

Heart
Mind
Soul



Milan 2019



MATTIAZZI
ITALY

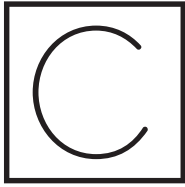
Mattiazzi's journey over the past ten years includes some startling contributions to the vernacular of chair design. Konstantin Grcic's *Primo* is a study in reductive formalism; Leon Ransmeier's *Chiaro* displays a fluidity conceived from economic constraints; and Ronan and Erwan Bouroullec's *Quindici* presents a graphical expression of a resting lounge's promised repose. These, along with many notable others, are born from the designers' minds, fortified by the heart and soul of Mattiazzi's production.

Early design collaborations introduced furniture that championed Mattiazzi's commitment to new technology. Their unique, inter-generational ability to master 3D scanning with robotic milling has evolved to become a fine example of a new kind of industrialised wood production. With time, one could imagine that this manufacturing knowledge might become simplified once the technical rules of what can (and can't) be made become more visible to the designers tasked with producing new works. But instead what transpires belies the story that technology alone can tell—so that in truth, only the merging of chance and risk has created the right atmosphere for continuous experimentation.

Mattiazzi designers are aware that the mind is more powerful than any digital programming, and that Mattiazzi's knowledge of hand-craftsmanship can be maintained, combined and even elevated. New technology is but a part of Mattiazzi's skill. At their core, they remain dedicated to responsibility in the selection of lumber and manufacturing processes. They understand all of the certification requirements demanded by industry – including sustainability and carbon footprint. And they can finish wood to a consistent, fine quality, which few factories could ever replicate at an accessible price. It is clear that Mattiazzi's abandonment to the creative impetus of its designers has paid off, so that each project demonstrates ever greater possibilities.

And so the journey continues – this year in the form of four new collections – all unique and positively experimental in form, use and relevance for the home, the office and hospitality. All produced with passion from the heart, intelligence of the mind and perseverance from the soul.

Sam Hecht and Kim Colin



Jasper
Morrison

ZAMPA

»Their charm
and character are
irresistible though
they couldn't
be more direct
and everyday«

Jasper Morrison





KIM: Hello Jasper. When you have a chance, could you answer some questions about *Zampa*?

JASPER: Thanks for the questions. Answers below.

KIM: I know that ‘everyday’ things are important to you in what you collect, what you document and also what you often exhibit. How does *Zampa* fit with your interest in ‘everyday’ objects?

JASPER: I noticed some old country stools, handmade with curved stick legs and roughly connected to circular solid wood seats, and this design is a reminder of this very direct solution to having something to sit on. Their charm and character are irresistible though they couldn’t be more direct and everyday in a practical sense. This new version should be light and adaptable for use as a stool or a small side table, beside the bed or in the bathroom, wherever they’re needed.

KIM: How is *Zampa* an ‘everyday object’ itself (or not)?

JASPER: It’s everyday in a functional and also a visual sense, there’s no pretence to be anything special.

KIM: This stool seems to be an exercise in just how few elements there can be –to be a stool– just two: a flat, round seat, and four curved wooden legs. That’s all we can see. The two elements make one piece. Why does it interest you to make the joining of these two elements so discreet, meaning that it is not apparent? (Or why should ‘the whole’ piece look as one?)

JASPER: The seat is flat but flexible, because it’s quite thin, but the expression is as direct as possible. It’s a little bit of a protest against fashion and fakeness in our industry.

KIM: How do you describe the character of *Zampa*, in other words, it has some personality and perhaps even some levity or joy?

JASPER: It's unopinionated!

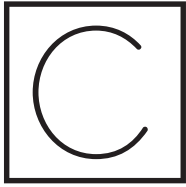
KIM: Is there anything else you want to say about *Zampa*?

JASPER: No.

KIM: What can you say about why *Zampa* is right for Mattiazzi, right now – in other words what about Mattiazzi makes it realisable or possible, or makes it what it is?

JASPER: Quite often when designing, one's sense of a brand takes over and you do something that feels right for who you're designing it for. That's the case here. It just suggested itself as a Mattiazzi product.





