

mews

mutina + edward barber & jay osgerby

"Abbiamo puntato a catturare i toni naturali e le
variazioni di luce e ombra che sono presenti nel
nostro ambiente, il paesaggio di Londra."

"We aimed to capture the natural tones and
variations in light and shade that are present in
our surroundings, the landscape of London."

Jay Osgerby

"Siamo da sempre interessati al colore ed
alla composizione dei toni. Nella nostra
collezione, per ogni colore, invece di realizzare
una tinta omogenea - abbiamo selezionato una
nuance di base e creato una tavolozza di molte
sfumature."

"We have longstanding interests in colour and
tonal composition. For our collection, instead of
producing one colour that is homogenous - we have
selected one base colour and created a palette of
many shades."

Edward Barber



edward barber & jay osgerby

Barber e Osgerby iniziano la loro collaborazione nel 1996 dopo il master in architettura al Royal College of Art di Londra. I loro primi lavori nascono piegando e plasmando materiali in lastre, influenzati dall'uso della carta bianca impiegata per realizzare i modellini durante gli studi d'architettura. La prima estensiva monografia loro dedicata, pubblicata da Rizzoli New York, è del 2011. Hanno creato collezioni per le maggiori aziende internazionali come Cappellini, Established & Sons, Flos, Vitra e Knoll ed i loro lavori fanno parte delle collezioni permanenti di musei di tutto il mondo, come il V&A e il Design Museum di Londra, il Metropolitan Museum of Art di New York o l'Art Institute di Chicago.

Barber and Osgerby began their collaboration in 1996, after having obtained a master's degree in architecture at the Royal College of Art in London. Their early works were created by bending and forming sheets of material, and were influenced by the white paper they used to make small models while they were still studying architecture. The first extensive monograph devoted to them was published by Rizzoli New York in 2011. They have developed collections for major international companies including Cappellini, Established & Sons, Flos, Vitra and Knoll and their works are part of permanent collections in museums around the world, such as the V&A and the Design Museum in London, the Metropolitan Museum of Art in New York, and the Art Institute in Chicago.

Barber & Osgerby vivono e lavorano a Londra e sono fortemente influenzati da questa città. Hanno creato Mews ispirati dal paesaggio, dalla storia, dalla personalità della capitale inglese e dalla sua grande varietà di textures presenti nelle infrastrutture come mattoni, pavimenti in legno e pattern irregolari di forme geometriche. L'effetto apparentemente casuale e volutamente impreciso è dato dalla libera composizione cromatica ottenuta attraverso un'ampia ricerca e numerose prove dovute alla continua sperimentazione sul colore e sulla composizione di nuances cromatiche. La collezione consiste in sei tinte base: chalk, fog, pigeon, lead, ink e soot ognuno dei quali contiene una palette composta da 15 toni diversi. Questa ampia varietà colori aggiunge alla superficie posata profondità e movimento rendendola ricca e interessante. La produzione di Mews è realizzata industrialmente in gres porcellanato ad impasto colorato in massa ed è accompagnata da una versione artigianale in pasta bianca smaltata prodotta per trafilatura. La collezione è stata disegnata nell'ottica di un uso contemporaneo e tradizionale. L'ampia gamma cromatica giocata sui toni neutri consente alle ceramiche di essere un punto focale o uno sfondo per ogni interno.

Barber & Osgerby live and work in London and are therefore strongly influenced by the city. The Mews collection is inspired by the landscape, the history and the personality of the British capital, and by the huge variety of textures characterizing its infrastructures, such as bricks, wooden floors and irregular geometrical patterns. The apparently random and intentionally inaccurate effect is due to the color compositional freedom obtained by extensive research and several experimentations on color and combinations. The collection consists of 6 base colors: chalk, fog, pigeon, lead, ink and soot, each of which contains a palette of 15 different shades. This wide color range adds depth and movement to the tiled surface making it rich and remarkable. The production of Mews is industrially made in homogeneous porcelain stoneware with a colored mass dough and it is combined to an handmade glazed white version obtained by extrusion. The collection has been designed with both contemporary and traditional use in mind. The variety of neutral tones allows the tiles to be a focal point or a backdrop in any interior scheme.



