

MILILAB · TOKYO



EDITION 2026

円和

ENWA · MILILAB · TOKYO

An eight-piece study in total curvature.

*"The mountain does not move. Yet it changes every hour. So does
a room well made."*

— MILILAB STUDIO · TOKYO



創

ARCHITECTS FIRST

VI · ORIGIN

The room comes before the object.

A room can feel complete until the furniture arrives. A high back can block a view; a hard edge can feel unforgiving to the hand.

ENWA grew from this problem in Mililab's architectural work. The first pieces were made for the spaces the studio designed.

The aim was to carry the same care from the room into the object: proportions that leave space around them, backs worth seeing, and edges that invite touch.

LOOKS SHARP. FEELS SOFT.

ENWA



VII / LXXXIV



引

PHILOSOPHY

IX · PHILOSOPHY

The edge is not the end.

The curve is judged as much by the hand as by the eye. From a distance, it gives the piece its outline. Up close, it determines how the surface feels where you rest an arm or reach for the edge.

ENWA's curves begin within the surface and continue around the perimeter, rather than rounding off an otherwise sharp corner. Thickness changes gradually; the hand follows that change.

The aim is precise form that feels inviting to touch.

LOOKS SHARP · FEELS SOFT

空 夢 石 川
線 丸 月 静

X / LXXXIV

ENWA COLLECTION

空	<i>Sora — Modular sofa</i>	XII
夢	<i>Yume — Dining lounge chair</i>	XXII
石	<i>Ishi — Stool</i>	XXVIII
川	<i>Kawa — Bench</i>	XXXIV
線	<i>Sen — Dining table</i>	XL
丸	<i>Maru — Round dining table</i>	XLVI
月	<i>Tsuki — Coffee table</i>	LII
静	<i>Shizu — Low table</i>	LVIII

KAWA



XI / LXXXIV

空

SORA · MODULAR SOFA

A sofa that never turns its back on the room.

