

MATTIAZZI 2013:

JASPER MORRISON

plays FIONDA,

SAM HECHT

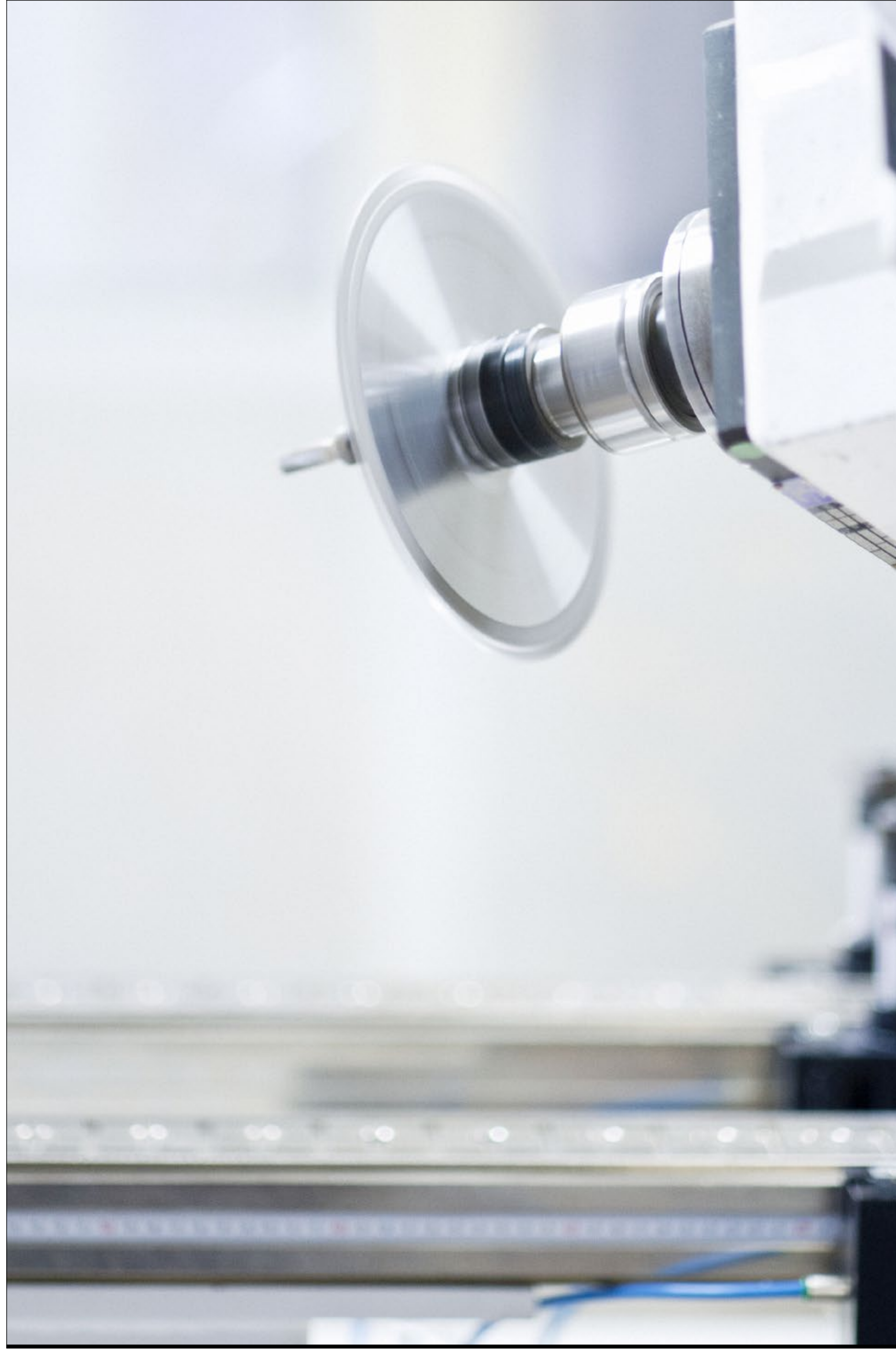
introduces the RADICE

chair and stool

and KONSTANTIN GRČIĆ

updates his MEDICI family.



