



## PRESS KIT

### Imperfettolab at CURATIO – Maison&Objet Paris

#### KEY INFORMATION

Maison&Objet Paris - CURATIO (Signature)

JANUARY 15–19, 2026 | HALL 1 | BOOTH CU01

Curated by: Thomas Haarmann

**Imperfettolab** returns to Paris by taking part in CURATIO (Signature, HALL 1), the capsule at Maison&Objet curated by Thomas Haarmann. With a dedicated space (stand CU01), the brand joins the area's curatorial concept, centered on intention and savoir-faire.

In this context, Imperfettolab reaffirms its pioneering path within this language, which for nearly thirty years has brought together visionary research and self-production. Imperfettolab presents the most iconic pieces from the "VESTIGIA" collection, reintroducing MATAU and unveiling new shapes and finishes for HAKA and NOK: more slender, matte, and "muted", like archaeological finds resurfacing and brought back to light without mediation.

Previewed for the first time, CORA is Imperfettolab's new table designed by Verter Turrone: a gesture reduced to its essence, where the center becomes a balance between mass and subtraction. Compact yet hollow, the volume concentrates light and the material's quietness, in continuity with the language of VESTIGIA.

At the entrance, Haarmann invites Verter Turrone to present an autonomous work that extends CURATIO's vision beyond design.



#### **CURATIO: THE SYMBIOSE OF ART AND LIVING**

In January 2026, during Maison&Objet, designer, interior architect, and artistic director Thomas Haarmann shifts the spotlight onto a different dimension of design, one that is exclusive, emotional, and deeply crafted. Welcome to CURATIO, a suspended moment in time nestled at the heart of the Signature sector, created in partnership with AD France.

[Discover more](#)

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## BRAND IDENTITY

For Imperfettolab, conception and making coincide in a single practice: visionary research and self-production. Research begins with intuition, with a trained sensibility able to recognize proportions, balances, and possibilities not yet explicit. The process translates this vision into essential, precise forms, where every constructive decision and every finish responds to a single intent. For nearly thirty years, Imperfettolab has anticipated the language now defined as collectible design, developing a recognizable vocabulary that is not limited to the object: it can become furniture, an architectural element, a spatial composition, an autonomous work. A practice that begins, and is completed, in the workshop, where volume, light and materials are tools in the service of the same vision.

**VESTIGIA:** the collection by Imperfettolab is a work of continuity with the latest creations, which are desacralized, reworked or robbed of details to shape new visions. Inspired by imaginary relics of the past, VESTIGIA contaminates their history with lightness and modernity of materials. The works are still contemporary, yet far from technology and its simplifications; expressions of craftsmanship and inexhaustible ideas, in antithesis with the automation that conforms everything. The material preserves its most archaic, hard, and imperfect appearance, but it is molded into new and innovative shapes. The result is an unmistakable design, an expression of sculptural beauty, at once wild and metaphysical.



### MATAU

**design by Verter Turrone, 2025**

A sculptural seat and a chaise longue with primitive charm, MATAU is first and foremost a shape designed to provoke, from the very first glance. In its presence, guests are destabilized by an illusory game of balances, yet at the same time, they are challenged to explore a congenial position, which will prove to be solid and comfortable. Tall and narrow, with a line that forcefully fits into the space, MATAU dialogues with silhouettes from the past, emphasising certain details and bringing to life a fascinating and unconventional piece.

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## NEW 2026

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Preview of CORA, the new table designed by Verter Turrone  
New shapes and finishes for HAKA and NOK: more slender, matte, and “muted”.

### CORA

**design by Verter Turrone, 2026**

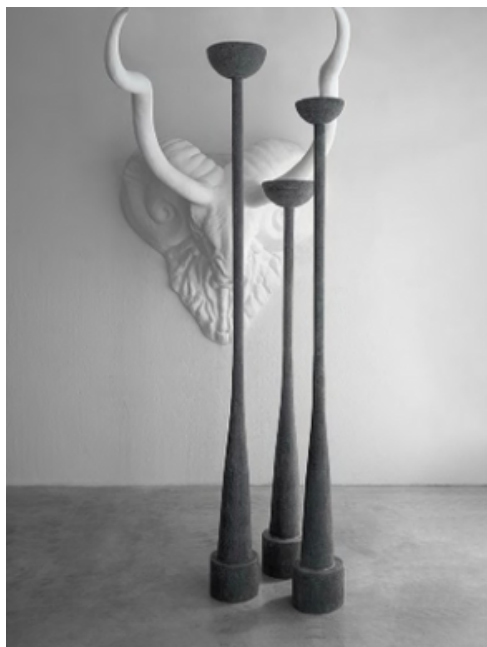
Previewed for the first time, CORA is Imperfettolab's new table designed by Verter Turrone: a gesture reduced to its essence, where the center becomes a balance between mass and subtraction. Compact yet hollow, the volume concentrates light and the material's quietness, in continuity with the language of VESTIGIA.



