OBLIQUE



Light, with presence.

FOUR FORMS. ONE MATERIAL LANGUAGE.

An independent collection concept by INNA | Chaos to Growth

A fold in metal.
A shift in atmosphere.

One design gesture, explored across four positions in a room.

OBLIQUE begins with a folded surface and a luminous centre. The shell catches daylight; the capsule brings a warm visual focus. A shared silhouette connects objects that sit, stand, hang and attach to the architecture.

This edition moves from atmosphere to selection: first the collection in context, then the questions that help a reader compare formats and prepare a considered project brief.



Independent portfolio concept. The lighting objects are visual design studies, not manufactured products. Images are AI-assisted; room settings illustrate proposed applications.

Explore. Compare. Brief.

Two chapters connect a visual story with a practical route through the collection.

I

The collection

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DESIGN & ENQUIRIES

INNA / 24

One gesture. Four expressions.

The folded shell is the constant. Position and proportion change the relationship to the room.



Fold 01

TABLE



Arc 02

FLOOR



Veil 03

PENDANT



Trace 04

WALL

The collection.

Form, light and the rooms between.



Fold 01.

TABLE LIGHT



An object with a quiet centre.

A folded shell frames the vertical capsule. The low oxblood base gives this compact composition a clear visual anchor.

PROPOSED POSITION

Console, bedside surface or side table.

VISUAL ROLE

An intimate focal point, read at close range.

01 / THE COLLECTION AT EYE LEVEL

Compare / 18

A small moment of light.



Place it where the room slows down.

A table light creates a point of attention within a larger arrangement. Leave space around the silhouette and consider its height against nearby seating, books and objects.

SELECTION CUE

Start with the available surface, then check the view from a seated position.

Arc 02.

FLOOR LIGHT

A vertical line.
A softer corner.

Arc carries the folded shell upward on a slender continuous stem. Its height offers a visual counterpoint to low seating and broad horizontal surfaces.



PROPOSED POSITION

Beside lounge seating or within an open corner.

VISUAL ROLE

A freestanding vertical accent.



ARC / 02

Give a corner presence.

A floor format can connect a low chair with the height of the room. The open space beside the seat lets the continuous ribbon read clearly.

SELECTION CUE

Consider the base position, route to power and passage around the chair.

Veil 03.

PENDANT LIGHT



A suspended focal point.

The capsule turns horizontal and the shell becomes a floating canopy. Two fine suspension lines keep the visual emphasis on the form below.

PROPOSED POSITION

Above a dining table or a shared seating arrangement.

VISUAL ROLE

A horizontal element that gives the composition a centre.

03 / THE FOLD, SUSPENDED

A centre for gathering.



Read the light with the furniture.

The long table and suspended form establish a shared horizontal axis. A restrained setting gives the shape room to be seen from different seats.

SELECTION CUE

Review table size, ceiling position and seated sightlines together.



WALL LIGHT

Trace

04.

Light along the wall.

Trace stretches the fold into a vertical ribbon. The concealed luminous centre and narrow oxblood backing give it a clear architectural edge.

PROPOSED POSITION

Hallway, bedside wall or a considered repeated arrangement.

A quieter threshold.



Let the wall become part of the object.

A wall-mounted form can leave the console clear while defining a place of arrival. The space around the ribbon is part of the composition.

SELECTION CUE

Consider wall texture, mounting position and nearby door movement.

One form. Three atmospheres.

Fold 01 / A study of silhouette, reflection and the luminous centre.



01 / MORNING

The silhouette leads.

Directional daylight brings the folded geometry and its shadow into focus.



02 / DAY

The surface responds.

Room reflections describe the bend of the shell and the contrast with the capsule.



03 / EVENING

The glow takes focus.

Lower ambient light draws attention to the luminous centre and reflected warmth.

Image studies; not measured light output or a demonstration of control settings.

The detail is the language.



01

Reflection

The satin-metal appearance reveals the curve through broad, quiet highlights.

02

Diffusion

The pale capsule creates a visual contrast with the reflective shell.

03

Colour

A restrained oxblood accent gives selected forms a darker point of balance.

From atmosphere *to a considered choice.*

The selection guide

Start with the position in the room. Compare the formats. Record the visual intent. Then identify the product information a real specification would require.

COMPARE 17-19

PLAN 20-21

BRIEF 22-23

Find your starting point.

Select a format by its position. Each reference links back to the model story.



Fold 01

TABLE

On a surface / close-range focus

06



Arc 02

FLOOR

On the floor / vertical presence

08

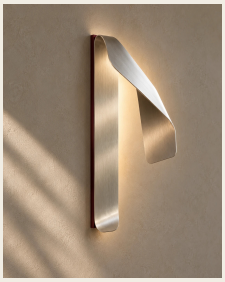


Veil 03

PENDANT

From the ceiling / suspended centre

10



Trace 04

WALL

On the wall / architectural accent

12

01-04 are editorial model references, not manufacturer order codes.

