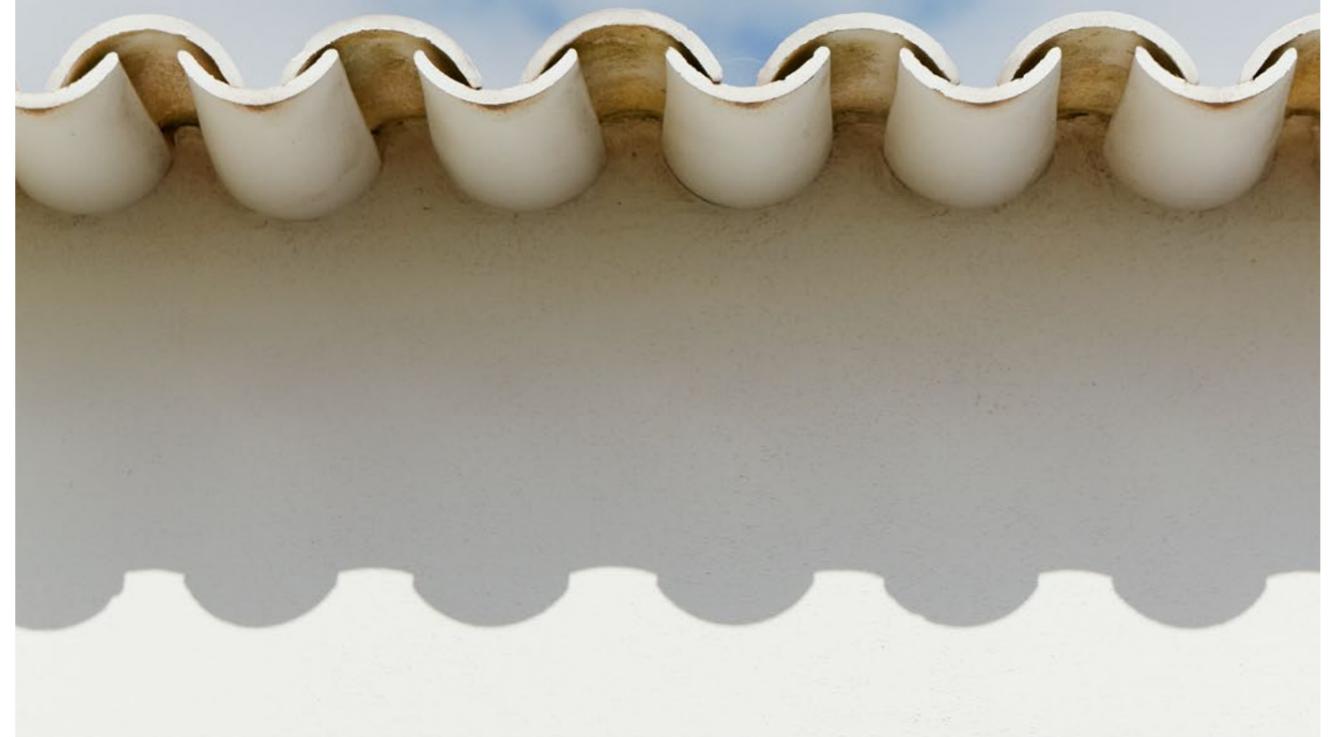


"Like some distance of the main construction to give more openness or more freedom. Also again to be able to walk around and not be completely surrounded," says Maria Ana.

"You can be in the house without seeing the pool or you can be in the house looking at the pool. You feel the people there bathing and having their own privacy; they are not exposed as if it was in the middle and it is not really the centre," says Ricardo.

"And you can feel also the landscape better while you are inside the water. A nice feeling of being really involved in the surrounds," says Maria Ana.

"And traditionally, Alentejo region is one of the poorest areas of Portugal... it's very vast plains, very hot here in the summer, and they were doing agriculture, people were very humble; we felt this should go into the project," says Ricardo. "It's not a pool house, it is just a property that happens to have the pool, which is very very different. And the clients were in the same frequency in tune with us, because they are very... simple people, very intelligent people... very open to project ideas, and very bold... they never told us, but they expressed it without verbalising it is that 'we don't want to stand out, we just want to stay calm, have a nice property, people will enjoy it without standing out.'"



OUR CRAFTSPEOPLE



Paint Finishing: Michel

Michel is in charge of the painting department at the De La Espada factory. Twenty years working as a painter in the car industry, well-known for its demanding skill level and intensive R&D, gave him a deep understanding of his craft which he has built upon for the last ten years as part of our team. He oversees all painting, staining, and lacquering at our factory, and works closely with our product development team to devise new finishes. His expertise allows him to create finishes with colour precision that successfully balance lustre with durability. His eye for detail ensures that every piece is finished to a superior standard, and most of our gloss painted finishes are applied by him personally. Originally from France, Michel has lived in Portugal for over 17 years, and finds enjoyment in the favourable weather: walking, playing sports, and mountain biking. In summer, you'll notice his bike resting among the pine trees in front of the factory; it's his favourite way to travel.

OUR CRAFTSPEOPLE



Belt-Sanding: Graça and Graça

Graça and Graça work together on the belt sander at the De La Espada factory. After receiving glued planar elements and select components, they run these through the belt sander to remove excess dried glue and create a perfectly level surface with precise measurements. Each component is passed through the belt sander a number of times, and before each pass, the team measures the piece then calibrates the machine to achieve the dimension required. Though largely used for planar elements, other components such as some legs are also adjusted in this machine. The final dimensions of each component must be exact, and it is the expertise of Graça and Graça that ensures this precision is achieved. The pair enjoy working together, laughing and joking throughout the day. As they describe it, "Any problems stay outside the door."

OUR PRODUCT DEVELOPMENT TEAM

"We are the ones who connect all the dots."



We are fortunate to work with design partners we admire, both personally and professionally. Each brings personality, vibrancy, and their own particular way of working, collectively playing a role in defining the diverse yet constant aesthetic of De La Espada. Each collaboration is unique, yet all require close communication in order to harness the unique skills of each partner and work toward a common vision. Key to this process is our product development team.

Andrew, Kuma, Ruben and André work closely with our collaborating designers as well as our craftspeople, serving as a vital connection between the numerous stages involved in realising a product. Implementing their philosophy of constant improvement, the team connects every stage from designer to end client, considering and refining products in response to feedback from everyone involved, from those who design and build to the final customer.

When a designer submits sketches or 3D models of a new design, the product team creates CAD (Computer Aided Design) drawings using them as a guide. They communicate



closely with the designer to understand the intricacies of what they wish to achieve, and by combining their own expertise with that of our craftspeople, they work to realise that vision. They ensure the product fulfils the goal of the designer while optimising it for CAM (Computer Aided Machinery), assembly, and performance.

The team creates "the first passes of the prototypes, send them back to see if [the designers] are happy with the production, and if it will become the final product or if we need to tweak it to what they specify," says Ruben.

It's essentially a first draft, whereupon they will get feedback from other members of their team, the production manager and the head carpenter. "Then we'll create a second draft which will be a little bit more refined because it's trying to make everyone happy from the CAM point of view, from the assembly point of view, from the experience point of view," says André. The team keeps a close eye on production, checking on the progress of the first prototypes, and working with the upholstery department on patternmaking.

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"With upholstered stuff it's really difficult to represent things in 3D and in CAD, and Kuma has a lot of experience of understanding what a designer is trying to achieve by looking at 3D work and then discussing it," says Andrew. "We'll speak to the designer and ask them to send images of other things they like in upholstery – almost like a moodboard. Just say, you like that fold here or that kind of deconstructed look on this sofa, for example on the Belle Reeve, and then we just look at our 3D and try to incorporate some of these details that you see. And Kuma kind of interprets that. He's good at making patterns, as he better understands what the designer is trying to do. If you leave it just purely up to the upholsterers, they will try to make it in the best way they know how, but not so much trying to fulfil the goal of the designer."



Together with the production manager, the team chooses the most effective production process for each product, balancing efficiency with the designer's aesthetic goals. "There are many approaches to build any one product, and why a product ends up the way it does is because each and every product moves through a design process until it reaches a point when all stakeholders are happy: production, designer and development team," says Ruben.

"We are the ones who connect all the dots," says Kuma.

"I think that's a good analogy. We connect the dots. [Each person involved] is important but sometimes they don't see beyond their own sphere of what they are doing. For example, the carpenter doesn't really think about the upholsterer,

the upholsterer doesn't think about the carpenter, the marble guy doesn't really care about the metal work. They are just thinking in their own little bubble, and that's all they see. And sometimes without us, everything comes together and it just won't work," says Andrew.

The team enjoys the variety their work offers: "My favourite thing about the job is that every day is different. The constant learning, I think, is one of the best things. We are constantly improving on our work. We have to follow the process because the process and materials and the way the suppliers work with them will change over the years," says André.

They also enjoy working closely with production and seeing the products develop: "One of the most exciting things about working in product is seeing something transition from a CAD drawing to a physical object," says Andrew. "That is really exciting and still gives me a kind of wow factor. When you are pushing the boundaries of what is possible, it gives you a real sense of achievement to see it come to fruition. And like all the guys were saying, it is the constant variety. There is no monotony. Every week or every month is a new challenge, whether it is designing products or designing stands; we do everything in terms of project managing, [exhibition] stand design and building, product. It feels like a lot but it gives you a good sense of achievement at the end of the year."



