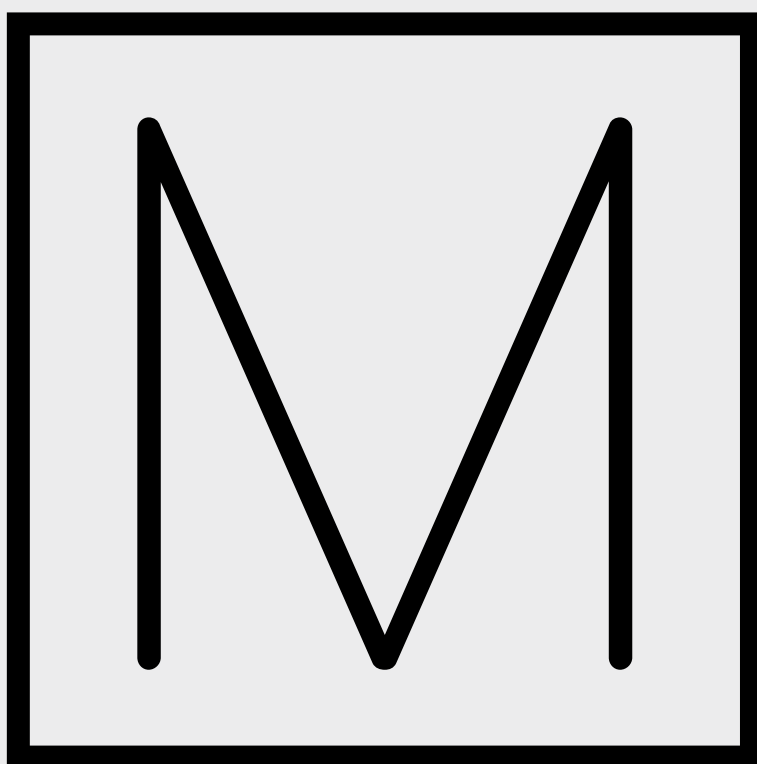




MATTIAZZI

HAND MADE IN ITALY

MATTIAZZI

2016

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MATTIAZZI *is more
than just solid furniture.*
*It's TIMELESS
DESIGN*, items not only made
to use but to *collect
and cherish.*



Finally things come together. In furniture it's often joints that connect the parts, modest, in the best case, subtle but of utter importance. They make things stable, they are providing support for the object. At MATTIAZZI we are experts in the field of high-quality wood processing and base our family business on clear concepts and exceptional solutions.

Thus we know very well about the art of constructing these kind of objects, that are strong, elegant and connect – not only (with) people when they are using our chairs, benches and tables, but also among the objects themselves. This collection of 13 product families is developed by some of the most talented contemporary designers in close collaboration with MATTIAZZI, a company mastering the art of wood since 37 years. The result: A unique and thoughtful range of furniture designs which radiates quality and sophistication – and sets new standards.

It was in 1979 that brothers *Nevio & Fabiano Mattiazzi* founded their eponymous wood workshop specializing in the production of top quality wooden chairs. With years of experience concentrated and visible in each design of their growing collection the Italian manufacturer still aims for perfection and is as ambitious, hardworking and true to uncompromising quality as in the very beginning.

At MATTIAZZI *passion, competence and traditional skill* are complemented by *state-of-the-art machinery* as well as an *environmental-friendly, energy-efficient infrastructure*. The wood, which primarily comes from the surrounding forests, does not undergo any chemical treatment and is processed with cutting edge technology.

Since 2009 MATTIAZZI is presenting its own collection in the premium furniture market. Over the years the fertile mutual exchange with the design elite has proven successful and MATTIAZZI's different products created by now are results of the inspirational work with *Sam Hecht, Ronan and Erwan Bouroullec, Jasper Morrison, Leon Ransmeier, Nitzan Cohen* and *Konstantin Grcic* whose recently extended CLERICI collection expresses the most sophisticated cultivation of form.