### NOK

**design by Verter Turrone, 2023/2026**

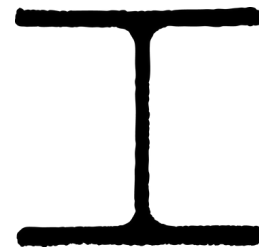
The NOK collection continues to evolve, embracing new ornamental vases that blend new shapes, varied dimensions and innovative finishes. These pieces enrich the collection's narrative, expanding the harmony and interplay of geometries that weave and overlap on each design. Whether standing alone or paired with others, every NOK vase embodies the perfect balance between solidity and lightness, adding an enigmatic touch to any space.



### HAKA

**design by Verter Turrone, 2025/2026**

HAKA embodies a bold and unexpected visual presence. Its slender, elongated form ascends gracefully, reaching impressive heights before creating a geometric curvature. At its base, the lines gently expand, ensuring both stability and balance without compromising the elegance of the profile. The result is a collection of ornamental sculptural pieces in various sizes, evoking a sense of majestic verticality, an echo of ancient royalty and the captivating allure of the timeless ritual dance that inspired them.



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## PRESS KIT

**Verter Turrone,**

**VEGLIA DEL PESO, 2026**

**Curatio – Maison&Objet Paris, 2026**

### KEY INFORMATION

Maison&Objet Paris - CURATIO (Signature)

JANUARY 15-19, 2026 | HALL 1

Curated by: Thomas Haarmann

### Critical Text - Veglia del Peso

Veglia del Peso presents itself as a work that does not merely introduce space, but structures, orients, and measures it. The dark, truncated, compact volumes emerge from the ground as primary presences, bodies of gravity that assert a form of stability that is not monumental, but vigilant, concentrated, almost ritual. They do not aspire to heroic verticality, but rather to a condition of resistance and permanence.

The oblique rods traverse the composition as vectors of tension and possibility. From the frontal view, their crossing appears as a point of intersection, an event in the visual field, a knot of directions, while in the space between the two volumes the lines return to a parallel alignment, continuing as controlled trajectories. They are neither decorative signs nor functional elements: they declare a direction, a choice, a conscious deviation. Their inclination introduces a dynamic that questions the apparent immobility of the volumes without ever cancelling it. Between mass and trajectory, an unstable balance is established, continuously in negotiation.

The work reflects on the idea of support as a complex condition: physical, mental, and symbolic. The volumes offer themselves as points of grounding for what is not meant to remain still, accommodating the instability of the lines without absorbing it. Nothing is neutral, nothing perfectly vertical; each element exists only in relation to the others, within a system of silent yet active forces.

Conceived for an entrance space, Veglia del Peso functions as a device of posture: it imposes a pause, slows the pace, and transforms the act of crossing into a measured gesture. Within the context of collectible design, the work affirms an ethical dimension of form, in which weight is not a limit to overcome, but a value to be preserved.

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## Institutional Text – Maison&Objet / Curatio

With Veglia del Peso, Verter Turrone interprets the entrance as a space of threshold and orientation. Dark, compact volumes anchor the environment with an essential presence, while inclined rods activate the space as a field of forces and directions. From the frontal view, the rods intersect at a point of visual tension, while between the volumes they maintain a parallel progression that guides the gaze and the act of passage.

The work brings stability and tension, weight and gesture into relation, transforming passage into a moment of awareness. In line with the Curatio vision, the sculpture affirms a form of intentional balance in which collectible design becomes spatial experience and cultural posture: an ethics of form understood as a practice of care.



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## BIOGRAPHY - VERTER TURRONI

Verter Turrone was born in Cesena in 1965. He graduated from the Academy of Fine Arts in Ravenna and, from the outset, developed a practice spanning sculpture, painting and design, understood as interconnected fields within a single research focused on form and material.

His work unfolds along two complementary and clearly defined directions. On the one hand, he produces unique works, both sculptural and pictorial, in which gesture and the transformation of matter generate stratified surfaces rich in memory. These are non-replicable outcomes in which the stages of construction, adjustments and variations of the process remain visible.

Alongside this, Turrone develops a design practice that goes beyond mere project development, grounded instead in material experimentation and the self-production of pieces and series. Within this sphere, the notion of function intersects with the same attention to gesture, transformation and variation that characterizes his artistic work, maintaining a continuity of method between research and realization.

This dual approach, artistic and productive, has led him to pursue a focused and independent path, privileging selected contexts, public and private spaces, and direct relationships with curators and sites, rather than a systematic presence within major institutional circuits. In both dimensions, irregularities, material shifts and residual traces are not incidental, but integral components of his language.

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