SÃO MAMEDE HOUSE



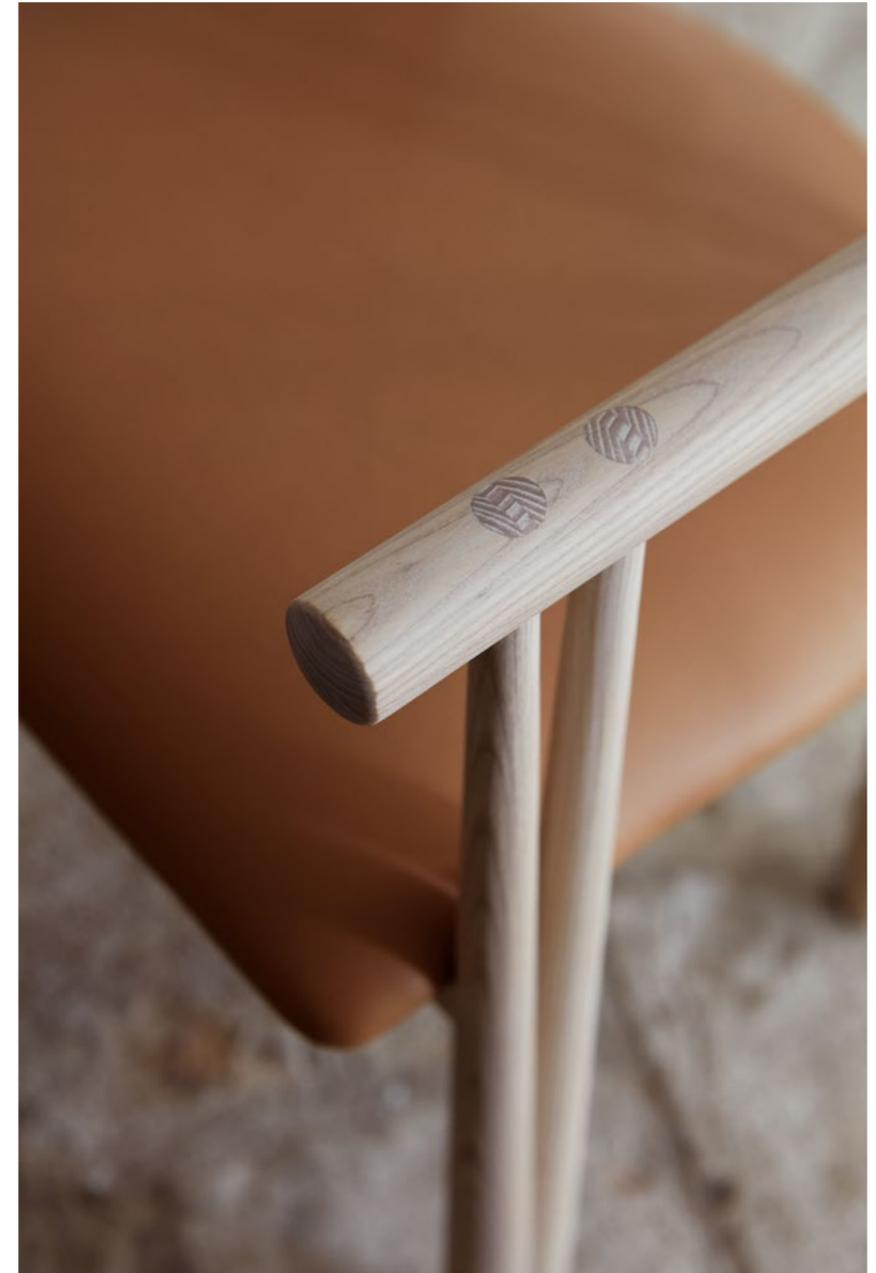


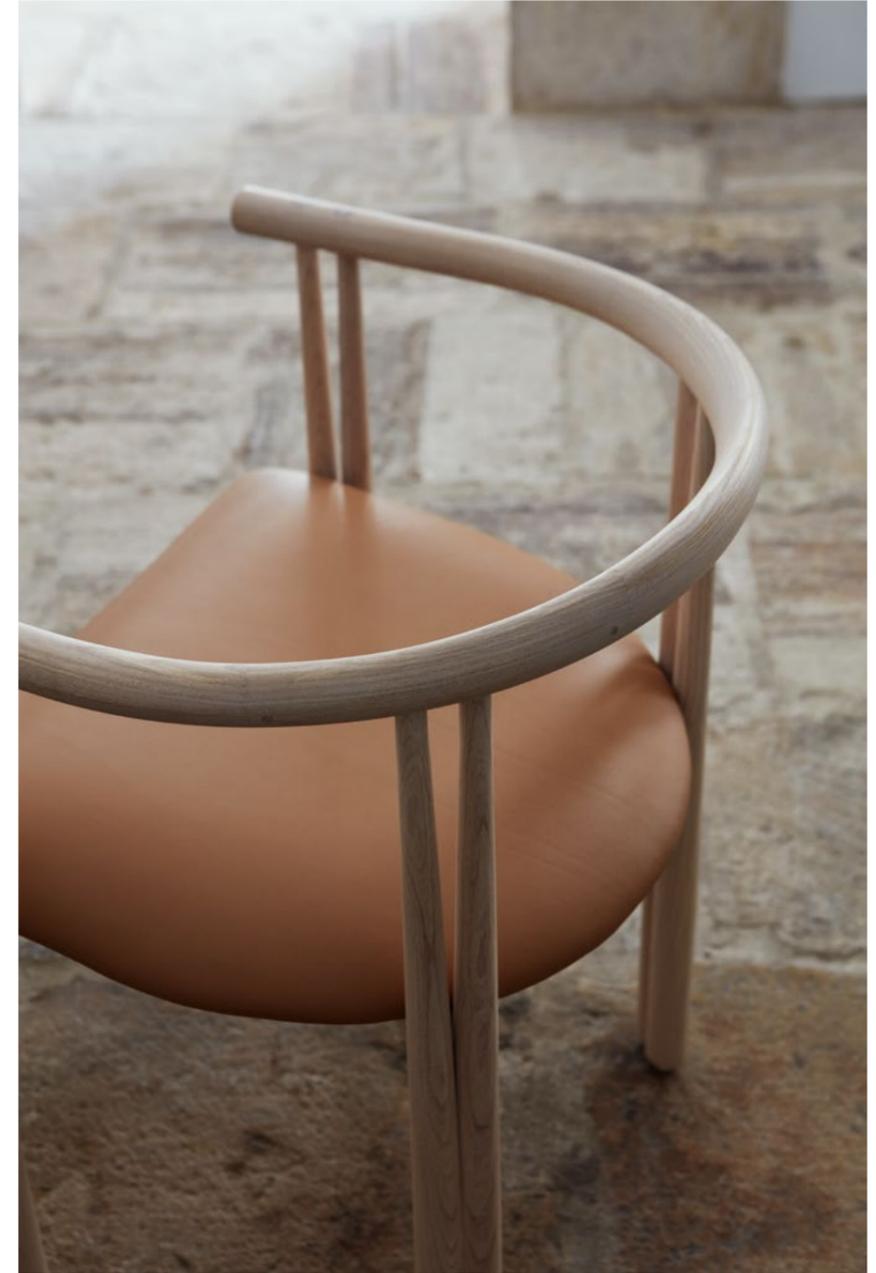
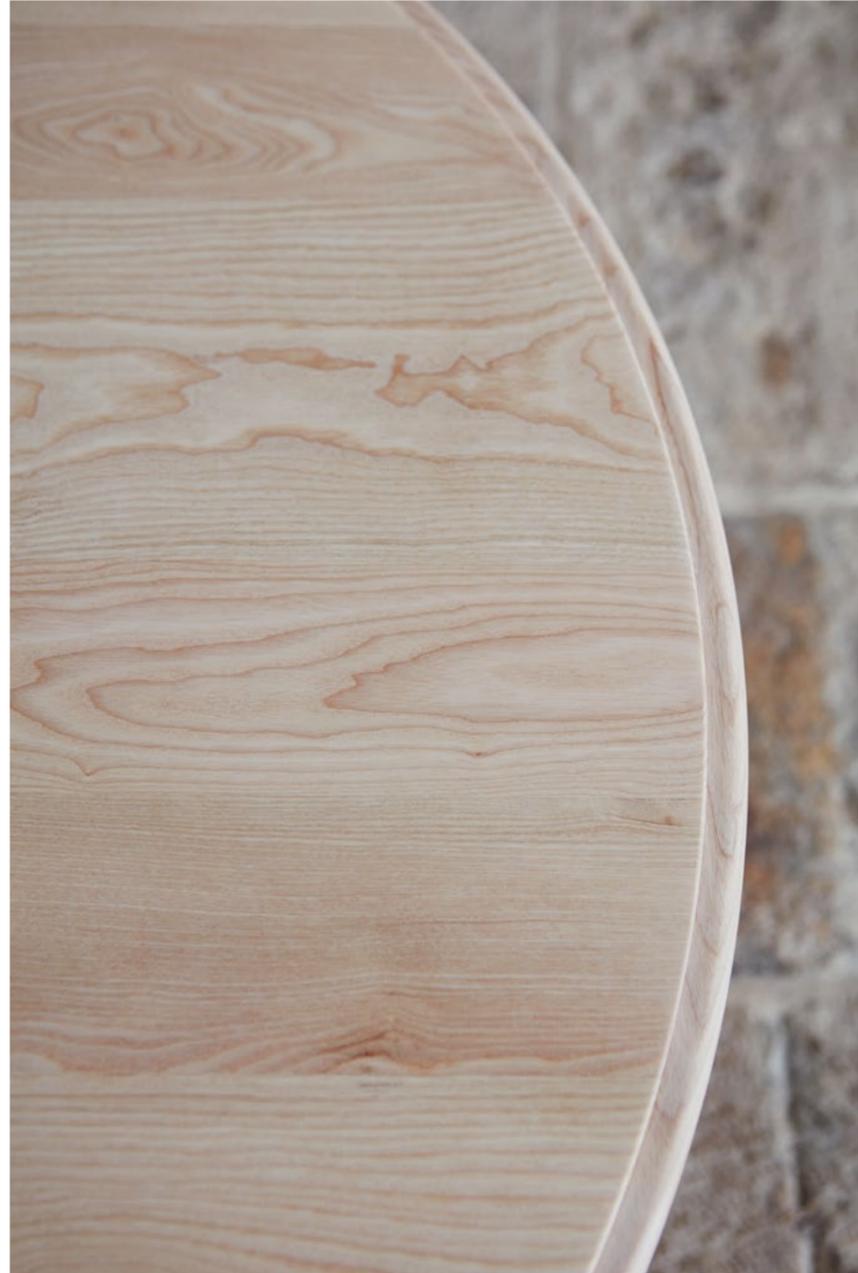
São Mamede House

São Mamede House is a residence located in the old town of Lisbon. Portuguese architects Manuel Aires Mateus and Sofia Pinto Basto transformed the ground and basement levels of this ageing 18th century residential building, modernising with sensitivity for its past. Walls and ceilings were painted white to highlight historic elements including flooring, pilasters and arches made of stone. The original layout, a series of rooms without corridors, allowed for the creation of larger open spaces that flow into one another. A two-storey extension was added at the rear, a simple white box with large windows overlooking the communal garden, creating a visual dialogue with the cityscape and Tagus river beyond. An underground cistern, which the team discovered during renovations, was transformed into a living space illuminated by natural light spilling down through an aperture above. The design harmoniously combines original features with modern interventions, invites movement throughout the spaces, harnesses natural light, establishes a relationship with the outdoors, and utilises solid, honest materials.



051 ELLIOT DINING TABLE, 050 ELLIOT DINING CHAIR



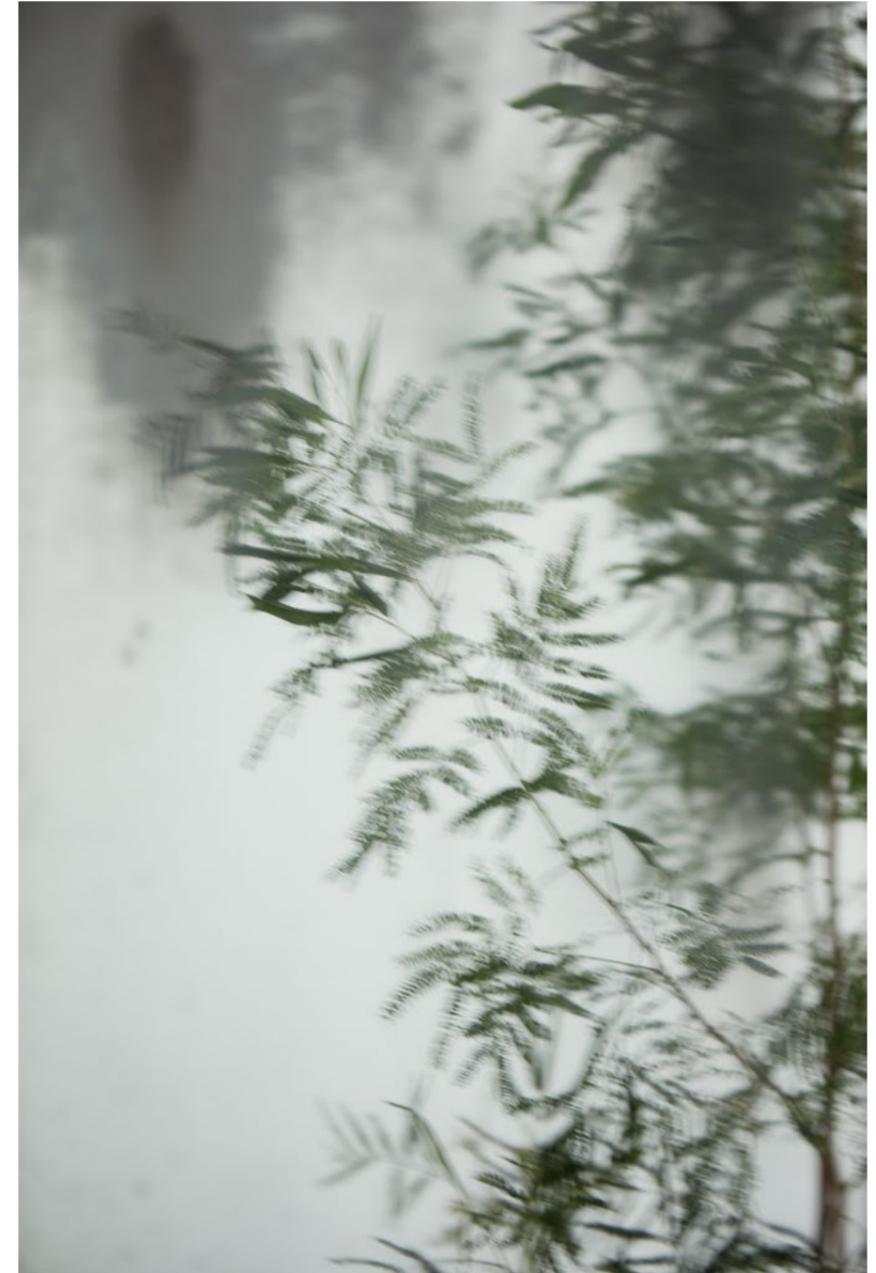




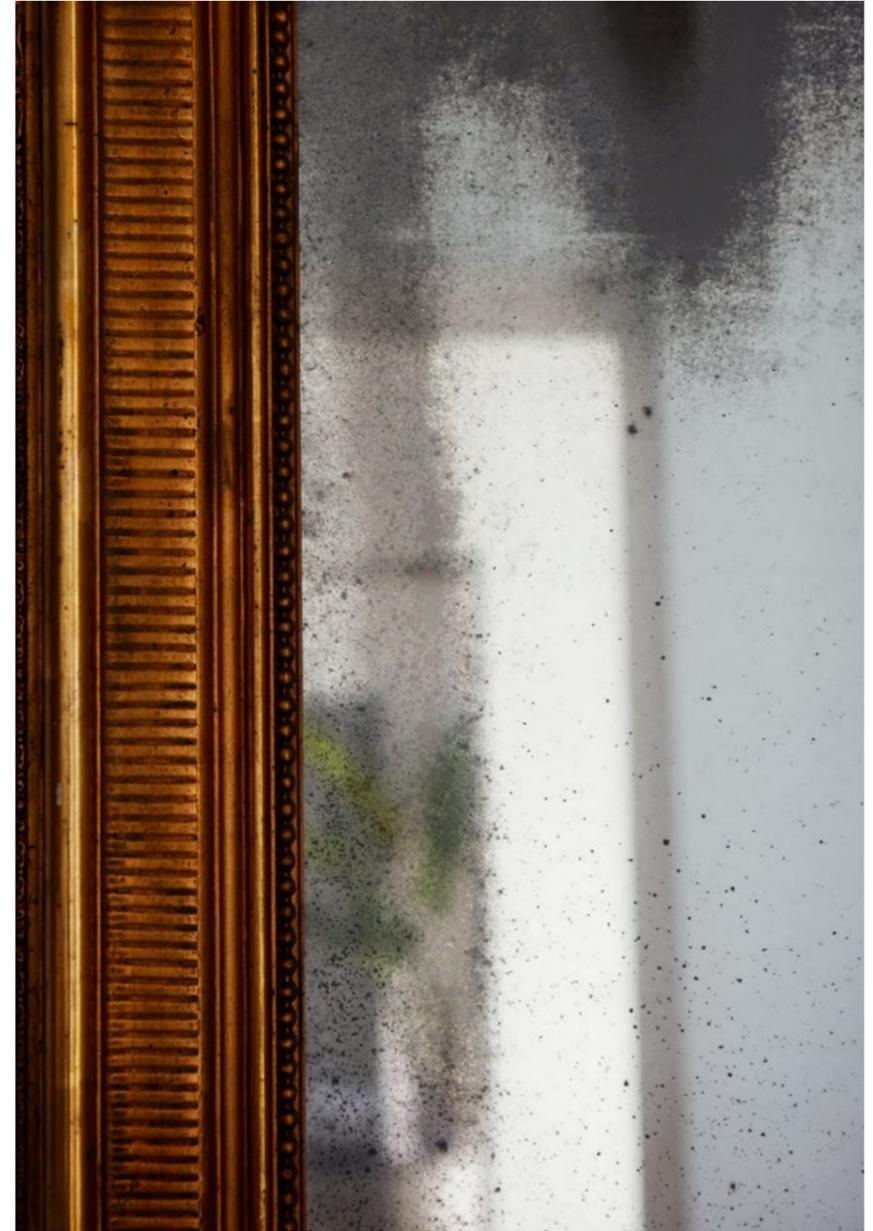
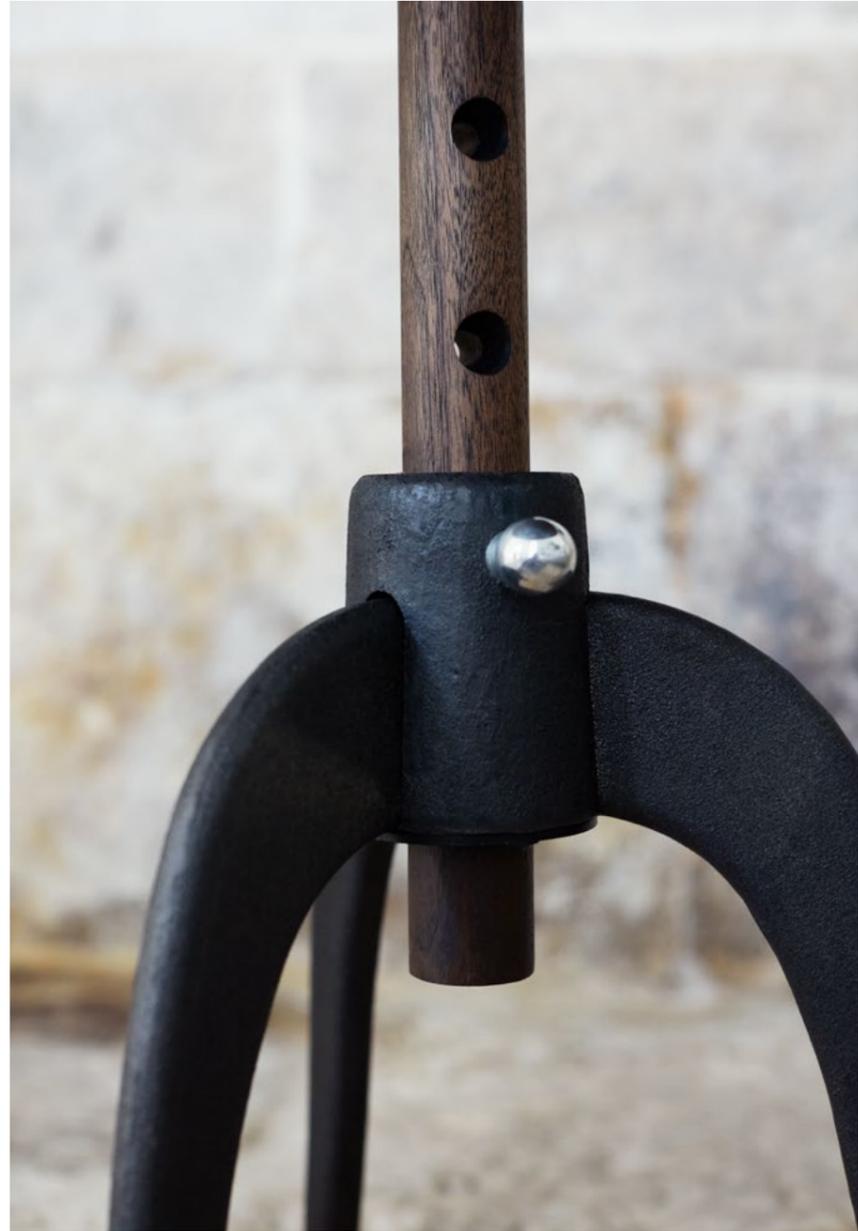