ENWA COLLECTION







XVI / LXXXIV

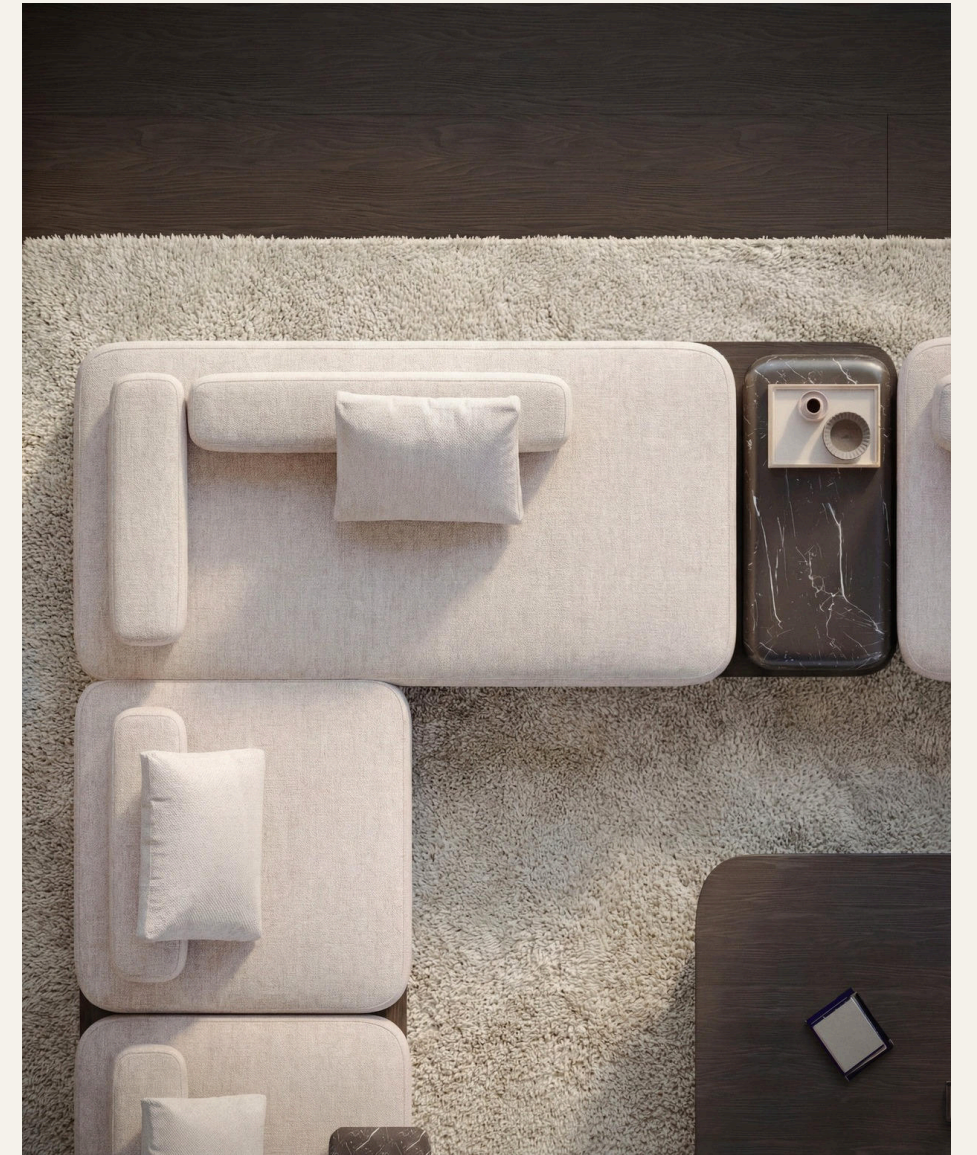
S O R A

Read from above.

Seen from above, Sora reveals the relationship between seat, backrest and open platform. The cushions define places to settle; the exposed surfaces leave room beside them. Movable backrests let the arrangement face into the room rather than fixing every seat towards one wall.

S O R A

S O R A



XVII / LXXXIV

Sora 空

Modular sofa · Open to more than one direction.



01 / CONFIGURATION

A sofa usually gives a room a front and a back. Sora opens up that arrangement. Its low oak platform can sit away from the wall, with a profile that remains composed as you walk around it.



02 / MATERIAL

The backrests can be repositioned to change the direction of sitting, or removed to leave an open platform. Cushions and exposed oak give the composition its rhythm.

The room need not be arranged around a single view. Sora leaves the choice of where to face with the people using it.



Sora 空

Sora in the studio: form, material and construction.



01 / IN THE STUDIO
XX / LXXXIV



02 / PLATFORM · ARMREST



夢

YUME · DINING LOUNGE CHAIR

A lounge chair for the dining table.

ENWA COLLECTION





Y U M E

Seen from across the room.

The curved back is part of the room, even when the chair is empty.



Yume 夢

Dining lounge chair · Stay a little longer.



Yume brings the ease of a lounge chair to the dining table. The generous seat and enclosing arms make room to settle in, while the open oak frame keeps the chair from feeling heavy in a group.



Seen from behind, the curved back carries the same care as the seat. Its line continues through the arms and into the legs, so the chair belongs to the room from every direction.

Dinner can run into conversation without anyone needing to move elsewhere.



石

ISHI · STOOL

Small enough to move. Complete enough to stay.

ENWA COLLECTION





ISHI

XXX / LXXXIV



XXXI / LXXXIV

ISHI

Ishi 石

Stool · Side table · One quiet form.

Ishi does not decide what it is. You do.

Its compact form makes it an easy addition to different spaces: an extra seat, a side table beside the sofa, or a sculptural object on its own. Add a cushion for a softer seat.

It does not need a single, permanent role. You can choose Ishi for what it does, or simply for the way it sits in a room.

SIT FURNITURE
DESIGN AWARD 2026

Winner · Ishi Stool



川

KAWA · BENCH

A pause that keeps the room open.

ENWA COLLECTION





XXXVI / LXXXIV

K A W A

The first surface of the morning.