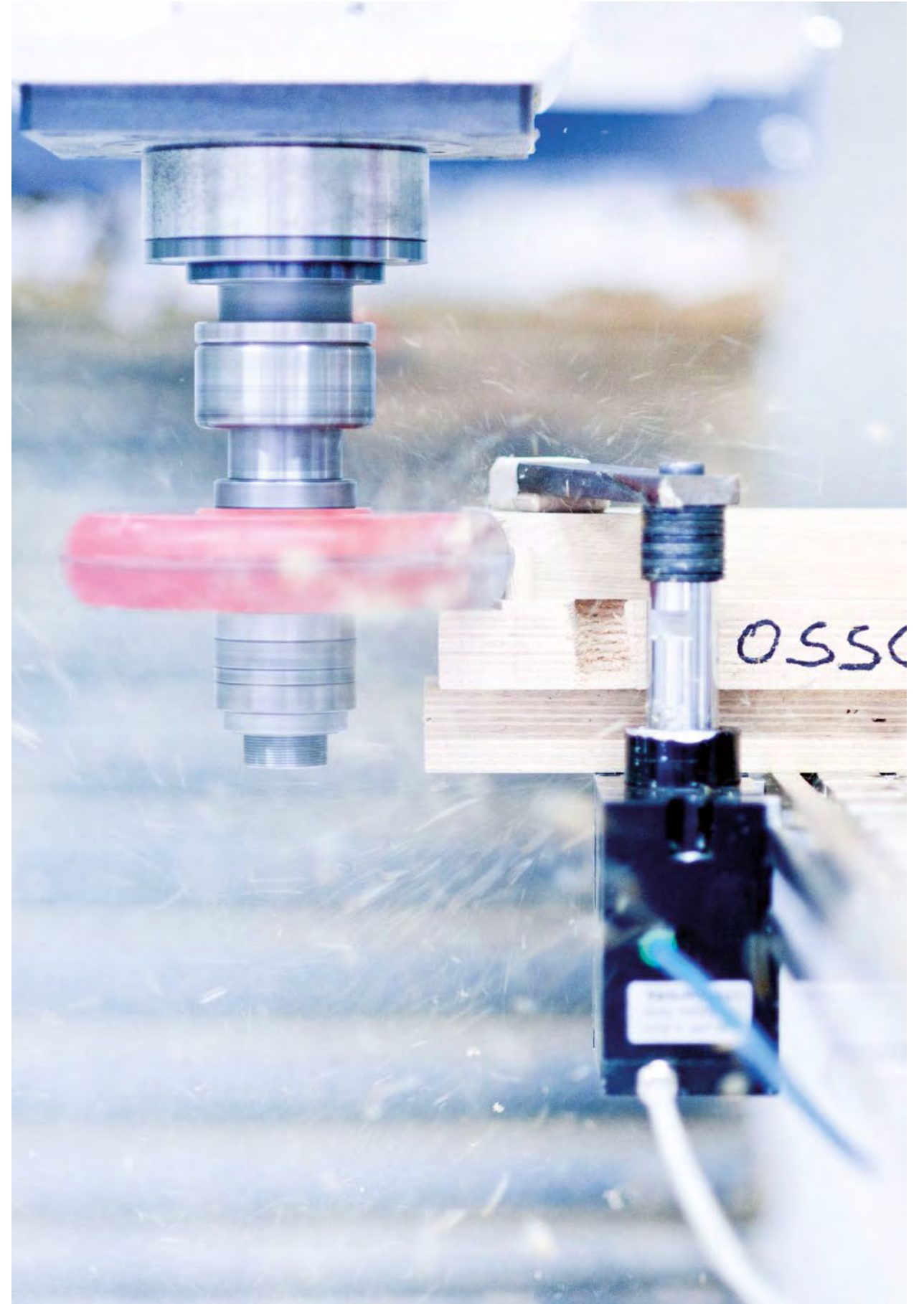
Due to the combination of uncompromising design with high-quality processing during the last years MATTIAZZI has become a celebrated premium brand representing straight values and catching people's attention from the very first moment with their timeless but impressive creations in surprising shapes.

The new "TRONCO" chair by *Sam Hecht* is an excellent example for how acknowledged designers interpret the Italian company's heritage and passion while adding their very own handwriting. It's a perfect contract chair for furnishing especially large spaces where a high amount of people has to be seated comfortably in a modern and classy environment. *Nitzan Cohen's* newly released "UFFICI" table is pleasing modern

demands by equally functioning in private and working situations. Responsible as the curator of the collection, art director *Florian Lambl* is also the designer of the new "FACILE" series, that was collaboratively designed by *LHM / Lambl Homburger* and *Meyer*. Each year MATTIAZZI's production matures as their skills develop. This is why the collection is more than just solid furniture but timeless design, items not only made to use but to *collect and cherish*.

Die Neue Sammlung, which is located in the prestigious *Pinakothek der Moderne* in Munich dedicated an exhibition to the Italian manufacturer and their creative lead last year. In 2014 the highly regarded *Centre national des arts plastiques* in Paris acquired MATTIAZZI's whole range of chairs – RADICE, FIONDA, SOLO, MEDICI, OSSO, BRANCA, HE SAID/SHE SAID – for their prestigious design collection.

The poetic notes, careful production and charisma of MATTIAZZI's objects have also given them a place in style-defining publications as well as international institutions like *Kunsthalle Schirn, Künstlerhaus München* or *Indianapolis Museum of Art*, diverse excellent hotels, restaurants, cafés, bars and companies all over the world.

