VELA

ARGER DESIGN



THE BURGUNDY ISSUE

SOFA / ARMCHAIR / ARGER DESIGN

Soft form.
Strong presence.

DESIGN VISUALISATIONS / 01

Inside

01 The gesture

Silhouette, fold and proportion

02 The objects

A sofa and an armchair

03 The atmosphere

Daylight, fashion and after hours

04 The conversation

Details, design notes and studio enquiries

VELA is presented here as a visual collection: an exploration of soft volume, folded edges and the atmosphere a piece of furniture can create.

SOFT

by design.



A FOLD THAT BECOMES A SIGNATURE

The rolled arm gives VELA its unmistakable outline. A broad upholstered surface turns back on itself, creating a soft edge with the clarity of a drawn line.

That gesture travels across two scales. The sofa stretches it into a generous horizontal composition; the armchair gathers it around a single place.

In good light.



VELA SOFA / DAYLIGHT INTERIOR

Against stone and filtered daylight, burgundy becomes a warm focal point. The long back reads as one continuous volume; the folds give it a quieter, more irregular rhythm.

The sofa

01

HORIZONTAL. GENEROUS. COMPOSED.



THE CONTINUOUS BACK

A single broad gesture holds the silhouette together from arm to arm.

THE SEAT RHYTHM

Three visible seat sections create a measured sequence across the front.

THE FINE BASE

A slender perimeter line gives visual contrast to the upholstered volume.

The sofa establishes the collection’s widest expression. Its low visual centre and open sweep make the folded arm feel generous rather than ornamental.

Closer.



01 / THE TURN

The outer curve and the recessed fold create two lines within one arm. Light catches the upper surface; shadow gives depth to the opening beneath it.

