

# Mattiazzi



## Collection Objects

2020/21



# Collection Objects

*Perché non c'è niente di più bello* - Because there is nothing more beautiful - reflects Mattiazzi's courageous and uncompromising commitment to design and sustainable wood furniture production. The relationship between design and manufacture advances each year when designers act as experimenters, contributing remarkably to Mattiazzi's narrative and a tale of design itself.

While the world experiences a time of rapid social change, when the things that surround us must necessarily be re-examined so that new stories can be made, Mattiazzi introduces 'Collection Objects' or Oggetti da collezione - small and useful items by young protagonists who blend their skills with those of Mattiazzi.

Three international designers of a new generation lead this new phase, and are joined by previous projects, forming a collection of simple and idiosyncratic items for the home, workplace and hospitality. In some cases waste-wood from furniture production is also re-purposed into these objects. Because there is nothing more beautiful.

Sam Hecht & Kim Colin



**MATTIAZZI**  
ITALY

# Bibita



Max Frommelt

Wood is a natural, renewable material with no two pieces alike. Each plank is different and each species has different properties and characteristics. Wood is 'alive' forever, even after being cut, dried and processed, so it is inherently related to time. Objects made from wood, from small to big scale, can out-live many generations if looked after and treated correctly.

The Bibita Bottle Rack explores the ability of an object to address two conditions: storage and display. It stacks in both directions, allowing the object to be responsive - to grow and to be rearranged based on different needs in the home and other settings. Made out of standard available timber that minimises waste, using traditional tongue and groove joints, Bibita is finished by hand. *MF*











# Portobello



Julie Richoz

What interests me is the savoir-faire, the precision in the way materials are employed, and that things are done with passion. I'm not so preoccupied by the division of the objects between those that are for everyday and those which are not. Something you're happy to use and live with everyday is probably my definition of a good object. You can convey the same sensations, sensibility and vision of the world whatever the context is. But I'm not pre-occupied with archetypes. An unfamiliar object can still become a good everyday companion.

Portobello is a simple bowl but with a twist. Something between a tray and a bowl. It is not too loud, but not too plain either. It is even decorative. Decoration that arises from the making process, and using a constructive logic.

This is probably where it finds its balance. *JR*









# Cassetta



Julien Renault



Wood can be used when you need to build something quickly. But also with more time and care it can reveal subtleties and even surprises.

The Cassetta Box is inspired by everyday shapes that are immediately recognisable. I like to imagine people will leave this object on a table as you would leave a book, because it's useful to have around.

There's a parallel between the idea of two wooden planks and two books stacked. It's nothing complicated. It's honest, simple and takes its beauty from where it is.  
The beauty of Mattiazzi and its ethos plays out. *JR*













# Palmo



Sam Hecht & Kim Colin





Palmo Hooks are a sculptural accessory that do not reveal their utility immediately, instead elevating a plain wall to which they are attached. Their soft forms flatter the hand too, hinting at their real use - to hang a coat, a bag, or hat, or anything else that needs to hang.

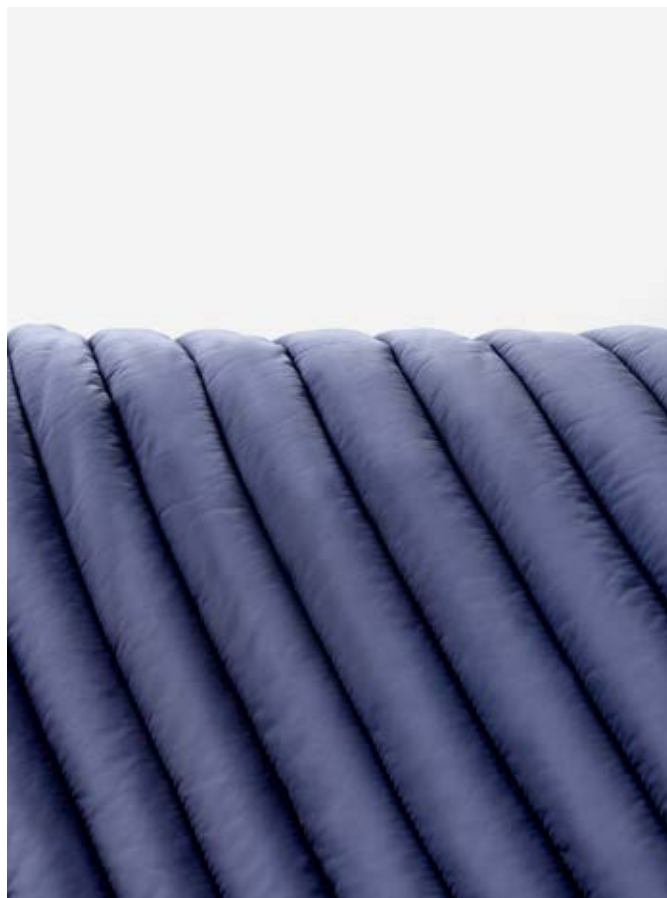




# Quindici



Ronan & Erwan Bouroullec

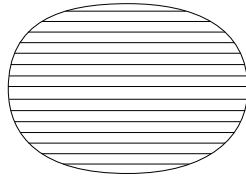


The Quindici Pillow is a thin, quilted form made from polyester with a recycled PET soft fibre padding. The simple pattern of sewn lines helps to keep the padding in place while adding a textural dimension. The soft shape suits all types of furniture.