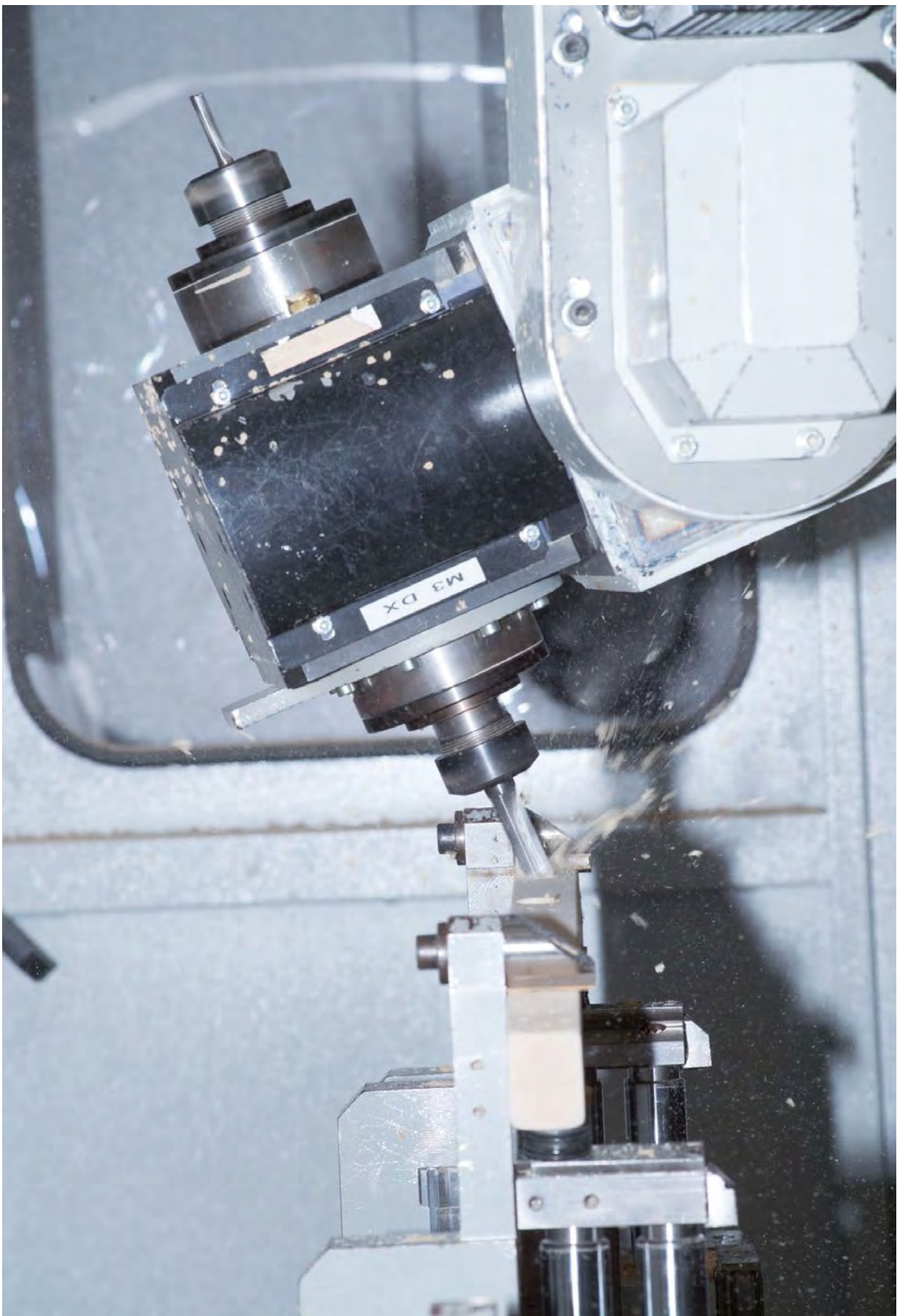




Due to the *combination of*
uncompromising design with
HIGH-QUALITY
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the *last years*,
MATTIAZZI has become
a celebrated
PREMIUM BRAND.





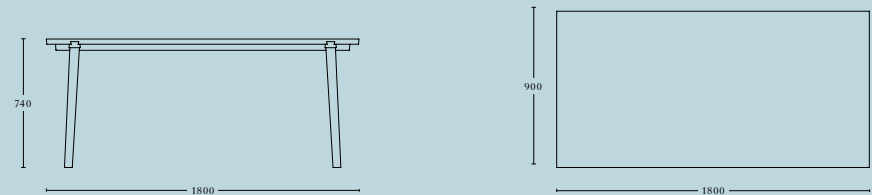


ALL TECHNICAL DETAILS AND
PRODUCT SHEETS ON:
MATTIAZZI.EU/PRODUCTS

Facile
for
Mattiazzi
by
LHM

LAMBL HOMBURGER & MEYER

FACILE
TABLE



FACILE
BENCH







“A dovetail can be *very precise and straightforward*.

Sometimes it seems a little *too simple* and *FRAGILE, LEAVING* you wondering whether the stool might teeter like a *YOUNG FOAL* taking its *first tentative steps*.”