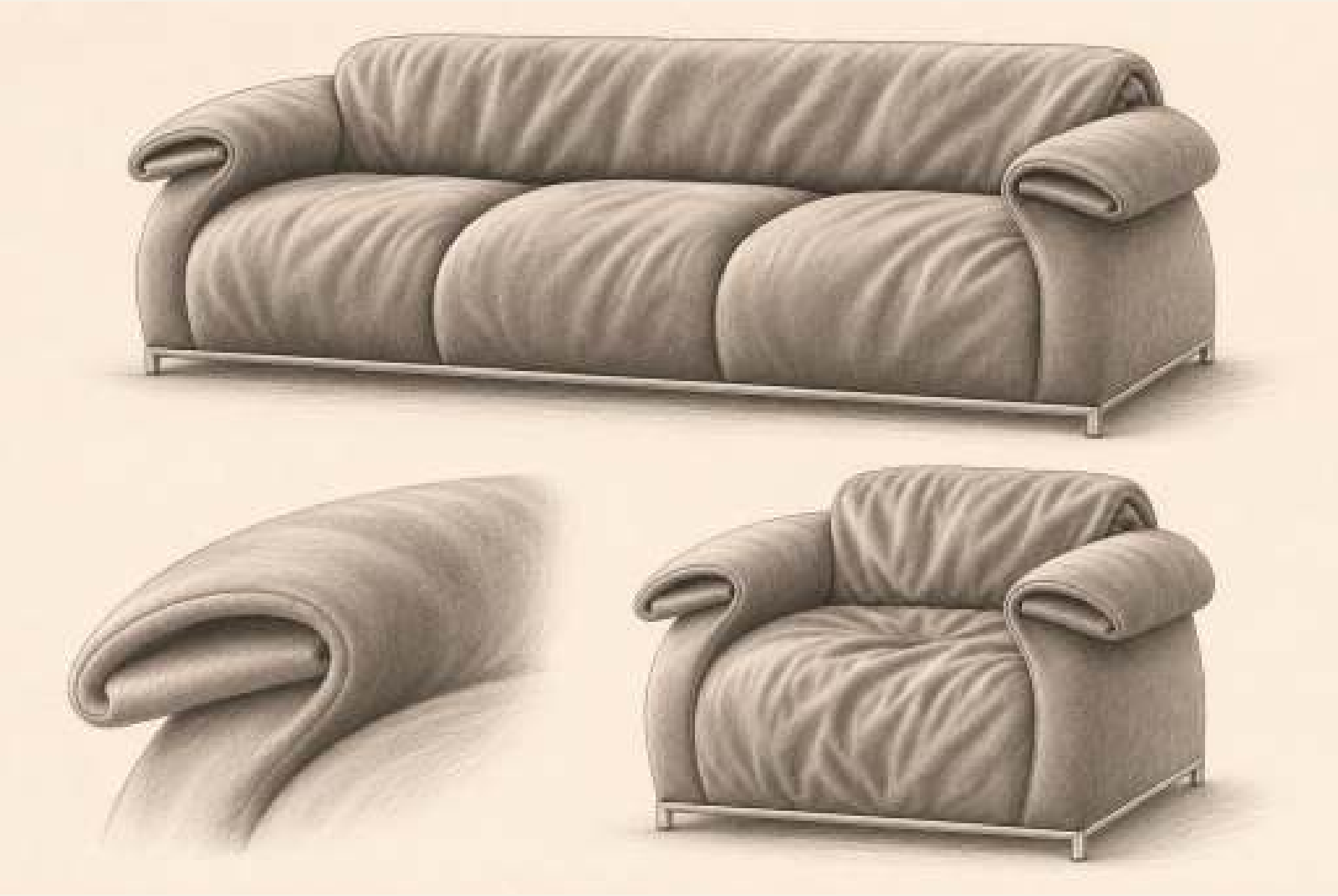


02 / THE RETURN

At a distance, the detail reads as a silhouette. Close up, it becomes an arrangement of surface, edge and shadow.

Detail crops from the collection visualisations.

Before the colour.



Removing colour makes the structure of the image easier to read: the continuous back, the returning arm and the fine base beneath the volume.

This illustrative study translates the collection into graphite. It describes visual relationships, not internal construction or manufacturing dimensions.

ILLUSTRATIVE CONCEPT STUDY / NOT A TECHNICAL DRAWING



02

A place of your own.

The armchair brings the same folded language into a compact visual composition. Its sides frame the seat while the back rises in a soft, continuous curve.

In daylight, the suede concept reads through subtle changes of tone. The low metal line stays precise beneath the softer outline.



Volume, held in a line.

The weight is in the upholstery. The definition is in the edge. VELA places these two impressions side by side, allowing a soft object to retain a clear graphic identity.

A seat.
A scene.
A point of view.



Presence





The campaign places VELA in a world of evening dress, dark timber and reflected light. Furniture becomes part of the composition, rather than a backdrop to it.

The sofa gathers people into one frame. The armchair gives each figure a separate position. Together they create a conversation across the room.

CAMPAIGN VISUALISATIONS


AFTER
HOURS
THE ROOM CHANGES. THE GESTURE REMAINS.

A shared atmosphere.



01



02



03

Burgundy moves between the brighter edges of the furniture and the shadows of the room. The same colour can read as a focal point or as part of a larger, quieter field.

Three campaign frames explore the relationship between seating, light and the people within the setting.

Burgundy, in depth.

BURGUNDY

HIGHLIGHT

SHADOW



The suede visualisation uses a matte surface and soft tonal shifts to reveal the folds. These images express the intended colour story; a physical sample should confirm the final shade and finish.

Together.