054 GATES SOFA, 459 SIDEKICKS HEIGHT ADJUSTABLE TABLE









053 CLASSON TALL CHEST



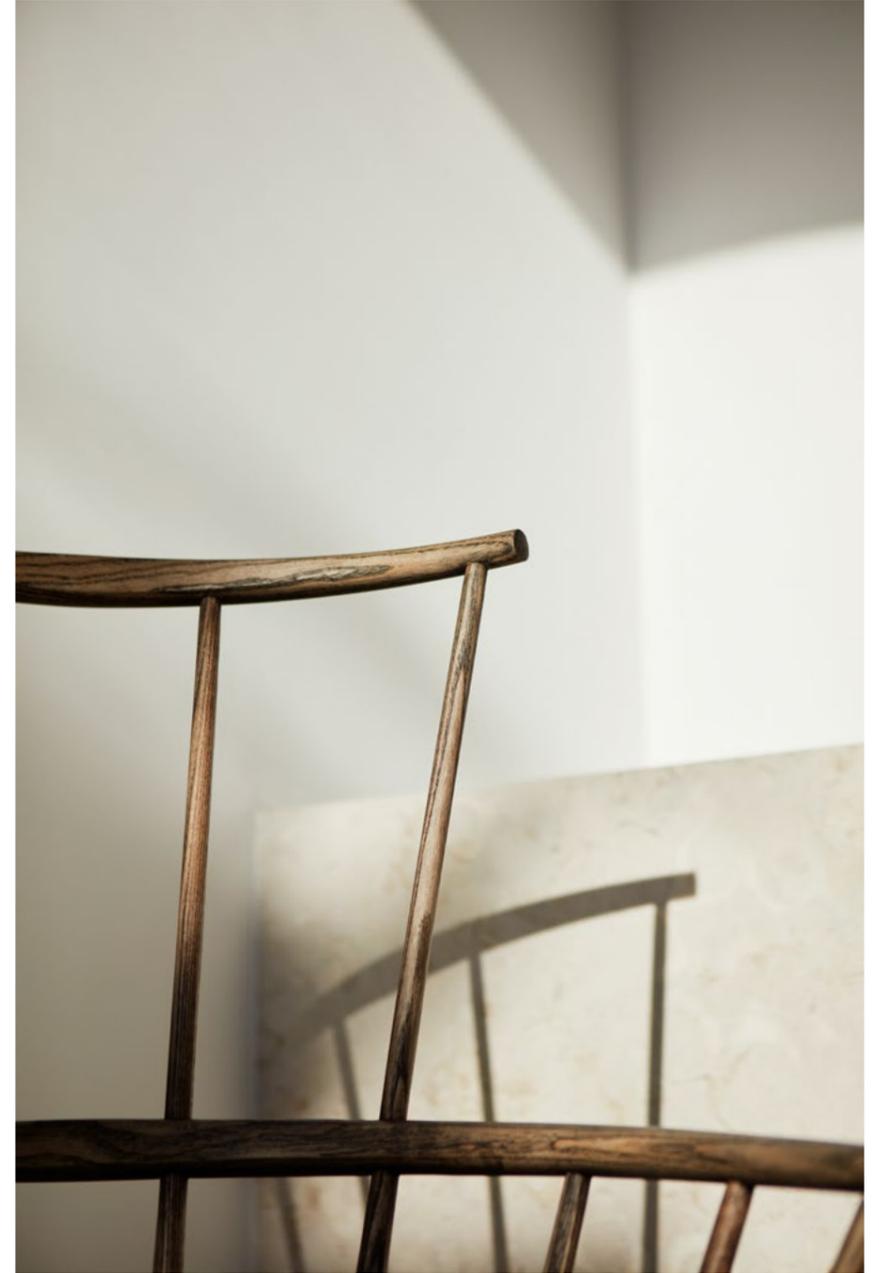






359 'KIMBLE' WINDSOR CHAIR

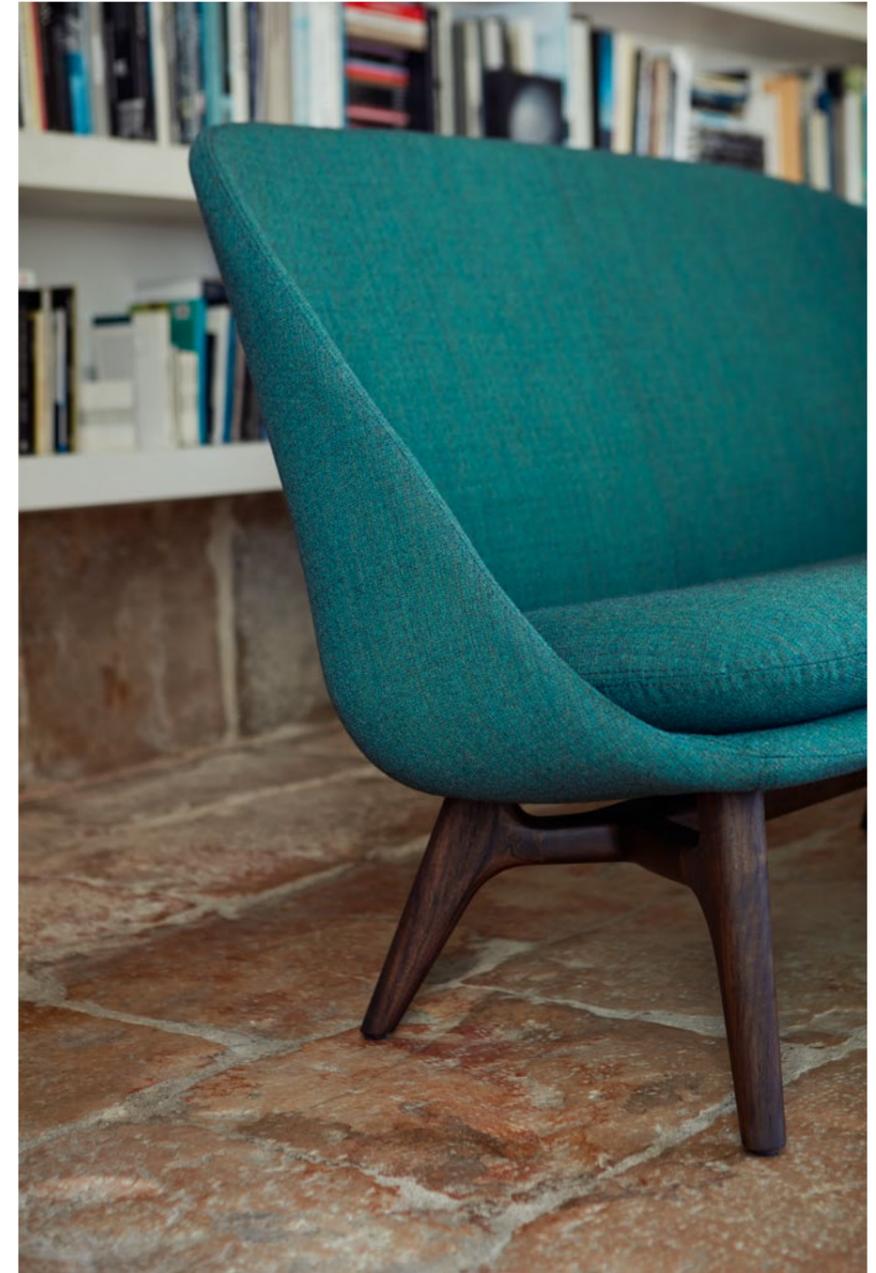
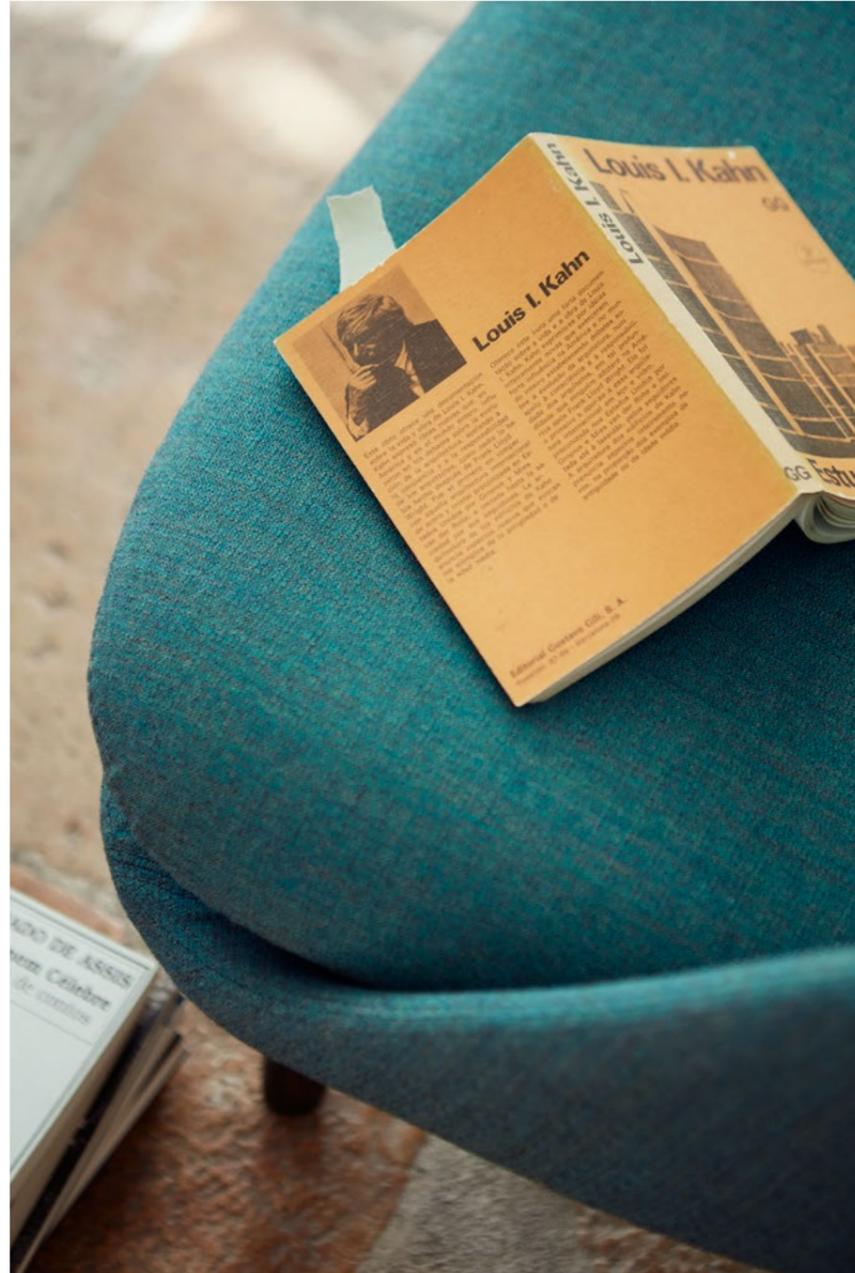