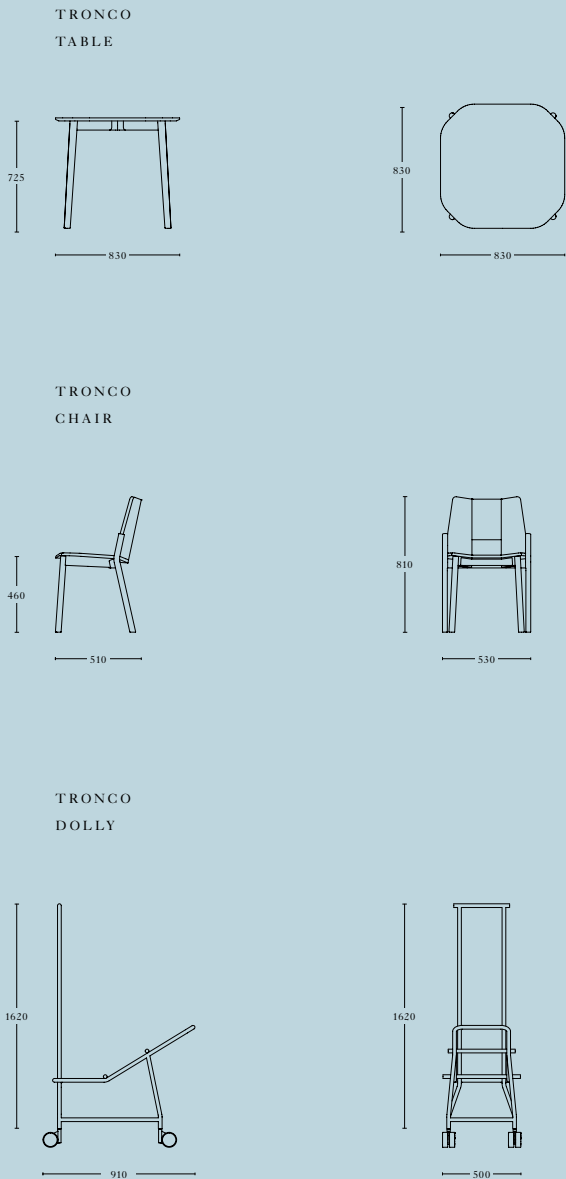
The design for the FACILE table came about as a result of our quest to build a bridge between the twelve product ranges we now have in the *Mattiazzi* collection. We were looking for a simple (“FACILE”) table which can be used together with any of the collection’s chairs. So that is where the name came from, although we could have named the table “Rondine”, or more accurately “Coda di Rondine”, after the dovetail joint which characterises this example of *Mattiazzi* craftsmanship. This choice of joint was inspired by its use in furniture in our mining regions, where we noticed its unobtrusive, simple beauty. It has been in use there for centuries, often to secure the legs of small stools to the seat. A dovetail can be very precise and straightforward. Sometimes it seems a little too simple and fragile, leaving you wondering whether the stool might teeter like a young foal taking its first tentative steps. But there are no such worries with our FACILE TABLE, where the elegant dovetail expresses a sturdy simplicity to complement the sophistication of all *Mattiazzi* products, integrating the table perfectly into our collection and inviting you to pair it with matching FACILE BENCHES or any of our chairs.

LHM / Lambl Homburger & Meyer





ALL TECHNICAL DETAILS AND
PRODUCT SHEETS ON:
MATTIAZZI.EU/PRODUCTS



SAM HECHT/
INDUSTRIAL FACILITY
FOR
MATTIAZZI:

TRONCO





“TRONCO
has surprisingly
natural comfort
and works
well in
MULTIPLES,
not just alone.”

SAM HECHT











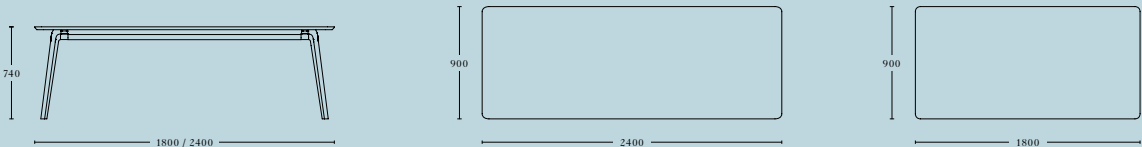
TRONCO appears to be a very basic chair, its seat formed from planks of wood joined together and mounted on round dowels. It is unlike any of our previous designs for *Mattiazzi* that have displayed a sculptural softness achieved by robotically removing material. Instead, TRONCO's character is formed from solid strips of wood in what appears as very elementary construction, yet its simplicity is the result of iterative experimentation and a high regard for material honesty; it is made with the same extraordinary level of attention to detail that *Mattiazzi* is now known for. With TRONCO, we remain interested in the frisson between solid panel construction and the truly skilled craft of its making. *Mattiazzi* could now be considered to be like a well-versed wine maker – each year production matures as their skills develop. And so now it seems the right time to tackle a new level of function for a solid wood chair: stacking 10-high and connecting in long rows. TRONCO has surprisingly natural comfort and works well in multiples, not just alone. Its form is modest enough so that it takes on the appearance of 'texture' when shown in numbers. It lifts the atmosphere of interior spaces that require many chairs, whether it is a dining hall or a chapel. TRONCO, in effect, creates a terrain of its own in any architecture. A range of coloured stains help to bring out the ash grain and add further dimension. We accompany the TRONCO chair with a table, similarly made and chamfered at the edges so that it can join easily with others. With one or many, TRONCO evokes solidity rather than frame.

