



MUTINA & RONAN BOUROULLEC DURING MILAN DESIGN WEEK 2024 A DIALOGUE WITH MASSIMO ORSINI, CEO OF MUTINA

What does ceramics represent for you?

Ceramic material has a unique and ever-changing beauty; its essence transforms from raw to fired. It's a tactile and primordial substance, born from the union of the four fundamental elements: earth, water, air, and fire. There's a somewhat mysterious journey in ceramics: you know where you start, but not where you'll end up.

Where does your vision come from? What are your sources of inspiration?

I grew up in the family business, nurturing a keen interest in ceramic products from an early age. I've always felt the need to understand and know my contemporaneity, which made me extremely curious about design and later art in all its forms. My work reflects my life; it's part of who I am. I like to think there's no difference between being a collector and being an entrepreneur; it's the same personality merging. Consequently, for Mutina, the relationship with art is indispensable, guiding my entrepreneurial vision.

Mutina reflects a world of order and beauty, where everything seems to be precisely designed for its place.

What is its secret? And what links art and ceramics?

My greatest desire is to share and create beauty. Aesthetics is the mother of ethics: I firmly believe that being surrounded by what is beautiful helps one feel good, concentrate, and work better. In what we do, the relationship with space is fundamental. A space functions if it is aesthetically balanced and resolved. In this, the connection between art and design becomes both a starting and ending point for Mutina.

Mutina's collaboration with Ronan Bouroullec is now well-established. What makes his vision and work with Mutina unique?

I've known Ronan for over fifteen years. In all this time, a great friendship has developed, a wonderful relationship founded on total value sharing. Both of us work freely, seeking not perfection but charm from a long process of research. A value that, as Ronan explains, represents the perfect balance between seriousness and lightness. It's the part of my work I love most: a continuous search and questioning of the project's realisation. With Ronan, this happens at the highest levels.

This year's Design Week will be an opportunity to present various novelties signed by Ronan Bouroullec. Some have just been exhibited at the Pompidou in Paris, while others have entered its permanent collection. In your opinion, what makes his projects so special?

There is a deep connection between Ronan's work and the constant need to conduct research, to push boundaries further. The freedom we take in projects with him is absolute: in contrast to a world that tends to want to pigeonhole everything, with Ronan, we have created design objects (both industrial and artisanal), experimenting with various processing and rendering techniques, up to art exhibitions. I believe creativity is absolutely transversal. Being with him means seeing him observe, shift, choose, and compose pieces of any material instinctively, turning them into magic in an instant.

Among the new collections, you and him created the first ones specifically for outdoor use. Others are inspired by organic forms found in nature. What link exists between them?

This year, more than individual collections, we present an entire universe. Osso & Bottone represents Mutina's first collection designed specifically for outdoor spaces, while Adagio is an authentic wall sculpture that I think (and hope) will revolutionise the perception of ceramics in the coming years. Then, there are many new Editions, such as vases and candlesticks made by master craftsmen and produced in limited editions. All are designed and realised in a style that encapsulates a story: the precise synthesis of our journey together.