Sam Hecht
&
Kim Colin

FRONDA

»The stool and chair
are complementary
but at the same
time quite different
as individuals«

Kim Colin



SAM: Kim, do you have time to talk about *Fronda*? Conversation is part of our working process, so let's discuss how we got here.

KIM: Sure. It's a bit hazy, only because I seem to remember you putting a few threads of thought together and then challenging me on them. Something to do with the economics of comfort?

SAM: Yes, that's it. I had this idea that if the majority of comfort is about the seat, if we could produce this part to feel good in metal with the rest in wood, it could make for a more economical proposition for Mattiazzi without sacrificing the experience of quality. Metal and wood just attracted me. Already Mattiazzi is using these materials in combination – but metal is normally relegated to structure, supporting the chair. I wanted to flip this. Then followed experiments with form and construction. After a while you added another layer – use – thinking about *Fronda* beyond just a stool.

KIM: Absolutely. *Fronda* has a unique character in its appearance, but it's actually informed by how it can be used. Not just how we sit, but why we sit has changed. It's a very practical piece for how we might work or eat at a long table, when we also need a place to put something we carry. The structural shelf can be used to hold books or a laptop. You see this kind of typology of stool and storage in education, but *Fronda* has merit beyond that application – to hospitality or as a combined bedside table and seat.

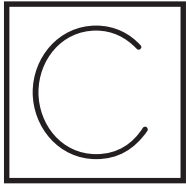
SAM: And then came the chair version.

KIM: Yes – I remember that this version divided us quite dramatically. I thought the chair started to be too self-conscious. And I wasn't clear what we were saying structurally.

SAM: But now it's grown on you?

KIM: Seeing it being developed in the factory, I realised it's right for the stool to have a big sibling. They're complementary but at the same time quite different as individuals. I like how they sit next to each other and how the wider plank legs give the right space between people.

SAM: The metal seat takes Mattiazzi to a new place too – a new experiment that has some of the qualities of those beautiful Japanese copper and cypress washing buckets. I guess what's next is to see how and where *Fronza* can live. While imagination can be played out in its finishes and colours, its application as a stool and a chair is where my excitement lies.



Konstantin
Grcic

CUGINO

»The idea is to make
an object that is
open for interpretation,
not given a function
from the outset, that
finds its use and
its place over time«

Konstantin Grcic

KIM: Hi Konstantin. Do you have a moment to talk?

KONSTANTIN: Hello. Yes, of course.

KIM: I'd like to hear your thinking about *Cugino* and also about Mattiazzi, having worked with them over many years. So, I'll start with a few questions.

Cugino is quite a solid piece – you might say it plays with a volume of both wood material and void, but it has a small footprint overall. Can you tell me about the tension in its geometry?

KONSTANTIN: *Cugino* is the result of many tries; it happened over time, with wanting it to be an object that we don't already know, but also something that is maybe a little bit familiar. We did it again and again, making variations, trying things out and learning from each piece. I wanted to make an object for Mattiazzi that is 'not a stool' and is 'not a low table', but could be both.

The idea is to make a wooden object that is open for interpretation, not given a function from the outset, that finds its use and its place over time. It is not about structure, it is not about economy. It is not appropriation – I'm cautious not to quote from primitive objects. Because we worked on it for so long and made so many iterations, it came into its own.

KIM: Is the desire to create an open work, as Umberto Eco calls it when he talks about a piece that is only completed when it is seen or used?

KONSTANTIN: It might remind us of something, but we haven't seen it before. It is about semantics – grammar and language that we find attractive.

KIM: How do you think about wood and Mattiazzi together?

KONSTANTIN: To me, Mattiazzi is not a craft shop; they are an industry. They are manufacturers who have their own factory and great expertise. Working with them is very direct because they have machines, skills and knowledge that is theirs. When I work with Mattiazzi, I work with experts. We have a very personal relationship and I respect what they have done with this small group of designers over ten years – each piece special.