Sam Hecht / Industrial Facility

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MATTIAZZI.EU/PRODUCTS

NITZAN
COHEN
FOR
MATTIAZZI
UFFICI TABLE

UFFICI
TABLE







“UFFICI *is wood...
haptic... tactility.*
It has the FEEL OF HOME
and the
PRAGMATISM
OF WORK.”





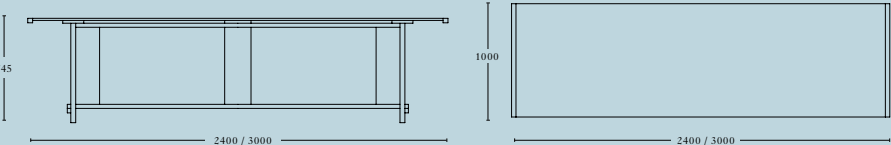




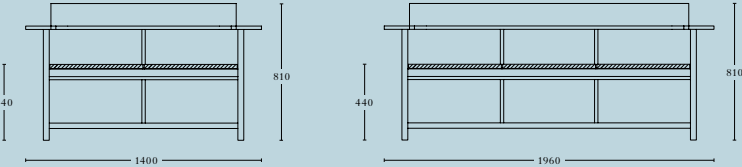


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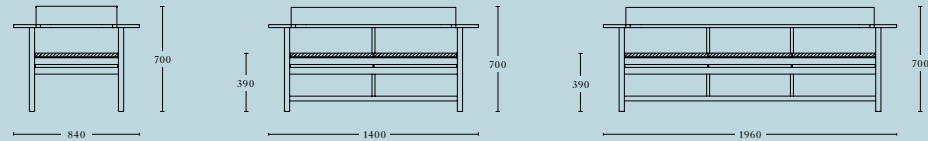
CLERICI
TABLE



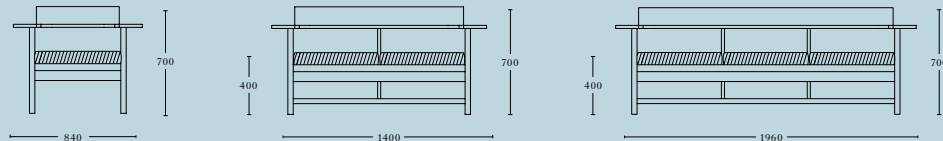
CLERICI
BENCH



CLERICI
LOUNGE



CLERICI
LOUNGE UPHOLSTERY



CLERICI

KONSTANTIN

GRCIC

FOR

MATTIAZZI





*“Thanks to SIMPLE, SOLID
construction that supports
the most SOPHISTICATED
CULTIVATION of form,
the benches in
the CLERICI collection
radiate a calm INTENSITY.”*

KONSTANTIN GRCIC













CLERICI, Konstantin Grcic's new collection for *Mattiazzi*, radiates devout serenity. Different variants, a classical bench and a lower, upholstered version – from armchair to 3-seater – are suitable for diverse areas of application. The main concept and the fascination of CLERICI lie in the grand simplicity of the design. *Mattiazzi*'s expert craftsmanship and experience make complex forms and experimental approaches possible. Grcic uses this capability to perfect a traditional form implemented in ultra high quality, emphasising its unpretentious aesthetics. The CLERICI collection is a manifestation of Grcic's intention to create new typologies. It also refers to Grcic's first *Mattiazzi* collection, MEDICI, and is the logical continuation of a proven collaboration that aims to develop its own collection that bears Grcic's individual signature within the *Mattiazzi* furniture family. The philosophy and construction of CLERICI is consistent with the processes and material handling used in MEDICI – but they are less radical or dogmatic. Thanks to simple, solid construction that supports the most sophisticated cultivation of form, the benches in the CLERICI collection radiate a calm intensity that gives the rooms containing them – from museum to dressing room – an almost meditative atmosphere. This is an illustration of the design-related concentration that Konstantin Grcic's elegant, well-thought-out objects reflect.



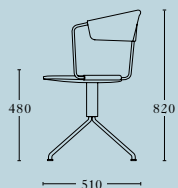




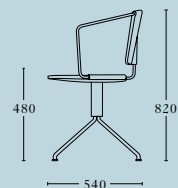


UNCINO
BY
RONAN
& ERWAN
BOUROULLEC
FOR
MATTIAZZI

UNCINO
VERSION A



UNCINO
VERSION B









“UNCINO *is*
almost PRIMITIVE.
It’s a wooden chair collection
composed by two or three
pieces of PERFECT
numerically SCULPTED
WOOD, *held in place*
by simple metal rods.”