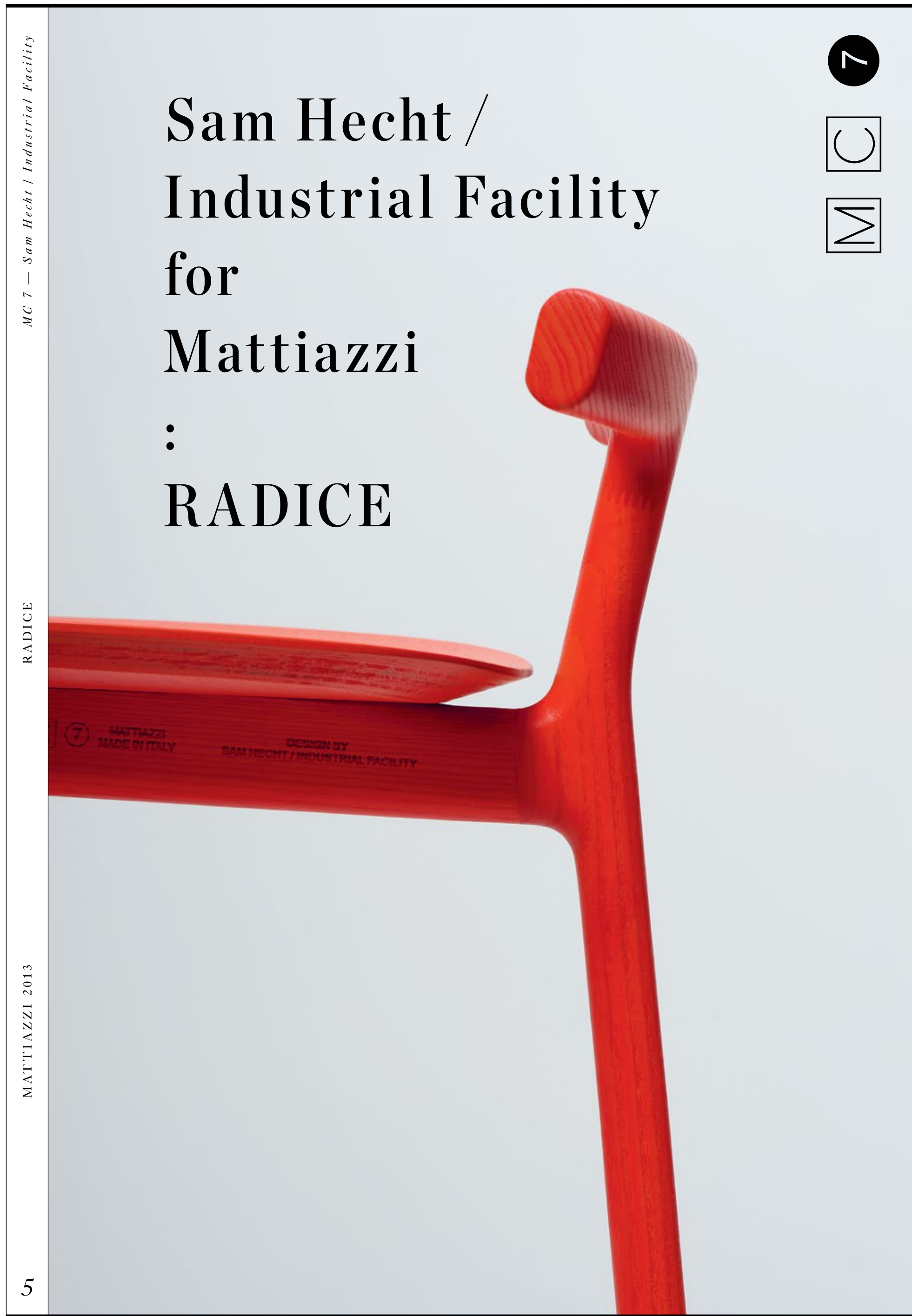




www.mattiazzi.eu

NEVIO & FABIANO

MATTIAZZI 2013

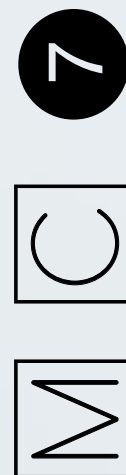


MC 7 — Sam Hecht / Industrial Facility

RADICE

MATTIAZZI 2013

Sam Hecht / Industrial Facility for Mattiazzi : RADICE





MC 7 — Sam Hecht / Industrial Facility

RADICE

MATTIAZZI 2013



MC 7 — Sam Hecht / Industrial Facility

RADICE

MATTIAZZI 2013

“RADICE *finds*
its underlying
BEAUTY *and*
simplicity in its
structure.”

SAM HECHT

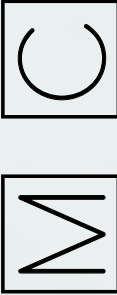
RADICE is a three-legged wooden stool, the result of *Industrial Facility* and Sam Hecht's second collaboration with Italian furniture producer *Mattiazzi* – the first being the BRANCA chair that re-invigorated our imagination of what is possible with wood production. Hecht and the office of *Industrial Facility* decided to push *Mattiazzi* further into the exploration of robot-craftsmanship, but this time to also challenge structure as a diagrammatic concept.

RADICE finds its underlying beauty and simplicity in its structure. It is the bringing together of what appears the front-half of a traditional 4-legged stool, with a single back leg – the 'root'. It is a visual improvisation, where two things meet unexpectedly. "RADICE has tension in its form and it is a slight surprise that the third leg works as well as it does to resolve the overall structure. It could be viewed as structurally diagrammatic, yet is made comfortable visually and physically because of how its third leg supports the seat," says Sam Hecht. The backrest is small and reassuring, allowing a coat or handbag to rest on it; and the seat is open for large and small people. It is light both visually and in weight, using no screws or metal fittings, yet also passing stringent BIFMA standards to ensure it is structurally sound, stable and reliable. The coloured wood stain options for RADICE are based on the cycle of an autumn leaf turning colour.