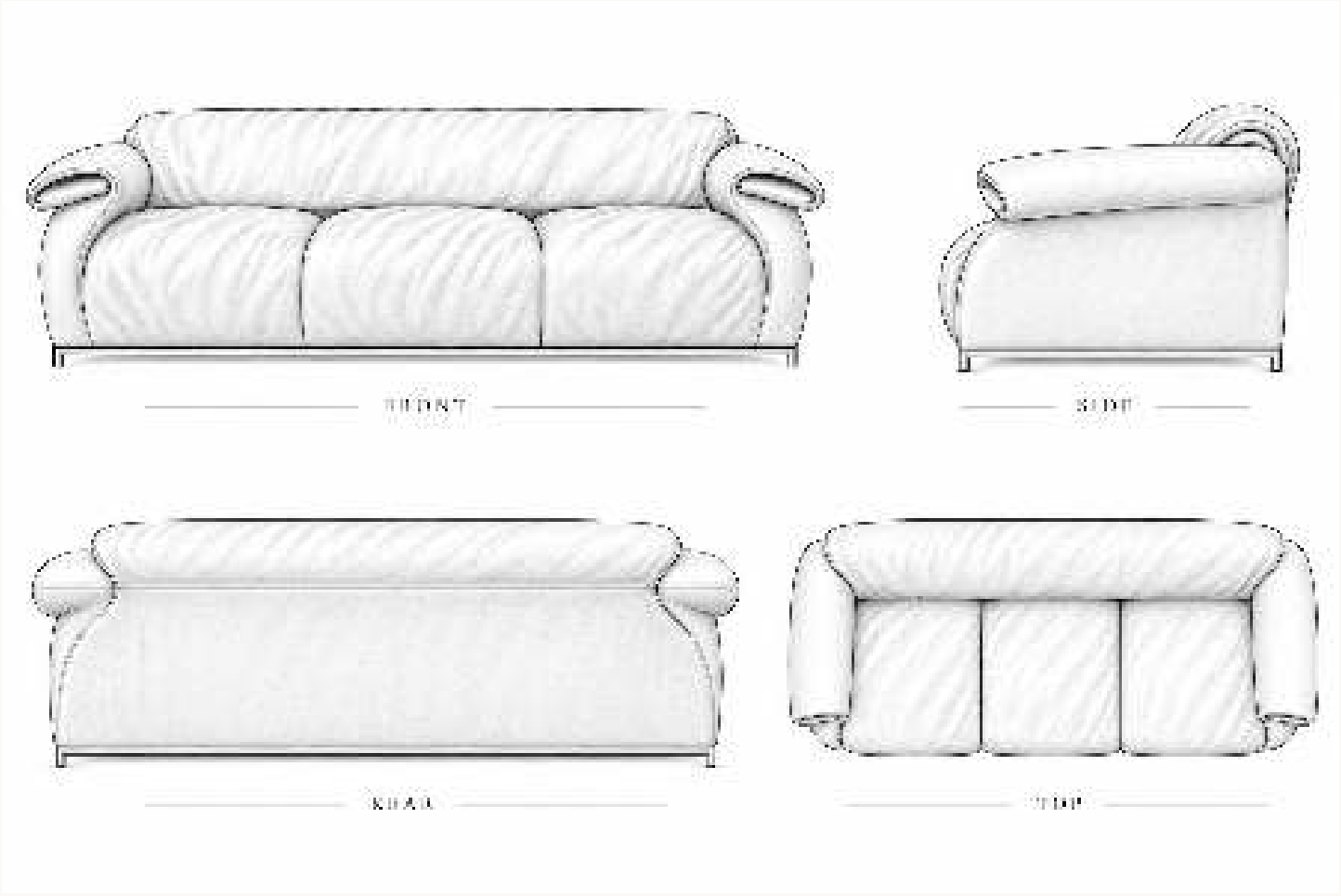




The sofa is the long line in the room. The armchair introduces a separate point of focus. Their shared arms and folds make the relationship visible without requiring identical scale.

SOFA + ARMCHAIR

Reading the form.



The supplied concept views explore the sofa from several directions. They clarify the relationship between the rolled arms, the broad back and the horizontal base.

These are visual studies, not measured orthographic drawings. Proportions, seams and details should be checked against the approved production specification.

SUPPLIED CONCEPT VIEWS / NO DIMENSIONAL CLAIMS



THE EVENING EDIT

Burgundy / light / reflection

Three things to look for.



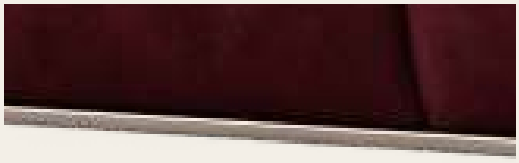
01 / THE FOLD

The arm turns back on itself, creating an edge that is both soft and graphic.



02 / THE RHYTHM

Irregular folds interrupt the broad upholstered surface with a pattern of light and shade.



03 / THE LINE

The fine base defines the lower edge and gives the volume a clear boundary.

From image to specification.

PRESENTED IN THIS EDITION

VELA sofa and armchair. Burgundy suede visual concept. Rolled armrests, softly folded surfaces and a slender metal base.

CONFIRM WITH THE STUDIO

01 Dimensions and layout requirements

02 Upholstery composition, shade and physical sample

03 Base finish, construction and final detailing

04 Pricing, production timing and delivery

All interiors, fashion scenes and product treatments in this publication are design visualisations. Sketches are illustrative studies. They are not evidence of manufacturing methods, tested performance or confirmed availability.

VELA

ARGER DESIGN

Softness with character.

VELA

SOFA & ARMCHAIR

THE BURGUNDY ISSUE



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DESIGN VISUALISATIONS / ENGLISH EDITION