At the foot of the bed, Kawa gives a folded throw and an open book a place to rest. The low cushion offers somewhere to sit while getting ready; the exposed oak ledge keeps a useful surface beside it.

K A W A



XXXVII / LXXXIV

Kawa 川

Bench · A pause that keeps the room open.



Kawa brings the comfort of a sofa to the open outline of a bench. A long oak platform carries the cushion while leaving part of the surface exposed for the things kept close at hand.

At the foot of a bed or along the edge of a living space, its low profile leaves the view above it open. The piece gives a room somewhere to pause without dividing it.



線

SEN · DINING TABLE

A long line softened for the hand.

ENWA COLLECTION







XLIV / LXXXIV

XLV · STORY



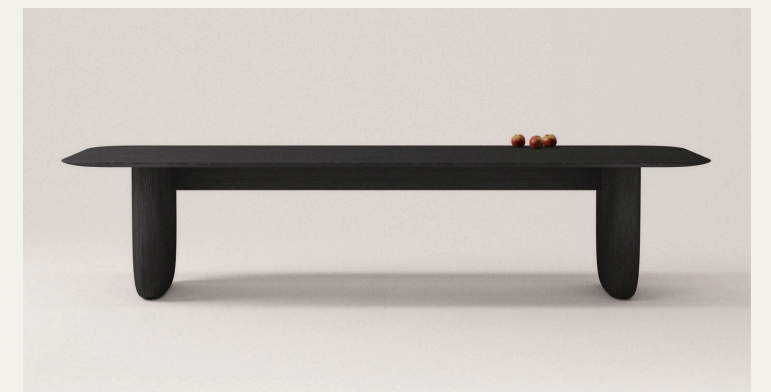
Sen 線

Dining table · A long line softened for the hand.

A long table gives a room a centre of gravity. Sen holds that line with a broad oak top and a profile that appears thin at its edge.

The surface curves beneath the perimeter, easing the place where a forearm rests. The visual precision remains; the hard boundary does not.

Proportioned for shared meals and work spread across the table, Sen makes room for daily use at a generous scale.



SEN · YUME

XLV / LXXXIV

丸

MARU · ROUND DINING TABLE

No head of table. Just equal conversation.

ENWA COLLECTION





MARU

No head of table.





MARU

LI · STORY

Maru 丸

Round dining table · No head of table. Just equal conversation.

A round table puts everyone in the same conversation. Maru gives that familiar idea a substantial form: a broad circular top carried by a clover-like arrangement of softened supports. There is no fixed head of the table.

Below the top, the legs widen into curved junctions rather than meeting it as separate straight posts. The profile changes as you move around it. Maru's character lies in this balance between a generous surface and the sculptural structure beneath.



L / LXXXIV

LI / LXXXIV

月

TSUKI · COFFEE TABLE

A low centre that holds the room together.