RADICE will be available from Autumn 2013 in 650mm (stool height) and 450mm (chair height) with cushion options.



FIONDA
by
**JASPER
MORRISON**
for
Mattiazzi





MC 6 — Jasper Morrison

FIONDA

MATTIAZZI 2013



MC 6 — Jasper Morrison

FIONDA

MATTIAZZI 2013

*“I am attracted to the
LANGUAGE of CAMPING
and campaign furniture.
It’s something about
the LIGHTNESS of
STRUCTURE
and required EFFICIENCY
in achieving something
COMFORTABLE...”*

JASPER MORRISON



FIONDA (meaning sling in Italian)

FIONDA's mother is a folding camping chair, which itself comes from a long line of chairs known variously as *BKF*, *Hardoy*, *Butterfly* or *Tripolina* in Italy, all of which suspend a canvas sling from a frame to create a surprisingly comfortable seat. I bought one of the camping chairs in Japan and liked having it in my living room, but the aluminium X bars at the front and back were uncomfortable and prevented it being a real living room chair, so I decided to make a project out of removing the X's. I am attracted to the language of camping and campaign furniture. It's something about the lightness of structure and required efficiency in achieving something comfortable which fits well in today's mood. The frame needed a number of steps to perfect the joint but the result is light and strong, and can be stacked horizontally with the covers off. There are two chair models, a dining chair and a lounge chair, and table which is also stackable. It's a chair for using inside or taking outside, for interiors which don't need so much upholstery, and for the traveller who just got home and needs a rest!