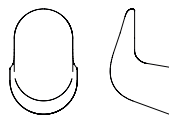
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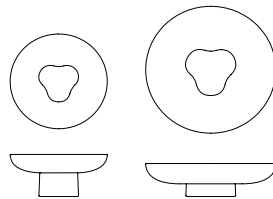




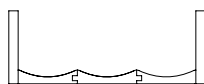
MCO 1 Quindici Pillow *Ronan & Erwan Bouroullec*  
Polyester pillow in silver grey or blue  
80mm W x 650mm W x 35mm H



MCO 2 Palmo Hooks *Sam Hecht & Kim Colin*  
Solid Ash with Aluminium wall fixing. Available individually in Natural, Brown (RAL 8016) and Green stain  
77mm W x 69mm D x 120mm H



MCO 3 Portobello Bowls *Julie Richoz*  
Solid Ash in Oiled finish or Blue stain  
180mm L x 80mm H / 250mm L x 65mm H



MCO 4 Bibita Bottle Rack *Max Frommheld*  
Solid Beech in raw finish  
315mm L x 315mm W x 120mm H



MCO 5 Cassetta Box *Julien Renault*  
Available in 4 Ash colour combinations - Natural; Natural + green lid; Natural + red lid; Walnut stain  
200mm L x 143mm W x 50mm H



*Ronan & Erwan Bouroullec*

Brothers Ronan (born 1971) and Erwan Bouroullec (born 1976) are designers based in Paris. They have been working together for over fifteen years bonded by diligence and balanced by their distinct personalities. In 1997, they were spotted by Cappellini, who gave them their first industrial design projects. For Mattiazzi, they first created their technically advanced Osso chair, followed by Uncino and Quindici. Their recent works have also seen them tackle public installations, exhibitions and interior designs projects.

*Sam Hecht & Kim Colin*

Sam Hecht (1969) was born in London while Kim Colin (1961) was born in California. Early in his career he collaborated with Naoto Fukasawa at IDEO, producing some startling product typologies over the course of 6 years. Kim Colin worked with artist Mike Kelley after obtaining a Master in architecture from SCI-Arc in Los Angeles. In 2002, they co-founded Industrial Facility and began to work with manufacturers including Muji Japan and Herman Miller. They have taught at the Royal College of Art in London, HFG Karlsruhe, Germany and ECAL, Lausanne. In 2010 they were awarded the 'Designs of the Year' for the Branca chair, produced by Mattiazzi.

*Julie Richoz*

Julie Richoz (1990) is a Swiss-French designer. After graduating from ECAL/University of Art and Design, Lausanne (2012), she worked for Pierre Charpin. Since 2015, she set up her design studio in Paris, where she develops her own language through objects, furniture, lighting and textiles. Her clients include Alessi, Louis Poulsen, Tectona, and Louis Vuitton among others. She was a designer-in-residency at CIRVA/ Research Center on Art and Glass in Marseille (2013), at Sèvres/ Cité de la Céramique (2013), and at Casa Wabi, Mexico (2017). She was awarded the Grand Prix at Design Parade (2012) and Bourse Leenaards (2016). Since 2017, she has taught design at ECAL.

*Max Frommelt*

Max Frommelt's studio specialises in private commissions, self-initiated projects and design work for commercial brands. He comes from a tradition of working directly with materials and manufacturing processes. He grew up in Ulm, Germany, a region with a legacy of industrial design and manufacturing, and moved to London in 2004 to study design. Max worked in product development at Nils Holger Moormann and obtained a Master in Design Products from the Royal College of Art. He was given the furniture design award by The Arts Foundation in 2017. Currently, he lives and works in London and California alongside teaching design at Kingston University.

*Julien Renault*

With a fascination for industrial standards, Julien Renault is inspired by the beauty found in everyday objects and the traces of manufacturing processes. Based in Brussels, he develops furniture and objects for brands such as Hem, Lapeyre, Cruso and Kewlox. Additionally, his studio engages in works of creative direction and photography for various design brands and designers. His sensibility has been moulded through his experiences. Julien trained as an industrial designer in ESAD Design & Art School. He worked at Studio Bouroullec in Paris after obtaining his Master in Product Design at ECAL in Lausanne (2009). Soon after, he moved to Brussels to set up his studio.

Mattiazzi Collection Objects

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