ENWA COLLECTION





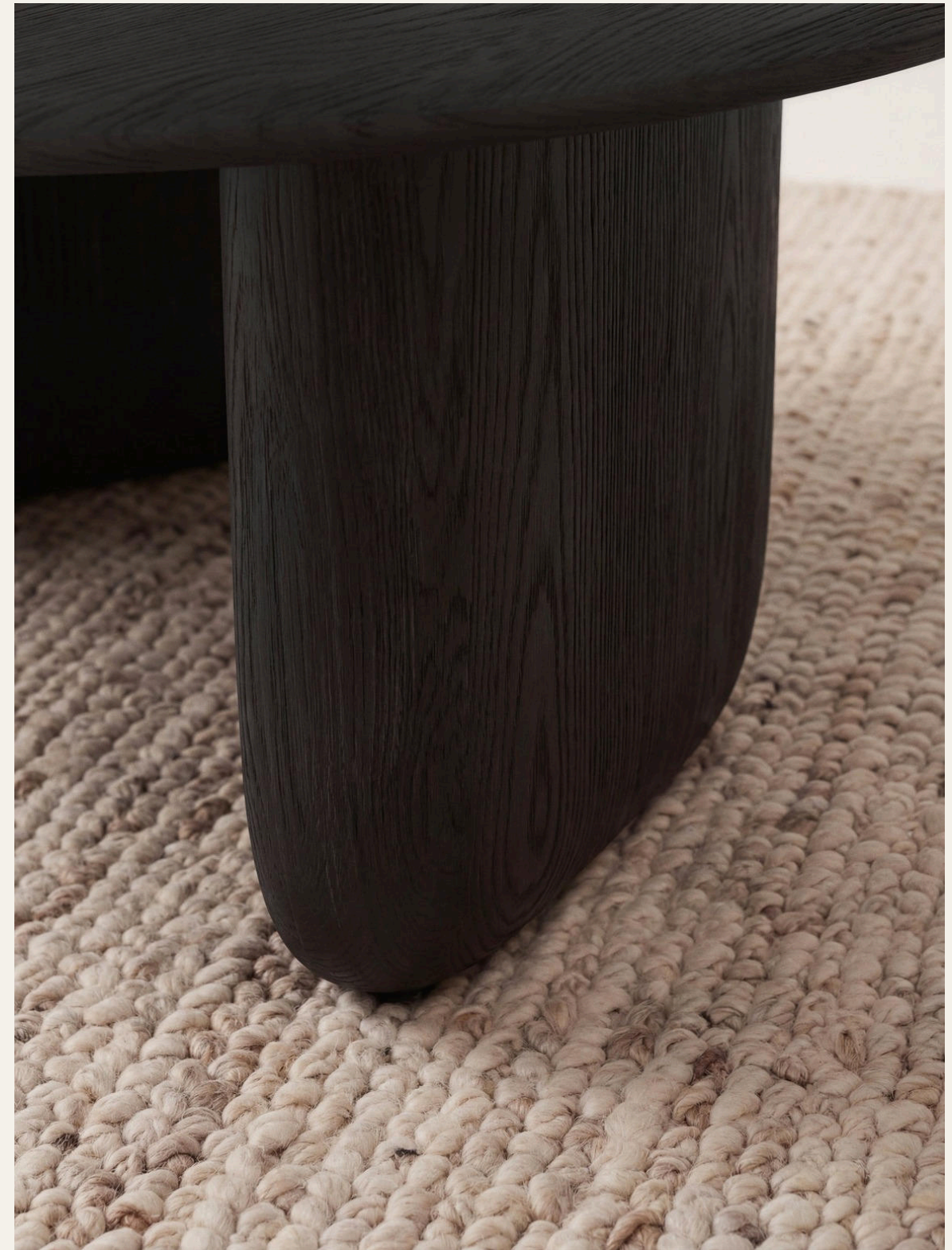
TSUKI

Low enough to reach across.

A rounded edge and a low surface, close to where you sit.

TSUKI

LIV / LXXXIV



TSUKI

LV / LXXXIV



TSUKI

LVII · STORY

Tsuki 月

Coffee table · A low centre that holds the room together.



Tsuki gathers the everyday life of a sitting room: a book left open, a cup within reach, a conversation that lasts into the evening. Its circular top has no preferred direction, so the table can be approached from any side.

The rounded supports bring ENWA's sculptural language close to the floor. Their changing curves can be seen from a seat rather than only from above, giving the table a different presence as you settle into the room.



LVII / LXXXIV

LVI / LXXXIV

LVIII / LXXXIV

静

SHIZU · LOW TABLE

Built for stillness.

ENWA COLLECTION

LIX / LXXXIV





SHIZU

SHIZU

Ground level, facing out.

Shizu sits below the main line of sight. Its long surface gathers books and objects close to the seating, while the view continues above it. In a room facing the landscape, that low proportion matters as much as the shape of the table.