JASPER MORRISON

MC 6 — Jasper Morrison

FIONDA

MATTIAZZI 2013



SOLO
-
Studio
Nitzan Cohen
for
Mattiazzi

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M

MC 5 — Nitzan Cohen

SOLO

MATTIAZZI 2013



MC 5 — Nitzan Cohen

SOLO

MATTIAZZI 2013



MC 5 — Nitzan Cohen

SOLO

MATTIAZZI 2013

*“SOLO is more
of a character,
a bit hard but
very ROUND,
very SIMPLE
but also
intricate, practical and
pragmatic...”*

NITZAN COHEN

My chair series HE SAID / SHE SAID was the first product of the *Mattiazzi* collection. By now, the works by Sam Hecht, Ronan and Erwan Bouroullec, and Konstantin Grcic have entered and form an exciting discourse and dialogue. Solo continues this discourse but from a slightly different point of view, a more reduced one. When SOLO was developed, the aim was to incorporate as much advantages as possible coming from the *Mattiazzi* production process and combining it into a cost efficient, versatile unique chair.

We can happily say now that this aim was successfully reached and SOLO is cost efficient like no other series in the *Mattiazzi* collection. Yet, it still upholds the quality level of handicraft and the love of details its predecessors so successfully marked.

This robust yet simple and refined furniture family was sought to be used in cafés and restaurants, which is why it offers great flexibility – both in use and in the variations offered. However, though simplicity was the outspoken key feature we were almost forced into, it was very important to find the right nuance and tune the right detail as means of accurately forming the right character for each piece.

Though in every project special details plays here a key role, here they became even more important since we could not have too many if wanted to maintain our cost efficiency. Such details and a special feature of both chair and stool is a leather inlay perfectly matched in the seat surface. Offering wider colour matching possibilities as well as the great tactile qualities of natural leather. Playing further with SOLO's versatility and offering a wider range of possibilities, we continued and developed together with a local craftsman a finely sawn leather upholstery for the chair's backrest.

NITZAN COHEN



SOLO

MATTIAZZI 2013

MC 5 — Nitzan Cohen

KONSTANTIN GRCIC FOR MATTIAZZI

MEDICI



MEDICI

MATTIAZZI 2013

MC 4 — Konstantin Grcic

*“I was looking
for a DISTINCT
GRAMMAR
for my design,
a language which
is very true
to the material.”*

KONSTANTIN GRČIČ



MC 4 — Konstantin Grčić

MEDICI

MATTIAZZI 2013

MC 4 — Konstantin Grčić

MEDICI

MATTIAZZI 2013



Designing for *Mattiazzi* was a sort of personal time travel which took me all the way back to my professional roots. At the very beginning of my career I was trained a cabinet maker. Working with wood is what I learnt from scratch, it is where it all started for me.

Mattiazzi make furniture in wood. They master the material not only in its traditional form but also using newest digital production technologies. MEDICI was born there, on the factory floor where things are physically made. The chair is inspired by the material, by the machinery and, of course, by the skill and craftsmanship of the people we worked with.

Right from the beginning I was looking for a distinct grammar for my design, a language which is very true to the material. I like the idea of wood cut into planks which is how it is processed in the first place: the tree is sliced into planks. I like the way a carpenter joins wood, very immediate and direct. The construction remains bare open, plain and legible. Structure turns into form.

MEDICI is conceived as a low chair with a comfortably reclined posture. Its generous dimension gives the chair an embracing confidence. The chair can be imagined as solitary furniture or in small groups. It can be used in private or public, indoors and outdoors. It is produced in three different woods: American walnut, douglas fir and thermo-treated ash which can be used outdoors. The douglas fir version is available in natural as well as yellow and grey stain.

