



MATTIAZZI

ITALY

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MC 22

**“ It is a mix between
trying to CLEAN a structure to its
maximum yet at the same time
keeping it STRONG enough...”**

RONAN BOUROULLEC

KIM: Bonjour Ronan! I'd like to talk to you about FILO, to hear your thoughts on how it came about, and to hear what still interests you.

RONAN: FILO is a chair which is not so easy to grasp. It's a chair in which the real object is very nice, but can be difficult to see it only in a photograph. It's a chair that works very well in multiples and also when you put it around rectangular tables; the geometry created is very appealing.

KIM: Sam and I have talked about FILO as quite a graphic piece. If you see it from the side, you could say that the frame is almost typographic, like a letter.

The lines of fabric cord are also very graphic; yet these lines distort as the body sits down. A person makes these distortions stronger as they move and adjust.

We know you draw a lot – and you make a lot of lines, and you repeat these lines to 'find' form. Do you see a connection between the two – the drawing and FILO?

RONAN: It's interesting because when I published a detail of the chair recently, someone noticed the relationship between FILO and my drawings.

How can I say - it's probably an inverse to this, because when I draw, I build a shape from the addition of lines and this addition creates a shape and generates a form. It's like using clay, when you build up part after part into form. But FILO has been conceived differently because it was first a structure, a geometry, and it was filled afterwards with these lines. So there is a fundamental difference between my drawings and the way I work as a designer. My drawings are totally organic, and it's something that I try without thought.

It is not something that I have planned, a line plus a line plus a line. It's extremely intuitive and something that I build in the moment. Whereas design is a process of reflection, a thought that is an analysis for a company, and what we can do; it's an intellectual and physical process. We make a lot of mock-ups, so I build, like the drawing, step after step, but there is a lot of thought, whereas in the drawing I try to escape. I never have an idea before I do a drawing. In fact, I oblige myself to not have an idea before.

KIM: So it's a difference between using the lines in a drawing to find form, whereas in FILO the 'outline' came first, to support the lines within?

RONAN: That's right

KIM: What was the first idea for FILO and how did it evolve; can you describe the process a bit?

RONAN: After some years of work for Mattiazzi, I tried in this research to apply what I learnt from the years before (from the factory, from the result and from the sales too) to try to build a structure that isn't using too much wood, that is intelligent in the connections, that is trying to build a structure with what I know, with my knowledge, to find an easy way to build, a good solution to not have too much wasted wood.

Unlike previous Mattiazzi projects I use beech (hêtre), and then stain it at certain densities so that it is becoming something else. That was the beginning. We worked almost 2 years around this question of what can be the delicacy of a chair structure, and do we need to reinforce it? I remember at the beginning it was a chair that needed a lot of reinforcement for the seat,

MC 22 — FILO

Ronan & Erwan Buroullec



FILO yellow on beech frame, yellow rope
FILO grey on beech frame, grey rope



but step after step we increased certain sections and modified the way it was linked. The assemblage of these elements arrive at what you describe – an almost typographic work.

It is a mix between trying to clean a structure to its maximum yet at the same time keeping it strong enough to resist the problems we all know – ‘the norms’ of what a chair must accomplish, and how to address these things.

KIM: Can you tell me what kind of a sit it is-- how would you describe it?

RONAN: Well, comfort to me is very important. It is an important part of the ergonomie of things and something that I care a lot about. Of course there are different levels. FILO is not the most ergonomic chair that we’ve designed, but I think it’s a good chair in the sensibility of the fact that there are many varieties of seat. There is little elasticity of the yarn and this makes the comfort good for a simple chair made really of only some pieces of wood and some yarn!

My way to test a chair is to have a long dinner on it – it is the only way for me to verify its ergonomie. Of course I did this – It is a test that I consider the most important. Ideally the best way to do this test is to make sure the dinner is very boring. You can concentrate on the chair and not on the conversation!

KIM: How interesting. Would you say it is also a bit of a departure from the softness that I am used to in your work?

RONAN: Yes, I think FILO is a chair that is new in the vocabularies that I use. It has a section which is perhaps American in its dimension. I think it’s very well composed in the sense of its lines, the tension and the radius, but it’s a bit more squared than my usual work. I think there’s something quite robust in it and I think it’s new.

Now I use it every day, in front of my desk, and I’m happy with it. I’m happy to see people sitting in it who come to have a meeting with me.

“ the frame
is almost
TYPOGRAPHIC,
like a letter.”



FILO grey on beech frame, grey rope

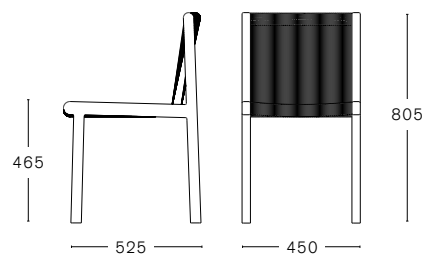
FILO yellow on beech frame, yellow rope
FILO green on beech frame, green rope



MC 22 — FILO

Ronan & Erwan Bouroullec

FILO CHAIR



VERSIONS
- BEECH FRAME

DELIVERY DETAILS			
MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
2 CHAIRS	CA. kg 14,50	0,36 m³	700 x 520 x 980 mm

FINISHINGS



TECHNICAL DETAILS



PRIVATE HOUSE, USA

PRIVATE HOUSE, USA



“... an OAR is trying to do MORE with LESS.”

MIKE HOLLAND

Brrrrrring 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.

MC 21 — LEVA

Foster + Partners



LEVA grey on ash frame, Kvadrat Steelcut Trio 3/105 upholstery
LEVA natural ash



LEVA grey on ash frame, Kvadrat Steelcut Trio 3/105 upholstery

LEVA black on ash frame, Sørensens Shade Pitch Black upholstery



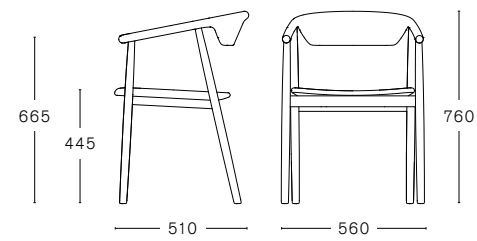


LEVA red on ash
LEVA black on ash frame, Sørensen Shade Pitch Black upholstery
LEVA natural ash

**“It should be QUIET as a
piece of design
and something
that will ENDURE.”**

MIKE HOLLAND

LEVA CHAIR



VERSIONS

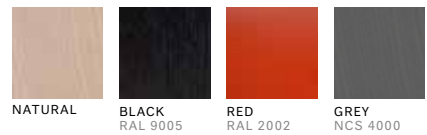
- ASH FRAME
- ASH FRAME WITH NON REMOVABLE UPHOLSTERY

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 CHAIR	CA. kg 8,50	0,27 m³	560 x 595 x 800 mm

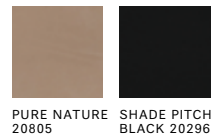
FINISHINGS

ASH

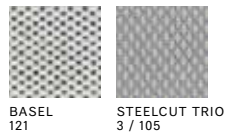


FABRIC UPHOLSTERY

SØRENSEN LEATHER



KVADRAT FABRIC



HOUSE OF BILLIE, Adelaide, Australia



“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 GRČIĆ

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.

MC 20 — CUGINO

Konstantin Grcic

20

C

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CUGINO natural oak
CUGINO black on oak





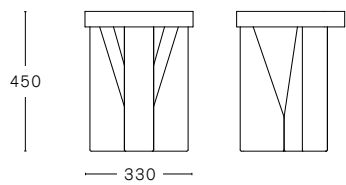
“It might REMIND us
of SOMETHING,
but we haven’t
seen it before.”

KONSTANTIN GRČIĆ

CUGINO natural oak
CUGINO black on oak
CUGINO natural oak



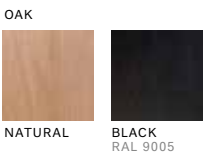
CUGINO



VERSIONS
- OAK FRAME

DELIVERY DETAILS			
MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 STOOL	CA. kg 11,0	0,07 m³	380 × 380 × 505 mm

FINISHINGS





KADOKAWA TOKOROZAWA CAMPUS, Japan

SAMSEN, Stockholm, Sweden



MC 19

“The TABLE is a first
from Mattiazzi – offering
discreet power access
simply and BEAUTIFULLY”

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 extended the family from the original stool and chair to include a power-ready table and a new upholstered seat.

KIM: Sure. I seem to remember you having a few thoughts and then challenging me on them. Something to do with how we sit together these days?

SAM: Yes, that's it. In making the first Fronda stool, we expressed the idea that the majority of comfort comes from the shape of the seat. For Soft Fronda, we use the original metal seat as the foundation for upholstery that is seamless, so there is no visible stitching. This gives an experience of visual softness in interiors, with the fabric seat bridging each side of the wooden structure. Our experiments with form and construction were layered with your thoughts about use...

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,

and for how long. Fronda is 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 chair's shelf can be used to hold books or a laptop. You see this kind of typology of stool often in education, but Fronda has merit beyond that application. Now that Fronda has a soft seat, it feels more welcome in the home.

SAM: And now a table with power...

KIM: Yes – We wanted to make a table not just for Fronda seating, but for any chair. The table is long and has the option to have accessible power, done simply and beautifully. We wanted to avoid the strange leap that occurs when a graceful table needs to accommodate power – they all appear so technical. Instead, Fronda tables maintain a visual simplicity and quietly give another dimension of performance.

SAM: So in a way, you wanted to avoid compromise?

KIM: Yes, that's our job, isn't it? To search for practical solutions that don't get in the way of enjoying the very reason for the furniture in the first place.

MC 19 — FRONDA

Sam Hecht & Kim Colin



FRONDA STOOL natural pine frame, copper seat
FRONDA CHAIR natural pine frame, copper seat

FRONDA TABLE with power option natural pine frame, Rosso Jaipur FENIX top
FRONDA CHAIR natural pine frame, copper seat
SOFT FRONDA STOOL natural pine frame, Planum 0571 upholstery





FRONDA CHAIR grey pine frame, silver seat





FRONDA STOOL natural pine frame, copper seat

**“The stool and chair
are COMPLEMENTARY
but at the same
time quite DIFFERENT
as INDIVIDUALS”**

KIM COLIN



FRONDA various colours

**“Not just
HOW we sit, but WHY we
sit has CHANGED.”**

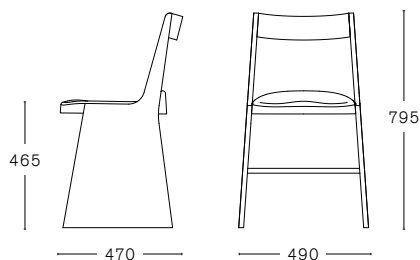
KIM COLIN



FRONDA TABLE with power option natural pine frame, Nero Ingo FENIX top



FRONDA CHAIR



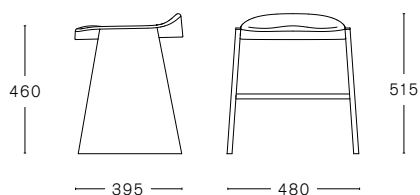
VERSIONS

- PINE FRAME WITH STEEL SEAT
- PINE FRAME WITH NON REMOVABLE UPHOLSTERY

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 CHAIR	CA. kg 9,00	0,22 m³	540 × 470 × 850 mm

FRONDA LOW STOOL



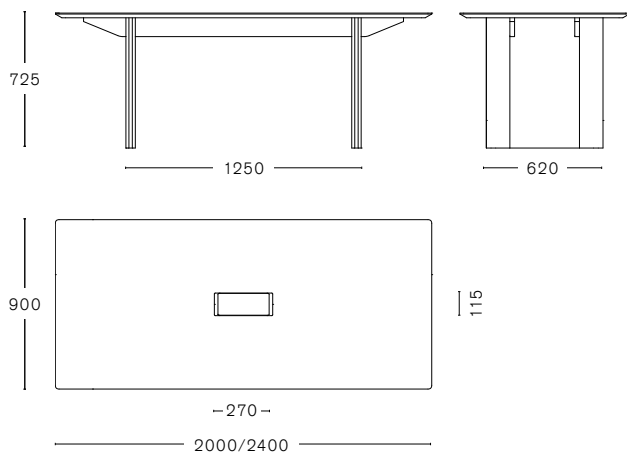
VERSIONS

- PINE FRAME WITH STEEL SEAT
- PINE FRAME WITH NON REMOVABLE UPHOLSTERY

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 STOOL	CA. kg 8,00	0,14 m³	540 × 440 × 570 mm

FRONDA TABLE

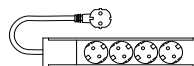


VERSIONS

- NATURAL PINE FRAME WITH FENIX NTM® TOP
2000 X 900 MM
- NATURAL PINE FRAME WITH FENIX NTM® TOP
POWER OPTION WITH 4X EU SOCKET OUTLET
2400 X 900 MM

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 TABLE	CA. kg 82,00	0,48 m³	2500×960×190 mm



BACHMANN CONNECT LINE 4X SOCKET OUTLET

FINISHINGS

PINE



NATURAL

BLACK
RAL 9005

GREY
NCS 4000

STEEL



BLACK
RAL 9011

SILVER

COPPER

GREEN
RAL 6005

FABRIC UPHOLSTERY KVADRAT PLANUM



0111

0271

0571

0961

TABLE FINISHINGS PINE



NATURAL

TOP FENIX NTM®



ROSSO
JAIPUR

NERO INGO



ORIJINS, Dubai, UAE

MC 18

“Design is an unpredictable process. While designing the ZAMPA stools I never imagined we would add a CHAIR to the family”

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. Zampa originally started as something 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: Did it feel natural to extend the Zampa family to now include a chair, and has this addition created a new quality, in your eyes?