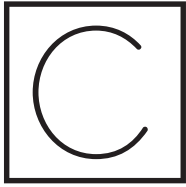
I have a history in wood-work, and therefore enjoy the great opportunity to work with Mattiazzi. But also I am not looking at wood for organic shapes, even though it is what they can do so well. I think of wood as it comes cut, in boards. This is my starting point. Wood for me is the cut tree, not the tree as it grows. I have thought always about *Cugino* in natural oak which I think is a very ‘woody’ wood. When I look at the first prototype from Mattiazzi, it is a curious thing and I like the weight of it, the solidity and the openness.

KIM: What is *Cugino*’s relationship to *Clerici* and *Medici* for Mattiazzi?

KONSTANTIN: Of course this sequence of projects relate to each other. *Cugino* relates to what I have done before but is a deliberate departure. If I am being provocative, it’s in that Mattiazzi has a lot of technology and I ask them not to use it, because I don’t think it’s always necessary. To see what we can achieve without all the technology is important, as it lets Mattiazzi show their skill in the making of it. It’s not uncomplicated, the way the legs come together and how the void is made. It takes their expertise to do it properly. But it also takes them being brave to make it, not knowing exactly what it is.







Foster + Partners

LEVA

»Many manufacturers just assemble and outsource but Mattiazzi is thoroughly responsible. They have a sustainable model that everybody should look to«

Foster + Partners



Brrrrrrring brrrrrrring...

ANON: Good morning, Foster and Partners

KIM: Hello. Mike Holland, please.

ANON: One moment...

MIKE: Hello, this is Mike.

KIM: Hi Mike. I'd like to ask some quick questions about *Leva*. Your answers can be very brief and informal.

MIKE: OK, I'll try for that.

KIM: *Leva* seems to be about finessing a very simple round wooden dowel that widens and flattens to become the chair's backrest. What is the reason for this?

MIKE: The chair started with the idea of a simple line – we weren't really consciously designing it. We created an ergonomic rig where we could keep adjusting the sides and the back. We then just kept inviting people to sit in it, studying how each person sat, while we made constant adjustments. We allowed the chair to develop through conversations and discoveries around the rig. People explored the inclination on the armrest and the curve on the back, discovering how they could move and adopt different positions.

Quite quickly the idea of the arm growing into something more supportive started to take on more of the form of an oar, which was interesting because an oar is trying to do more with less. It's a very direct implement or tool and there is a beauty in this directness.

KIM: That's great, you kind of answered two things in one... but also what would you say is *Leva's* character in a room?

MIKE: It should be quiet as a piece of design and something that will endure. We always try to create pieces that try to reduce the visual noise in a space.

KIM: So would you say that *Leva* is for the architecture, for the sake of space, or for the sake of experience? What is the relationship between the furniture and the place?

MIKE: Well, I think you can find beauty in design that's been informed through function and working with the material, the way you interact with it, the way the hand grabs the chair. It is especially important to consider the effect when you see the chairs in potentially large numbers in a space; it's part and parcel of good design in our eyes for the chair to be quiet.

KIM: Lastly, why Mattiazzi? Why come to them and what is Mattiazzi to you?

MIKE: Craftsmanship and innovation are at the heart of Mattiazzi. We also wanted to reduce the carbon footprint of the chair. Interiors and fit out can equate to something like twenty percent of a building's carbon footprint! With this in mind, we have been studying the way products are procured and made, and Mattiazzi is uniquely placed. They reuse all the wood waste from the machines to power their generators to heat the factory. They source timber so carefully. Many manufacturers just assemble and outsource but Mattiazzi is thoroughly responsible. They have a sustainable model that everybody should look to.