KONSTANTIN GRČIČ

MC 4 — *Konstantin Grčić*

MEDICI

MATTIAZZI 2013



MC 3 — *Ronan & Erwan Bouroullec*

OSSO

MATTIAZZI 2013

OSSO

**RONAN & ERWAN
BOUROULLEC**

for

MATTIAZZI





MC 3 — Ronan & Erwan Bouroullec

OSSO

MATTIAZZI 2013



MC 3 — Ronan & Erwan Bouroullec

OSSO

MATTIAZZI 2013

*“Working with
MATTIAZZI
is comparable
to work with
an ORGANIC
FARM.”*

RONAN & ERWAN BOURULLEC

While being a small, family-owned company that has been manufacturing chairs for others since about thirty years, *Mattiazzi* decided to do less yet better. By using sophisticated CNC set of tools and at the same time a greatly refined manual know-how, *Mattiazzi* has a hybrid way to consider furniture production. We were particularly interested by the fact that all the equipment is powered by solar energy and that the wood is coming from the surrounding areas to be carefully selected without the use of any chemical treatments. They came back to the basics and this is precisely what piqued our interest and our fascination for the *Mattiazzi* family. As designers, we feel involved in supporting such valiant microstructures that are always on the edge as they try to adjust to a constantly changing market.

That said, the OSSO chair had to be the illustration of what *Mattiazzi* is in its roots. We designed an object in plain wood but not in regular plain wood, the quality of the wood literally makes the object, like the best piece of meat would make the refinement of a dish. Our intention was to let the sensuality of the wood material – from oak to maple to ash – express itself. The OSSO chair invites to be touched, even caressed as it is extremely sculpted and polished thanks to the use of highly sophisticated digital control equipment. The high-tech assembling system of geometrical wood panels allows a quite singular strength while preserving a design balance of the object. The OSSO collections includes a chair, an armchair as well as high and low stools and a complete range of tables.

RONAN & ERWAN BOUROULLEC

OSSO

MATTIAZZI 2013

Sam Hecht /
Industrial Facility
for
Mattiazzi
:
BRANCA

BRANCA

MATTIAZZI 2013



In 2009, *Mattiazzi* approached Sam Hecht and the office of *Industrial Facility* with an idea: To imagine a design office not commonly known for wooden furniture immersing themselves into the world of *Mattiazzi* and producing a furniture family. This combination of intelligence with all things wood (*Mattiazzi*) and innocent naivety (*Industrial Facility*) was to result in a familiar typology produced in an unexpected manner. It was to be *Mattiazzi*'s second collection under their own brand, the first having been designed by Nitzan Cohen. This new trajectory for *Mattiazzi* asks important designers of the 21st Century what is a new relevance for wood as applied to furniture? "For *Industrial Facility* this was undoubtedly an unusual project", says Hecht. "Our studio normally finds itself tackling items of mass-production, where the origins of production are rarely the same place where the project is commissioned". *Industrial Facility* have never lost sight of reality when it comes to the reason for a project; its use; its production and even its marketing. This attitude has set them apart from what design has gradually become, because the studio sees great value in how something is made, its materiality, and its message, rather than succumbing to the proliferation of a rendered reality and an 'at arms length' vision of production. After several trips to *Mattiazzi*'s factory, along with close discussions with their craftsmen, *Industrial Facility* wished to push *Mattiazzi* further into the position of the robotic craftsman. What is a chair whose ingredients are a combination of highly complex parts (made possible with CNC machinery, most notably their eight Axis Robot which they had become expert at), alongside simple traditional shaping and finishing by hand?

"I observed that the power of the robot, the repetition of the machine and the skills of the craftsmen already have synchronised relationships at *Mattiazzi* – where each process is as carefully selected as much as the wood blocks that were to be shaped", says Hecht.

However, instead of being blinded by limitless possibility *Mattiazzi* revealed to *Industrial Facility* a production formula that dealt with the relationship between cost, time, and technique. For instance a complete chair made by robots would be too costly, even though making it would be quicker compared to the hand. Too simple a part, and the robot's use is not justified. But if a certain critical part were made by the robot, in combination with other traditional methods, the formula would allow the project to meet the right criteria – a kind of equilibrium. Hecht and his team saw this formula as the gestation of the project.

It was in conversations with his partner Kim Colin, and his colleague Ippei Matsumoto that the focus was turned to nature, where complexity thrives with reason. Beauty is simply a result of constant growth. In particular, the branches of a tree were to provide the critical analogy for the project.