JASPER: Design is an unpredictable process. While designing the Zampa stools I never imagined we would add a chair to the family. If Mattiazzi had asked me to design a chair first I very much doubt it would be as good as this one. Seen as a family it looks perfectly natural that there’s a chair, and I think the chair brings a lot of extra character to the stools which on their own might have seemed a bit minimal to some.

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: The stool seems to be an exercise in just how few elements there can be – just a flat, round seat, and four curved wooden legs. 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 and quite thin, so 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.

MC 18 — ZAMPA

Jasper Morrison

18

C

M







ZAMPA CHAIRS AND STOOLS various colours on ash

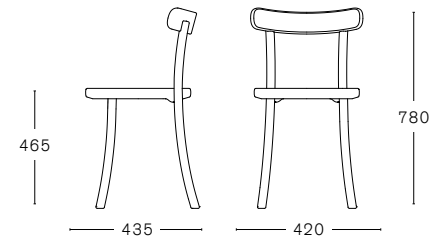


ZAMPA CHAIR black on ash
ZAMPA CHAIR natural ash

ZAMPA STOOLS various colours on ash



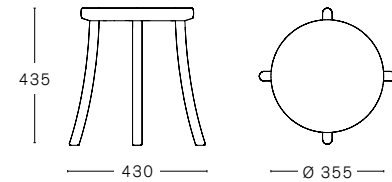
ZAMPA CHAIR



VERSIONS:
- ASH FRAME

DELIVERY DETAILS			
MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
2 CHAIRS	CA. kg 10,00	0,26m³	560 x 480 x 980 mm

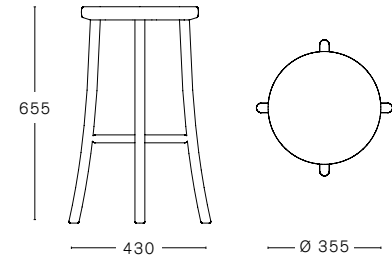
ZAMPA LOW STOOL



VERSIONS
- ASH FRAME

DELIVERY DETAILS			
MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 STOOL	CA. kg 4,50	0,08 m³	400 x 400 x 480 mm

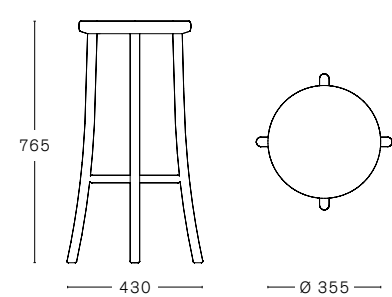
ZAMPA COUNTER STOOL



VERSIONS
- ASH FRAME

DELIVERY DETAILS			
MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 STOOL	CA. kg 5,00	0,11 m³	400 x 400 x 700 mm

ZAMPA BAR STOOL



VERSIONS
- ASH FRAME

DELIVERY DETAILS			
MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 STOOL	CA. kg 5,00	0,13 m³	400 x 400 x 810 mm

FINISHINGS



PRIVATE HOUSE, Italy



APARTHOTEL, Adelboden, Switzerland





ACCEPTED INFORMATICS, Greece

MC 17

“Its PADDING makes it
COMFORTABLE
to SIT on for
LONG periods...”

INGA SEMPE

Bienvenue is an upholstered chair for contract sales. Its padding makes it comfortable to sit on for long periods and its low, rounded armrests allow it to slide easily under the table.

The idea behind the *Bienvenue* is cushioning, which instead of resting on the chair is actually part of the structure.

With this in mind, the wooden structure is made up of a multi-ply frame supported by solid ash legs. The back legs are built into the frame, from the base to the top. Milling parallel to the uprights

allows the cushioning to become part of the frame: from the front, the fabric disappears to reveal ash uprights in the padded backrest. From the back, the top of the uprights is sheathed in the padding that surrounds them. The corolla of the frame is crowned by a cylinder of coated foam, providing support for the back that is smooth to the touch.

Bienvenue is available in three colours – natural, grey and black. The padding can be made in a single fabric or divided into several distinct parts: the corolla, the seat and the backrest.

MC 17 — BIENVENUE

Inga Sempé

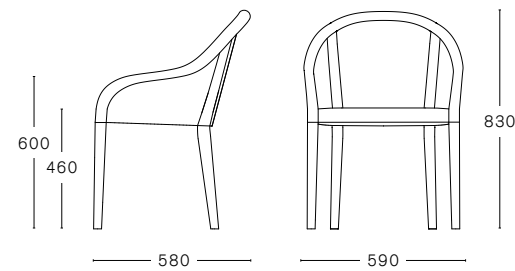


BIENVENUE natural ash, Ombra Bruciato 674 008 upholstery

BIENVENUE grey on ash, Ombra Pavone 674 002 upholstery



BIENVENUE ARMCHAIR



VERSIONS

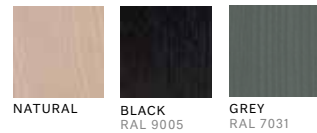
- ASH FRAME WITH NON REMOVABLE UPHOLSTERY

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 CHAIR	CA. kg 12,00	0,41 m³	620 x 710 x 930 mm

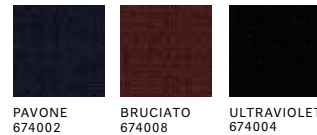
FINISHINGS

ASH

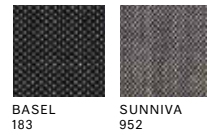


FABRIC UPHOLSTERY

TORRI LANA OMBRA



KVADRAT FABRIC



MC16

**“The FORCINA collection
has a FEMININE,
pragmatic CHARACTER.”**

LEON RANSMEIER

“Forcina” translates into English as “hairpin.” The most common hairpin today is the bobby pin, an industrially produced small metal loop used to hold hair in place. The loop of the pin also makes for a good place to grip. Hairpins are useful objects, but they also help create expressive hairstyles.

The Forcina collection has a feminine, pragmatic character. From the outset, Forcina was considered within the context of a cafe or a restaurant, and historically cafe chairs often have a curvilinear form. Perhaps this is influenced by the iconic history of Viennese cafe furniture or the sweetness of the pastries served.

Forcina’s solid wood seat and backrest are familiar in shape with comfortably sculpted surfaces on the top of the seat and front of the backrest. The stainless steel frames are CNC bent, and composed for efficient manufacture with few parts and minimal welding. The frame reaches beyond the backrest and — like the hairpin — provides an easy place to grasp the chair.

The collection includes chairs, armchairs, square and round tables, low stools, and barstools. All items are available in natural oak, natural or black stained ash, and oiled robinia for outdoor use. The frames can be purchased with a brushed stainless steel finish or black powder coated.

MC 16 — FORCINA

Leon Ransmeier

16

C

M



FORCINA CHAIR natural ash, black metal frame
FORCINA TABLE natural ash, black metal frame



FORCINA ARMCHAIR natural oak, black metal frame
FORCINA CHAIR natural oak, black metal frame
FORCINA LOW STOOL natural oak, black metal frame
FORCINA TABLE natural oak, black metal frame

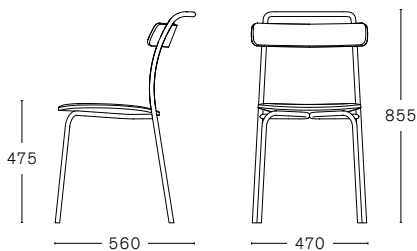


FORCINA STOOL robinia oiled, brushed metal frame
FORCINA ARMCHAIR robinia oiled, brushed metal frame

FORCINA LOW STOOL black on ash, brushed metal frame
FORCINA ARMCHAIR black on ash, brushed metal frame
FORCINA CHAIR black on ash, brushed metal frame



FORCINA CHAIR



STACKABLE



VERSIONS

BLACK STAINLESS STEEL FRAME WITH

- ASH
- OAK
- ROBINIA (for outdoor use)

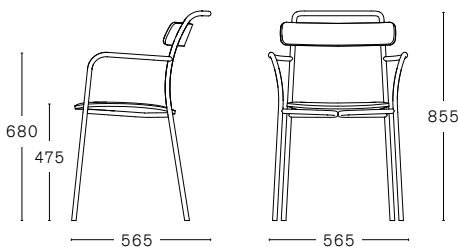
BRUSHED STAINLESS STEEL FRAME WITH

- ASH
- OAK
- ROBINIA (for outdoor use)

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
2 CHAIR	CA. kg 13,50	0,33 m ³	640 x 540 x 950 mm

FORCINA ARMCHAIR



STACKABLE



VERSIONS

BLACK STAINLESS STEEL FRAME WITH

- ASH
- OAK
- ROBINIA (for outdoor use)

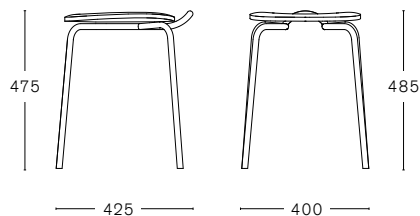
BRUSHED STAINLESS STEEL FRAME WITH

- ASH
- OAK
- ROBINIA (for outdoor use)

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
2 CHAIR	CA. kg 14,50	0,37 m ³	640 x 610 x 950 mm

FORCINA LOW STOOL



STACKABLE



VERSIONS

BLACK STAINLESS STEEL FRAME WITH

- ASH
- OAK
- ROBINIA (for outdoor use)

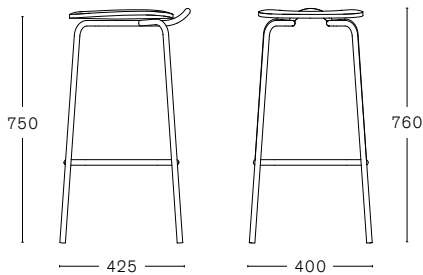
BRUSHED STAINLESS STEEL FRAME WITH

- ASH
- OAK
- ROBINIA (for outdoor use)

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
2 STOOLS	CA. kg 9,00	0,13 m ³	500 x 440 x 585 mm

FORCINA BAR STOOL



VERSIONS

BLACK STAINLESS STEEL FRAME WITH

- ASH
- OAK
- ROBINIA (for outdoor use)

BRUSHED STAINLESS STEEL FRAME WITH

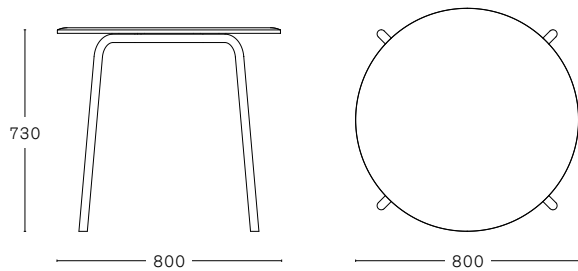
- ASH
- OAK
- ROBINIA (for outdoor use)

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 STOOL	CA. kg 7,50	0,16 m³	450 x 430 x 810 mm

FORCINA TABLE

TECHNICAL DETAILS



VERSIONS

BLACK STAINLESS STEEL FRAME WITH

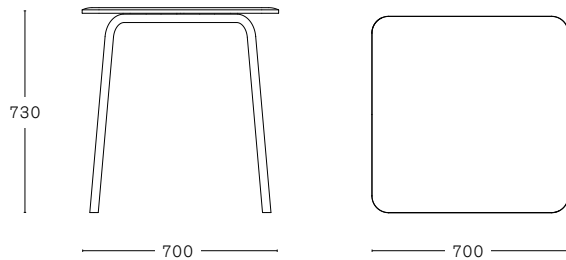
- ASH
- OAK
- ROBINIA (for outdoor use)