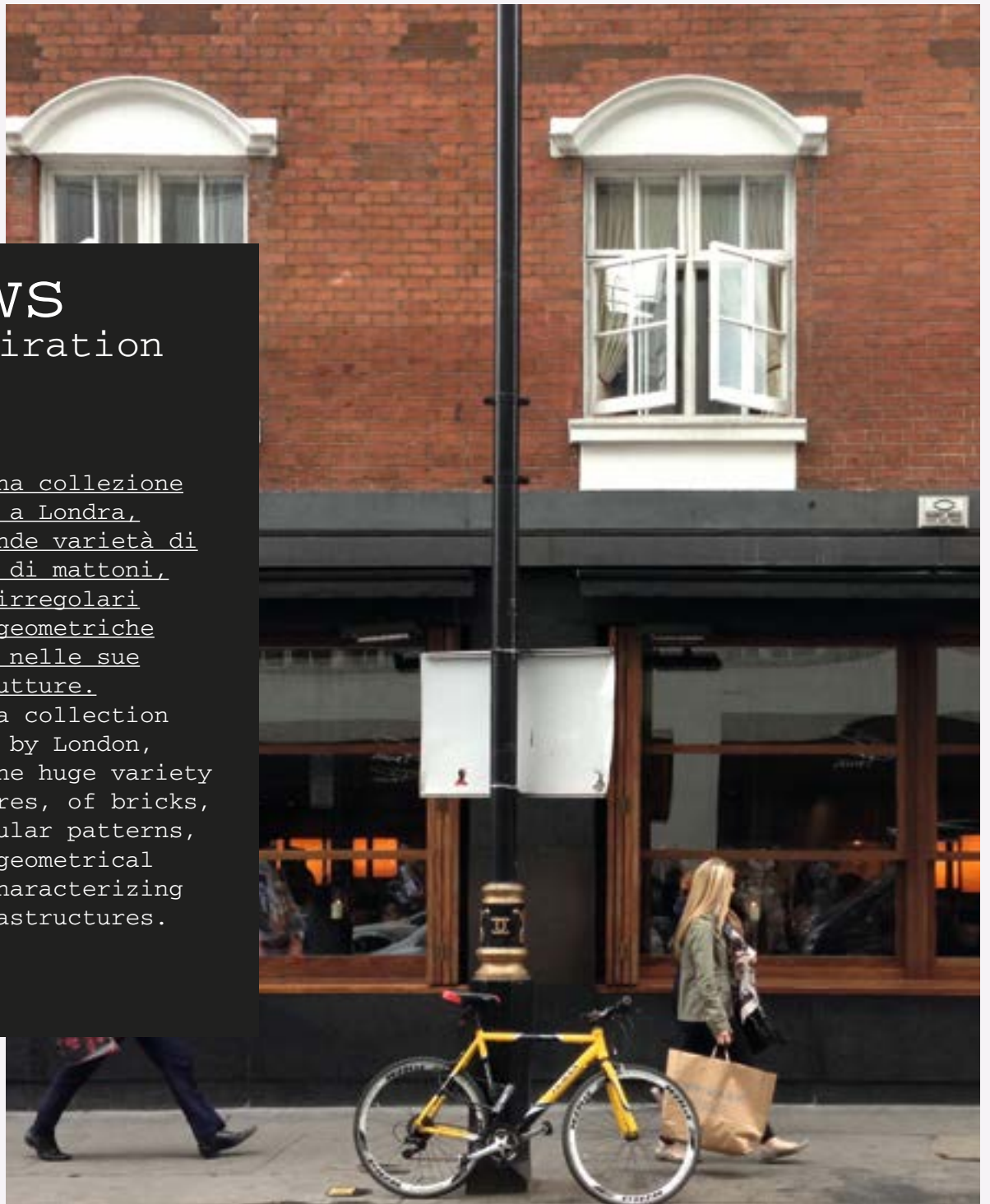


Charlotte road, Shoreditch - London

mews _inspiration

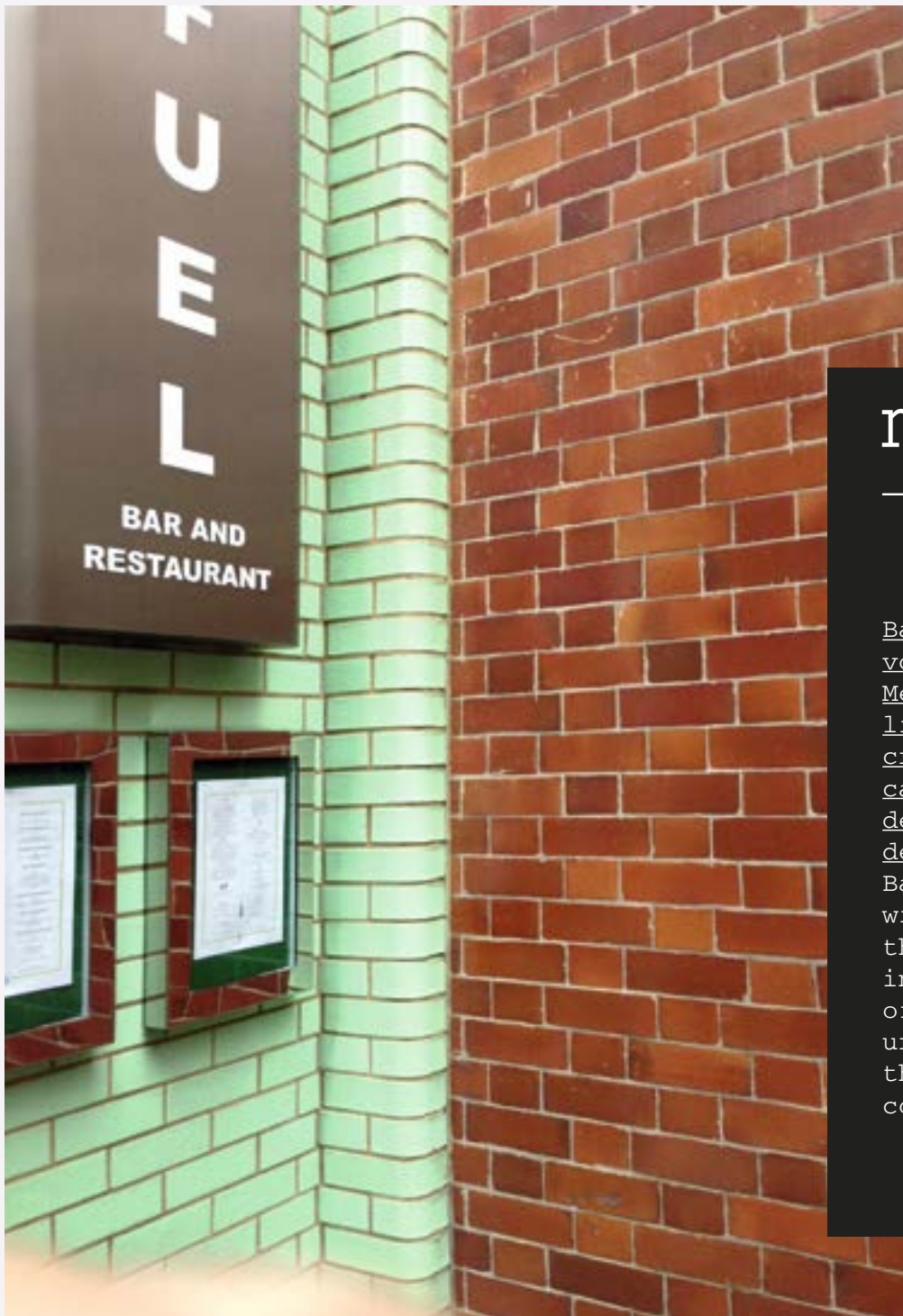
Mews è una collezione
ispirata a Londra,
alla grande varietà di
textures di mattoni,
pattern irregolari
e forme geometriche
presenti nelle sue
infrastrutture.