LX / LXXXIV



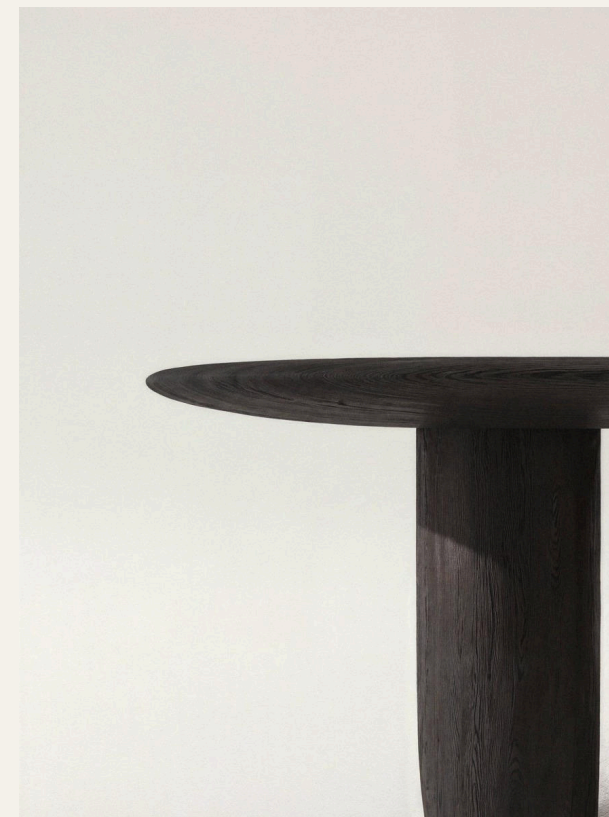
LXI / LXXXIV

SHIZU



Shizu 静

Low table · Built for stillness.



Shizu sets a long horizontal in front of the sofa. Its generous surface gives books and everyday objects room to spread out, with a softened perimeter that remains distinct in the light.

The table anchors a seating area without rising into the view. Curved transitions beneath the top reduce the sense of bulk, so a substantial piece can sit comfortably in an open room.

Its stillness comes from proportion, not emptiness.

材

M A T E R I A L S

楸

N O R T H A M E R I C A N O A K

LXV · MATERIALS

Selected for strength, grain,
and touch.

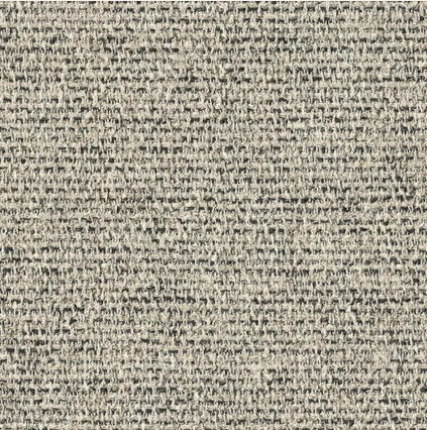
FAS-grade North American oak gives ENWA its grain and physical weight. Solid boards are combined into panels, then shaped to carry the collection's curves. The grain remains part of the finished surface.

An ultra-thin matte lacquer protects the oak without obscuring its texture. Charcoal Oak deepens the tone; Natural Oak brings the lighter colour of the timber forward.

Both finishes reveal the same geometry. Choose between them for the way the piece will sit with the light and materials around it.

SOLID NORTH AMERICAN OAK · FINISHED BY HAND

UPHOLSTERY OPTIONS · SELECTED FOR TOUCH AND PERFORMANCE



WARM SAND

Kvadrat / Savanna 0122



BLACK TIDE

Kvadrat / Savanna 0292



SOFT CLOUD

Dedar / Karakorum 007



DRY CLAY

Dedar / Mélange Moderne 004



BURNT AMBER

Full-grain leather



OLIVE MOSS

Alcantara microfiber

MATERIALS

UPHOLSTERY OPTIONS

布

UPHOLSTERY

LXVII · MATERIALS

Selected for touch, light, and performance.

Upholstery changes how a piece catches the light and meets the body. A textured weave softens the outline; leather gives the same curve a different presence.

ENWA pairs textiles from Kvadrat and Dedar with selected Alcantara and leather options. Each is considered beside the oak, for its colour, texture and suitability for the piece.

KVADRAT · DEDAR · ALCANTARA · LEATHER

Precision craft



Curved components in development.

