

Sam Hecht /
Industrial Facility
for
Mattiuzzi
:
BRANCA
CHAIR





MATTIAZZI
COLLECTION & PRODUCTION
MADE IN ITALY

MATTIAZZI COLLECTION NO.2







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?

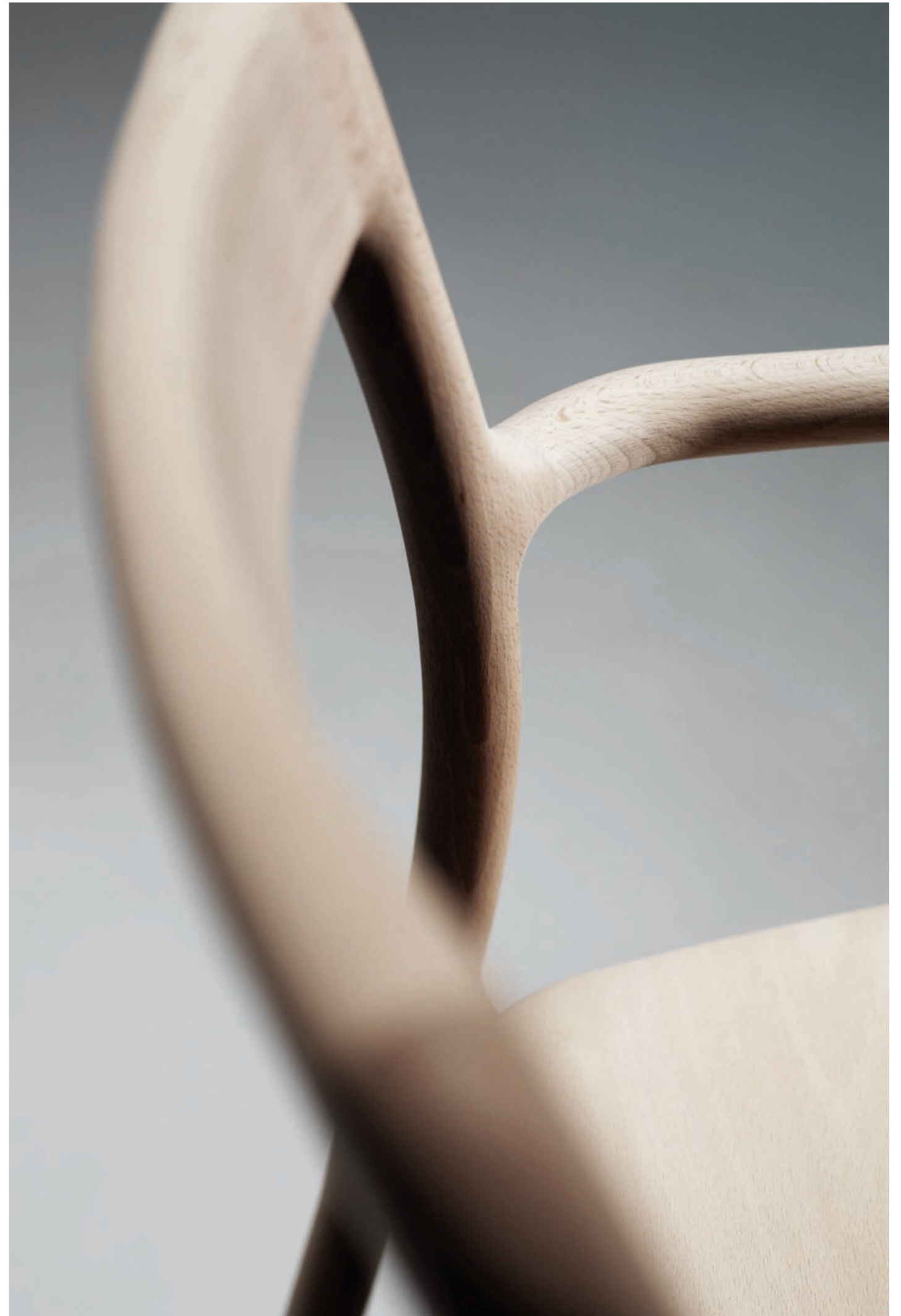
"I observed that the power of the robot, the repetition of the machine and the skills of the craftsmen already have synchronised relationships at Mattiazzi – where each process is as carefully selected as much as the wood blocks that were to be shaped", says Hecht.

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.

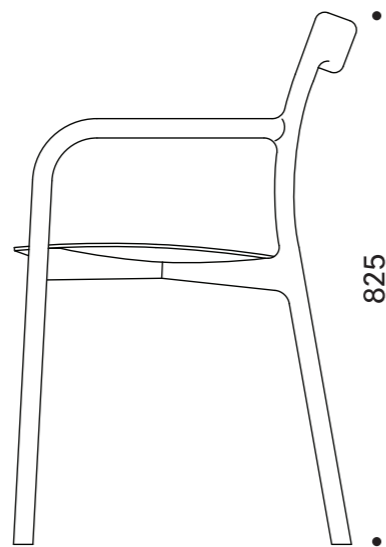
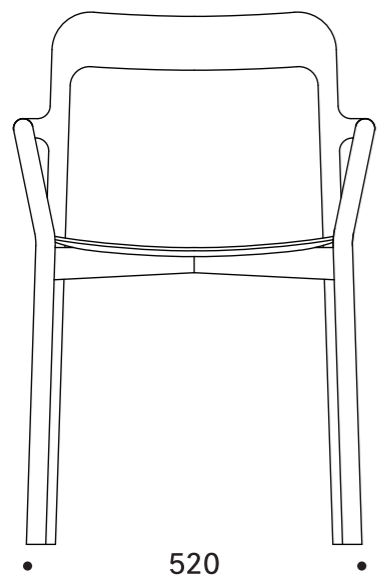
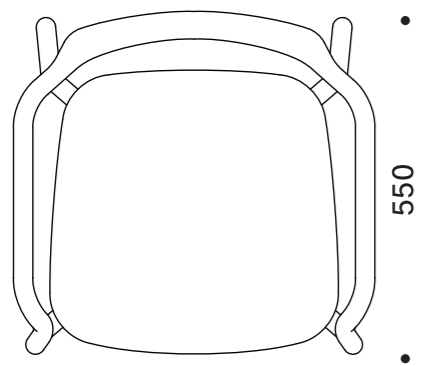
It was in conversations with his partner Kim Colin, and his colleague Ippei Matsumoto that the focus was turned to nature, where complexity thrives with reason. Beauty is simply a result of constant growth. In particular, the branches of a tree were to provide the critical analogy for the project.

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.







ARTISTIC DIRECTION MATTIAZZI: NITZAN COHEN AND FLORIAN LAMBL

PHOTOGRAPHY: HARTMUT NÄGELE

ART DIRECTION AND GRAPHIC DESIGN: LAMBL / HOMBURGER

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