Mews is a collection
inspired by London,
and by the huge variety
of textures, of bricks,
of irregular patterns,
and of geometrical
shapes characterizing
its infrastructures.





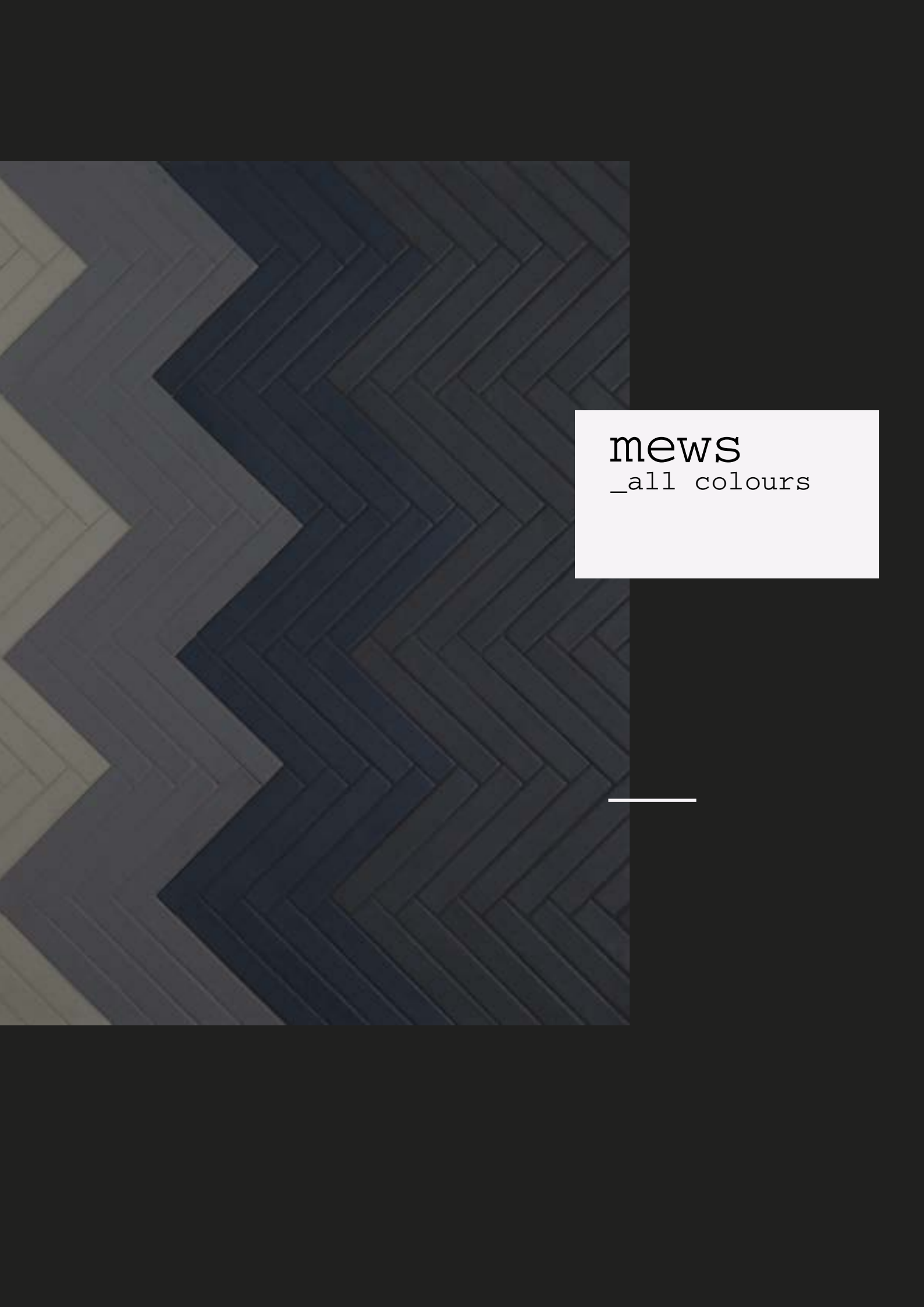




mews _inspiration

Barber & Osgerby hanno voluto riprodurre in Mews, attraverso la libera composizione cromatica, l'effetto casuale ed impreciso del paesaggio urbano della capitale inglese.
Barber & Osgerby wished to reproduce the random and inaccurate effect of the British capital urban landscape through the color compositional freedom.

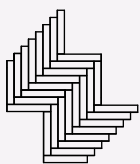




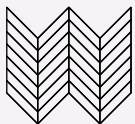
mews
_all colours

mews
_collection

mews
_chalk



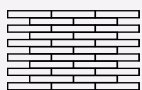
artisanal 3,2•20



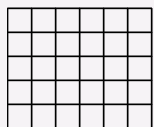
5,5•20 chevron



mews
_fog



artisanal 3,2•20

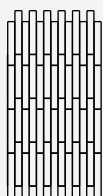


11•11

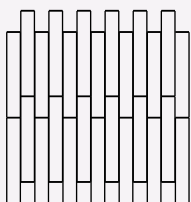


mews

_pigeon



artisanal 3,2•20



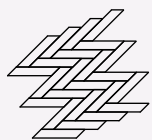
5,5•45



mews
_lead



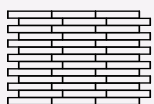
artisanal 3,2.20



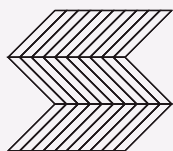
5,5.20 chevron



mews
_ink



artisanal 3,2·20



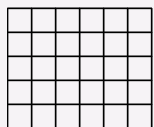
5,5·39,5 chevron



mews
_soot