From line
to touch.

The drawing establishes the curve. Making it reveals what the drawing cannot settle: how the surfaces meet, how the edge catches light, and how it feels under a hand.

Machine-cut components are shaped, sanded and finished by hand. Templates and repeated checks keep the intended profile consistent as the work moves from geometry to timber.





Compact,
made to move with you.



Grain below.
Texture above.

For architects,
hoteliers and
project teams.

ENWA is designed to sit within a larger architectural idea. Its open backs, low profiles and softened edges give substantial furniture a place in residential and hospitality spaces.

Mililab works directly with architects, interior designers and project teams on product specifications, material selections and quotations.



01 / SPECIFY

CAD and 3D models, dimensioned drawings and technical sheets for planning and specification.

02 / MATERIALS

Wood and upholstery samples to compare with your palette and review with your client.

03 / COLLABORATE

Direct quotations and configuration advice. Requests for alternative dimensions are reviewed for selected pieces.

Ishi

STOOL / SIDE TABLE

SIZES

W480 × D320 × H360 mm

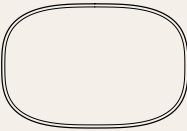
W600 × D400 × H445 mm

Drawing shows W600 × D400 × H445 mm.



D

W



D



W

H

W



D



D



W

H

Yume

DINING LOUNGE CHAIR

W640 × D595 × H800 mm

Seat height H455 mm

Tsuki

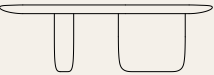
COFFEE TABLE

SIZES

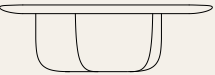
Ø900 × H300 mm

Ø1100 × H350 mm

Drawing shows Ø1100 × H350 mm.



D



H

W

Shizu

LOW TABLE

SIZES

W1300 × D700 × H300 mm

W1650 × D750 × H350 mm

Drawing shows W1650 × D750 × H350 mm.



D



H

W

W



D

Kawa

BENCH

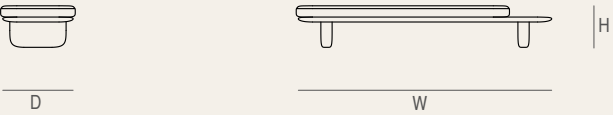
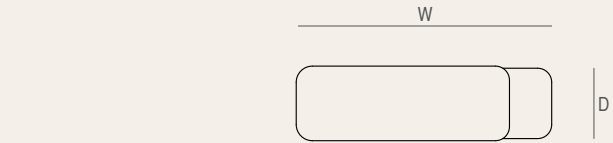
SIZES

W1500 × D500 × H300 mm

W1800 × D500 × H300 mm

W2500 × D500 × H300 mm

Drawing shows W1800 × D500 × H300 mm.



Maru

ROUND DINING TABLE

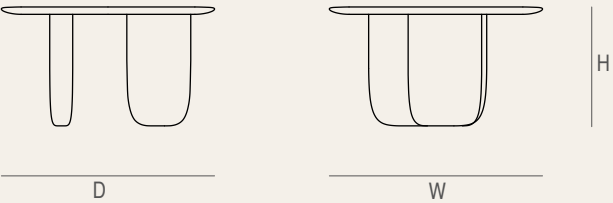
SIZES

Ø1000 × H500 mm

Ø1300 × H730 mm

Ø1500 × H730 mm

Drawing shows Ø1300 × H730 mm.



Sen

DINING TABLE

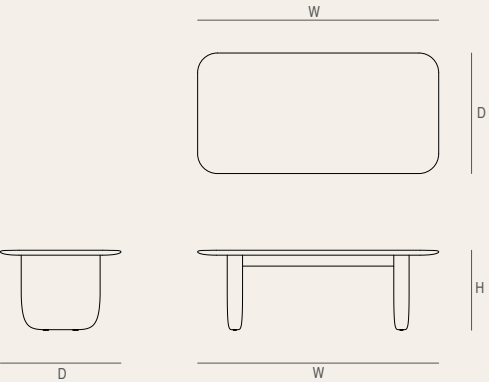
W2200 × D1100 × H730 mm

6–8 seats

W3200 × D1300 × H730 mm

8–10 seats

Drawing shows W2200 × D1100 × H730 mm.



