



Diorama

Front, 2026

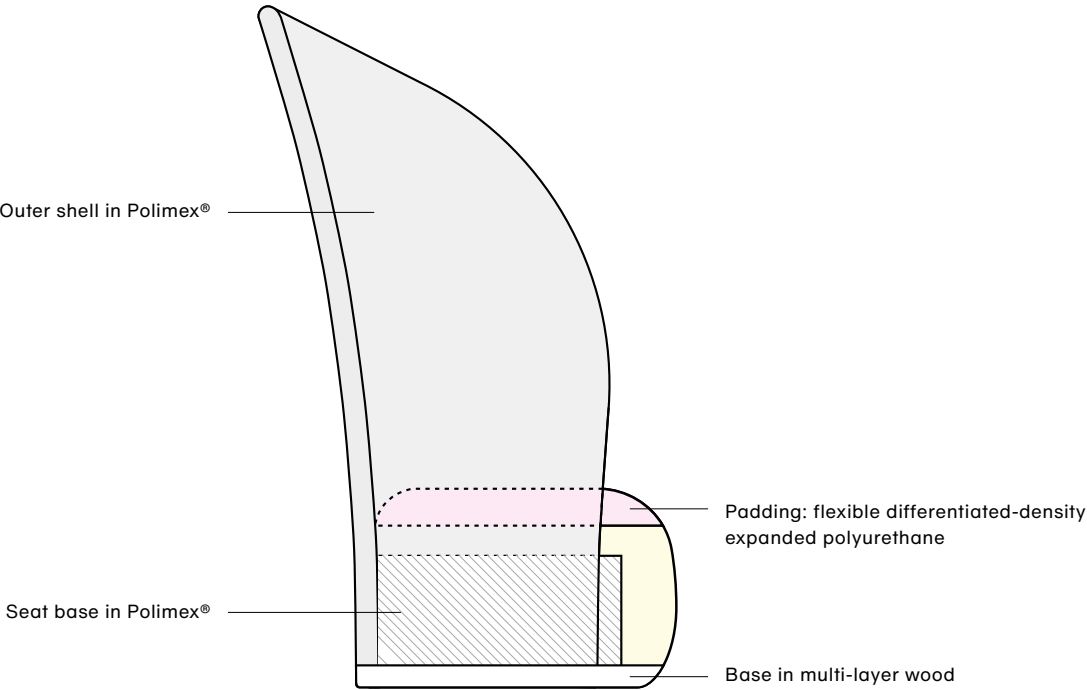
Before Diorama, the eye travels, loses itself, lingers on a horizon that holds no real distance yet carries, as in the paintings of William Turner, all the depth of the imagination. The height of the backrest — at an uncommon scale — transforms the armchair into an architectural element, a kind of soft wall, a threshold between shared space and a moment of privacy.

Once seated, Diorama reveals its more subtle nature: a refined reversal that turns the “spectator” into a figure within the painting, and the people nearby, the light, the room itself into an unexpected horizon to contemplate



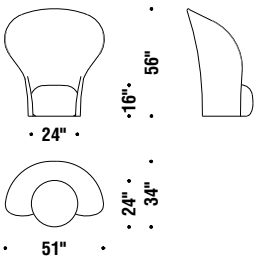
ARMCHAIR

Backrest	Shell in Polimex [®] with flexible expanded polyurethane padding
Seat	Base in multi-layer wood and seat in Polimex [®] with flexible differentiated-density expanded polyurethane padding.
Height	Seat height: 16". Backrest height: 56".
Polimex [®]	It is a composite material for supporting structures of upholstered furniture consisting mainly of expanded polystyrene and, in smaller percentages, structural polyurethanes that provide structural resistance. It is lighter than similar products made with traditional systems and requires less padding or foaming to make the finished product, with lower material consumption. It is certified in class 1-IM.



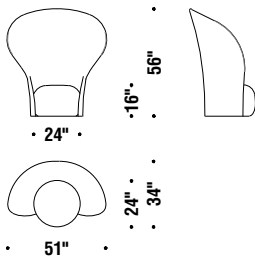
DI0001

Armchair



DI002J

Arazzo and Printed Velvet armchair



Moroso reserves the right to modify any design and change any technical specifications of any product at any time without prior notice. The drawings do not define the product details; the dimensions reported are indicative and may be subject to change.



THE “DIORAMA”

With Diorama, the designers Front bring “Design by Nature” to completion — a long-term project of observation into the creativity inherent in natural phenomena — shifting the gaze from the physical, biological and animal forces that act without any aesthetic intention, to the world around us.

A vertiginous reversal of scale and perspective that, not without reason, finds its conclusion in the “diorama”: an invention by **Louis-Jacques-Mandé Daguerre**, conceived before the birth of the *daguerreotype* — the first photographic process to achieve widespread commercial use.