Choose by spatial role.

The most useful first question: where should the object sit in the composition?

MODEL	FORMAT	SETTING IDEA	VISUAL ROLE	FIRST CHECK
Fold 01	Table	Console, bedside or side table	Intimate focal point	Surface area and seated view
Arc 02	Floor	Lounge seating or an open corner	Vertical counterpoint	Base position and circulation
Veil 03	Pendant	Dining table or shared seating	Suspended horizontal centre	Furniture, ceiling and sightlines
Trace 04	Wall	Hallway or bedside wall	Architectural accent or rhythm	Wall position and door movement

A FAMILY DOES NOT NEED TO FILL EVERY POSITION.

Choose a leading form and add another only where it serves the room. These comparisons describe visual intent; performance and installation remain unverified.

A restrained palette.

Material appearances within the imagery, followed by the colours used to frame them.



THE OBJECT LANGUAGE

Satin metal

Directional highlights define the fold.

Opal effect

A pale, visually diffused centre.

Oxblood

A narrow accent or grounding base.

THE INTERIOR CONTEXT

Warm stone

A quiet architectural ground.

Olive

Depth around the silver surface.

Walnut

A darker furniture counterpoint.

Illustrative palette only. No production finish, material grade or colour code is implied.

Start with the room.

Four ways to build a visual shortlist. Combinations are proposals, not validated lighting schemes.

01 FOLD + ARC

A place to pause

Use a table form for a close focal point and a floor form to give height to a separate corner.

Keep the base and furniture clear of circulation.

02 VEIL

A shared table

Let the suspended form establish a centre above the furniture, with the table as its visual anchor.

Review views across the table as well as from the doorway.

03 TRACE

A place of arrival

Use the wall plane to frame a console or define a threshold without occupying its surface.

Check the relationship to doors and other wall elements.

04 FOLD OR TRACE

A quiet bedside

Choose a surface-based object or a wall-based accent according to the composition and available space.

Confirm the actual light and control needs before selecting a real fixture.

Before the shortlist *becomes a plan.*

01

Space & proportion

Record the room and furniture dimensions. Note clearances, openings and the view from standing and seated positions.

02

Position & connection

Mark the intended object position and existing connection points. Identify routing or mounting questions for the project team.

03

The light you need

Describe the activity: ambient atmosphere, reading, working or orientation. A visual concept alone cannot confirm sufficient illumination.

04

Material & setting

Review the object against real surface samples and room lighting. Identify environmental conditions and cleaning needs.

05

Installation & performance

For any real product, obtain validated technical data and have mounting, wiring and suitability checked by qualified professionals.

Make the next conversation clear.

Use this structure to describe an intended scheme. The example below shows the level of detail to aim for.

PROJECT / ROOM	Working title, room type and the activity it supports.
MODEL / POSITION	Preferred format, proposed location and intended quantity.
VISUAL DIRECTION	Material appearance, surrounding palette and desired mood.
SUPPORTING MATERIAL	Room photos, dimensioned plan and furniture references.
OPEN QUESTIONS	Space, power, mounting, controls, light output and timing.

EXAMPLE / CONCEPT BRIEF

Living room reading corner. Arc 02 beside the lounge chair; one proposed position. Olive wall, pale stone and oatmeal upholstery. Attach a dimensioned plan and seated-view photo. Confirm the real fixture’s task-light performance, base clearance and connection route.

A clear boundary.

This catalogue presents design intent. A manufactured lighting product needs a separate, validated technical record.

SHOWN IN THIS EDITION

Four named formats, proposed spatial roles, material appearances, atmosphere studies and a framework for selection.

OBLIQUE is an independent portfolio concept. No availability, certification or performance is asserted, and no manufacturing specification or sales offer is provided.

REQUIRED FOR A REAL PRODUCT

Geometry

Dimensions, weight, fixing details and clearances.

Electrical

Supply, power, protection and connection requirements.

Light & controls

Photometry, output, colour data, dimming and compatibility.

Use & assurance

Installation, environmental rating, approvals and warranty.

Commercial

Confirmed finish options, order code, price and lead time.

Use the imagery to discuss a direction; use verified data to specify a product.

OBLIQUE

COLLECTION + SELECTION / CONCEPT EDITION 02

For products that deserve *a closer look.*

Catalogue design by INNA | Chaos to Growth.

Creative direction, product storytelling and editorial design. A coherent publication from the first impression to the information a reader needs next.

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