RONAN & ERWAN BOUROULLEC



With the UNCINO collection we continue our collaboration with *Mattiazzi* and the idea of sculpting wood both handcrafted and with numerically controlled milling machines.

We conceived a family of wooden task chairs with two different backrests and a (four star) swivel base.

The gently carved wooden pieces are held in place by bent metal rods – while wood remains the main actor, the metal parts play a fundamental role in the construction.

The metal structure joins the pieces of wood in an almost organic overlap. The wood embraces the metal rods whose form subtlety appears on the wooden surface like a prominence.

Ronan & Erwan Bouroullec



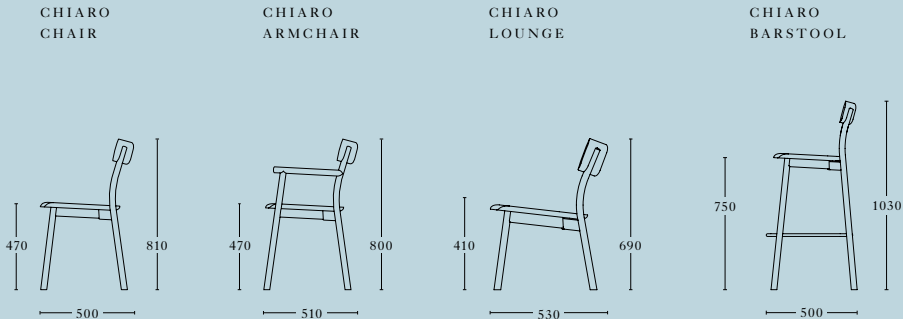




ALL TECHNICAL DETAILS AND
PRODUCT SHEETS ON:
MATTIAZZI.EU/PRODUCTS



LEON
RANSMEIER
...
CHIARO
FOR
MATTIAZZI







*“The WORKADAY
UTILITY of familiar
objects is in SYMBIOSIS
with more EXPERIMENTAL
DESIGNS — I believe the
contrasting attitudes foster
a diversity that
is MUTUALLY
SUPPORTIVE.”*

LEON RANSMEIER









As with many words, CHIARO has several definitions: clear, bright, and straightforward. Chairs by nature are straightforward — the proportions of a seat and back suggest a place to sit, and regardless of their formal language, most of the time we know what to do with them. Beyond physical function, furniture has a powerful ability to transform atmosphere. It is fascinating that despite technological progress, our fundamental need for chairs seems to endure, while the appearance of many chairs does not. A number of mysterious variables decide which designs find long term success. Judging from history, one might guess that in order to last a chair must be culturally poignant, technologically or ergonomically innovative, or able to solve a particular need effectively.

Sophisticated manufacturing technology and handcraft give *Mattiazzi* the rare ability to shape wood in almost any form. Although I was extremely tempted to explore those boundaries, CHIARO is not a radical chair. This design flirts with notions of an archetype to create what seems to be an ordinary design that is both visually and physically comfortable in many different environments. The connections between the parts are direct and uncomplicated, and the structure under the seat (perhaps the most unique aspect of the design) evolved from an intention to simplify the joinery while reducing the total number of parts.

An appropriate analogy might be found in the subject of shoes, something Italy is well known for. It is surprisingly hard to find a basic, well-shaped, and well-made shoe. More complex shoes are easy to find. Shoes for outdoors or for sports are no doubt useful, and shoes that make a bold statement are definitely important. But if a shoe looks great with a wide variety of clothing and if the shoe fits comfortably, often it is the one we wear the most. The workaday utility of familiar objects is in symbiosis with more experimental designs — I believe the contrasting attitudes foster a diversity that is mutually supportive.

CHIARO comes with and without armrests and both versions stack for more efficient shipping and storage. The chairs are available naturally finished in oak and in ash, as well as in white, grey, red, blue, yellow, and black stained ash. Recently the CHIARO family got extended with a barstool as well as a lounge chair in oak and ash.

Leon Ransmeier



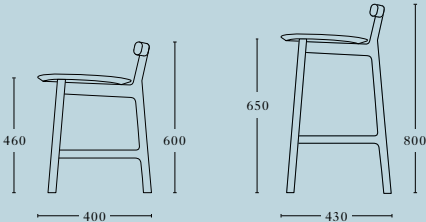
ALL TECHNICAL DETAILS AND
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MATTIAZZI.EU/PRODUCTS



Sam Hecht /
Industrial Facility
for
Mattiazzi
:
RADICE

RADICE
CHAIR

RADICE
COUNTER STOOL













“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 challenge structure as a diagrammatic concept, too.

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.

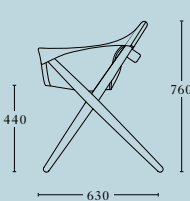
RADICE is available in 650 mm (stool height) and 460 mm (chair height) with cushion options.