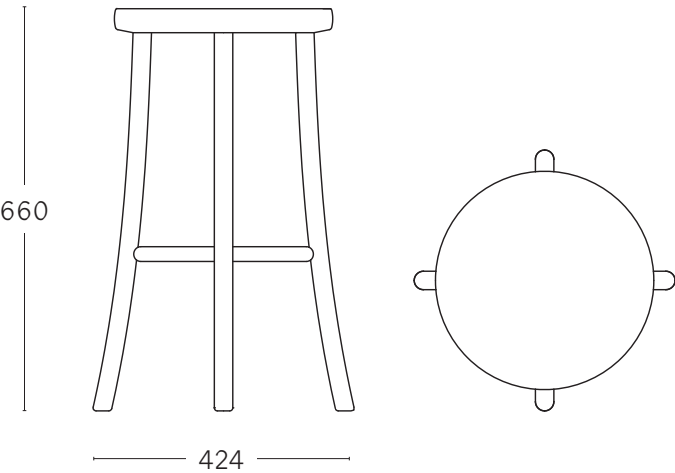
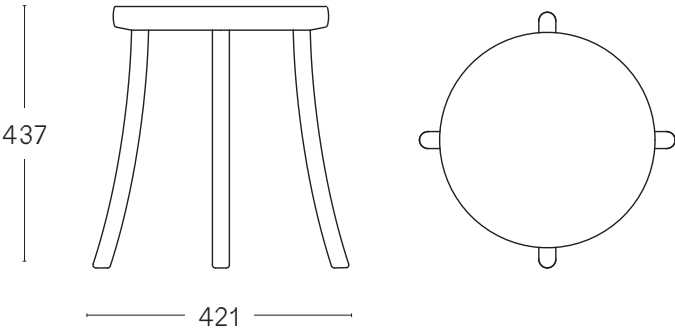


Ash frame

Gross weight
ca. 4,50 kg / ca. 5,00 kg

Volume
0,08 m³ / 0,12 m³

Box size
400 × 400 × 480 mm /
400 × 400 × 700 mm



Ash

- | | | | | |
|---------|-------------------|-----------------|--------------------|-----------------------|
| Natural | Black
RAL 9005 | Red
RAL 2002 | Yellow
RAL 1032 | Neon Blue
RAL 5013 |
|---------|-------------------|-----------------|--------------------|-----------------------|