750L SOLO SOFA

AMULHUR CERTA SANDO
sándor márai A Gaviota

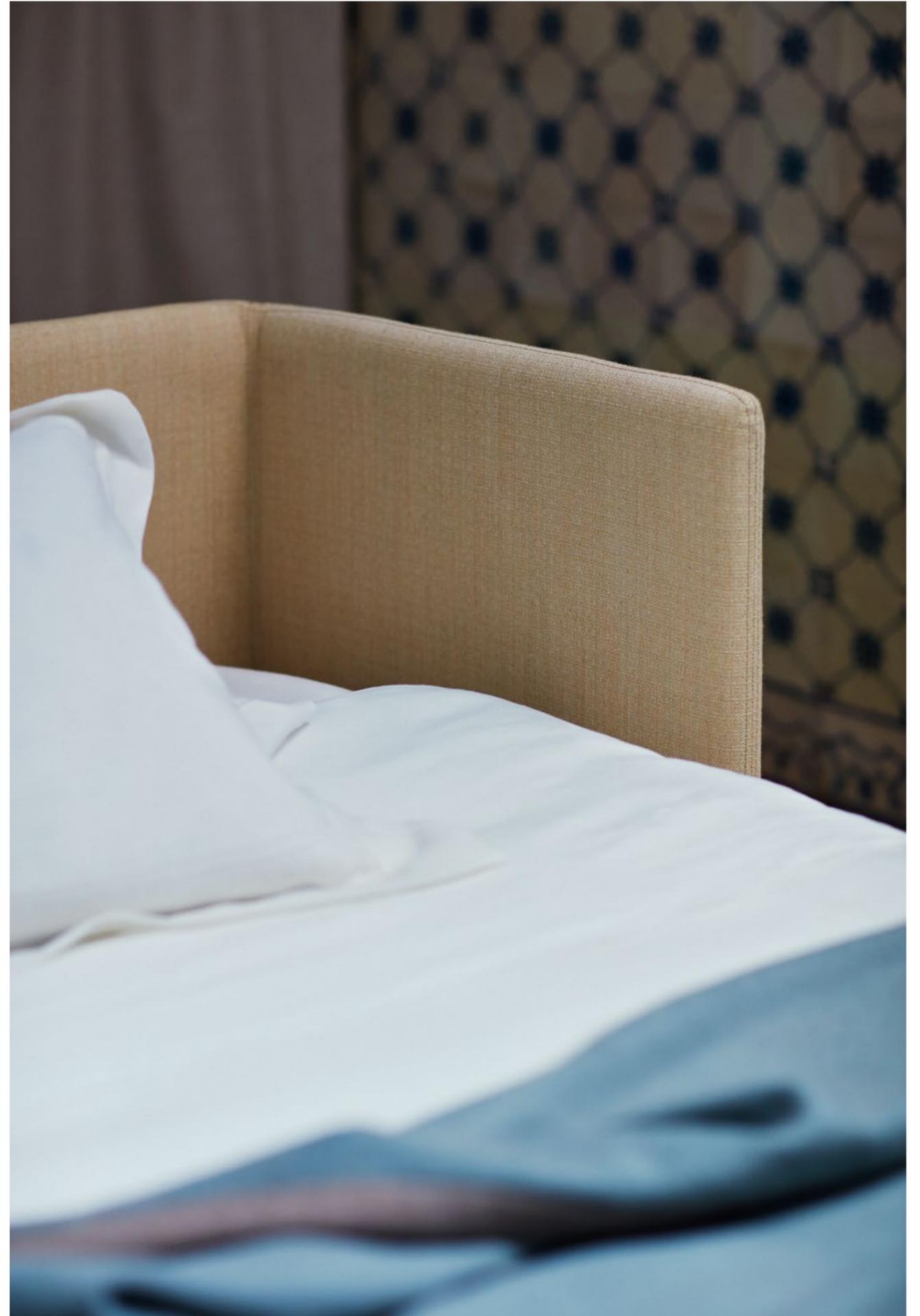


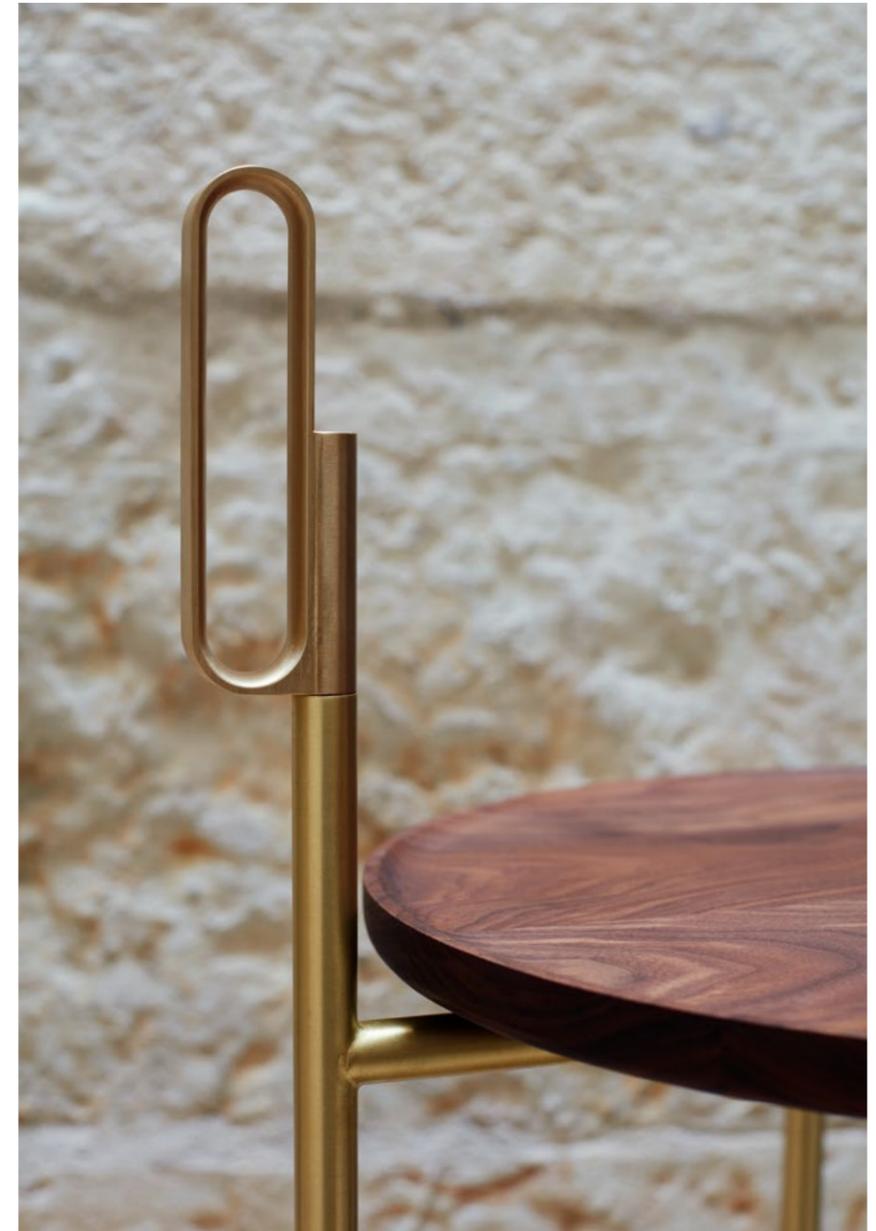




768 FRAME BED WITH ARMS, 790 HANDLE SIDE TABLE







790 HANDLE SIDE TABLE







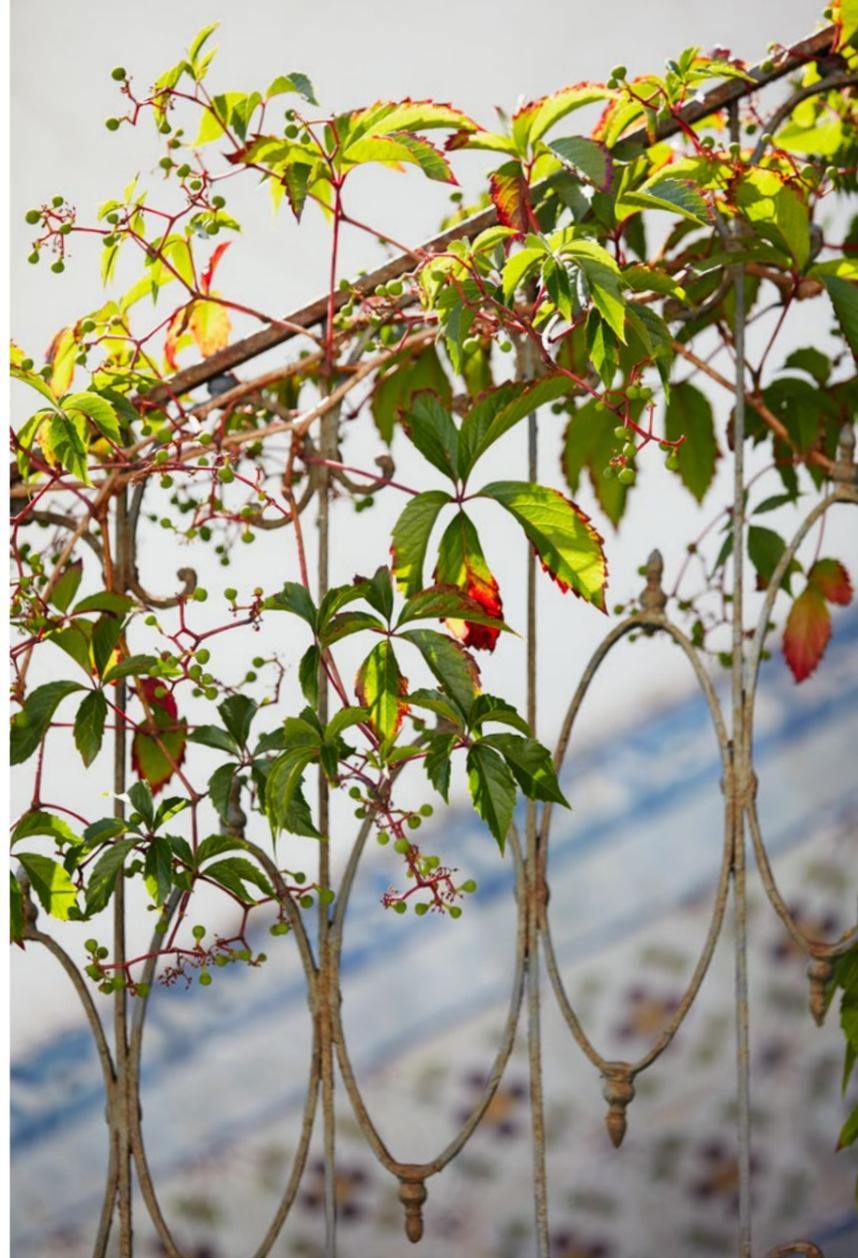








345 I-BEAM SIDE TABLE







A CONVERSATION WITH MANUEL AIRES MATEUS

"The idea was to understand what the place was asking for and try to learn from the pre-existing conditions to design."

São Mamede House is rich with the history of its location in Lisbon's old town, utilising original stone work stretching back to Roman times. It also teems with the history of its occupants, architects Manuel Aires Mateus and Sofia Pinto Basto, who together restored the house 20 years ago to create their married home. Coming fairly early in their careers, the development of the project played a key role in shaping them as architects. We sat down with Manuel to discuss the evolution of São Mamede House and how it has impacted his approach to architecture.

The couple's connection to the property stretches much further back than 20 years. As a child, Manuel would visit the nearby cathedral for mass at Christmas time, and clearly remembers observing the wall demarcating the edge of the property. Sofia also had an early connection to the building, as it was once owned by a member of her family. Though the area was not luxurious when the two were looking to buy, these connections made the choice feel natural, and they were drawn to the property's features: "It had a possibility of having a garden and facing the river, and it was nice to have a house close to the castle and close to the nature, the cathedral also."

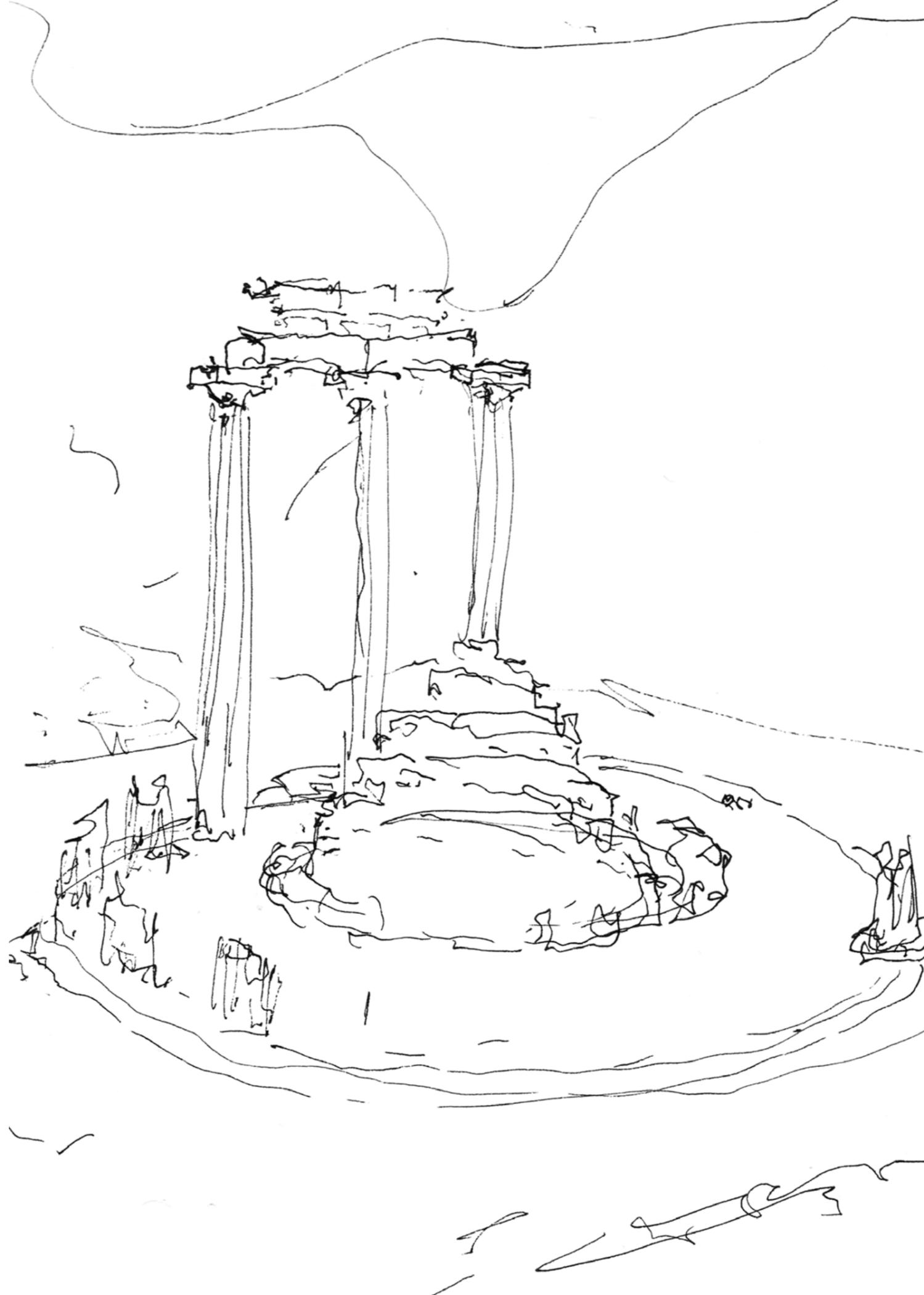
The restoration took time, both due to the history of the property, and the architects' desire to design by way of discovery: "It took us 5 or 6 years to restore the house because it is a preserved area...In fact, we have some Roman stone in the middle of the living room that we found in the garden. And we dig in the garden until 5 ½ metres down the actual level of the garden, and we have there the Roman street, the actual Roman road. We had to do a lot of work of archeology, and the building is preserved so everything had been taking slow progress. And at the same time we decided to make it very slow because the idea was to accept that more than trying to impose a project was to try to understand what the place was asking for and try to learn from the pre-existing conditions to design."