Sora

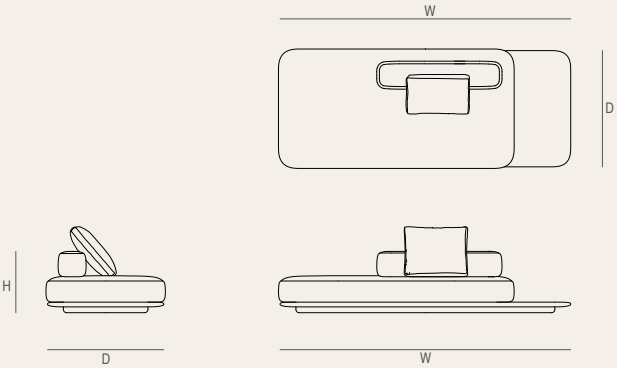
SINGLE SOFA

SIZES

W2400 × D1100 mm

W2750 × D1100 mm

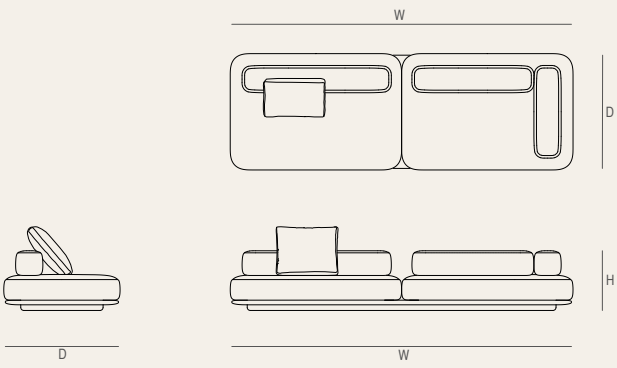
Drawing shows W2750 × D1100 mm.



Sora

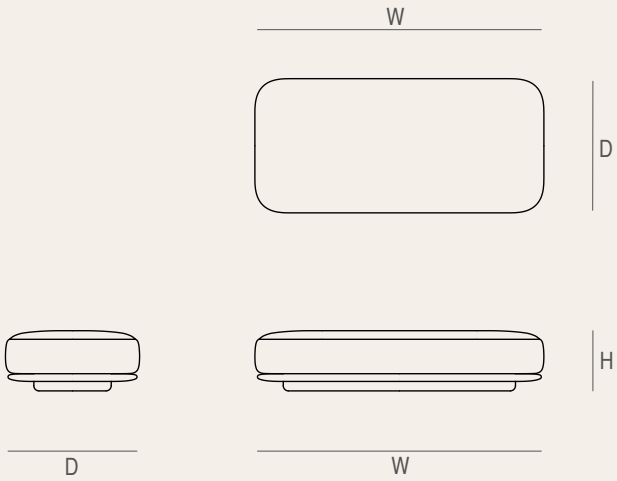
DOUBLE SOFA

W3300 × D1100 mm



OTTOMAN

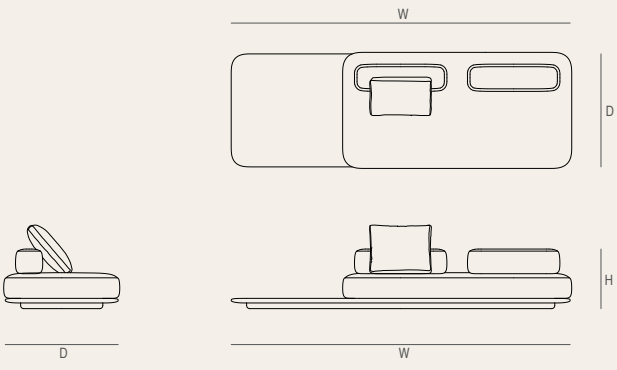
W1650 × D750 mm



Sora

LOUNGE SOFA

W3300 × D1100 mm



Current pricing

Retail prices, finishes and upholstery options.