BRUSHED STAINLESS STEEL FRAME WITH

- ASH
- OAK
- ROBINIA (for outdoor use)

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 TABLE	CA. kg 20,00	0,17 m³	870 x 870 x 220 mm



VERSIONS

BLACK STAINLESS STEEL FRAME WITH

- ASH
- OAK
- ROBINIA (for outdoor use)

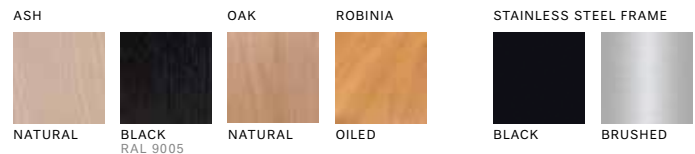
BRUSHED STAINLESS STEEL FRAME WITH

- ASH
- OAK
- ROBINIA (for outdoor use)

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 TABLE	CA. kg 20,00	0,17 m³	870 x 870 x 220 mm

FINISHINGS

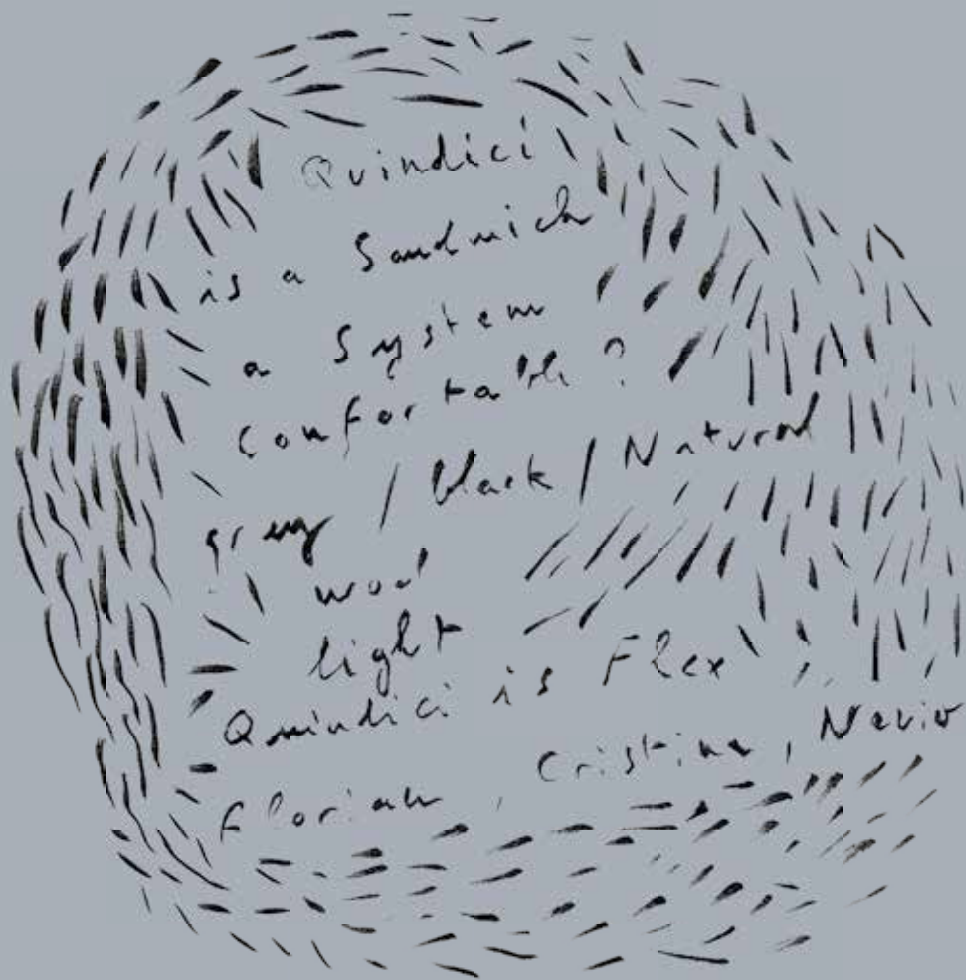


CAFFETTERIA TORINESE, Palmanova, Italy



REFERENCES

MC15



* It's not easy to draw
in a train

MC 15 — QUINDICI

Ronan & Erwan Bouroullec

15

C

M

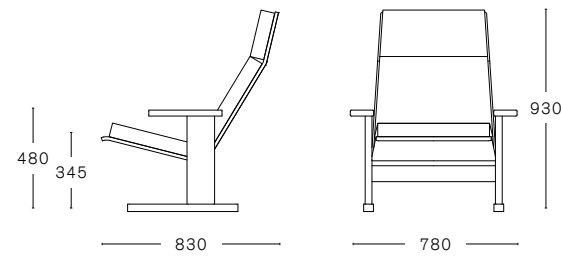


QUINDICI CHAISELONGUE natural ash, fabric upholstery

QUINDICI LOUNGE natural ash, Dani lord 9300 upholstery



QUINDICI LOUNGE UPHOLSTERY



VERSIONS

ASH FRAME WITH REMOVABLE UPHOLSTERY

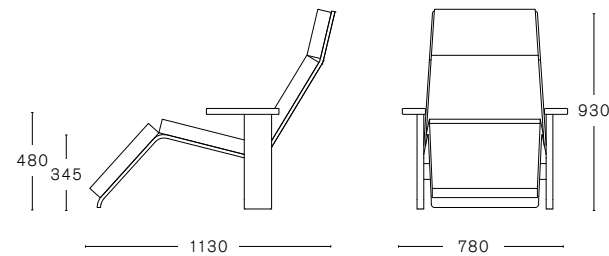
Kvadrat Divina 3

Dani Lord Leather

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 CHAIR	CA. kg 24,00	0,78 m³	920 × 850 × 1000 mm

QUINDICI CHAISE LONGUE UPHOLSTERY



VERSIONS

ASH FRAME WITH REMOVABLE UPHOLSTERY

Kvadrat Divina 3

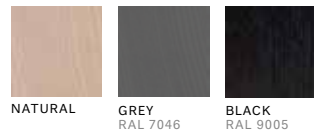
Dani Lord Leather

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 CHAIR	CA. kg 25,00	1,02 m³	1200 × 850 × 1000 mm

FINISHINGS

ASH



FABRIC UPHOLSTERY

KVADRAT DIVINA 3



191

LEATHER UPHOLSTERY

DANI LORD LEATHER



9300

MC14

“PRIMO epitomizes the ARCHETYPAL chair.”

KONSTANTIN GRČIĆ

PRIMO epitomizes the archetypal chair. Its design comprises of only the most basic elements: four legs, seat and backrest. The strictly vertical orientation of its legs gives the chair a strong architectural presence. However, the formal strictness is disrupted by the curved backrest which seems to levitate on the ends of the chair's hind legs. Standing on its own, PRIMO is distinctively sculptural. When multiplied, the chair conveys an unassuming rationality - making it ideal for a wide variety of uses in the home and contract markets (dining, working, auditorium seating, waiting, and the like).

PRIMO's basic model is made of solid beech. The black lacquered version brings out the chair's strong and elegant silhouette. In gold, PRIMO celebrates itself as an ultimate icon. For additional comfort and sophistication, the chair also comes in solid oak with an upholstered leather seat. All models of PRIMO are stackable. Matching the minimalist design of the chair is the four-legged PRIMO table in different finishes. Its square-sectioned legs, fixed to each corner of the tabletop, are detachable, allowing space-saving in ecological shipment.

MC 14 — PRIMO

Konstantin Grcic

14

C

M



PRIMO CHAIR natural oak, Marrone Dani Acquario leather upholstery
PRIMO CHAIR natural beech



PRIMO CHAIR natural beech
PRIMO CHAIR black on beech
PRIMO CHAIR gold on beech



PRIMO CHAIR natural oak, Marrone Dani Acquario leather upholstery
PRIMO TABLE natural oak frame, Nero Ingo Fenix NTM top

**“The STRICTLY
VERTICAL orientation
of its legs
gives the chair
a STRONG
ARCHITECTURAL
PRESENCE.”**

KONSTANTIN GRČIĆ



PRIMO CHAIR natural beech



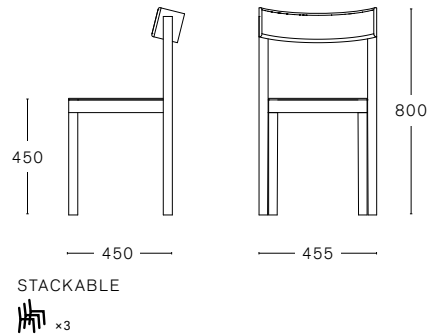
PRIMO TABLE natural oak
PRIMO CHAIR natural oak, Marrone Dani Acquario leather upholstery





PRIMO COUNTER STOOL black on beech
PRIMO COUNTER STOOL natural oak, Cuoio Dani Acquario leather upholstery
PRIMO COUNTER STOOL natural beech

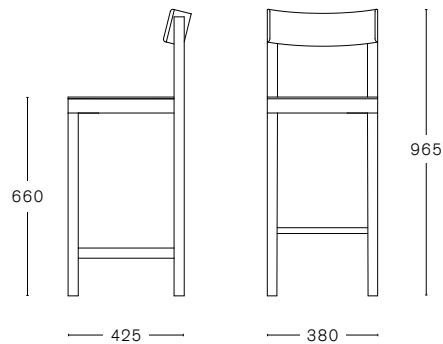
PRIMO CHAIR



- VERSIONS
- BEECH FRAME
 - GOLD BEECH FRAME
 - OAK FRAME WITH NON REMOVABLE SEAT UPHOLSTERY

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
3 CHAIRS	CA. kg 18,50	0,32 m³	490 × 680 × 950 mm
2 CHAIRS UPH	CA. kg 13.50		

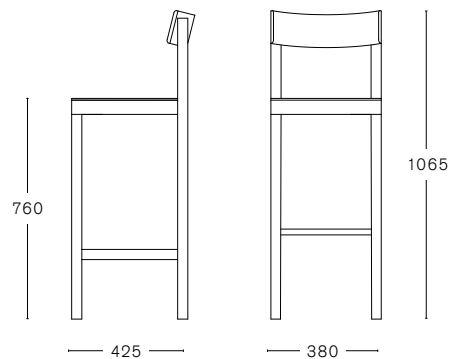
PRIMO COUNTER STOOL



- VERSIONS
- BEECH FRAME
 - OAK FRAME WITH NON REMOVABLE SEAT UPHOLSTERY

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 STOOL	CA. kg 9	0,22 m³	470 × 420 × 1110 mm

PRIMO BAR STOOL



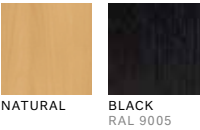
- VERSIONS
- BEECH FRAME
 - OAK FRAME WITH NON REMOVABLE SEAT UPHOLSTERY

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 STOOL	CA. kg 9	0,22 m³	470 × 420 × 1110 mm

FINISHINGS

CHAIR

BEECH

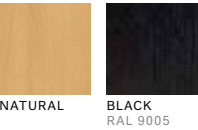


OAK



STOOL

BEECH

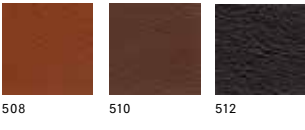


OAK

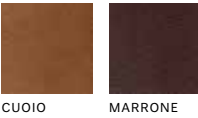


LEATHER UPHOLSTERY

SWEET LEATHER

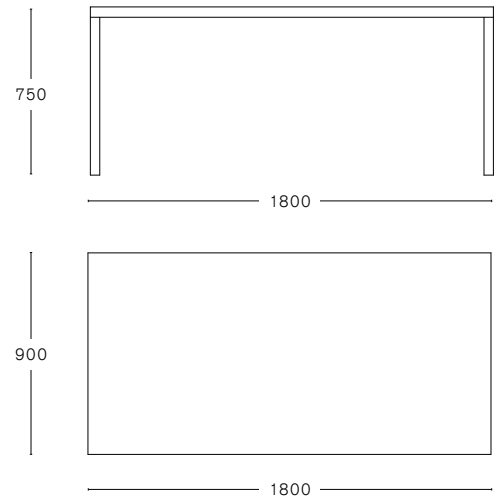


DANI ACQUARIO





PRIMO TABLE

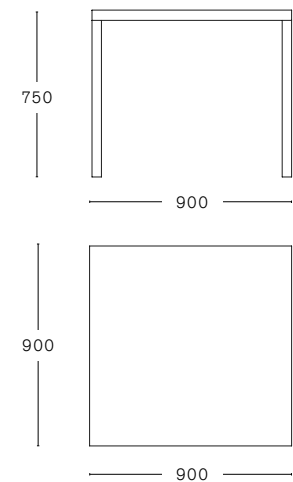


VERSIONS

- NATURAL OAK FRAME
- OAK VENEERED TOP
- FENIX NTM® TOP

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 TABLE	CA. kg 32,00	0,25 m³	1870 × 970 × 140 mm