Like wooden branches on a tree, *BRANCA* is a chair that is familiar to the eye. We accept that branches support the joints of twigs and leaves at different points that may seem random but are all intentional. With *BRANCA*, its back leg supports the critical joints of the armrest, the seat and the back, and is made from a single piece of wood produced robotically. The joints are seen as but a part of the seamless nature of the chair and its simple outline belies the complexity of production. With no question, *BRANCA* had to hold all of the functional attributes we expect a chair to have in a modern condition - to be comfortable; to have armrests; to fit under a table; to be light enough to carry; and to stack for easy shipping.

BRANCA is inspired by wooden branches that turn, twist, meet and branch off. The result is comfort to the eye, to the body and to the hand.

MC 2 — Sam Hecht / Industrial Facility

BRANCA

MATTIAZZI 2013



“For
INDUSTRIAL
FACILITY
*this was
undoubtedly
an* UNUSUAL
PROJECT”

SAM HECHT

MC 2 — Sam Hecht / Industrial Facility

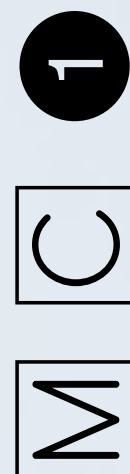
BRANCA

MATTIAZZI 2013

HE
SAID
/
SHE
SAID

Studio
Nitzan Cohen
for

mattiazzi



MC 1 — Nitzan Cohen

HE SAID / SHE SAID

MATTIAZZI 2013

MC 1 — Nitzan Cohen

HE SAID / SHE SAID

MATTIAZZI 2013



*“Its all about
the BASICS,
about carpentry
work, an intuition
for wood
together with
YEARS of
EXPERIENCE.”*

NITZAN COHEN

MC 1 — Nitzan Cohen

HE SAID / SHE SAID

MATTIAZZI 2013

MC 1 — Nitzan Cohen

HE SAID / SHE SAID

MATTIAZZI 2013

NC,

I find several points of interest in your project for *Mattiazzi*. The masculine-feminine variation between HE SAID and SHE SAID reminds me of Mickey and Minnie Mouse. Aside from their clothing, the differences between them are subtle – Mickey’s nose is slightly bigger and Minnie has eyelashes, HE SAID has protruding, aggressive armrests, while SHE SAID’s curve down gently. It’s strange that chairs haven’t always had masculine and feminine variations, when so many products do. In Freudian analysis, knives are male and spoons are female. The best sets of cutlery have great tension between the knife and spoon and I can see a similar tension between HE SAID and SHE SAID. Distinguishing chairs in this way re-imagines their role, introduces a new dynamic between chairs, and a new form of product development for them. Expanding a product’s range by varying its size and function is an approach common in the tableware industry. Your collection has the continuity of a family of plates and bowls. The proportional adjustments between SHE SAID and SHE SAID lowIDE are nicely done, there is a clear and natural relationship between them. Titling furniture with a phrase is refreshing! It reminds me of something Eames said regarding Saarinen; that he was a concept man and that the name “womb”, was outside the vocabulary of a decorator. I’m sure that in the 1940s calling his chair “womb” was a radical thing to do. I think it’s important that we renew the kinds of names we give to furniture and HE SAID / SHE SAID is doing just that. The top half of HE SAID / SHE SAID reveals the sophistication of *Mattiazzi*’s manufacturing technologies. The smooth geometry that joins the backrest, armrests and legs is the formal language of injection-molded plastic, and it’s surprising to see in wood. I gather that using a 6-axis CNC machine to carve wood is essentially the reverse process of excavating an aluminum mould for a plastic chair. So industrial wood is not an oxymoron. The level of handcraft in the joints that run along these contoured surfaces is also impressive. when it came to the legs and seat you kept the manufacturing simple, using straight stock and bent planes. This mixture of high and low – tech processes gives the collection a strong identity. These pieces are ambitious, push their production technology, update nomenclature, and restructure our concept of how a family of chairs is composed. You’ve brought some liberated and radical notions to furniture, and managed to make some solid products.

Cheers,
Jo

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MODEL: ANA RELVÃO

CONCEPT AND CREATION: LAMBL HOMBURGER

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