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By working with the materials present in the property, the architects at once preserved its history and breathed new life into it: "We found a lot of these...large pieces of stone, 20 to 30cm large...and most of them were ancient infrastructure of the building. And we just remove it and we made a pattern of the floors in the garden and then inside the house. And even, if you see, all the stairs of the house are blocks of stone. Blocks of stone that were also buried in the ground. You see, this stone also allows you a lot of freedom because you can cut, adapt...and we just removed the stones and put it again. Everything was done in pieces. If you think about the dining room...we build the new wall that exists there and fits exactly; you have the feeling that the wall has always been there because you use that old stone...it's like a puzzle. All this movement we make with the stones allows us to understand first this feeling of time that is so important but the feeling...that you don't have to preserve in a direct sense; it's also good that you can, let's say, remould or recreate the time in a true way."

The couple made weekly visits to the site to increase their understanding of the property, and to intuit the next steps of the renovation. This led to the discovery of an entirely new level: "We decide to operate on the house with freedom of discovery, the project step by step. We used to go there at the weekends to look at the situation and try to move another step on the project, and then every day you have a kind of new surprise. One day we had this cistern, that we now use as a playground for the kids, let's say. And it was a well to the facade and it was full of water, so for me it was a well, but the archeologists, they say 'Can we take the water out of the well?' So they take the water out, and we visit with the stairs a wonderful cistern... and we start to dig to make a connection to a cistern to then use it as a space, and we start to dig and then we decide to make a small tunnel just to see the situation... the bricks that were around the small tunnel just fell and there was already an arch there. And we said, ok we have this arch, the arch of the cistern. And it was done, and we just have to finish it. And it was so impressive this idea that we are all trying to conduce the process and not impose on it."

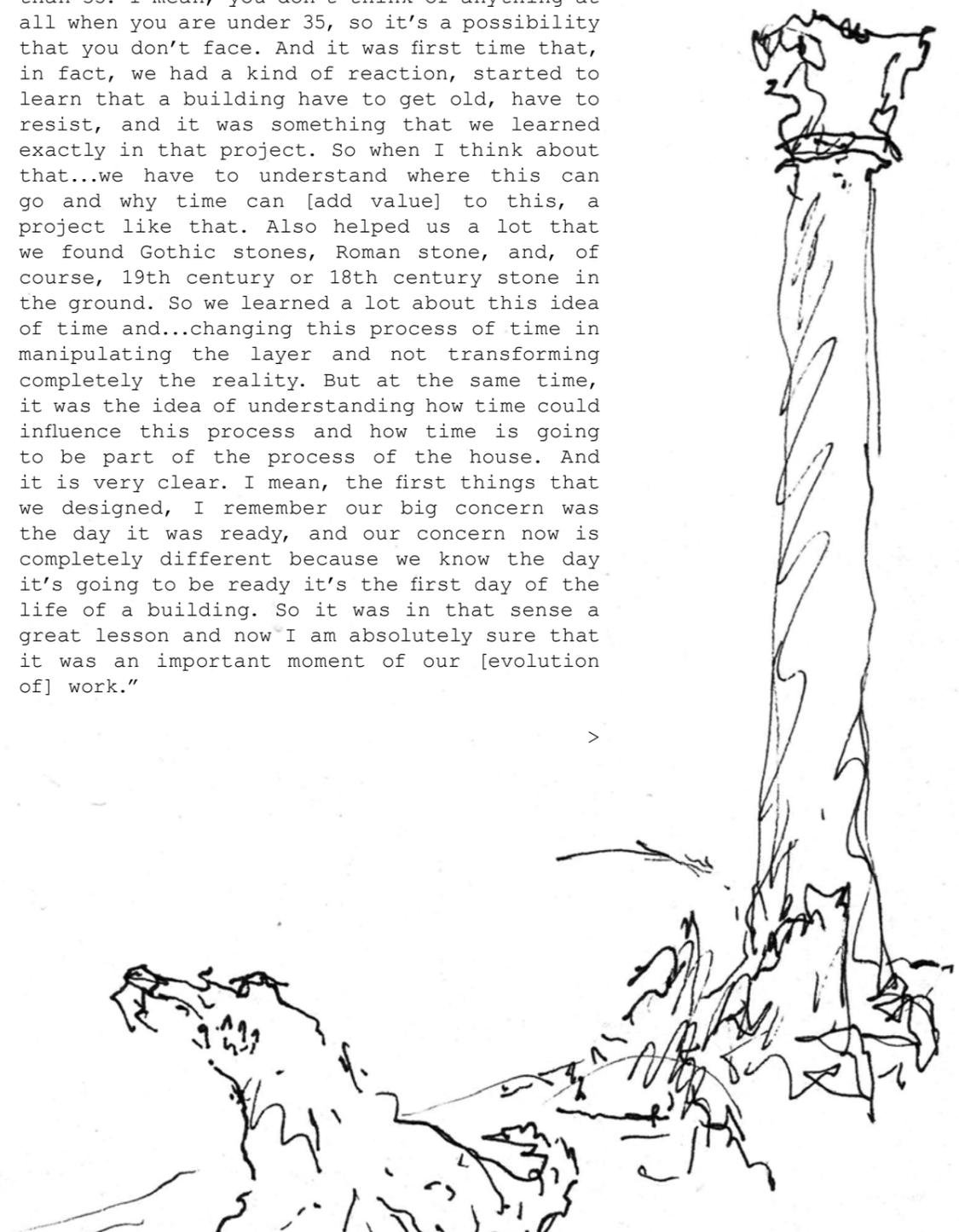
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The experience of designing his own home gave Manuel an understanding of the importance of time in architecture.

"It was the first time that we saw the influence of time in what you do. I was 35; we don't think about our building get old when you are less than 35. I mean, you don't think of anything at all when you are under 35, so it's a possibility that you don't face. And it was first time that, in fact, we had a kind of reaction, started to learn that a building have to get old, have to resist, and it was something that we learned exactly in that project. So when I think about that...we have to understand where this can go and why time can [add value] to this, a project like that. Also helped us a lot that we found Gothic stones, Roman stone, and, of course, 19th century or 18th century stone in the ground. So we learned a lot about this idea of time and...changing this process of time in manipulating the layer and not transforming completely the reality. But at the same time, it was the idea of understanding how time could influence this process and how time is going to be part of the process of the house. And it is very clear. I mean, the first things that we designed, I remember our big concern was the day it was ready, and our concern now is completely different because we know the day it's going to be ready it's the first day of the life of a building. So it was in that sense a great lesson and now I am absolutely sure that it was an important moment of our [evolution of] work."



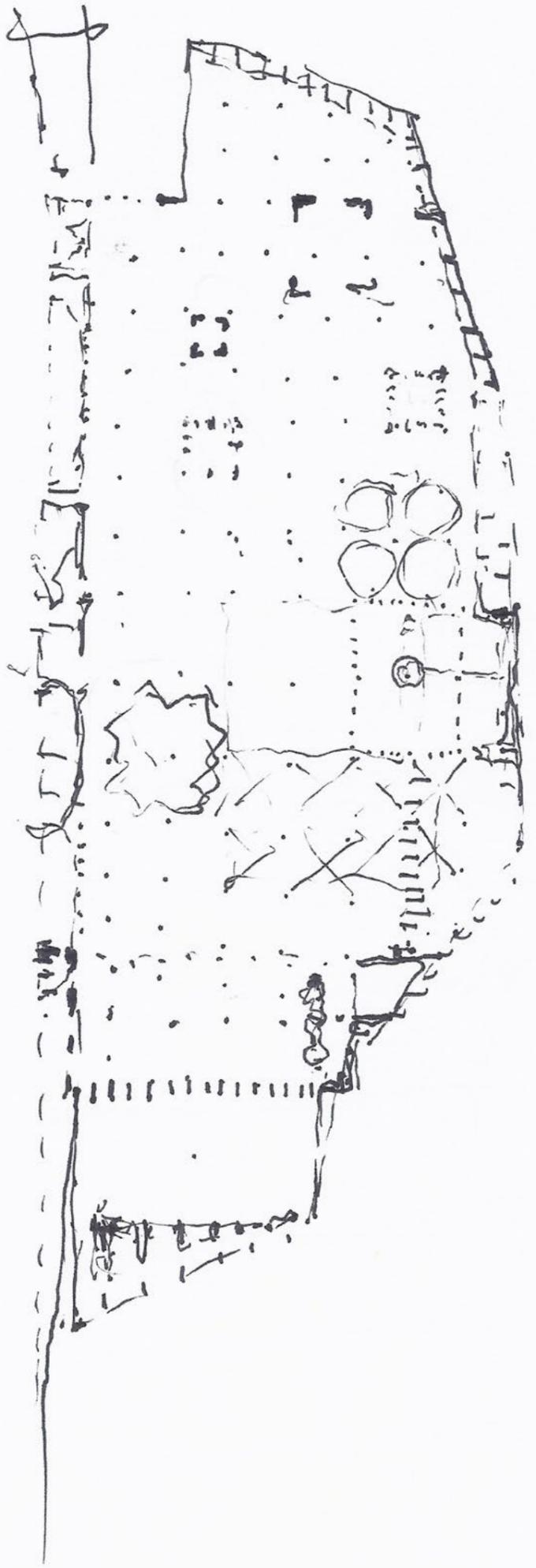
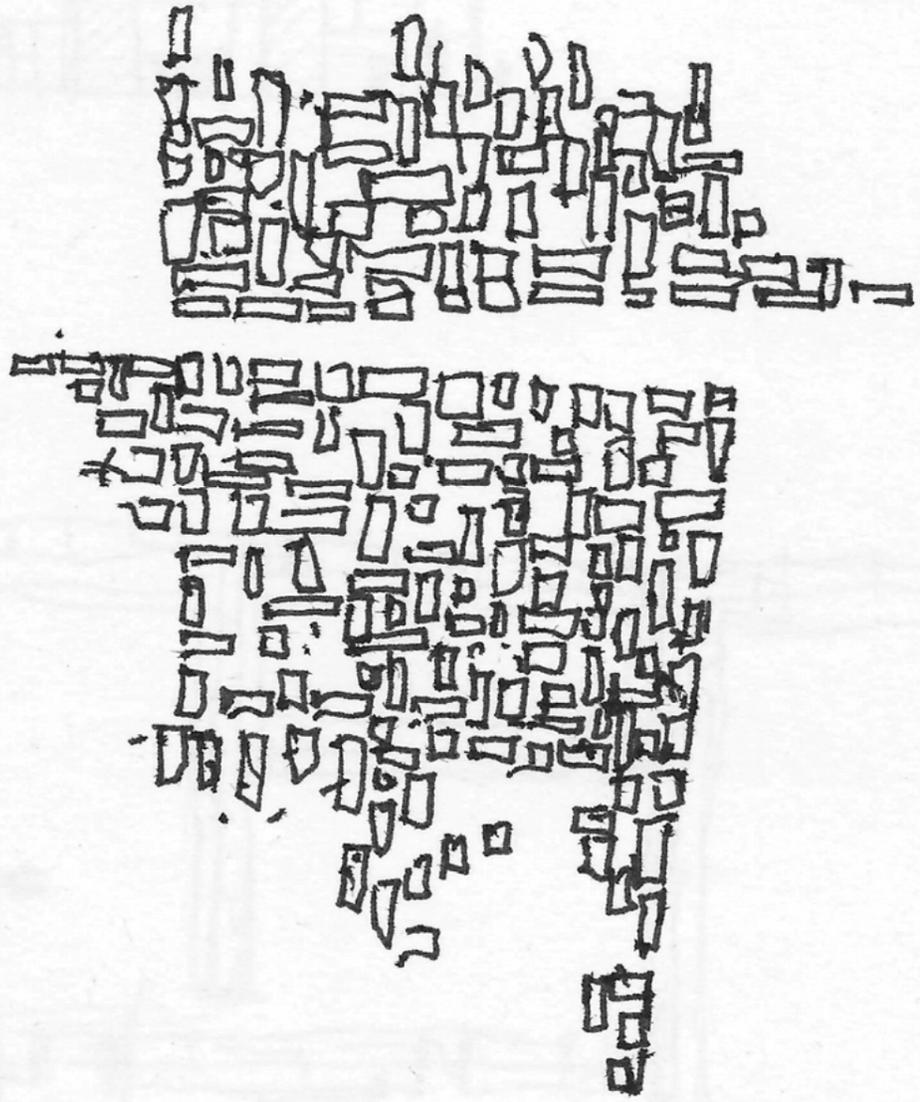
Of course, interwoven with the passage of time, are the realities of day-to-day life. And, Manuel explains, architecture revolves around life:

"And one of the things that you also learn is that you don't design. You deal with life. That's architecture. Design is a very small word [for] what you do when you are trying to propose a support for life. Because a house is a support for life. So we are interested in the way we are going to live, or the feelings that we are going to provide, or the way we are going to move around the house, things that are connected to life; our friends are going to come, kids. I mean, this is always talking about really real things about life and then start from that we give a forum; we design in that sense. But we don't think of this idea of design, because the word design, in our moment today, is very connected to image. And we don't accept the image as a starting point."

São Mamede House, renovated with elements of the Roman ruins that stood in its ground, reflects the passage of time as well as daily life. The ruins bind these concepts together:

"One of the things that we like very much is this idea of the ruins. Of course, 20 years ago, it was this romantic approach [to] the ruin, but probably the most important is that the ruin is always an open possibility. And I feel that good architecture is exactly the same as a ruin; we have the feeling that good architecture will become always a good ruin. And when you visit the ruins... in Greece and Rome and places like that... when we look at these ruins we always think about possibilities. Our mission was to design a house as a ruin. The people that are going to live there are going to use the house [with a] freedom of possibilities...also the feeling that they are going to finish the process. Because architecture is an art but it is an unfinished art. So if you think of a painting or a sculpture, it is already finished. So it is what it is. In architecture you need to add a layer of life to finish a project. And...you always project yourself on a ruin in a clear way. And our mission is to design in the way that we feel that we could project ourselves on the house and we have the feeling of being part of the project."