VERSIONS

- NATURAL OAK FRAME
- OAK VENEERED TOP
- FENIX NTM® TOP

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 TABLE	CA. kg 22,00	0,21 m³	970 × 970 × 220 mm

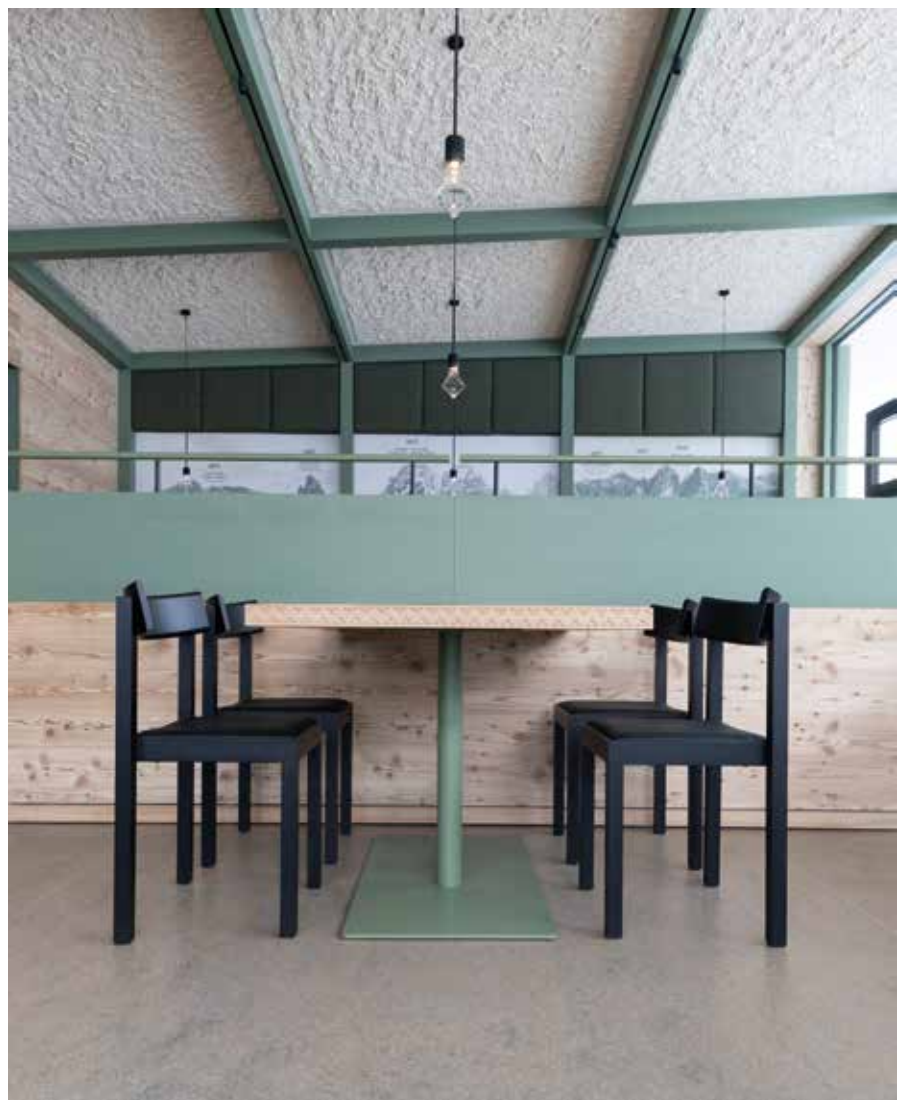
TECHNICAL DETAILS

FINISHINGS





DOLOMITENHOF HOTEL, Bolzano, Italy





MC13

“The ELEGANT
DOVETAIL expresses
a sturdy simplicity
to complement the
SOPHISTICATION
of all Mattiazzi
products”

LHM

The design for the FACILE came about as a result of our quest to build a bridge between the 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”, just like 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, because it is very precise and straightforward. Even if it seems quite simple, on our FACILE table 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.

MC 13 — FACILE

Lambl Homburger & Meyer

13

C

M



FACILE BENCH black on ash
FACILE TABLE black on ash



FACILE TABLE black on ash



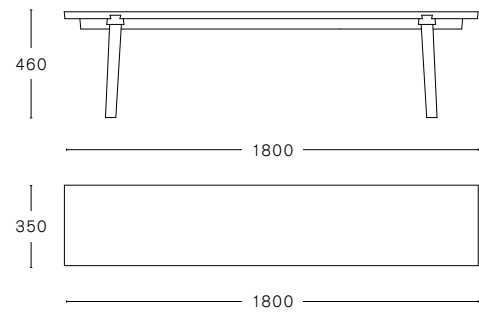


FACILE BENCH natural ash
FACILE TABLE natural ash





FACILE BENCH

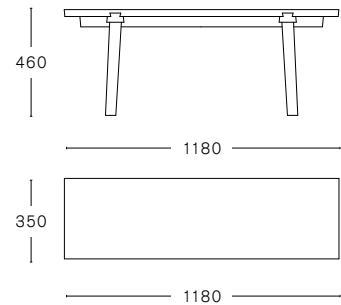


VERSIONS

- ASH FRAME

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 BENCH	CA. kg 17,00	0,46 m³	1940 × 420 × 565 mm
2 BENCHES	CA. kg 36,00		



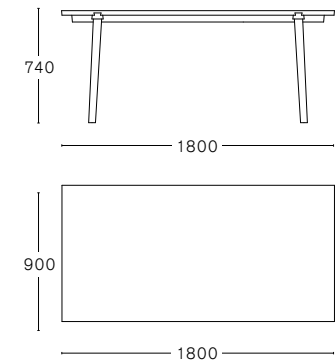
VERSIONS

- ASH FRAME

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 BENCH	CA. kg 15,00	0,23 m³	1240 × 370 × 500 mm
2 BENCHES	CA. kg 32,00		

FACILE TABLE

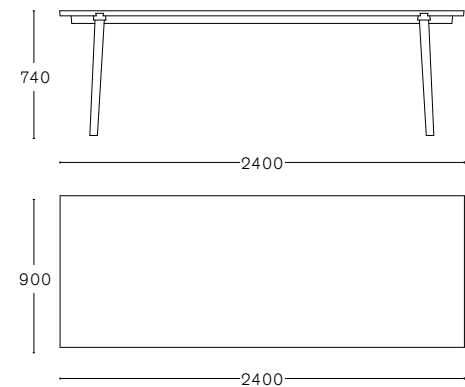


VERSIONS

- ASH FRAME

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 TABLE	CA. kg 35,00	0,25 m³	1870 × 970 × 140 mm



VERSIONS

- ASH FRAME

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 TABLE	CA. kg 47,00	0,31 m³	2470 × 970 × 130 mm

FINISHINGS

ASH



NATURAL



BLACK
RAL 9005

MC 13 — FACILE

Lambl Homburger & Meyer



REFERENCES

FABERNOVEL, Paris, France





MC 12

“TRONCO has surprisingly NATURAL COMFORT and works well in multiples, not just alone.”

SAM HECHT

It is unlike 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 on its own moveable trolley and connecting in long

rows achieved with a small molded plastic connector that snaps onto the ends of the back legs. Yet these functional attributes are not visually present in Tronco itself – instead replaced with the appearance of 'texture' that lifts the atmosphere of interior spaces by creating a kind of wooden terrain. TRONCO has surprisingly natural comfort and works well in multiples, not just alone. TRONCO, in effect, creates a terrain in any architecture. A range of coloured stains help to bring out the ash grain and add further dimension.

To give an extra layer of comfort, an upholstered version using tonally matching fabrics is available – with no loss of stacking or connecting. We accompany the TRONCO chair with a table, similarly made and chamfered at the edges so that it can sit easily with others. With one or many, TRONCO evokes solidity rather than frame.

MC 12 — TRONCO

Sam Hecht & Kim Colin

12

C

M



TRONCO CHAIR white on ash
TRONCO CHAIR red on ash

TRONCO CHAIR red on ash, Chili Rohi Topia fabric upholstery



**“TRONCO
has surprisingly
NATURAL
COMFORT
and works well in
multiples,
not just alone.”**

SAM HECHT



TRONCO CHAIR various colours

TRONCO CHAIR walnut stained on ash
TRONCO CHAIR black on ash





TRONCO CHAIR natural ash
TRONCO DOLLY white powder coated metal

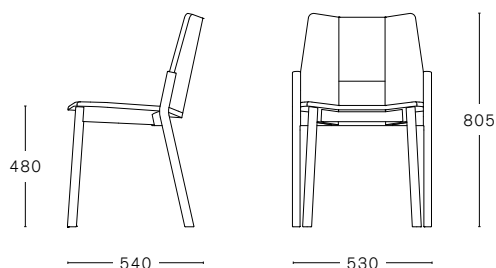
TRONCO CHAIR AND TABLE natural ash



MC 12 — TRONCO

Sam Hecht & Kim Colin

TRONCO CHAIR



STACKABLE



x5

STACKABLE ON DOLLY



x10

VERSIONS

- ASH FRAME
- ASH FRAME WITH NON REMOVABLE UPHOLSTERY

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
2 CHAIRS	CA. kg 16,00	0,32 m³	620 x 560 x 920 mm

FINISHINGS

ASH

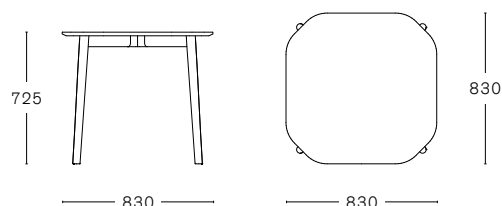


FABRIC UPHOLSTERY

ROHI TOPIA



TRONCO TABLE



VERSIONS

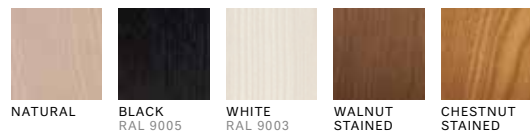
- ASH FRAME

DELIVERY DETAILS

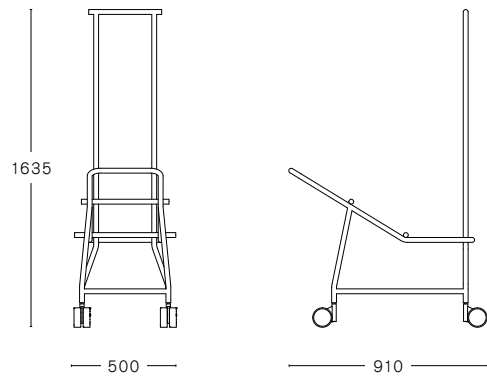
MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 TABLE	CA. kg 19,00	0,18 m³	1120 x 970 x 170 mm

FINISHINGS

ASH



TRONCO DOLLY



VERSIONS

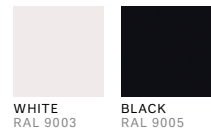
- POWDER COATED METAL

DELIVERY DETAILS

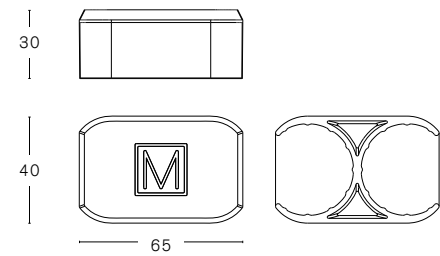
MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 DOLLY	CA. kg 18,00	0,90 m³	1020 x 520 x 1690 mm

