

**Matter of Stuff presents the MOS Designer Residency furniture collections at the inaugural
Montalcino Design Week 2016**

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At the first edition of Montalcino Design Week 2016, Matter Of Stuff presents the design pieces developed during the MOS Designer Residency Competition. The collections by designers Alessandro Zambelli, Nina Cho, Olga Bielawska, Tim Vanlier, Tomas Liberty and Studio Uufie will travel to the London Design Festival in September.

Matter of Stuff launched MOS Designer Residency Competition, an international call for entries to create new design typologies in marble and metal, in December 2015 in collaboration with OCRA Officina Creativa dell’Abitare e Scuola Permanente dell’Abitare. In this first edition over 120 design proposals were received from all around the world. The jury, comprising Sofia Steffenoni and Simona Auteri, founders of Matter Of Stuff, Sebastian Bergne, designer and visiting professor, Edoardo Milesi of OCRA and Archos, Giovanni Cutolo, ex-president of Fondazione ADI Collezione Compasso d’Oro and representatives from partner manufacturing companies, selected the winning projects based on their commitment to innovation, technology, design and creativity.

The six winners of the competition developed their projects in collaboration with the two manufacturing companies Toscarri (metal) and Carrara Design Factory (marble) during a month in residence from 18 April to 14 May 2016.

The exhibition in Montalcino will be open to the public from July 14 until 30 November 2016.

Alessandro Zambelli: Marque’

The use of inlaid metal is an homage to Paris of the 20s and to the Art Deco designs of Emile Ruhlmann and Jean Dunand, who were the main advocates of this style. Essential forms, which are minimal yet refined, exude a timeless elegance and are a clear reference to the elitarian craftsmanship, which gave form to such excellence.

In Marque’, material and forms become essence of memories, referring to traditional techniques: different styles mix together with the search for new languages that can be achieved within the realm of excellence and craftsmanship only found in Italy. The Art Deco design now reborn in a contemporary key and makes its way in the Third Millennium.

The collection by Alessandro Zambelli for MOS Designer Residency comprises a series of storage furniture that include a small cabinet, a dry bar, a console and a coffee table, where the material used – metal – is read in ebanistic terms through the use of inlays as new element of character and prestige. The linear essentiality of the forms, which is reflected in each element of the collection, is enriched by the presence of precious superficial decors that are juxtaposed through inlays: small metal oxidised plates animate the surface of each storage element with their refined alternation of delicate geometrical motifs. The oxidation process brings a unique mutation of the surface itself, enriched by a whole variety of shades and gradation.

Nina Cho: Coulee

Creating an entire form out of one material is a main feature of Nina's recent practice, who is interested in marble because each piece is inherently unique in its contrast between the delicate colours and the solid, heavy weight of the material.

Using two heavyweight pieces Nina can create a stable structure by using complimenting geometry: basic marble tabletop slabs usually exist for steel or wood armature. Nina has created a new function for marble as armature and used the joint as an opportunity to talk about shape in a poetic way.

Her creative process often starts with discovering function through the study of form: a hands-on approach, with lots of models that allow her to discover how she can integrate form with a particular function. During the residency, Nina explored various forms and decided on the final design by considering form in relation to the materiality of the marble.

Olga Bielawska: Veiled

The stay in Italy during the MOS Designer Residency was an opportunity to develop a new body of work substantiated by a remote geographic context while thoroughly embedded in the know-how of the local craftsman.

The intention for Olga's project was to create an object that experiments with the dichotomy between a silk and soft looking surface in a hard material like marble. The inspiration was taken from the folds of textiles that envelop ancient statues, and wanting to create something that appears three-dimensional in a flat and two-dimensional material by making a pattern and then using it for an object.

After visiting and talking to various workshop facilities in Carrara, Olga decided to work with a technique that allows the production of different optical effects for products.

One result is a design for a series of different tables covered by a pattern playing with the contrast of black and white marble that creates the illusion of an accidentally thrown tablecloth.

An important aspect was to combine a modern technique (water jet cutting) with a traditional method to make patterns (inlays) by pairing craftsmanship with precise geometrical forms.

For a series of trays with similar optical effects, Olga used water jet engraving to create a very fine pattern and filled it with resin.

Tomas Libertiny: Feather

Marble is to Tomas a material rich with meaning. The challenge is that of exploring the limits of the structural quality and poetics of marble, taking inspiration from the theme of lightness, which is a constant in his sculptural and philosophical work.

Studio Uufie: Echo

The Echo table pushes the material limits of metal and wood to imagine an intangible reality. The grain reveals the history of a piece of wood. By using a technique that exposes the hardwood (season of winter) and embedding metal into the lines of the softwood (season of summer), each growth creates an elusive boundary between the two materials. Removing the sense of substantial weight and density of the materials further enhances the objectivity.

Beauty and inspiration are found all around us. The table legs reference the shape generated by the spilling of water. The variation of the tabletop in an organic circle is reminiscent of a stone formed by the sea current. It enacts the activity and motion, which would happen around a table.

Alluding to the subtle shades of a sunrise, the colours of the three tables are created in three metal: aluminium, copper and brass.

Tim Vanlier: Remetaled / Mirrored

The total immersion in the Tuscan territory has given a fresh approach to Tim's creative process, which consists of precious moments in time and in space within the immediate environment where his creativity gets nourished.

During the residency, Tim has conducted wide material research, experimenting specifically with stratification, which brings depth, surprise and gives metal an innovative materiality. Tim has been constantly inspired by the manufacturing possibilities of Toscarì, with whom he established an intense collaboration which has had profound effect on his design project.

What happens when we put metal tubes together in a press? Or what if we use leftover pieces to fill a mold? And how can a coating give just that special effect? The cooperation of Toscarì on these three questions led to the development of three design collections, which are each in a unique way carrier of the layered concept.