A CONVERSATION WITH JASON MILLER

"I wanted to make work that has the comfort of the old and the freshness of the new."



Internationally renowned for designs that harmoniously merge disparate influences and fascinations, Jason Miller is part of a powerful set of New York-based designers who have forged a fresh, contemporary American design aesthetic that now regularly appears in top interiors projects across the world. From his headquarters in Brooklyn, Miller designs lighting, furniture, accessories and interiors, running Jason Miller Studio as well as high-end lighting brand Roll & Hill where he collaborates with independent designers, from the well-established to the up and coming. He has been instrumental in bringing American design to the forefront of the international design conversation, both through the power of his own designs, and through his practical support of his peers.

Miller was educated in New York as a fine artist, receiving a master's degree in painting before working in the studio of sculptor Jeff Koons. He established his eponymous design studio in 2001 after transitioning from art direction in the advertising world and working with industrial designer Karim Rashid, a journey that gave him greater clarity on the best outlet for his creativity. Miller's designs carry an imprint of his fine art education, revealed as a reimagining of contemporary American culture.

A native of Darien, Connecticut, he is inspired by his suburban upbringing: aiming to suit both suburban and urban spheres, his designs are luxurious and warm, familiar and completely new.

>

"I try to design something that the designers I admire will like..but also what my mother would want to have in her home. I think this is possible," he says.

This juxtaposition can be seen from Miller's earliest work, such as his Superordinate Antler Lamp series from 2003, which reimagines the antler lamps often found in rural settings as a series of luxurious ceramic light sculptures. Created especially for a group exhibition, the series was the first lighting Miller designed, and was seminal for his career direction, igniting a passion that led to further lighting design and eventually to establishing Roll & Hill in 2010. It also set a precedent for the impact of his work, quickly appearing in numerous fashionable urban environments, and influencing the emergence of a more nature-oriented modernism.



The Seconds collection of tableware, designed in 2004 for another group exhibition, boldly merges traditional and contemporary elements. Conceived as a celebration of the ordinary and imperfect, the series imagines broken plates with traditional patterns repaired with shards of contrasting plates, highlighting and making a feature of the breakage. Each plate in a set features its own dominant classic pattern, while they are united by the simple bird graphic on the repair shards. Now in the permanent collections of the Museum of Arts and Design in New York and the Brooklyn Museum, Seconds reveals the intersections of art and design, tradition and modernism in Miller's work. These are themes he continues to explore, including in his furniture for De La Espada.

Jason Miller was drawn to the partnership with De La Espada as it allowed him to conceive a full body of work: "I'm not really interested in doing a coffee table for this company and a chair for this company. The idea of developing a whole collection really appealed to me."

The pairing also a felt natural due to a shared passion for solid wood: "When I was in school, and just out of school, I worked as a carpenter. I have always liked the humanity of wood. It's one of those materials like stone, ceramic, glass that humans have been using for centuries and will continue to use into the future. I think De La Espada has a respect for the material that comes through in the products."

Miller's understanding of craft is reflected in the intricate detailing of his designs, a deliberate harnessing of De La Espada's woodworking expertise. The designer's creativity combined with his decisive, straight-forward approach to problem solving and communication means that every detail is closely examined and shaped precisely to his unique vision.

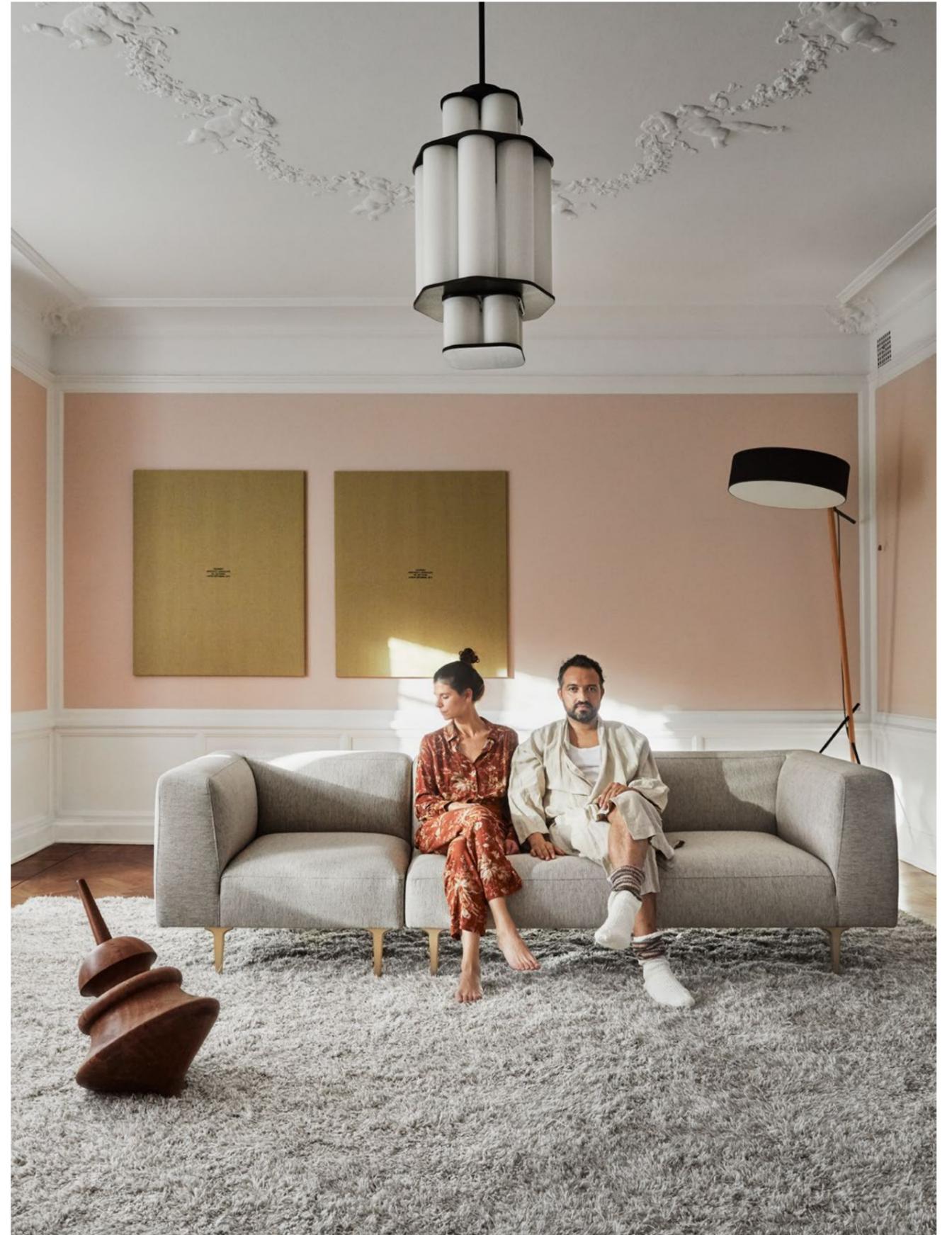
De La Espada has long appreciated the way Miller's work combines decorative elements with contemporary design, and found it exciting to bring this quality to the brand, something that was missing from the European design scene.

In designing for De La Espada, Jason Miller explores the contrast of old and new he sees in Brooklyn brownstones:

"I was thinking about a housing trend that is prevalent in Brooklyn currently. 100-year-old brownstones, which were originally built as single family homes then chopped up into apartment buildings, are being converted back to single family homes. Many of these buildings still retain a lot of the original details – ornate fireplaces, mouldings and woodwork – but are in desperate need of upgrades. This makes for an interesting juxtaposition of old and new design. I wanted to make work that has the comfort of the old and the freshness of the new," he says.

Though inspired by a specific place, Jason Miller designs have a universal appeal, their juxtaposition of time, purpose, and aesthetics allowing them to work in a variety of environments. They have a rich, sumptuous quality, a quiet curvaceousness that captures elements of a traditional American aesthetic in a more modern design language, divulging the designer's interest in examining history while remaining contemporary.

LET'S PRETEND THIS NEVER HAPPENED



"This presentation represents a reaction to the things that frustrate me when I look at our industry. We think of products rather than people, we show them in spaces that, in the end, are truly empty, and we cannot hold people's attention to allow them to reflect and think about what they saw. Of course, we could remain frustrated and do nothing about it, but with a little courage of our own and help from Studio Astolfi, we created something that communicates earnestly and at a very personal level. Communication, and emotion, is vital for our industry," says Luis De Oliveira, founder of De La Espada. "We created an immersive experience within a real Stockholm apartment, which allowed visitors to interact with our furniture and learn more about our values as a company, without becoming pretentious and even in some cases laughing at ourselves."



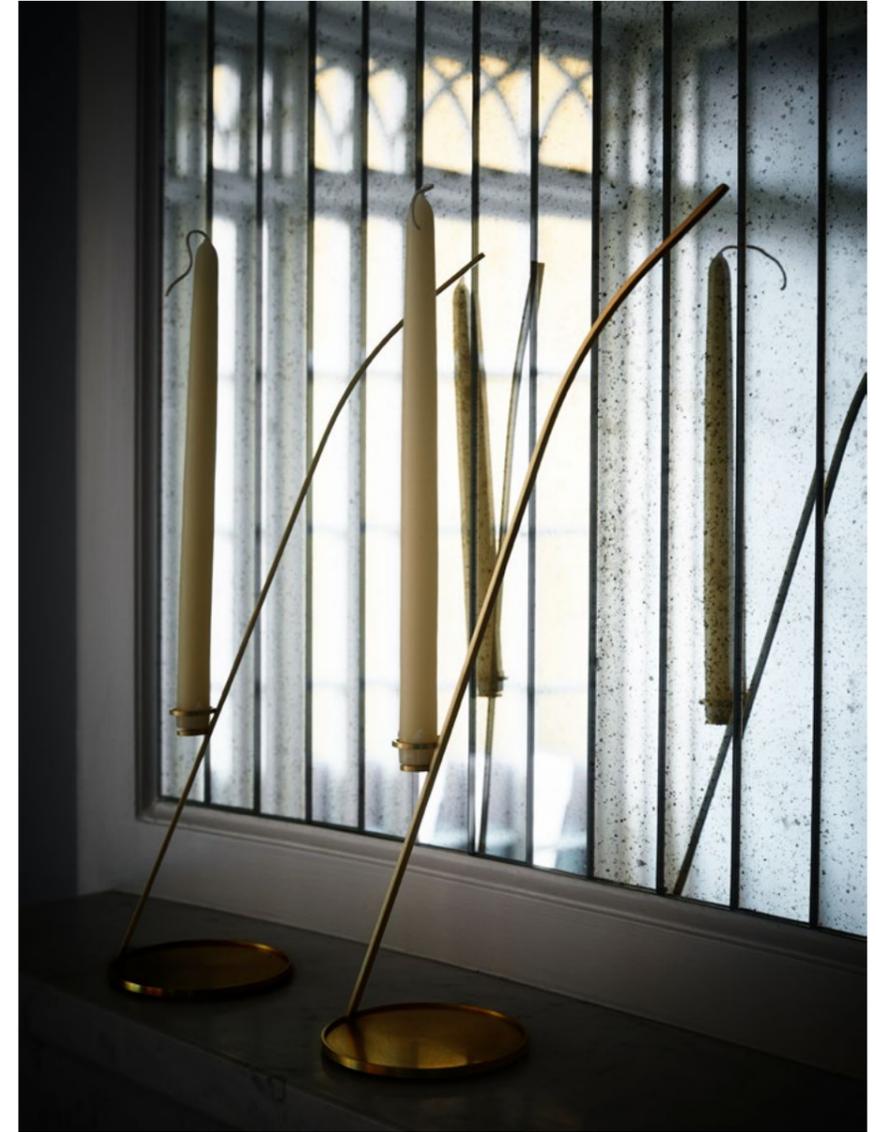
785 SOLO CABINET



403S/L PLANALTO SOFA



122 BELLE REEVE SOFA



"Many businesses focus on storytelling, but not everyone is able to create a story that is deeply touching. One who has succeeded, and in so doing takes inspiration to new artistic heights, is Portuguese family-run company De La Espada."

RUM Design Sweden





051 ELLIOT DINING TABLE, 050 ELLIOT DINING CHAIR
052E CLASSON SIDEBOARD 4 DOOR

Set in Stockholm's Östermalm neighbourhood at the former home of ABBA manager Stig Anderson, our exhibition at Stockholm Design Week 2018 entitled 'Let's Pretend This Never Happened,' eschewed the typical static display of objects, and was instead a place where objects and emotions intertwined, where visitors were made to feel at home, connected to one another and to the space around them. Created by Lisbon-based Studio Astolfi, the centrepiece of the exhibition was a performance where two actors, Fernando Nobre and Vania Rovisco, moved through the home, bringing De La Espada products to life through vignettes of daily life. Or as principal of Studio Astolfi, Joana Astolfi describes it, "We wanted to bring the public closer to the pieces. To make them experience furniture in a sensorial and interactive way, encouraging them to engage with every piece. The public is taken on an unexpected journey of emotions, surprises and sensations."