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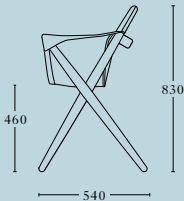


FIONDA
by
JASPER
MORRISON
for
Mattiazzi

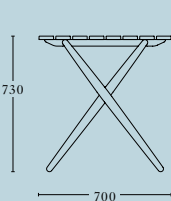
FIONDA
SIDE CHAIR



FIONDA
DINING CHAIR



FIONDA
TABLE









*“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 shares the same idea like some of the iconic classics that present themselves more casual than their solid mates. A long line of chairs widely loved for their easy-going attitude like the BKF which is also known as Hardoy, Butterfly or Tripolina in Italy. Their common concept and charm is a canvas sling suspended from a frame: the most simple construction and a surprisingly comfortable seating experience. It's a chair in which our thoughts don't have to carry any weight, they can feel free and travel. No wonder that Jasper Morrison got his inspiration for *Mattiazzi's* FIONDA when buying a camping chair in Japan. Being rather unsatisfied in regard to its comfortableness and aesthetic appearance, and being, however, interested in the language of camping furniture for the "lightness of structure and required efficiency in achieving something comfortable which fits well in today's mood," he decided to create a better version that would please him and be a contemporary update of the relaxed design. "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 as well as a table which is also stackable. The chair features ash for indoor use or teak frame for outdoor use. "It's perfect for interiors which don't need so much upholstery, and for the traveller who just got home and needs a rest!" as Jasper Morrison suggests. We can also see it perfectly well celebrating summer feelings on the balcony – at home or in hotels – or at the terrace of restaurants and cafés. Just imagine Fionda on the sea, at the harbor or a swimming pool, while you're enjoying a glass of wine at the end of the day – is there a more perfect example for an easy pleasure? FIONDA is the proof that la dolce vita doesn't need much.









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SOLO

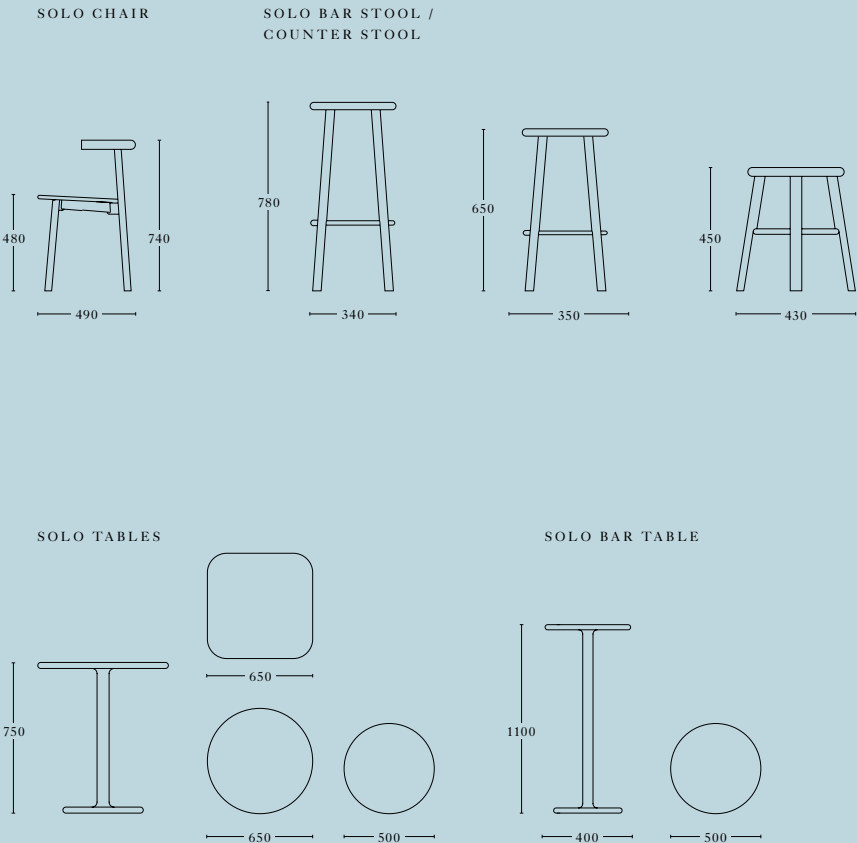
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Studio

Nitzan Cohen

for

Mattiazzi





*“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 formed 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 play a key role, here they became even more important since we could not have too many if wanted to maintain our cost efficiency. Such detail 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.