FINISHINGS

POWDER COATED METAL



TRONCO CONNECTOR



PLASTIC CONNECTOR

- PLASTIC PA6 + 30% GLASS FIBER

DELIVERY DETAILS

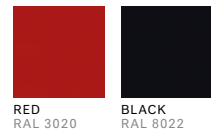
GROSS WEIGHT
CA. g 30

ROW CONNECTOR



FINISHINGS

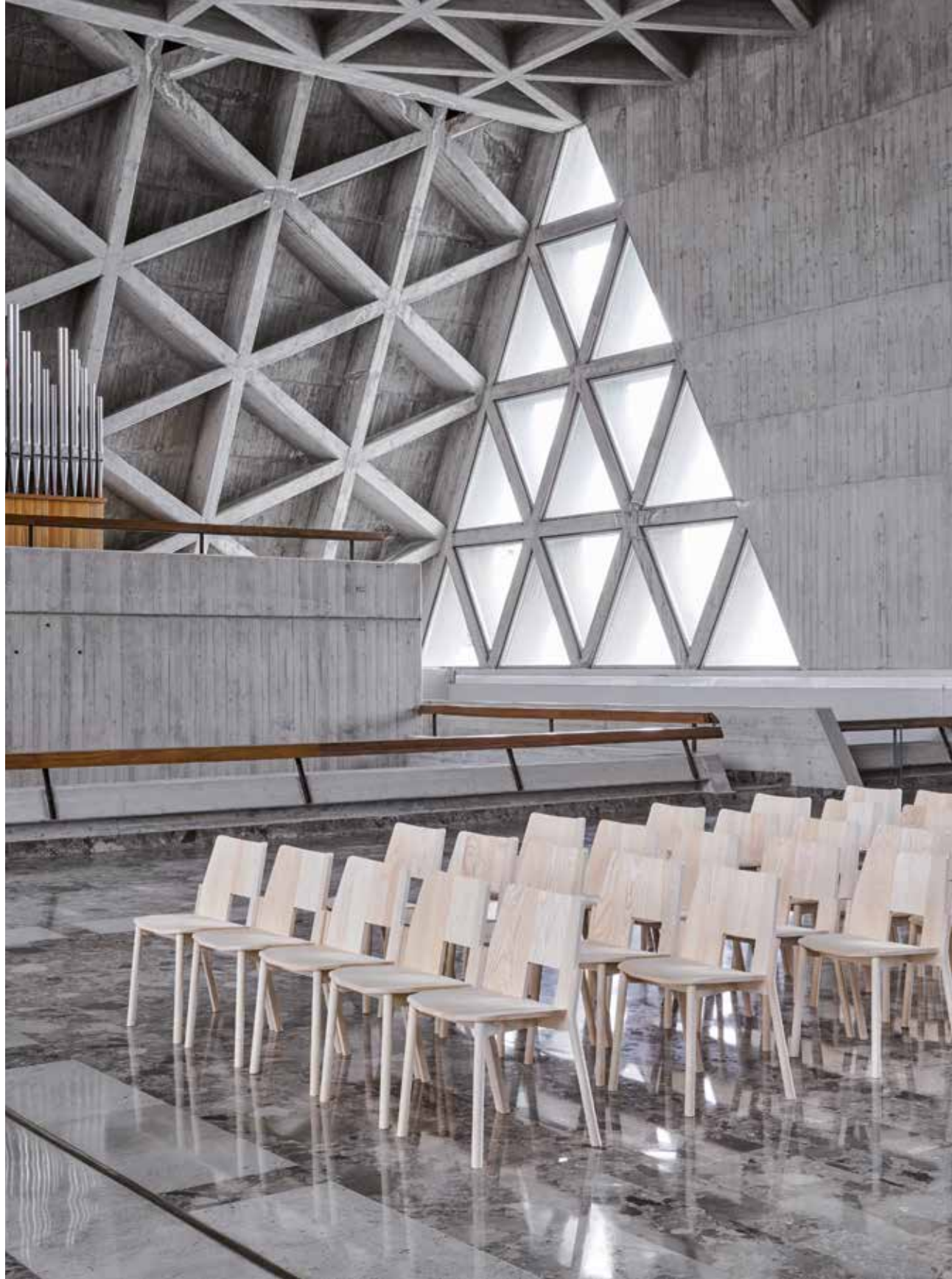
MAT PLASTIC



PRIVATE HOUSE, New Zealand

REFERENCES





TEMPLE OF MONTE GRISA, Trieste, Italy

MC10

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

KONSTANTIN GRIC

CLERICI, Konstantin Gric's new collection for Mattiazzi, radiates devout serenity. Different variants, a classical bench and a lower, upholstered version – from lounge 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. Gric uses this capability to perfect a traditional form implemented in ultra high quality, emphasising its unpretentious aesthetics. The CLERICI collection is a manifestation of Gric's intention to create new typologies. It also refers to Gric's first Mattiazzi collection, MEDICI, and is the logical continuation

of a proven collaboration that aims to develop its own collection that bears Gric'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 Gric's elegant, well-thought-out objects reflect.

MC 10 — CLERICI

Konstantin Grcic

10

C

M



CLERICI LOUNGE natural ash



CLERICI LOUNGE ONE-SEAT grey on ash
CLERICI LOUNGE ONE-SEAT red on ash



CLERICI LOUNGE TWO-SEAT grey on ash



CLERICI BENCH red on ash

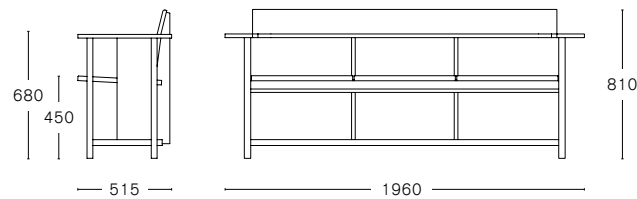


CLERICI TABLE natural ash

CLERICI LOUNGE TWO-SEAT natural oak frame, Cuoio Dani Acquario upholstery



CLERICI BENCH (THREE-SEAT)



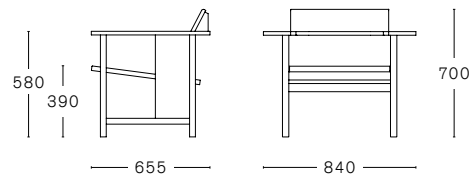
VERSIONS

- ASH FRAME

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 BENCH	CA. kg 41,00	0,93 m³	2010 × 545 × 850 mm

CLERICI LOUNGE (ONE-SEAT)



VERSIONS

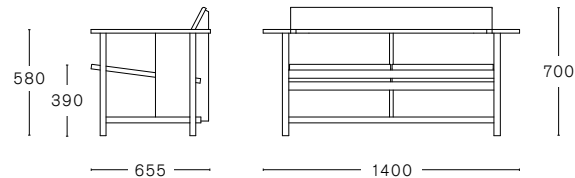
- ASH FRAME

- OAK FRAME

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 LOUNGE	CA. kg 20,00	0,45 m³	875 × 700 × 735 mm

CLERICI LOUNGE (TWO-SEAT)



VERSIONS

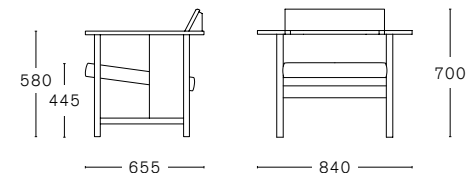
- ASH FRAME

- OAK FRAME

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 LOUNGE	CA. kg 33,00	0,74 m³	1430 × 700 × 735 mm

CLERICI LOUNGE UPHOLSTERY (ONE-SEAT)



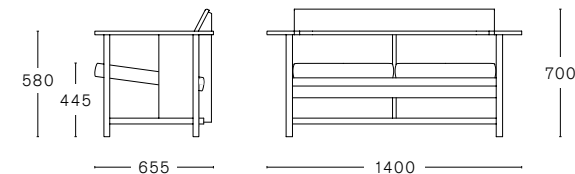
VERSIONS

- OAK FRAME WITH NON REMOVABLE LEATHER UPHOLSTERY

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 LOUNGE	CA. kg 22,00	0,45 m³	875 × 700 × 735 mm

CLERICI LOUNGE UPHOLSTERY (TWO-SEAT)



VERSIONS

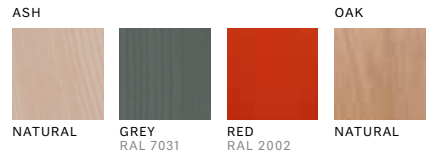
- OAK FRAME WITH NON REMOVABLE LEATHER UPHOLSTERY

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 LOUNGE	CA. kg 35,00	0,74 m³	1430 × 700 × 735 mm

FINISHINGS

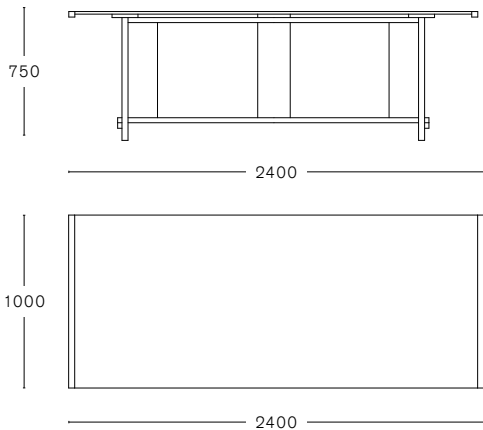
BENCH & LOUNGE



LOUNGE UPHOLSTERY FINISHING & LEATHER UPHOLSTERY

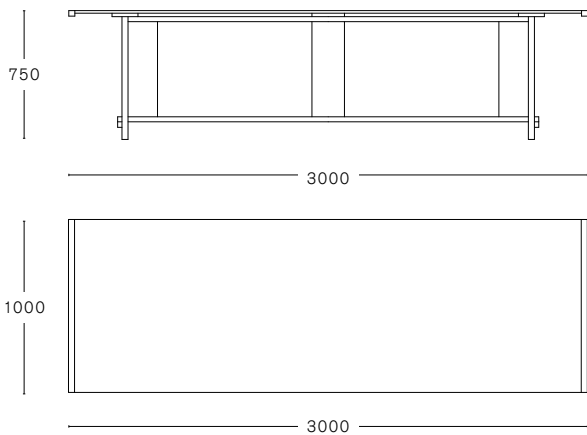


CLERICI TABLE



VERSIONS
- NATURAL ASH FRAME

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 TABLE	CA. kg 72,50	0,61 m³	2470 × 1070 × 230 mm

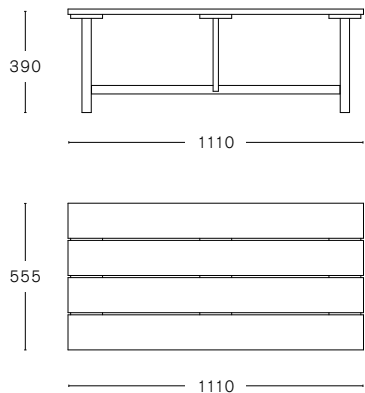


VERSIONS
- NATURAL ASH FRAME

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 TABLE	CA. kg 78,00	0,76 m³	3070 × 1070 × 230 mm

TECHNICAL DETAILS

CLERICI OUTDOOR TABLE



VERSIONS
- IROKO FRAME

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 TABLE	CA. kg 18,50	0,33 m³	600 × 450 × 1150 mm

FINISHINGS

TABLE



MC 10 — CLERICI



VILLA J, Goteborg, Sweden

Konstantin Grcic

BRUNSWICK HOUSE, Brunswick, Australia





WORK & CO OFFICE, Copenhagen, Denmark

COPUS HQ, Copenhagen, Denmark



MC 9

“Uncino
is almost
PRIMITIVE.”

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, a (four star) swivel base and a (three legged) sledge 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.