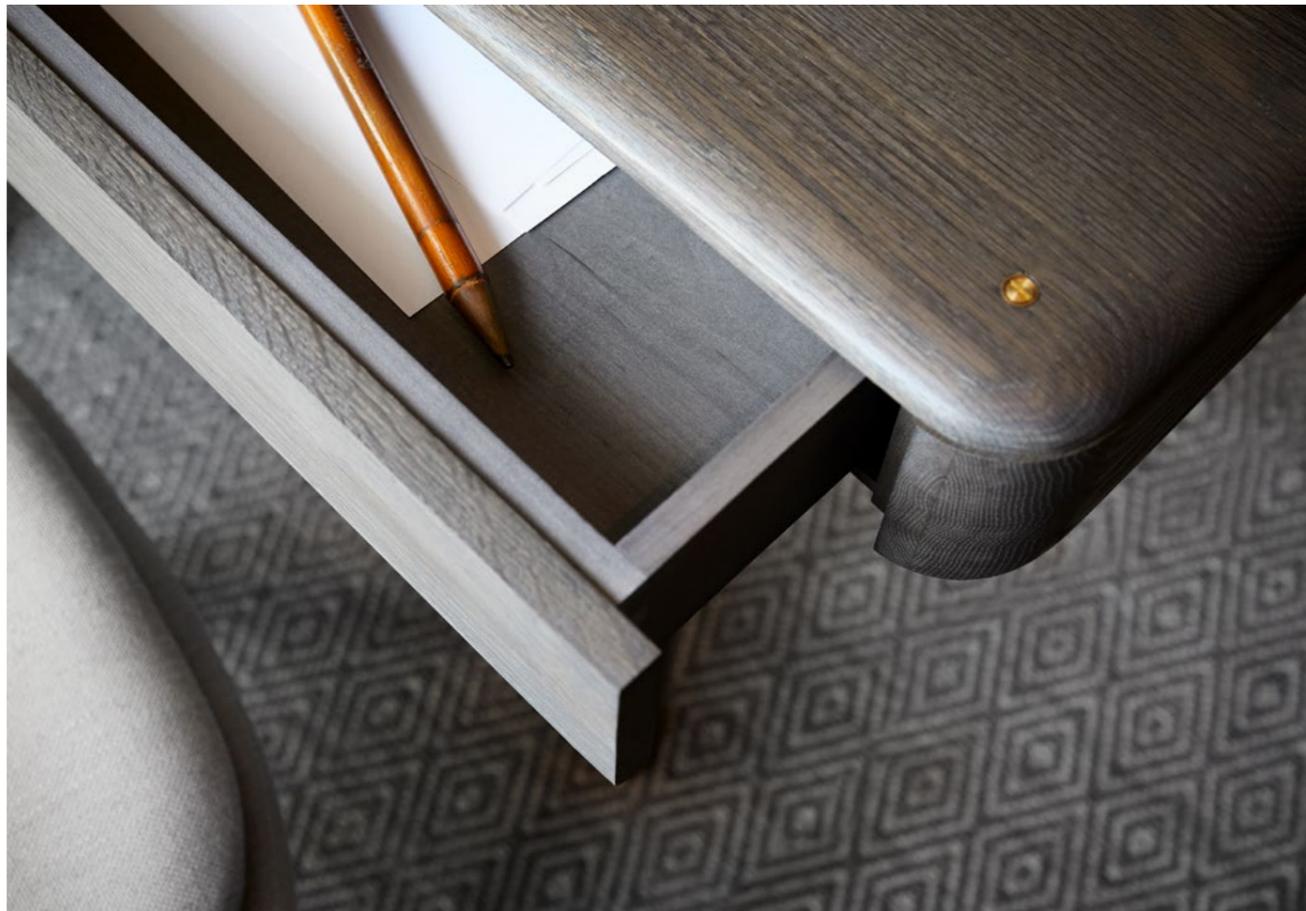
053 CLASSON TALL CHEST



054 GATES SOFA



Upon arrival, guests swapped their shoes for a pair of slippers and padded through the apartment, exploring as they wished. Some sat on sofas, some opened drawers, others just stood and absorbed the setting. Fourteen new furniture pieces from De La Espada design partners including Matthew Hilton, Luca Nichetto, Neri&Hu and Jason Miller furnished the home, met by carefully chosen accessories including rugs by Kasthall, bed linen by Volga Linen and lighting by Roll & Hill. Walls were adorned only with natural canvases with simple black text bearing the names of the paintings that once stood there.

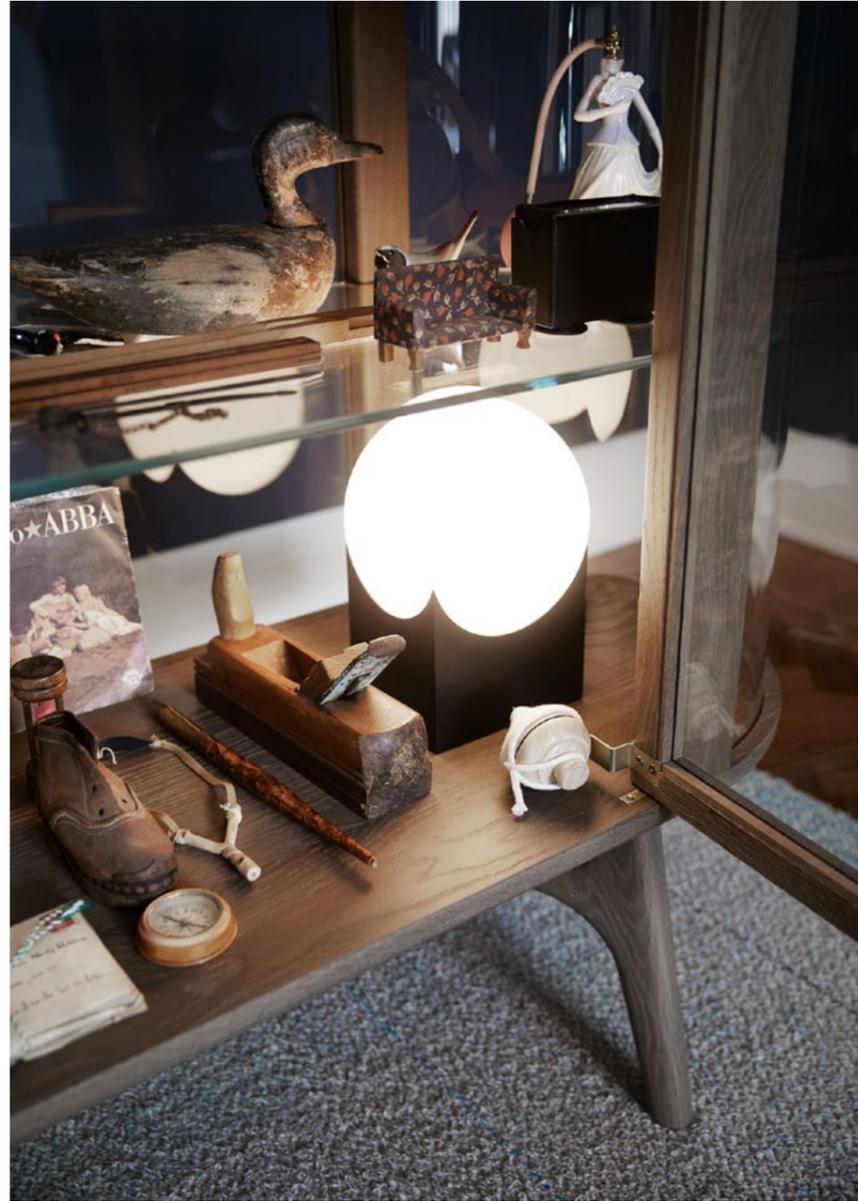






Visitors were encouraged to move freely around the apartment, following the actors, choosing their vantage point, and in scenes where the actors inhabited different rooms, even choosing which character to follow. Presented as twelve scenes in two acts, the performance charted the relationship of the protagonists, from the early days of romantic love, through conflict, then resolution. Guests were an integral part of the performance, sharing wine and jamón ibérico with the characters, singing along to songs joyously belted out by Fernando, scrambling to grab the last chair in a game of musical chairs, and piling up on a sofa like family guessing the names of the films shown in clips on an antique projector. All shared in the joy and the pain of the characters, every moment closing the gaps between everyone involved. In the final scene, everyone was invited to select an object of meaning from a leather suitcase, and place it into Neri&Hu's Solo Vitrine, together creating a cabinet of curiosities. Many were teary-eyed, with hearts open to the humanity in one another, and their own memories conjured by the performance.





787 SOLO BED

"New furniture and a very emotional art performance by De La Espada. The most interesting, poetic and touching I've experienced in connection with a furniture launch!"

Charlotte Ravnholt, Editor of Bo Bedre

"The experience, by its conclusion, had a near-magical effect: Even the most uptight, jaded journalists and style-setters... were, by the show's end, completely entranced, eager to grasp hands with strangers and dance to blasting music or stroke the grain of a table as instructed by the performance's charismatic actor and de facto master of ceremonies,"

Architectural Digest

More information about the exhibition can be found in the dedicated book and in films on Vimeo.
<https://vimeo.com/delaespada>



OUR CRAFTSPEOPLE



Production: Paulo

Paulo is the production manager at the De La Espada factory, organising every stage of manufacture from the raw materials through to final assembly. He applies his deep understanding of woodcraft and detailed knowledge of every machine and process in our facility to constantly improve efficiency and productivity. His management role is supported by his work programming the CAM (Computer Aided Manufacturing) which defines the tools and processes that must be performed by the CNC (Computerised Numeric Control) machinery. The insight gained by this programming work allows him to optimise even our most advanced manufacturing methods.

Managing an entire team of people and their work expectations requires a sharp focus on detail as well as the bigger picture, profound knowledge of carpentry, and a personable approach to communication as he coordinates efforts with craftspeople in every department. Though the tasks are challenging and varied, Paulo is well-equipped to deliver results due as much to his warm personality as to his extensive experience. He has been an integral part of the factory for 27 years, and has forged many friendships during that time – friendships which extend beyond the factory doors to weekends at the gym, or a catch up while helping each other with home improvements.

OUR CRAFTSPEOPLE



General Assembly: Natalina

Natalina is part of the general assembly team at the De La Espada factory. Her work involves marrying the individual parts and sub-assemblies to create the final timber forms before they are sent to the sanding team. This includes finessing joinery details and component profiles, as well as connecting wood joinery and hardware. She also performs precise hand-adjustments which are particularly demanding on drawers and doors where shadow gaps must be uniform throughout. Natalina enjoys the variety her job offers: with every piece made to order, her specific tasks differ daily.

When she's not working, she tends her own plot of land where she grows lettuce, cabbage and fruit. She is quick to share the harvest with her neighbours who happily offer their own crops in return.

NERI&HU

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

With their product line, 'neri&hu' they seek alternatives to the normative, questioning the potential in 'Chinese design.' 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.



DESIGNERS

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.



MATTHEW HILTON

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



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.



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.



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.





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.