artisanal 3,2•20



11•11



sizes and colours

this is ... mews

mews sizes and colours - industrial

design Edward Barber and Jay Osgerby 2013

production industrial

material gres porcellanato ad impasto omogeneo - homogeneous porcelain stoneware

features pezzi tagliati ognuno esattamente uguale all'altro - cut pieces each one exactly the same as the others

thickness 10 mm

misure nominali - nominal sizes



5,5·39,4 chevron

* $2\frac{11}{64}'' \cdot 15\frac{33}{64}''$



5,5·19,6 chevron

* $2\frac{11}{64}'' \cdot 7\frac{23}{32}''$



5,5·45

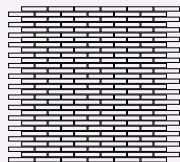
* $2\frac{11}{64}'' \cdot 17\frac{23}{32}''$



11·11

* $4\frac{21}{64}'' \cdot 4\frac{21}{64}''$

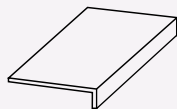
mosaic



1·5 su rete 30·28,7

* $2\frac{5}{64}'' \cdot 1\frac{31}{32}''$ on net * $11\frac{13}{16}'' \cdot 11\frac{19}{64}''$

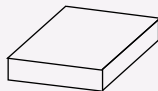
complementary pieces



33·45·4,5

* $12\frac{63}{64}'' \cdot 17\frac{23}{32}'' \cdot 1\frac{49}{64}''$

gradone - step



33·33·4,5

* $12\frac{63}{64}'' \cdot 12\frac{63}{64}'' \cdot 1\frac{49}{64}''$

angolare - corner tile

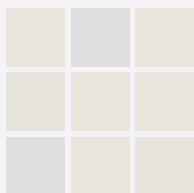


3,8·45

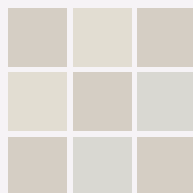
* $1\frac{1}{2}'' \cdot 17\frac{23}{32}''$