MC 9 — UNCINO

Ronan & Erwan Bouroullec

9

C

M



UNCINO VERSION A natural ash

UNCINO VERSION C natural ash
UNCINO VERSION B natural oak





UNCINO VERSION C black on ash
UNCINO VERSION A black on ash

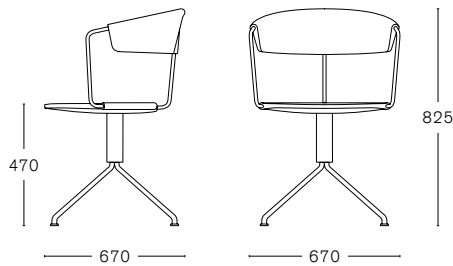


UNCINO BARSTOOL black on ash



UNCINO BARSTOOL natural ash

UNCINO VERSION A

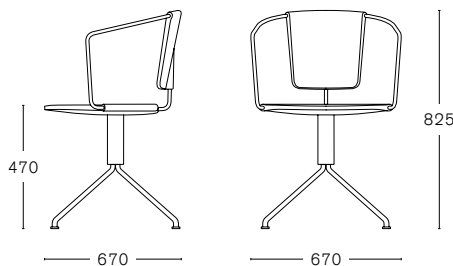


VERSIONS
- ASH

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 CHAIR	CA. kg 16,00	0,33 m³	640 × 570 × 890 mm

UNCINO VERSION B

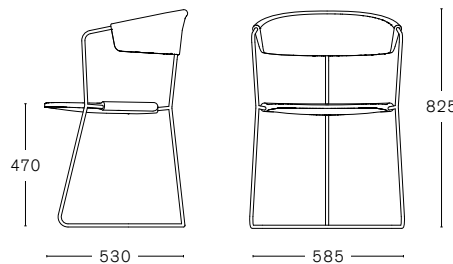


VERSIONS
- OAK

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 CHAIR	CA. kg 15,00	0,33 m³	640 × 570 × 890 mm

UNCINO VERSION C

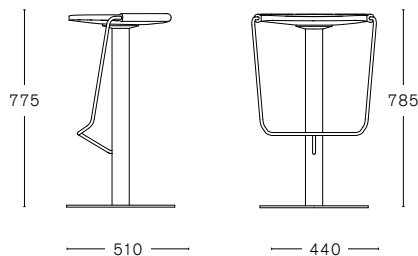


VERSIONS
- ASH

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 CHAIR	CA. kg 14,00	0,33 m³	640 × 570 × 890 mm

UNCINO BAR STOOL



VERSIONS
- ASH

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 STOOL	CA. kg 21,00	0,23 m³	540 × 480 × 820 mm

FINISHINGS

UNCINO VERSION A, B, C & BARSTOOL

ASH



NATURAL

METAL FRAME



BLACK
RAL 9005



BLACK

UNCINO VERSION B

OAK



NATURAL

METAL FRAME

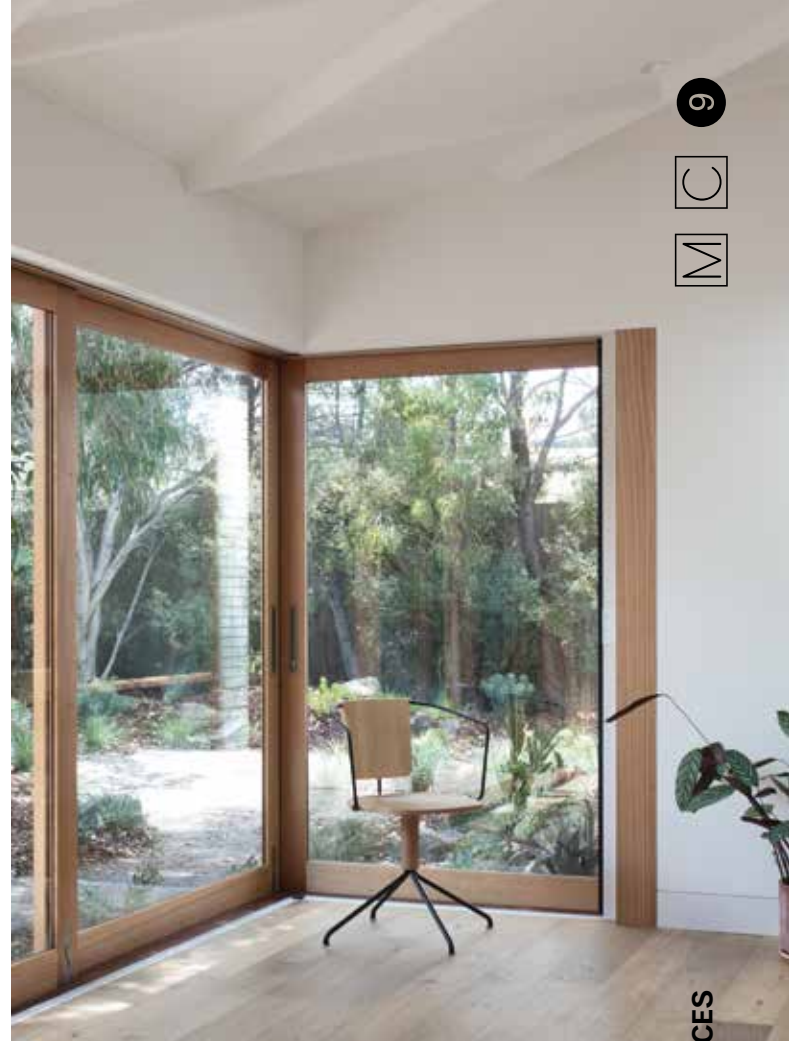


BLACK

PRIVATE APARTMENT, Milan, Italy

REFERENCES





BRUNSWICK HOUSE, Brunswick, Australia

SAMSEN, Stockholm, Sweden



MC 8

“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.

MC 8 — CHIARO

Leon Ransmeier

8



CHIARO ARMCHAIR natural oak





CHIARO CHAIR AND ARMCHAIR various colours

“This design flirts with NOTIONS of an ARCHETYPE.”

LEON RANSMEIER



CHIARO ARMCHAIR yellow on ash

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 in oak and ash.

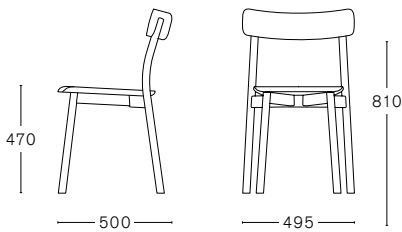


CHIARO CHAIR various colours

CHIARO BARSTOOL white on ash



CHIARO CHAIR

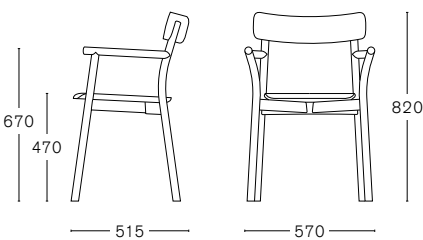


STACKABLE
 x3

- VERSIONS
- ASH FRAME
 - ASH FRAME WITH NON REMOVABLE SEAT UPHOLSTERY
 - OAK FRAME
 - OAK FRAME WITH NON REMOVABLE SEAT UPHOLSTERY

DELIVERY DETAILS			
MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
2 CHAIRS	CA. kg 15,00	0,32 m³	535 x 630 x 955 mm

CHIARO ARMCHAIR

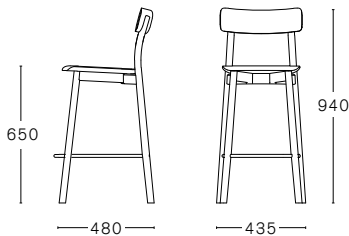


STACKABLE
 x3

- VERSIONS
- ASH FRAME
 - ASH FRAME WITH NON REMOVABLE SEAT UPHOLSTERY
 - OAK FRAME
 - OAK FRAME WITH NON REMOVABLE SEAT UPHOLSTERY

DELIVERY DETAILS			
MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
2 CHAIRS	CA. kg 17,50	0,38 m³	630 x 630 x 955 mm

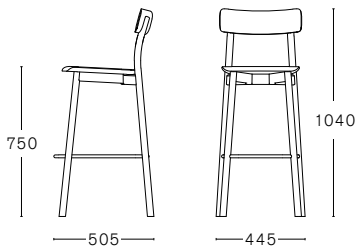
CHIARO COUNTER STOOL



- VERSIONS
- ASH FRAME

DELIVERY DETAILS			
MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 STOOL	CA. kg 9,50	0,28 m³	480 x 545 x 1070 mm

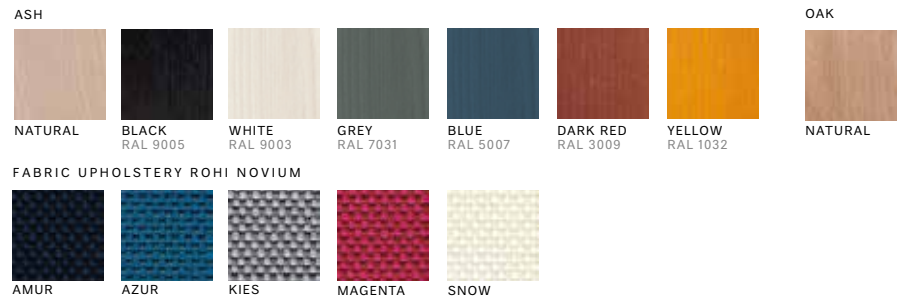
CHIARO BAR STOOL



- VERSIONS
- ASH FRAME

DELIVERY DETAILS			
MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 STOOL	CA. kg 9,50	0,28 m³	480 x 545 x 1070 mm

FINISHINGS





BUITENLEVEN VACATION HOME, Noordwijk, The Netherlands

REFERENCES

APART HOTEL ADELBODEN, Adelboden, Switzerland



FABERNOVEL, Paris, France



“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 reinvigorated 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. 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.

MC7 — RADICE

Sam Hecht & Kim Colin

7

C

M



RADICE COUNTER STOOL yellow on ash frame. Curry Rohi Novum upholstery
RADICE COUNTER STOOL black on ash



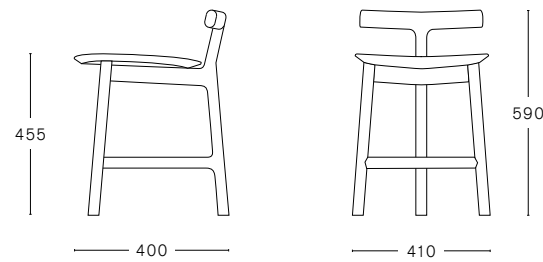


RADICE CHAIR various colours on ash

RADICE CHAIR black on ash
RADICE STOOL red on ash



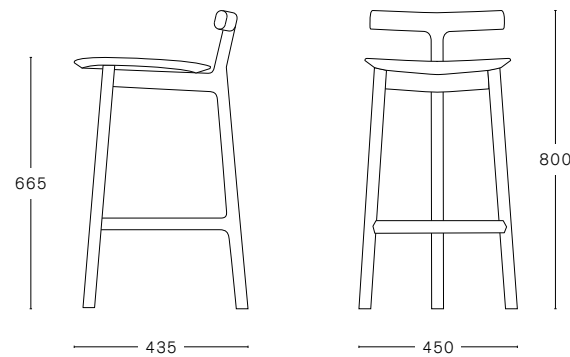
RADICE CHAIR



- VERSIONS
- ASH FRAME
 - REMOVABLE SEAT UPHOLSTERY

DELIVERY DETAILS			
MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 CHAIR	CA. kg 5,50	0,13 m³	430 × 475 × 640 mm

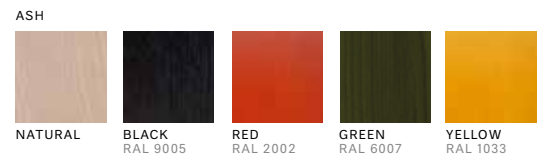
RADICE COUNTER STOOL



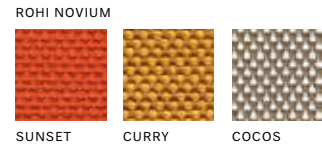
- VERSIONS
- ASH FRAME
 - REMOVABLE SEAT UPHOLSTERY

DELIVERY DETAILS			
MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 STOOL	CA. kg 6,50	0,20 m³	490 × 475 × 845 mm

FINISHINGS



FABRIC UPHOLSTERY



LEATHER UPHOLSTERY



MC 7 — RADICE

Sam Hecht & Kim Colin

REFERENCES



DOUGLAS HOUSE, London, UK





SAMSEN, Stockholm, Sweden

PRIVATE APARTMENT, Moscow, Russia



MC 6

**“I am attracted
to the LANGUAGE
of CAMPING and
camping furniture.”**

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 comfort 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." "It's perfect for interiors that 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 on the terrace of restaurants and cafés. Just imagine Fionda with a view to the sea, harbor or 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.

MC 6 — FIONDA

Jasper Morrison

6

C

M

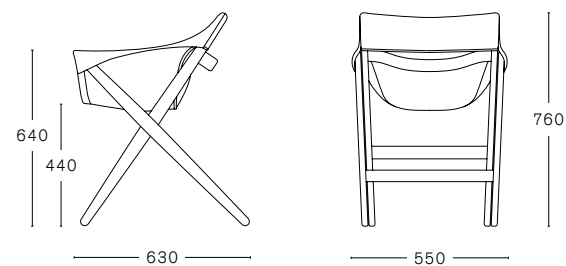
FIONDA SIDE black on ash, Natural canvas



FIONDA SIDE black on ash, Natural canvas



FIONDA SIDE CHAIR



NESTING



VERSIONS

BLACK ASH FRAME

- Natural Canvas
- Orange Canvas

CANVAS ONLY

- Natural Canvas
- Orange Canvas

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
2 CHAIRS	CA. kg 7,00	0,35 m³	595 x 750 x 795 mm

FINISHINGS

ASH



BLACK
RAL 9005

CANVAS



NATURAL



ORANGE

“This ROBUST yet SIMPLE and refined furniture family was thought to be used in CAFÉS AND RESTAURANTS”

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.

This robust yet simple and refined furniture family was thought to be used in cafés and restaurants, which is why it offers great flexibility – both in use and in the variations

proposed. 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.