Natural pine frame with
black, silver, copper or
green steel seat

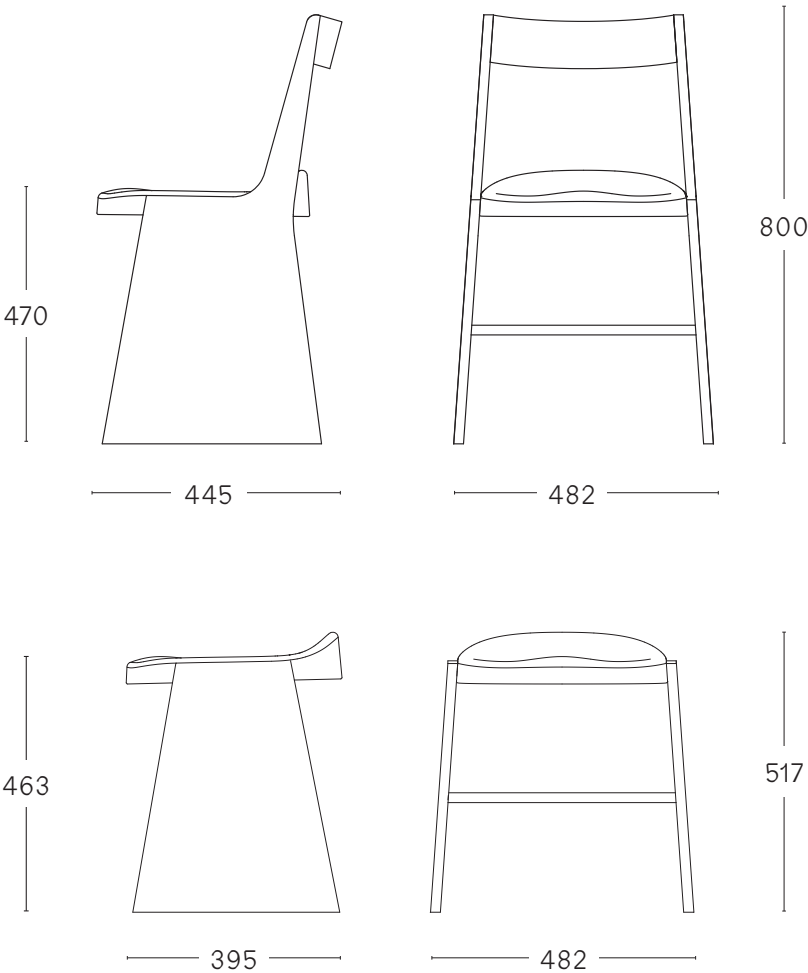
Black pine frame with
black steel seat

Grey pine frame with
silver steel seat

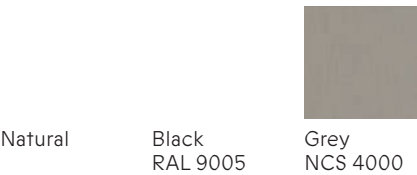
Gross weight
ca. 9,00 kg / ca. 8,00 kg

Volume
0,19 m³ / 0,12 m³

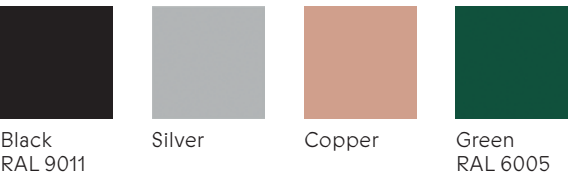
Box size
500 × 460 × 825 mm /
440 × 460 × 560 mm



Pine



Steel

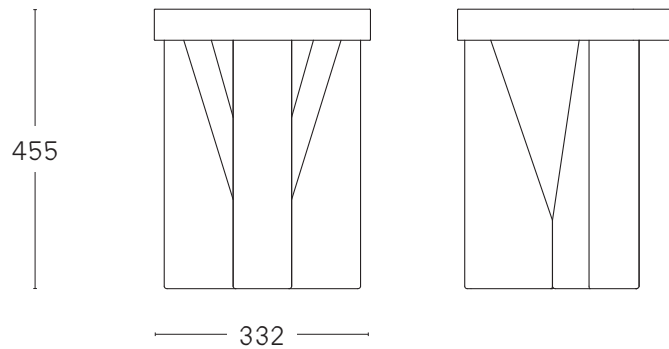


Oak frame

Gross weight
ca. 11,0 kg

Volume
0,07 m³

Box size
380 × 380 × 495 mm



Oak

Natural

Black
RAL 9005

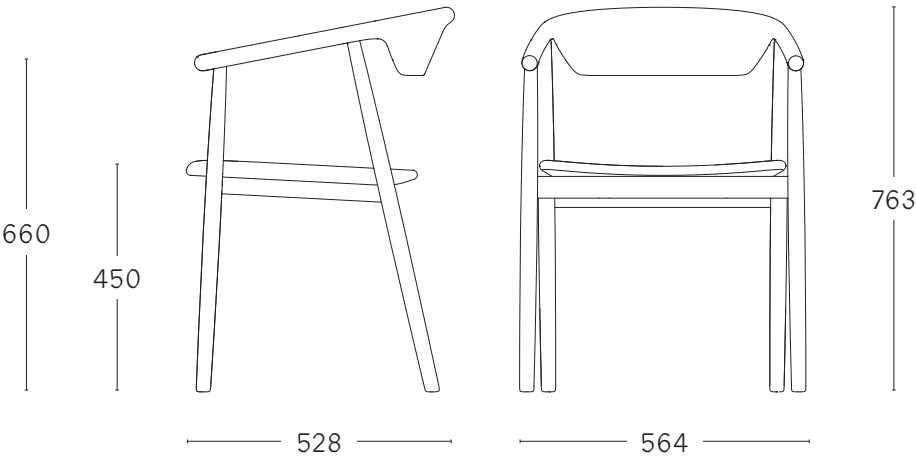
Ash frame

Ash frame with
non-removable
upholstery

Gross weight
ca. 8,50 kg

Volume
0,26 m³

Box size
560 × 595 × 800 mm



Ash

- | | | | | |
|---------|-------------------|-----------------|--------------------|------------------|
| Natural | Black
RAL 9005 | Red
RAL 2002 | Yellow
RAL 1033 | Grey
RAL 7046 |
|---------|-------------------|-----------------|--------------------|------------------|

Sørensen
Leather



Pure Nature
20805



Shade Pitch
Black 20296

Kvadrat Fabric

Basel
121

Steelcut
Trio 2 / 105

Imprint

Creative Direction:
Sam Hecht and Kim Colin

Catalogue:
Studio Homburger

Photography:
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Art Direction:
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Design:
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Printing:
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