

Mews

by Barber & Osgerby



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Mews

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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 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 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.



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.

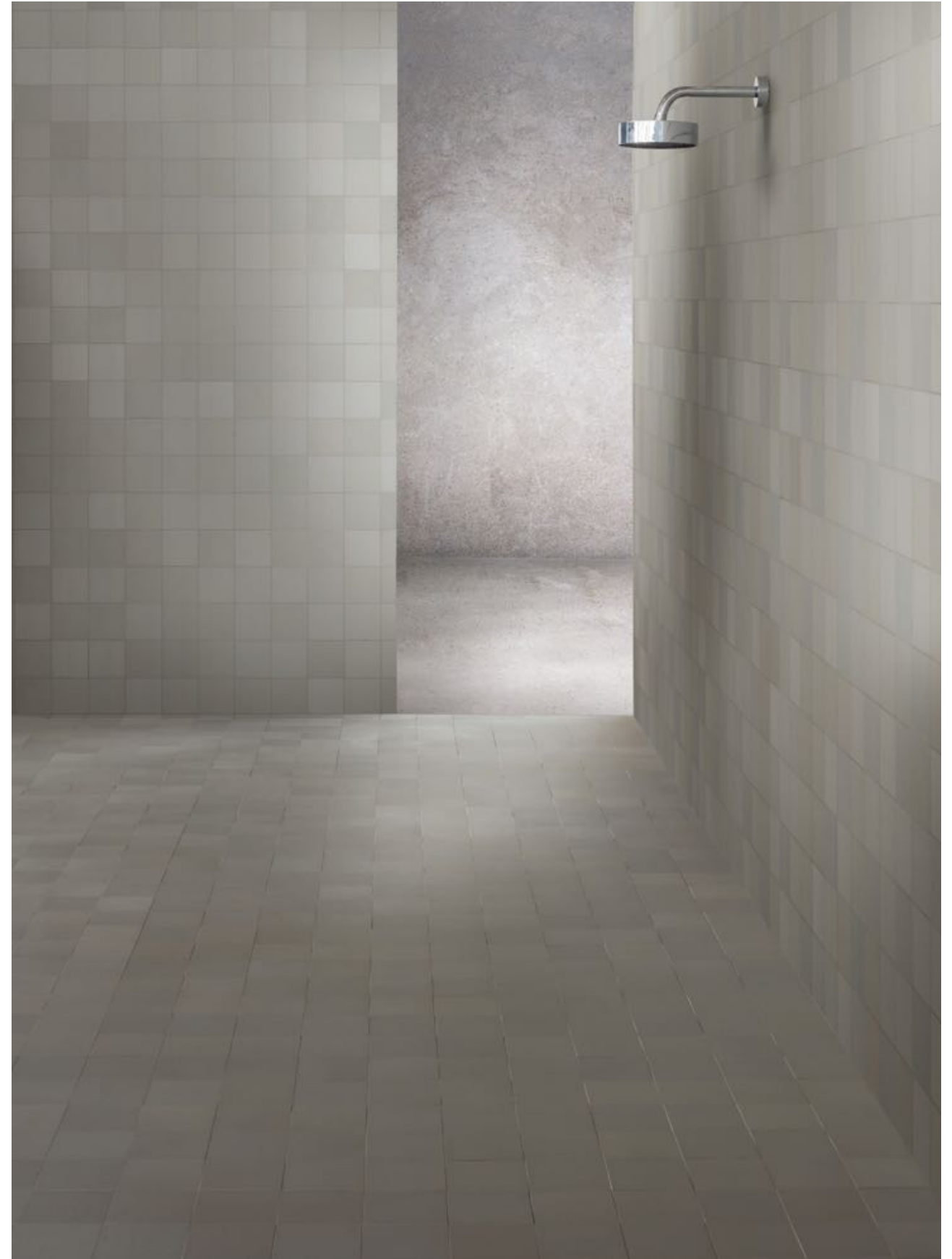
Edward Barber & Jay Osgerby





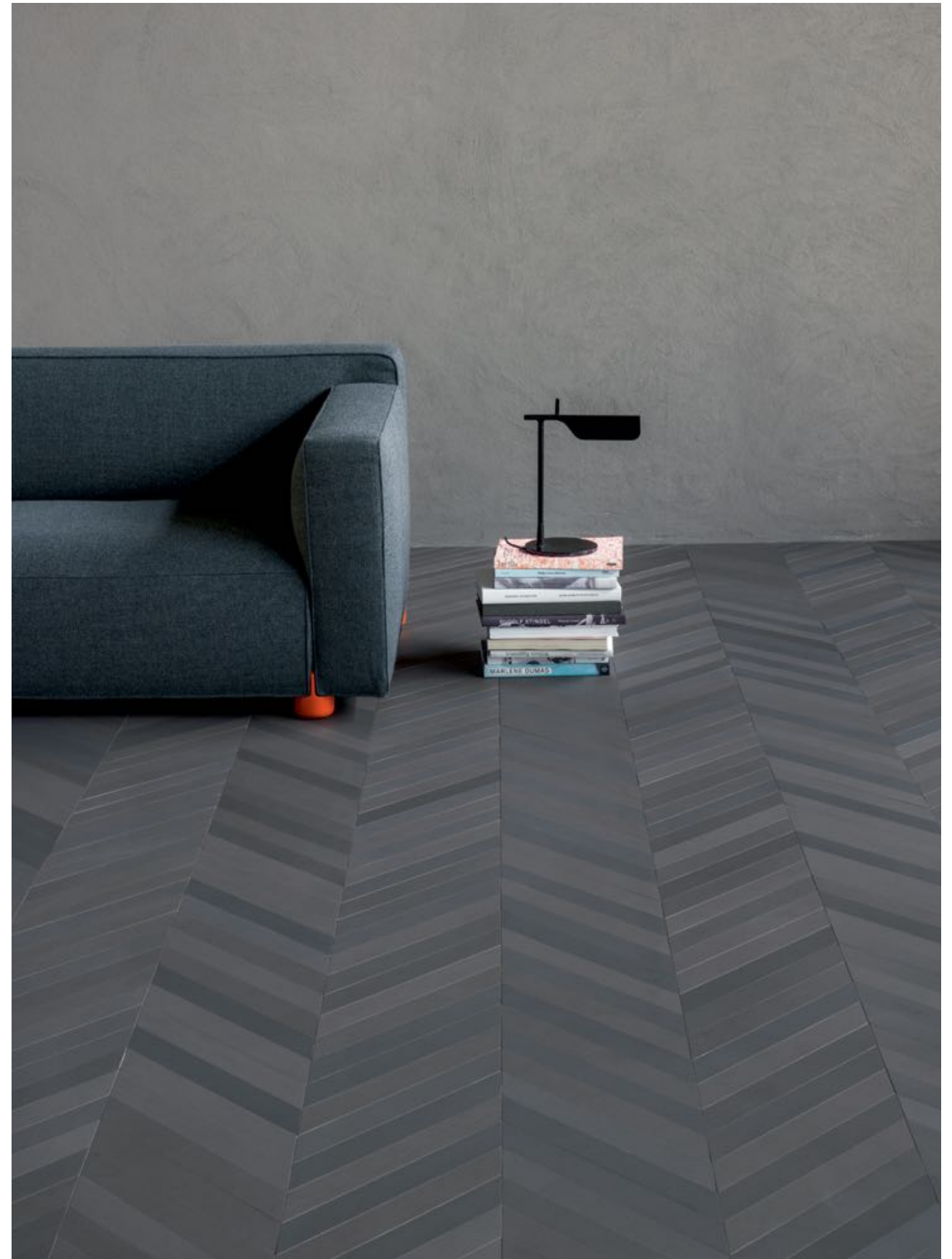










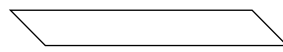




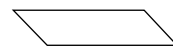
Sizes & Colors

design	Edward Barber & Jay Osgerby	2013
production	industrial	
material	gres porcellanato smaltato ad impasto omogeneo glazed homogeneous porcelain stoneware	
thickness	10 mm	
*	misure nominali/nominal sizes	

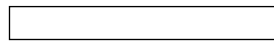
Modello depositato n° 002336909-0005/0012 – data di deposito: 31/10/2013
Registered design n° 002336909-0005/0012 – date of registration: 31/10/2013



*5,5-39,4 cm chevron
*2"-16"



*5,5-19,6 cm chevron
*2"-8"



*5,5-45 cm
*2"-18"



*11-11 cm
*4"-4"

Stucco in tono/ Matching grout

Bianco 50 (Chalk)



Lead 75 (Lead)



Fog 55 (Fog)



Ink 65 (Ink)



Cenere 62 (Pigeon)



Black 74 (Soot)

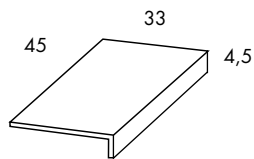


Stucco a contrasto/ Contrast grout

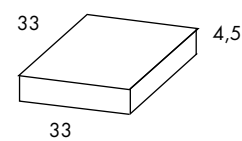
Calce 01 (All)