It was 1822, and Paris was discovering that through a skilful play of light and transparency, it was possible to create painted backdrops for theatrical and museum scenography, allowing the eye to lose itself among distant landscapes, storms, sunsets and ruins.

Technically, a **diorama** is a reduced-scale three-dimensional representation that pictorially reproduces realistic scenarios in extreme detail. Used in museums, it creates an immersive setting that evokes the landscape and natural habitat of the animal or plant at the centre of the display



WILLIAM TURNER

Joseph Mallord William Turner (1775–1851) was born in London into a modest family. The son of a barber, he showed a precocious talent that brought him to exhibit at the Royal Academy at the age of fifteen. Formed in Romantic England, he travelled across Europe absorbing the light of the Mediterranean, the Alps, Venice.

He was a tireless observer: he filled hundreds of sketchbooks, studied the sky at every hour, pursued light as though it were a substance to be captured before it disappeared.

Turner’s painting cannot be reduced to the simple representation of a landscape. In his canvases, light does not illuminate, matter dissolves, the horizon fades and, with it, every certainty of boundary between sky, water and earth. Before his works, one senses something ancient and difficult to name — the feeling of

standing before something that exceeds one’s capacity to measure, the same felt in the face of the immensity of the universe.

The human figure, when present, is small, decentred, often immersed in extreme atmospheric conditions, perpetually on the verge of being absorbed by something greater..

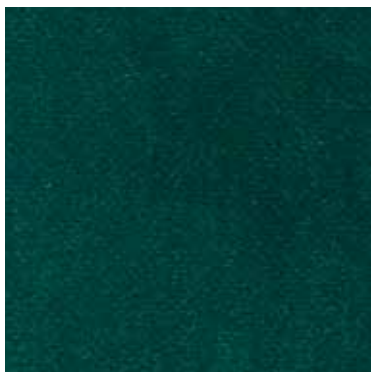
His painting gives visual form to what Kant had already intuited with the concept of the sublime: that standing before immensity does not inspire fear but rather reveals a sense of wonder that transcends it. Before his canvases, that fear gives way to marvel and, in turn, to an awareness of one’s own existence.

Pictured above: Aosta Valley: Snowstorm, Avalanche and Thunderstorm. 1836-37, oil on canvas, Art Institute of Chicago

USAGE CATEGORIES

S Soft Use Cosy and natural, with limited wear resistance	M Medium Use Robust and durable, easy to maintain	H Heavy Use High technical values, very robust and durable
PERSIANO Velvet	NEMBRO Jacquard ARDA Knit fabric	

VELVETS

**S** PERSIANO

Typology: velvet
Composition: Cotton 55%, Mohair Wool 31%, Viscose 14%
Height: approx. 140 cm
Weight: 530 g/m²
Abrasion resistance: 30.000 Martindale cycles
Colour fastness to artificial light: 4-5
Pilling resistance: 4-5

CAT. Z
Hanger: VELVET AND FURS 152

Check with your Moroso representative to evaluate modifications, additions and available colours. The use of customer own fabric is possible previous technical verification by the company.

JACQUARD

**S** NEMBRO

Typology: jacquard
Composition: 50% Cotton, 25% Polyester, 25% Acrylic
Height: approx. 140 cm
Weight: 715 g/m²
Abrasion resistance: 40.000 Martindale cycles
Rubbing fastness: 4-5
Colour fastness to artificial light: 5-6
Pilling resistance: 4-5

CAT. Q
Hanger: FOREST WANDERING 147 + 148 + 149 + 150

Check with your Moroso representative to evaluate modifications, additions and available colours. The use of customer own fabric is possible previous technical verification by the company..

KNITTED FABRICS

**M** ARDA

Typology: knit fabric
Composition: 70% new wool, 21% polyester, 9% nylon
Height: approx. 140 cm
Weight: 560 g/mq
Abrasion resistance: 50.000 Martindale cycles
Rubbing fastness: 4-5 (dry), 4 (wet)
Colour fastness to artificial light: 5-6
Pilling resistance: 4-5

CAT. Z
Hanger: FOREST WANDERING 147 + 148 + 149 + 150

Check with your Moroso representative to evaluate modifications, additions and available colours. The use of customer own fabric is possible previous technical verification by the company..

COVERS: Covers must be washed or cleaned according to the instructions reported on the product label. In case of stains, always contact an authorised centre. **DISPOSAL:** in order to respect the environment, it is recommended, at the end of the product's life, to separate the various component parts as much as possible and follow the respective recycling, recovery or disposal procedures in accordance with the regulations in force in the countries concerned.