MC 5 — SOLO

Studio Nitzan Cohen

5

C

M



SOLO CHAIR black/blue on ash
SOLO TABLE black/blue on ash



SOLO CHAIR white on ash
SOLO TABLE white on ash

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

NITZAN COHEN

SOLO LOW STOOL white on ash, white ring





SOLO BAR STOOL various colours



SOLO CHAIR natural oak



SOLO CHAIR various colours

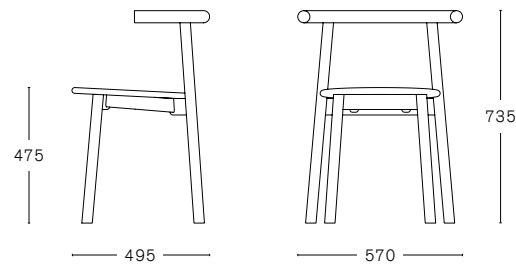


SOLO CHAIR black/blue on ash

SOLO CHAIR natural ash

SOLO CHAIR neon blue on ash

SOLO CHAIR



STACKABLE



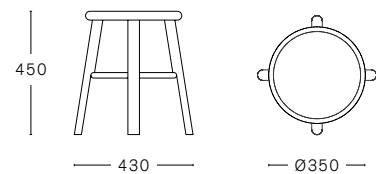
VERSIONS

- ASH FRAME
- ASH FRAME WITH NON REMOVABLE UPHOLSTERY
- OAK FRAME
- OAK FRAME WITH NON REMOVABLE UPHOLSTERY

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
2 CHAIRS	CA. kg 16,00	0,31 m³	610 × 585 × 870 mm

SOLO LOW STOOL



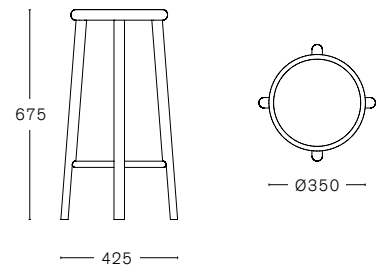
VERSIONS

- ASH FRAME
- OAK FRAME

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 STOOL	CA. kg 5,40	0,08 m³	390 × 390 × 500 mm

SOLO COUNTER STOOL



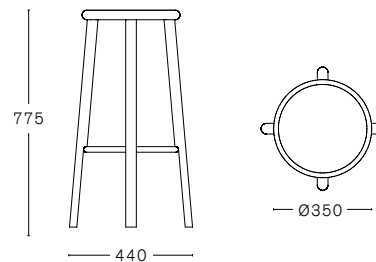
VERSIONS

- ASH FRAME
- OAK FRAME
- BICOLOUR ON OAK

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 STOOL	CA. kg 6,50	0,12 m³	380 × 380 × 815 mm

SOLO BAR STOOL



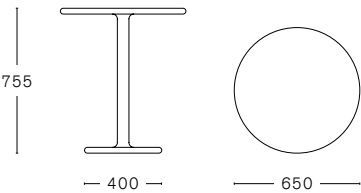
VERSIONS

- ASH FRAME
- OAK FRAME
- BICOLOUR ON OAK

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 STOOL	CA. kg 7,00	0,12 m³	380 × 380 × 815 mm

SOLO TABLE

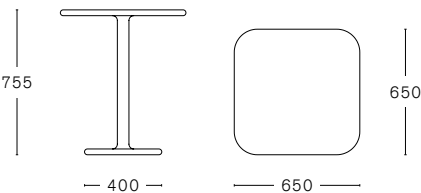


VERIONS

- ASH FRAME
- OAK FRAME

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 TABLE	CA. kg 21,00	0,11 m³	900 × 780 × 160 mm



VERIONS

- ASH FRAME
- OAK FRAME

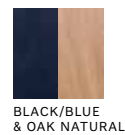
DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 TABLE	CA. kg 22,00	0,11 m³	900 × 780 × 160 mm

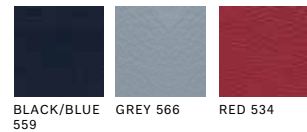
FINISHINGS



EXTRA FINISHING BAR & COUNTER STOOL
BICOLOUR



SWEET LEATHER



STOOL RING



*NOT FOR SOLO LOW STOOL



REFERENCES

ORIGIN COFFEE, Penryn, United Kingdom





THE GLASSHOUSE, Melbourne, Australia

REFERENCES





REFERENCES

MANGELSGARDEN, Oslo, Norway





VACATION CAFÈ, Melbourne, Australia

THICK, Kuwait city, Kuwait



MC 4

**“MEDICI
was BORN there,
on the FACTORY
FLOOR where things
are PHYSICALLY
MADE.”**

KONSTANTIN GRČIĆ

“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 as 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 that 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. The MEDICI chair and bench can be combined with an accompanying round side table and ottoman / stool. Surely, all four pieces have a life on their own, but as a family they raise to create an entire space.

MC 4 — MEDICI

Konstantin Grcic

4

C

M

MEDICI COLLECTION yellow on ash





MEDICI COLLECTION thermo ash oiled



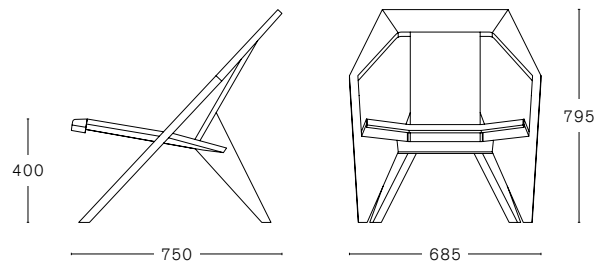
MEDICI TABLE AND STOOL various colours





MEDICI LOUNGE grey on ash
MEDICI LOUNGE yellow on ash

MEDICI LOUNGE



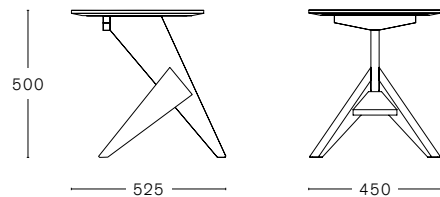
VERSIONS

- ASH FRAME
- THERMO ASH FRAME OILED (FOR OUTDOOR USE)

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 CHAIR	CA. kg 16,00	0,47 m³	710 x 790 x 830 mm

MEDICI TABLE



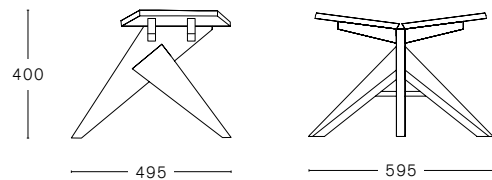
VERSIONS

- WALNUT FRAME
- ASH FRAME
- THERMO ASH FRAME OILED (FOR OUTDOOR USE)

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 TABLE	CA. kg 6,20	0,16 m³	490 x 570 x 560 mm

MEDICI STOOL



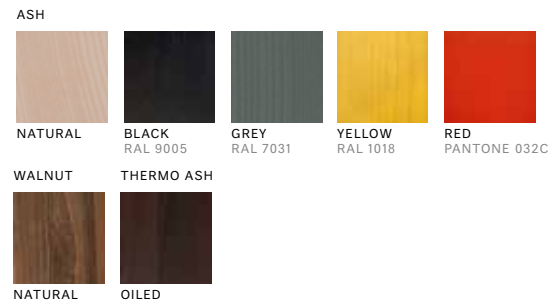
VERSIONS

- WALNUT FRAME
- ASH FRAME
- THERMO ASH FRAME OILED (FOR OUTDOOR USE)

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 STOOL	CA. kg 6,00	0,15 m³	635 x 535 x 450 mm

FINISHINGS



THE FLORIAN, Utrecht, The Netherlands





NORDEUS HEADQUARTERS, Belgrade, Serbia

HP PENTHOUSE, Palma de Mallorca, Spain



MC 3

**“The QUALITY
of the wood
literally makes THE OBJECT,
like the BEST PIECE of
MEAT would make the
REFINEMENT
of a dish.”**

RONAN & ERWAN BOUROULLEC

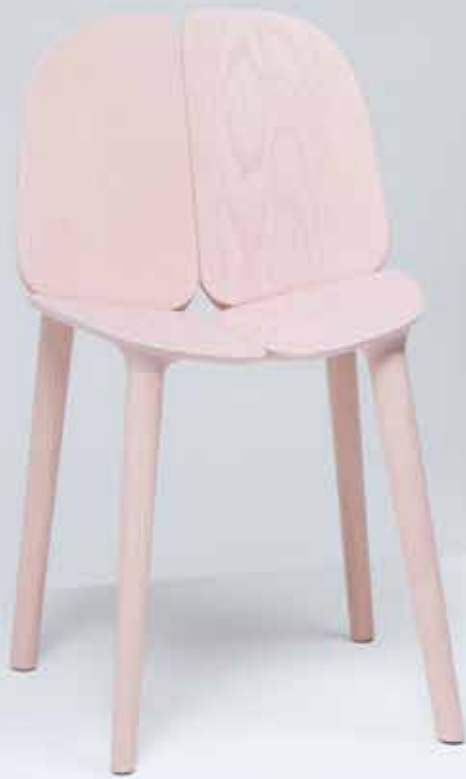
While being a small, family-owned company that has been manufacturing chairs for others since about thirty years, *Mattiazzi* decided to do less yet better. By using sophisticated CNC set of tools and at the same time a greatly refined manual know-how, *Mattiazzi* has a hybrid way to consider furniture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

MC 3 — OSSO

Ronan & Erwan Bouroullec

3



OSSO CHAIR pink on ash
OSSO CHAIR grey on ash

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

RONAN & ERWAN BOUROLLEC

OSSO TABLE natural oak
OSSO CHAIR grey on ash



OSSO STOOLS various colours

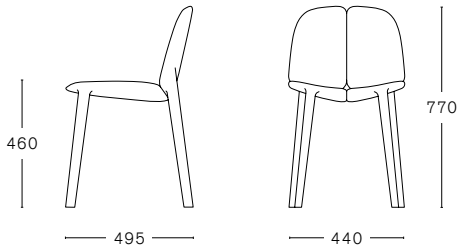






OSSO CHAIR natural oak
OSSO CHAIR grey on ash
OSSO TABLE grey on ash

OSSO CHAIR



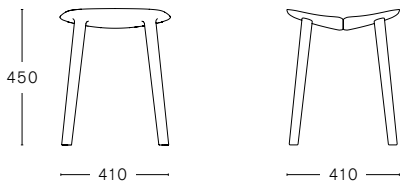
VERSIONS

- ASH FRAME
- OAK FRAME

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 CHAIR	CA. kg 9,00	0,20 m³	470 × 530 × 810 mm

OSSO LOW STOOL



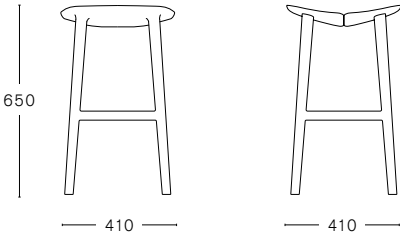
VERSIONS

- ASH FRAME

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 STOOL	CA. kg 5,00	0,10 m³	420 × 440 × 520 mm

OSSO COUNTER STOOL



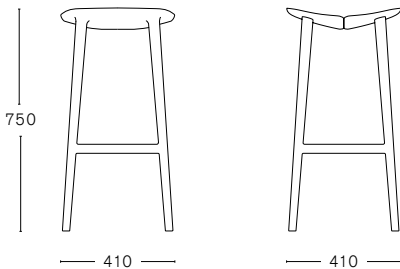
VERSIONS

- ASH FRAME
- OAK FRAME

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 STOOL	CA. kg 7,50	0,16 m³	440 × 440 × 830 mm

OSSO BAR STOOL



VERSIONS

- ASH FRAME
- OAK FRAME

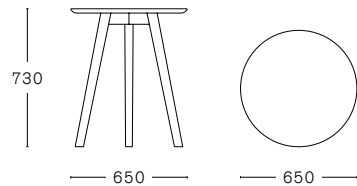
DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 STOOL	CA. kg 7,50	0,16 m³	440 × 440 × 830 mm

FINISHINGS



OSSO TABLE

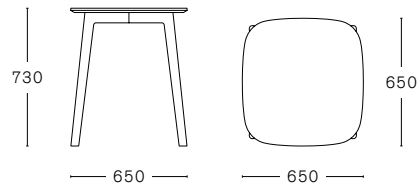


VERSIONS

- ASH FRAME
- OAK FRAME

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 TABLE	CA. kg 10,00	0,08 m³	900 × 780 × 110 mm