The current retail price list is published separately, so prices and available finishes can be kept up to date.

Scan the QR code or open the link below to view the PDF. For trade quotations and project enquiries, contact studio@mililab.co.



mililab.co/ENWA-Price-List-2026.pdf

THE STUDIO

Mililab

Mililab takes its name from millimetre and laboratory: the scale of the detail and the discipline of testing it. A small change in a curve can alter the way an entire piece is read, or how it meets the hand.

Based in Tokyo, the studio works across architecture, interiors and product design. ENWA is its first furniture collection.

The work moves between these scales. A chair is considered within a room; a room is understood through the things people touch. The same attention connects an overall proportion to the smallest junction.

The first furniture pieces were made for the studio's own projects. ENWA brings that work into a wider setting, with the same intention: to make objects that belong to the spaces and lives around them.



THE MATERIAL

Before a board becomes a piece.

Veneer was repeatedly suggested as the easier route. We chose solid North American oak. The quality we wanted for ENWA depended on the material as much as the outline.

Touch and curvature guided that decision. Solid timber was part of the standard we set for the collection, and we kept it.

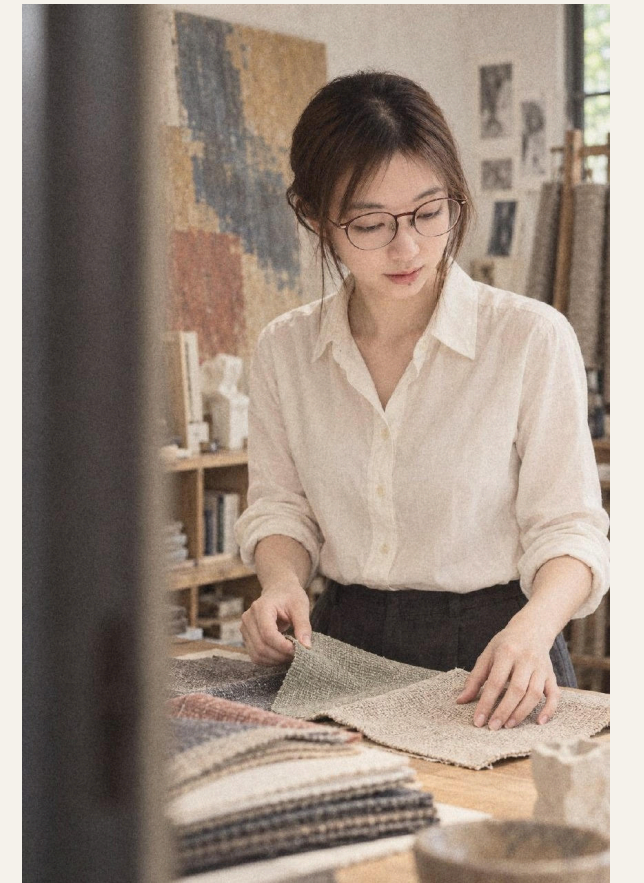


THE METHOD

Designed by taking away.

Subtraction is a working method. A profile is revised, its transitions tested, and the result checked again in the material. The task is to keep the clarity of the outline while removing the abruptness of the edge.

ENWA carries this discipline across the collection. Each piece has a different purpose, but the relationship between surface, light and touch remains recognisable.



THE DETAIL

Where the hand actually lands.

A fabric is considered alongside the wood it will meet. Colour changes with light; texture changes the outline of a cushion. At the seat edge or beneath a resting arm, a small decision becomes part of daily use.

These are the details the studio returns to. Together, they determine how a piece feels long after its first impression.

THE ARCHITECTURE WHISPERS



円和

ENWA · EDITION 2026

Designed in Tokyo · FAS-grade North American oak · Upholstery from Kvadrat, Dedar, Alcantara, and selected leather.

ISHI STOOL · WINNER · SIT FURNITURE DESIGN AWARD 2026

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