battiscopa - skirting

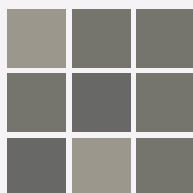
colours



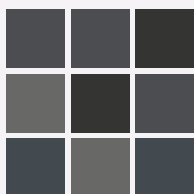
chalk



fog



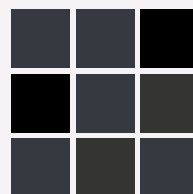
pigeon



lead



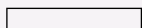
ink



soot

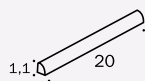
news sizes and colours - artisanal

design Edward Barber and Jay Osgerby 2013
production artisanal
material impasto trafilato smaltato - glazed extruded body
thickness 11 mm
misure nominali - nominal sizes



artisanal 3,2·20
* $1\frac{17}{64}'' \cdot 7\frac{7}{8}''$

complementary pieces



1,1·20
* $\frac{7}{16}'' \cdot 7\frac{7}{8}''$
quarter round



1,4·1,4
* $\frac{35}{64}'' \cdot \frac{35}{64}''$
angolo quarter round

colours



chalk



fog



pigeon



lead



ink



soot



Bla GROUP

norma standard	caratteristiche features	valore prescritto value required		mews
ISO 10545/2	DIMENSIONI - SIZES lunghezza e larghezza - length and width spessore - thickness rettilinearità degli spigoli - straightness of edges ortogonalità - wedging planarità - flatness	± 0,6% ± 5% ± 0,5% ± 0,6% ± 0,5%		conforme in conformity with standard
ISO 10545/3	assorbimento d'acqua water absorption	<0,5%		0,04%
ASTM C373		<0,5%		0,04%
EN 101	durezza superficiale (scala mohs) surface hardness (scala mohs)	> 5		7
ISO 10545/9	resistenza agli sbalzi termici resistance to thermal shock	nessuna alterazione visibile no visible alteration		resiste resistant
ASTM C484		no samples must show visible defects		unaffected
ISO 10545/12	resistenza al gelo frost resistance	nessuna alterazione visibile no visible alteration		resiste resistant
ASTM C1026		unaffected		unaffected
ISO 10545/13	resistenza agli attacchi chimici resistance to chemical attacks	nessuna alterazione visibil no visible alteration		resiste resistant
ASTM C650				unaffected
BCRA	scivolosità antislip	> 0,40		dry 0,6 wet 0,42
DIN 51130 - 04		valori medi 6° ÷ 10° 10° ÷ 19° 19° ÷ 27° 27° ÷ 35° > 35°	R9 R10 R11 R12 R13	R9
ASTM C1028		> 0,60		dry 0,75 wet 0,75

formato size	pz-mq pcs-sqm	pz-scat. pcs-box	mq-scat. sqm-box	scat.-pal. box-pal.	kg-scat. kg-box	kg-pal. kg-pal.	mq-pal sqms-pal
5,5·39,4 chevron	46,15	36	0,78	40	18,25	730	31,20
5,5·19,6 chevron	92,76	72	0,78	40	18,25	730	31,20
5,5·45	40,40	36	0,89	40	20,83	833	35,60
11·11	82,64	60	0,73	48	17,08	820	35,04
mosaic 30·28,7	11,61	8	0,69	42	12,60	529	28,98
gradone 33·45·4,5	-	2	0,9 ml	-	8,00	-	-
angolare 33·33·4,5	-	1	0,33 ml	-	6,10	-	-
battiscopa 3,8·45	-	10	4,5 ml	-	3,80	-	-
artisanal 3,2·20	156,25	104	0,67	64	13,80	883	42,88
quarter round 1,1·20	-	20	4,0 ml	-	1,00	-	-
quarter round corner 1,4·1,4	-	-	-	-	-	-	-



V4
variazione forte
dramatic variation



credits

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