Nitzan Cohen







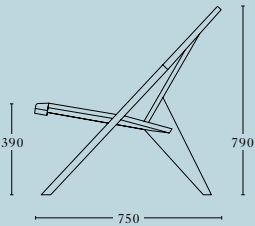
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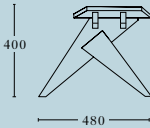
KONSTANTIN GRCIC FOR MATTIAZZI

MEDICI

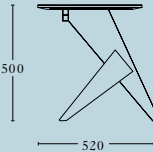
MEDICI
LOUNGE



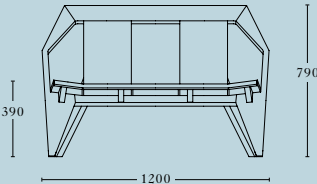
MEDICI
STOOL



MEDICI
TABLE



MEDICI
BENCH







*“The newest addition to
MEDICI family is
a small bench-version
fitting TWO PEOPLE.
Just like the other pieces
of the collection
it’s as STRONG as
a single statement since
it is a WELL-MATCHED
environment.”*

KONSTANTIN GRCIC









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 four different woods: American walnut, douglas fir, ash and thermo-treated ash which can be used outdoors. The ash version is available black as well as yellow, grey and red stain. The MEDICI chair can be combined with an accompanying round side table and ottoman/stool. Surely, all three pieces have a life of their own, but as a family they raise to creating an entire space.

Konstantin Grcic



ALL TECHNICAL DETAILS AND
PRODUCT SHEETS ON:
MATTIAZZI.EU/PRODUCTS

OSSO

RONAN & ERWAN
BOUROULLEC

for

MATTIAZZI













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

RONAN & ERWAN BOUROULLEC





Working with Mattiazzi is comparable
to work with an organic farm.

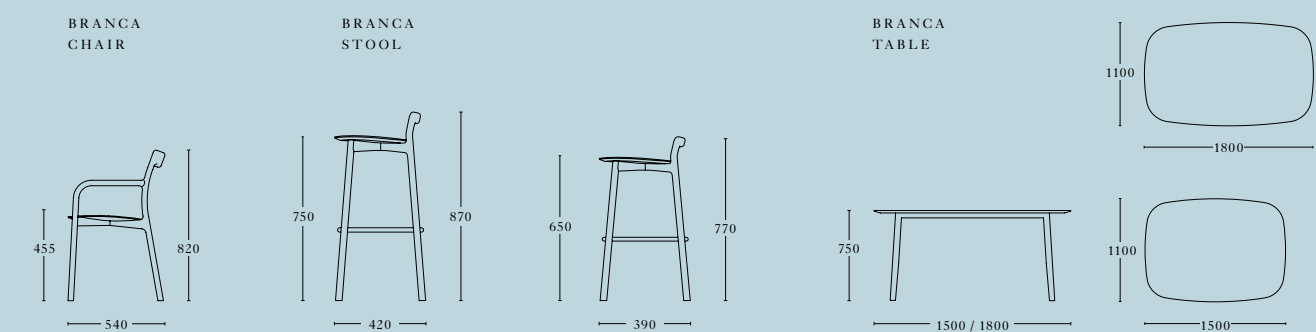
While being a small, family-owned company that has been manufacturing chairs for others since about thirty years, *Mattiazzi* decided to do less yet better. By using sophisticated CNC set of tools and at the same time a greatly refined manual know-how, *Mattiazzi* has a hybrid way to consider furniture 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 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 include a chair, high and low stools and a complete range of tables.

Ronan & Erwan Bouroullec

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PRODUCT SHEETS ON:
MATTIAZZI.EU/PRODUCTS

Sam Hecht /
Industrial Facility
for
Mattiazzi
:
BRANCA











“For
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FACILITY
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SAM HECHT

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 that is 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* has 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 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.







ALL TECHNICAL DETAILS AND
PRODUCT SHEETS ON:
MATTIAZZI.EU/PRODUCTS

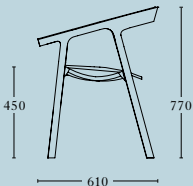


HE SAID / SHE SAID

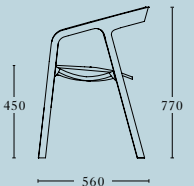
Studio
Nitzan Cohen
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mattiazzi

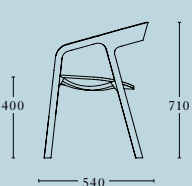
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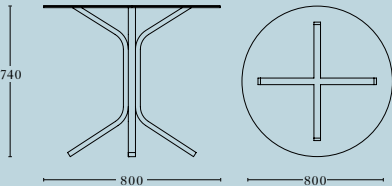
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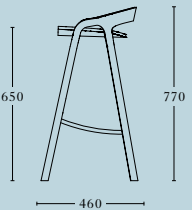
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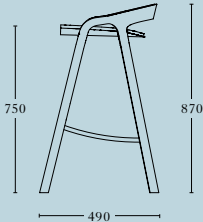
SHE SAID
TABLE



SHE SAID
COUNTER STOOL



SHE SAID
BAR STOOL





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

NITZAN COHEN











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

Jonathan Olivares Design Research
15 Channel Center Street, Suite 504
Boston, MA 02210 USA





Paolo's Cinquecento
San Giovanni al Natisone, 2015
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MATTIAZZI SRL VIA SOTTORIVE 19/2 33048 S. GIOVANNI AL NATISONE (UD) ITALY
T +39 0432 757 474 F +39 0432 756 572
INFO@MATTIAZZI.EU WWW.MATTIAZZI.EU