Complementary pieces



*33-45-4,5 cm
*1263/64"-1723/32"-149/64"
gradone - step

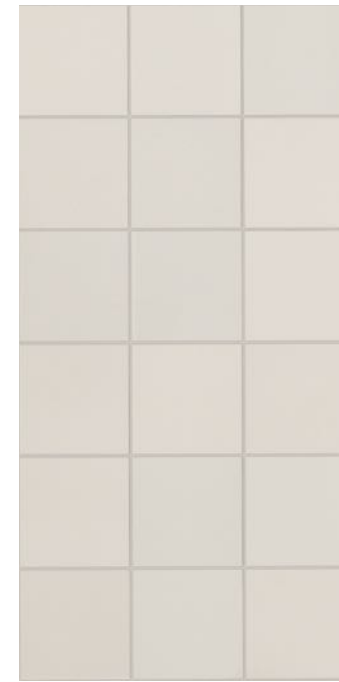


*33-33-4,5 cm
*1263/64"-1263/64"-149/64"
angolare - corner tile

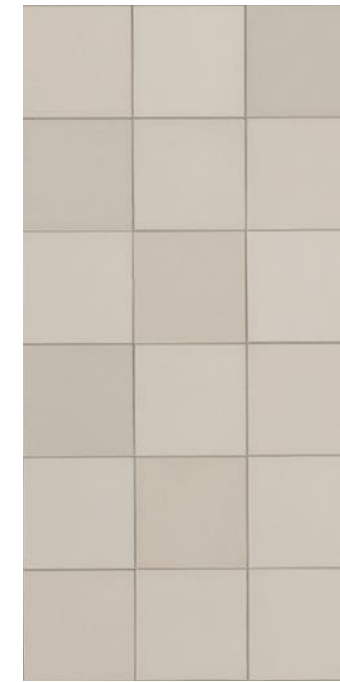


*3,8-4,5 cm
*1 1/2"-1723/32"
battiscopa - skirting

Sizes & Colors



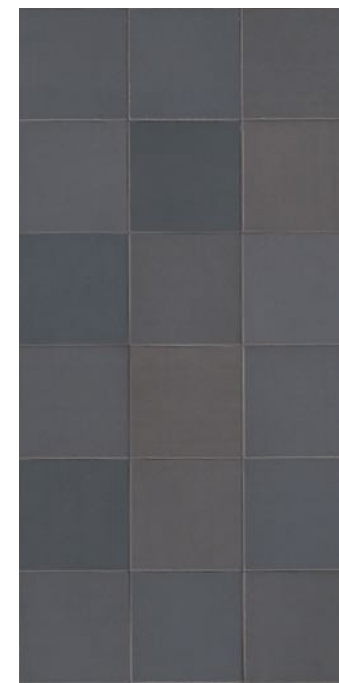
chalk



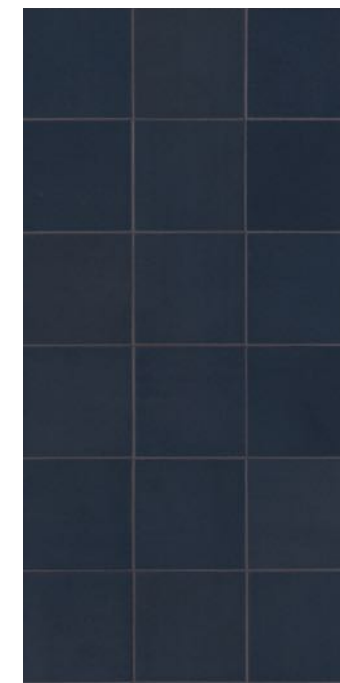
fog



pigeon



lead



ink

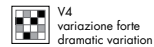


soot

Technical Features

Bla Group

NORMA STANDARD	CARATTERISTICHE FEATURES	VALORE PRESCRITTO VALUE REQUIRED		MEWS
ISO 10545/3	assorbimento d'acqua/ water absorption	< 0,5%		0,04%
ASTM C373		< 0,5%		0,04%
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 visibile no visible alteration		resiste resistant
ASTM C650				unaffected
DIN 51130 - 04		valori medi 6° ÷ 10°	R9	R9
DCOF		> 0,42		0,80



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Packing

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	17,55	702	31,20
5,5-19,6 chevron	92,76	72	0,78	40	17,40	696	31,20
5,5-45	40,40	36	0,89	40	20,20	808	35,60
11-11	82,64	60	0,73	48	16,70	802	35,04
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	-	3,65	-	-

Barber e Osgerby inaugurano il loro studio londinese nel 1996, dopo essersi laureati al Royal College of Art di Londra. Il loro approccio multidisciplinare sfida i confini del design industriale, dell'architettura e dell'arte. I loro lavori includono collezioni per Knoll, Vitra, B & B Italia, Cappellini, Venini e Flos, limited edition e commissioni pubbliche come la London 2012 Olympic Torch e la moneta da 2 sterline disegnata per la Royal Mint. La prima monografia estensiva loro dedicata, pubblicata da Rizzoli New York, è del 2011. Entrambi sono Royal Designers for Industry (RDI) e Honorary Doctors of Art. Il loro lavoro è nelle collezioni permanenti di musei in 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 opened their London studio in 1996, having graduated from the Royal College of Art in London. Their multidisciplinary approach pushed the boundaries of industrial design, architecture and art. Their work includes collections for Knoll, Vitra, B & B Italia, Cappellini, Venini and Flos, limited edition pieces and commissions such as the London 2012 Olympic Torch and the £2 coin designed for the Royal Mint. The first extensive monograph on the pair was published by Rizzoli New York in 2011. They are both Royal Designers for Industry (RDI) and Honorary Doctors of Art. Their work is included in the permanent collections of museums around the world, such as the V&A and Design Museum in London, the Metropolitan Museum of Art in New York and Chicago's Art Institute.



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 & Jay Osgerby



CREDITS

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