410 ANDO CHAIR
BY MATTHEW HILTON



763S SHAKER CHAIR
UPHOLSTERED BY NERI&HU



388 PORTO CHAIR
BY MATTHEW HILTON



406 SAIA CHAIR
BY MATTHEW HILTON



763 SHAKER DINING CHAIR
BY NERI&HU



384 MARY'S CHAIR
BY MATTHEW HILTON



753 DUET CHAIR
BY NERI&HU



750 SOLO DINING CHAIR
BY NERI&HU



780 CAPO DINING CHAIR
BY NERI&HU



344 FIN DINING CHAIR
BY MATTHEW HILTON



362 'HASTOE' WINDSOR CHAIR
BY MATTHEW HILTON



361 'IBSTONE' WINDSOR CHAIR
BY MATTHEW HILTON



349G MANTA DINING CHAIR
BY MATTHEW HILTON



753S DUET CHAIR
UPHOLSTERED BY NERI&HU



343 COLOMBO DINING ARMCHAIR
BY MATTHEW HILTON



107 VIVIEN DINING CHAIR
BY NICHETTO



050 ELLIOT DINING CHAIR
BY JASON MILLER



780S CAPO DINING ARMCHAIR
BY NERI&HU



219S DEER ARMCHAIR
BY AUTOBAN



219 DEER CHAIR
BY AUTOBAN



271/272 THRONE DINING CHAIR
BY AUTOBAN



389 MIRA LOUNGE CHAIR
BY MATTHEW HILTON



105 BLANCHE BERGERE
BY NICHETTO



407 SAIA LOUNGE CHAIR
BY MATTHEW HILTON



249 BUTTERFLY CHAIR
BY AUTOBAN



360 'BURNHAM' WINDSOR CHAIR
BY MATTHEW HILTON



751 SOLO LOUNGE CHAIR
BY NERI&HU



340 LOW LOUNGE CHAIR
BY MATTHEW HILTON



386S ARMSTRONG ARMCHAIR
BY MATTHEW HILTON



102S STANLEY ARMCHAIR
BY NICHETTO



359 'KIMBLE' WINDSOR CHAIR
BY MATTHEW HILTON



781S CAPO LOUNGE ARMCHAIR
BY NERI&HU



781 CAPO LOUNGE CHAIR
BY NERI&HU



750P/T SOLO BAR STOOL
BY NERI&HU



101 ELYSIA LOUNGE CHAIR
BY NICHETTO



227S BOX ARMCHAIR
BY AUTOBAN



270 THRONE LOUNGE CHAIR RATTAN
BY AUTOBAN



269 THRONE LOUNGE CHAIR UPHOLSTERY
BY AUTOBAN



780P/T CAPO BAR STOOL
BY NERI&HU



406T SAIA BAR STOOL
BY MATTHEW HILTON



219P/T DEER BAR STOOL
BY AUTOBAN



219SP/ST DEER BAR STOOL WITH
ARMS BY AUTOBAN



761T LIANOUL STOOL
BY NERI&HU



794 SOLO DAYBED
BY NERI&HU



272P/T THRONE BAR STOOL RATTAN
BY AUTOBAN



271P/T THRONE BAR STOOL
UPHOLSTERY BY AUTOBAN



763B SHAKER BENCH
BY NERI&HU



406P SAIA BREAKFAST BAR STOOL
BY MATTHEW HILTON



249P/T BUTTERFLY BAR STOOL
BY AUTOBAN



441S STOOL UPHOLSTERED
BY STUDIOILSE



750B SOLO BENCH
BY NERI&HU



771 COMMUNE BENCH
BY NERI&HU



448 TWO-SEATER LOW BENCH
BY STUDIOILSE



441 STOOL
BY STUDIOILSE



440S LOW STOOL UPHOLSTERED BY
STUDIOILSE



770 COMMUNE STOOL
BY NERI&HU



440 LOW STOOL
BY STUDIOILSE



442 LOW BENCH
BY STUDIOILSE



449 TWO-SEATER BENCH
BY STUDIOILSE



445 LOW SETTLE
BY STUDIOILSE



443 BENCH
BY STUDIOILSE



444 BENCH WITH BACK
BY STUDIOILSE



754SM TRIO SIDE TABLE MARBLE
BY NERI&HU



754S TRIO SIDE TABLE
BY NERI&HU



790 HANDLE SIDE TABLE BRASS
BY NERI&HU



450 TWO-SEATER BENCH WITH BACK
BY STUDIOILSE



446 SETTLE
BY STUDIOILSE



451 TWO-SEATER LOW SETTLE
BY STUDIOILSE



754SP TRIO SIDE TABLE COPPER
BY NERI&HU



754SB TRIO SIDE TABLE BRASS
BY NERI&HU



751O SOLO OTTOMAN
BY NERI&HU



101S NINO OTTOMAN
BY NICHETTO



116 STEVE POUF
BY NICHETTO



385 MARY'S SIDE TABLE
BY MATTHEW HILTON



459 SIDEKICKS HEIGHT
ADJUSTABLE TABLE BY STUDIOILSE



456 SIDEKICKS OCCASIONAL TABLE
BY STUDIOILSE



340O LOW OTTOMAN
BY MATTHEW HILTON



103S LAUREL SIDE TABLE
BY NICHETTO



118 KIM SIDE TABLE
BY NICHETTO



761M ZHUZI TABLE
BY NERI&HU



389O MIRA OTTOMAN
BY MATTHEW HILTON



120 KIM BENCH
BY NICHETTO



119 KIM COFFEE TABLE
BY NICHETTO



409 CARLO SIDE TABLE
BY MATTHEW HILTON



345 I-BEAM SIDE TABLE
BY MATTHEW HILTON



373 MAIA
BY MATTHEW HILTON



387 ARMSTRONG COFFEE TABLE
BY MATTHEW HILTON



752R SOLO ROUND DINING TABLE
BY NERI&HU



754M TRIO ROUND COFFEE TABLE
BY NERI&HU



381 HORIZON COFFEE TABLE
BY MATTHEW HILTON



754O TRIO OVAL COFFEE TABLE
BY NERI&HU



754MM TRIO COFFEE TABLE MARBLE
BY NERI&HU



764R SHAKER ROUND TABLE
BY NERI&HU



773 COMMUNE DINING TABLE
BY NERI&HU



752 SOLO TABLE
BY NERI&HU



103L LAUREL COFFEE TABLE
BY NICHETTO



456M SIDEKICKS COFFEE TABLE
BY STUDIOILSE



764M SHAKER TABLE
MARBLE BY NERI&HU



783 SOLO OBLONG TABLE
BY NERI&HU



772 COMMUNE COFFEE TABLE
BY NERI&HU



754C TRIO CONSOLE TABLE
BY NERI&HU



764T SHAKER TABLE
TIMBER BY NERI&HU



051 ELLIOT OBLONG TABLE
BY JASON MILLER



762 STRUCTURE TABLE
BY NERI&HU



355 MARS ROUND TABLE
BY MATTHEW HILTON



408 TAVLI TABLE
BY MATTHEW HILTON



394F LIGHT OVAL TABLE
BY MATTHEW HILTON



458 SIDEKICKS SMALL DINING
TABLE BY STUDIOILSE



056 ELLIOT RECTANGULAR TABLE
BY JASON MILLER



393F LIGHT RECTANGULAR TABLE
BY MATTHEW HILTON



395 OVERTON TABLE
BY MATTHEW HILTON



341E LIGHT EXTENDING TABLE
BY MATTHEW HILTON



108 MARLON RECTANGULAR TABLE
BY NICETTO



108R MARLON ROUND TABLE
BY NICETTO



405 REFECTORY EXTENDING TABLE
BY MATTHEW HILTON



452E TOGETHER EXTENDING TABLE
BY STUDIOILSE



452F TOGETHER FIXED TABLE
BY STUDIOILSE



777 DRAPE DESK
BY NERI&HU



784 SOLO DESK
BY NERI&HU



364 WELLES TABLE
BY MATTHEW HILTON



756 TRAY DESK
BY NERI&HU



365S ORSON COMPACT DESK
BY MATTHEW HILTON



365 ORSON DESK
BY MATTHEW HILTON



755 PLATFORM SOFA
BY NERI&HU



060 ELLIOT DESK / DRESSING TABLE
BY JASON MILLER



106 HAROLD DESK
BY NICETTO



788 SOFA EIGHT
BY NERI&HU



454R/L COMPANIONS WRITING DESK
BY STUDIOILSE



750L SOLO SOFA
BY NERI&HU



766 FRAME SOFA SYSTEM
BY NERI&HU



403S/L PLANALTO SOFA
BY MATTHEW HILTON



102 STANLEY SOFA
BY NICHETTO



247 REEDY BOOKCASE
BY AUTOBAN



759L TRUNK TALL CABINET
BY NERI&HU



391 HEPBURN MODULAR SOFA
BY MATTHEW HILTON



350F HEPBURN FIXED SOFA
BY MATTHEW HILTON



759S TRUNK LOW CABINET
BY NERI&HU



122 BELLE REEVE SOFA SYSTEM
BY NICHETTO



386 ARMSTRONG SOFA
BY MATTHEW HILTON



358M DIFFERENT TRAINS CABINET
BY MATTHEW HILTON



358LM DIFFERENT TRAINS CABINET WIDE/2 TIER
BY MATTHEW HILTON



054 GATES SOFA
BY JASON MILLER



227 BOX SOFA
BY AUTOBAN



358L DIFFERENT TRAINS CABINET
BY MATTHEW HILTON



401 MCQUEEN SOFA
BY MATTHEW HILTON



217 LADDER BOOKCASE
BY AUTOBAN



109Q MITCH CABINET
BY NICHETTO



109S MITCH LOW CABINET
BY NICHETTO



785 SOLO CABINET
BY NERI&HU



369 MCQUEEN TALL CHEST
BY MATTHEW HILTON



380 MCQUEEN LOW CHEST
BY MATTHEW HILTON



397 BRETTON BEDSIDE
BY MATTHEW HILTON



063 CLASSON BEDSIDE CHEST
BY JASON MILLER



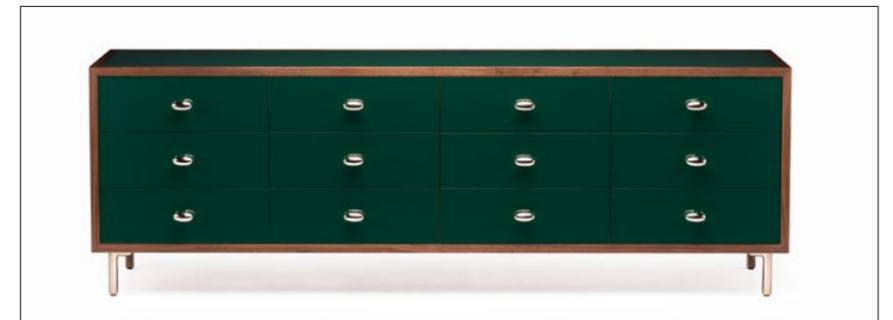
052 CLASSON SIDEBOARD
BY JASON MILLER



368 MCQUEEN LARGE CHEST
BY MATTHEW HILTON



453M COMPANIONS BEDSIDE
BY STUDIOILSE



053S CLASSON LOW CHEST
BY JASON MILLER



789 SOLO VITRINE
BY NERI&HU



378 MCQUEEN 8 DRAWER CHEST
BY MATTHEW HILTON



453S COMPANIONS LOW BEDSIDE
BY STUDIOILSE



402R/L MCQUEEN BEDSIDE
BY MATTHEW HILTON



379 MCQUEEN BEDSIDE CHEST
BY MATTHEW HILTON



053 CLASSON TALL CHEST
BY JASON MILLER



400 MCQUEEN BED
BY MATTHEW HILTON



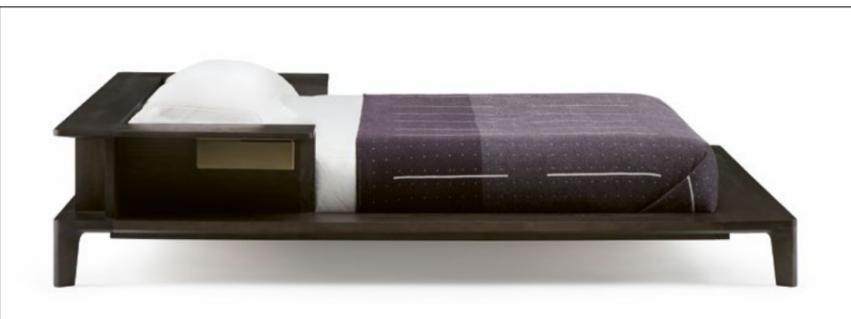
061 CARLTON BED
BY JASON MILLER



351 HEPBURN BED
BY MATTHEW HILTON



112 LOW DUBOIS BED
BY NICHETTO



758 PLATFORM BED
BY NERI&HU



396 BRETON BED
BY MATTHEW HILTON



110 DUBOIS BED
BY NICHETTO



113 LOW DUBOIS BED
BY NICHETTO



265 SUITE BED
BY AUTOBAN



787 SOLO BED
BY NERI&HU



765 FRAME BED
BY NERI&HU



768 FRAME BED WITH ARMS
BY NERI&HU



392LV CONISTON MIRROR
BY MATTHEW HILTON



392LR CONISTON MIRROR
BY MATTHEW HILTON



782 CAPO BED
BY NERI&HU



455 COMPANIONS BED
BY STUDIOILSE



760 LATTICE
BY NERI&HU



757 EXTEND MIRRORS
BY NERI&HU



370 LARGE STORAGE TRAY
BY MATTHEW HILTON



371 SMALL STORAGE TRAY
BY MATTHEW HILTON



372 SMALL PENCIL HOLDER
BY MATTHEW HILTON



793 PENCIL TRAY FOR SOLO DESK
BY NERI&HU



776 SHAKER BACK CUSHION
BY NERI&HU



769 TRAY FOR FRAME SOFA
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 tactility 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 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.

Our stains and paints are available in a choice of ten colours. 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.



DANISH OILED
AMERICAN BLACK WALNUT



OXIDISED
AMERICAN WHITE OAK



BLACK OILED
AMERICAN BLACK WALNUT



BLACK OILED
AMERICAN WHITE OAK



WHITE OILED
AMERICAN BLACK WALNUT



BLACK OILED
EUROPEAN ASH



DANISH OILED
AMERICAN WHITE OAK



DANISH OILED
EUROPEAN ASH



WHITE OILED
AMERICAN WHITE OAK



WHITE OILED
EUROPEAN ASH



ASH PAINTED BLACK
RAL 9005



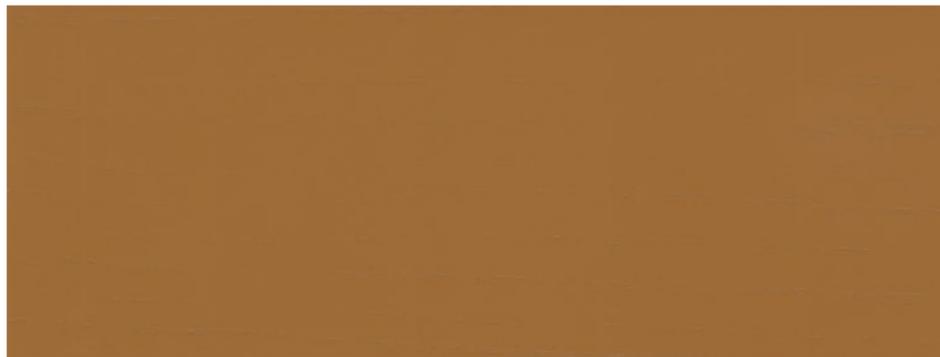
ASH PAINTED FOREST
NCS S7020-G



ASH PAINTED BORDEAUX
NCS S6030-R10B



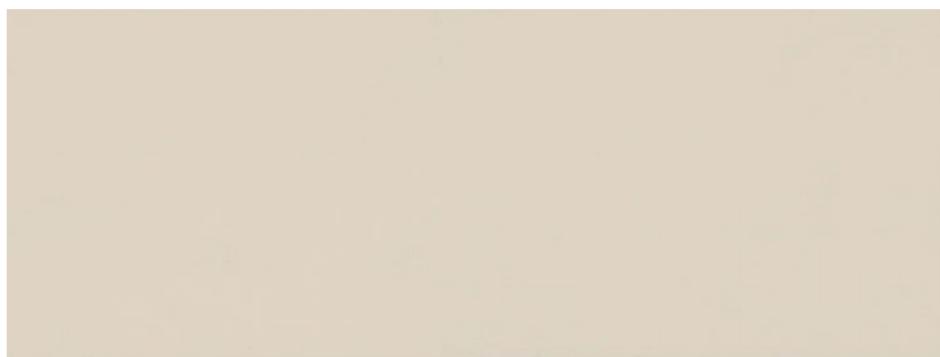
ASH PAINTED BAY
NCS S 7010 B50G-APPROX



ASH PAINTED OCHRE
NCS S 4040-Y20R



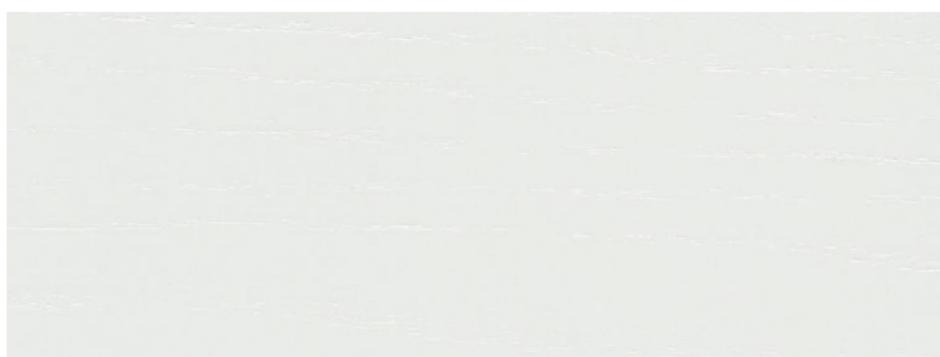
ASH PAINTED COVE
NCS S 6010 G10Y-APPROX



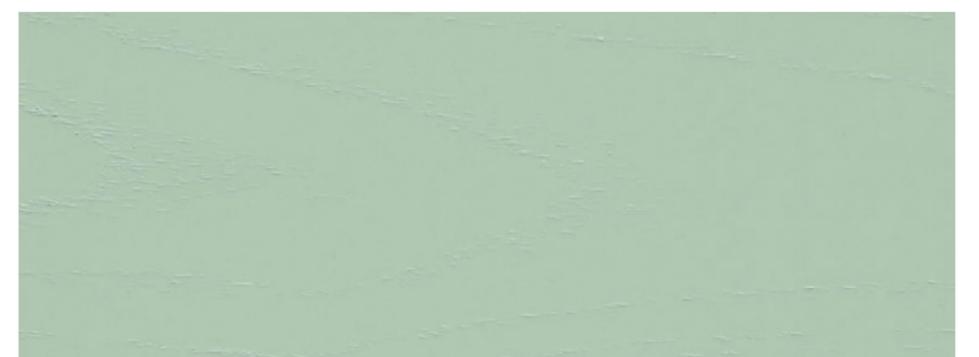
ASH PAINTED BONE
NCS S1005-Y20R



ASH PAINTED FJORD
NCS S 3010 G20Y



ASH PAINTED WHITE
RAL 9016



ASH PAINTED LAGOON
NCS 2010 G

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This Never Happened

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