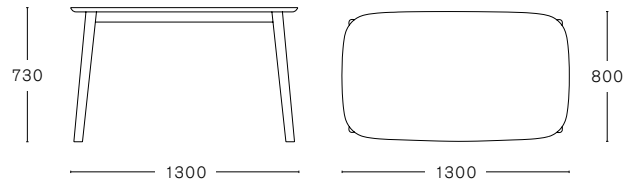


VERSIONS

- ASH FRAME

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 TABLE	CA. kg 14,00	0,11 m³	900 × 780 × 160 mm



VERSIONS

- ASH FRAME
- OAK FRAME

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 TABLE	CA. kg 25,00	0,23 m³	1530 × 850 × 180 mm

FINISHINGS



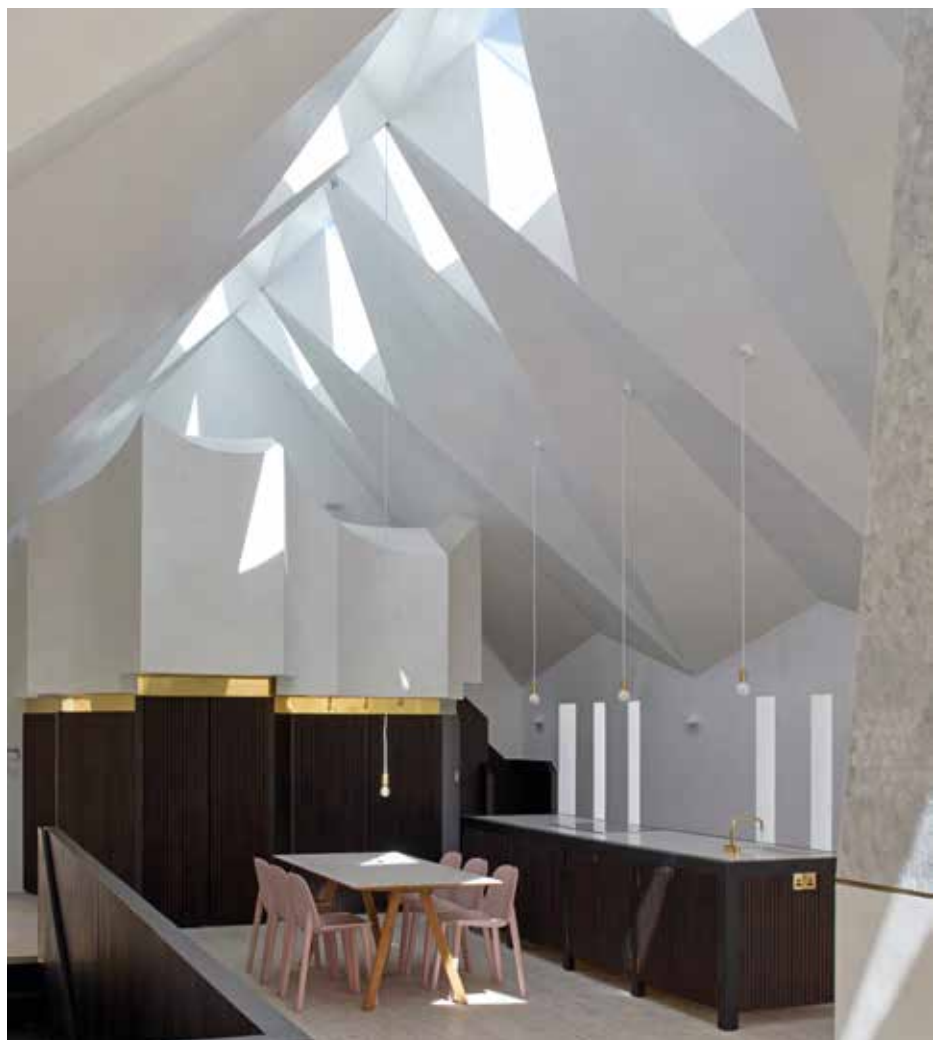
MC 3 — OSSO



UGLY DUCKLING, Richmond, Australia

Ronan & Erwan Bouroullec

CHAPEL HOUSE, London, United Kingdom





OGRADY ST HOUSE, Australia

GARDEN HOUSE, Sydney, Australia



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

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 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.

MC 2 — BRANCA

Sam Hecht & Kim Colin

2

C

M



BRANCA CHAIR natural ash
BRANCA CHAIR green on ash

BRANCA CHAIR white on ash





BRANCA CHAIR various colours on ash

**“BRANCA is
inspired by
WOODEN
BRANCHES that
turn, twist, meet
and BRANCH
OFF.”**

SAM 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.

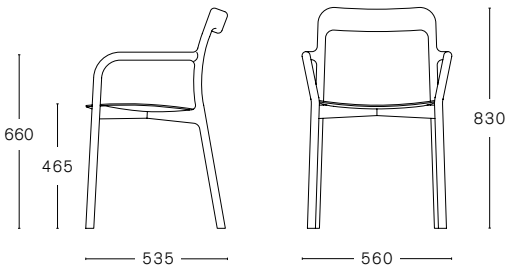
Like wooden branches on a tree, BRANCA is a chair that is familiar to the eye. We accept that branches support the joints of twigs and leaves at different points that may seem random but are all intentional. With BRANCA, its back leg supports the critical joints of the armrest, the seat and the back, 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; 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.



BRANCA BAR STOOL green on ash, black ring
BRANCA COUNTER STOOL natural ash, white ring

BRANCA CHAIR



VERSIONS

- ASH FRAME
- REMOVABLE UPHOLSTERY

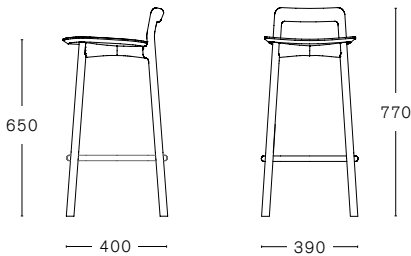
DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
2 CHAIRS	CA. kg 15,50	0,37 m³	620 × 620 × 960 mm

STACKABLE



BRANCA COUNTER STOOL



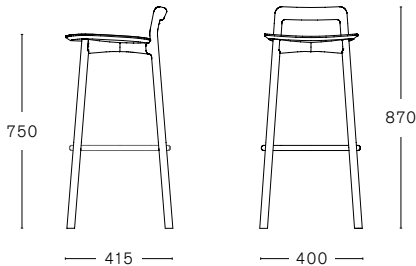
VERSIONS

- ASH FRAME
- REMOVABLE UPHOLSTERY

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 STOOL	CA. kg 6,80	0,19 m³	460 × 460 × 910 mm

BRANCA BAR STOOL



VERSIONS

- ASH FRAME
- REMOVABLE UPHOLSTERY

DELIVERY DETAILS

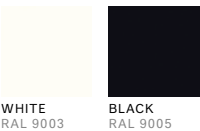
MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 STOOL	CA. kg 7,40	0,19 m³	460 × 460 × 910 mm

FINISHINGS

ASH



STOOL RING



FABRIC UPHOLSTERY CHAIR

ROHI NOVUM



COCOS



MOSS



LANOSO

ABI NORD WOOL



CHARCOAL 200



ORANGE 303

FABRIC UPHOLSTERY STOOL

ROHI NOVUM

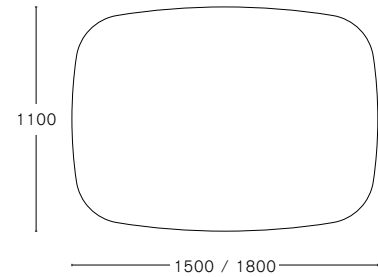
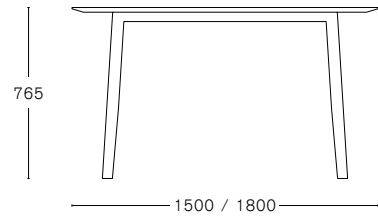


COCOS



MOSS

BRANCA TABLE



VERSIONS

ASH FRAME 1500 X 1100 X H750 MM

- MDF TOP WHITE LACQUERED
- ASH WOOD TOP

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 TABLE	CA. kg 44,00	0,28 m³	1590 x 1190 x 150 mm

VERSIONS

ASH FRAME 1800 X 1100 X H750 MM

- MDF TOP WHITE LACQUERED

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 TABLE	CA. kg 50,50	0,34 m³	1890 x 1190 x 150 mm

FINISHINGS





NETHERLEE, Australia



KAISER FAMILY FOUNDATION, California, USA

MOON CREATIVE LAB, Japan



“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 reimagines 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 lowside 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

MC1 — HE SAID / SHE SAID

Studio Nitzan Cohen

1

C

M



HE SAID CHAIR white on ash

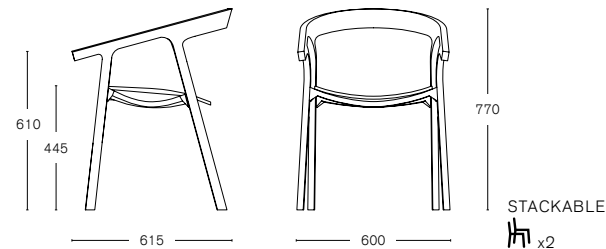
SHE SAID CHAIR natural ash frame, Azur Rohi Topia fabric upholstery

SHE SAID COUNTER STOOL white on ash
SHE SAID BAR STOOL black on ash
SHE SAID BAR STOOL natural ash





HE SAID CHAIR



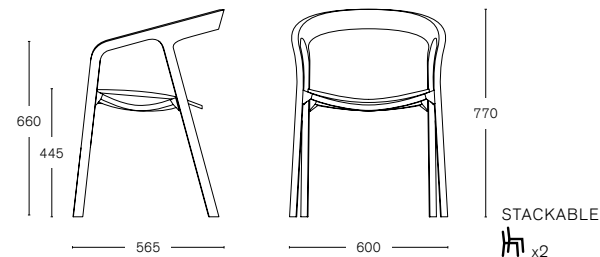
UPON REQUEST

- ASH FRAME
- ASH FRAME WITH NON REMOVABLE SEAT UPHOLSTERY

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 CHAIR	CA. kg 9,50	0,34 m³	620 × 660 × 830 mm

SHE SAID CHAIR



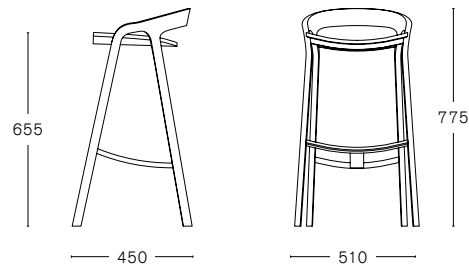
VERSIONS

- ASH FRAME
- ASH FRAME WITH NON REMOVABLE SEAT UPHOLSTERY

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
2 CHAIRS	CA. kg 15,00	0,36 m³	640 × 635 × 895 mm

SHE SAID COUNTER STOOL



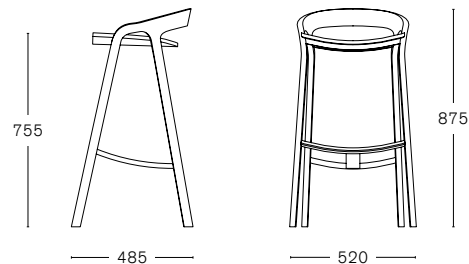
VERSIONS

- ASH FRAME
- ASH FRAME WITH NON REMOVABLE SEAT UPHOLSTERY

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 STOOL	CA. kg 7,80	0,22 m³	540 × 500 × 810 mm

SHE SAID BAR STOOL



VERSIONS

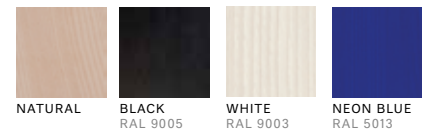
- ASH FRAME
- ASH FRAME WITH NON REMOVABLE SEAT UPHOLSTERY

DELIVERY DETAILS

MAX. PER BOX	GROSS WEIGHT	VOLUME	BOX SIZE
1 STOOL	CA. kg 8,50	0,27 m³	560 × 535 × 905 mm

FINISHINGS

ASH



FABRIC UPHOLSTERY ROHI TOPIA





AD HOC CAFE, Shanghai, China

NAB WORKPLACE, Brisbane, Australia





REFERENCES

CANOPY HOUSE, Melbourne, Australia

Photography

GERHARDT KELLERMAN
FABIAN FRINZEL
MIRO ZAGNOLI

Photography references

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167	ADAM ROUSE
172	YUNPU CAI
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173	LISA COHEN



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ITALY

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