

MUTINA



FACES & FIGURES

designed by

Faye Toogood

“THE PROJECT STARTED WITH US INTERROGATING FEEL
RATHER THAN FORM. BODY MEETING CLAY”.

Faye Toogood

MUTINA



WHEN I STARTED THINKING ABOUT FACES & FIGURES,
I WASN'T INTERESTED IN BEGINNING WITH FORM.
I WANTED TO BEGIN WITH FEELING. THE SENSATION OF CLAY MEETING THE BODY.

AS WE WORKED, FRAGMENTS OF THE BODY SLOWLY EMERGED.
A FACE. AN EAR. A MOUTH. AN EYE. A NIPPLE.
NOT AS REPRESENTATIONS. BUT AS MEMORIES.

Faye Toogood

MUTINA



MUTINA

FACES

&

FIGURES

Faces & Figures is born from the encounter between the body and clay. It is from this primordial relationship—where clay receives the gesture, preserves its memory and retains the trace of touch—that the first collaboration between Faye Toogood and Mutina takes shape: a collection that transforms the language of sculpture into an architectural system, bringing a quiet and profoundly human presence into space.

The project emerges from an instinctive, material-driven process: dozens of hand-crafted models and edges, cardboard studies, clay maquettes and continuous experimentation with the human figure are gradually distilled into fluid, essential forms. No longer figurative elements, but archetypes—modules capable of repeating, combining and constructing surfaces, walls and volumes.

From this research comes a project developed through complementary systems, each exploring a different dialogue between the human figure and architecture.

Faces & Figures nasce dall'incontro tra il corpo e l'argilla. È da questa relazione primordiale in cui l'argilla accoglie il gesto, ne conserva la memoria e restituisce il segno del contatto, che prende forma la prima collaborazione tra Faye Toogood e Mutina: una collezione che trasforma il linguaggio della scultura in un sistema architettonico, capace di portare nello spazio una presenza silenziosa e profondamente umana.

Il progetto nasce da un processo materico e istintivo: decine di modelli e bordi lavorati interamente a mano, studi su cartone, maquette in argilla e continue sperimentazioni sulla figura umana vengono progressivamente ridotti a forme fluide ed essenziali. Non più elementi figurativi, ma archetipi: moduli capaci di ripetersi, combinarsi e costruire superfici, pareti e volumi.

Da questa ricerca prende forma un progetto che si sviluppa in sistemi complementari, ciascuno dedicato a esplorare un diverso dialogo tra la figura umana e l'architettura.

MUTINA



PLAIN TILES

The collection includes field tiles in 15×15, 15×30 and 30×30 cm formats, available in four earth-inspired colours—Chalk, Sand, Clay and Mud—and in both glossy and matt finishes.

La collezione è composta da fondi in tinta unita nei formati 15×15, 15×30 e 30×30 cm, disponibili in quattro tonalità ispirate alla terra – Chalk, and, Clay, Mud – e in due finiture: lucida e opaca.

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FIGURE

Figure transforms anatomical fragments into an architectural language of pattern, continuity and movement. Two organic shapes in the 20×30 cm format combine to create floor and wall coverings that constantly oscillate between figuration and abstraction.

Figure trasforma frammenti anatomici in un linguaggio architettonico fatto di pattern, continuità e movimento. Due forme organiche, nel formato 20x30 cm, si combinano tra loro dando origine a pavimenti o rivestimenti che oscillano continuamente tra figura e astrazione.

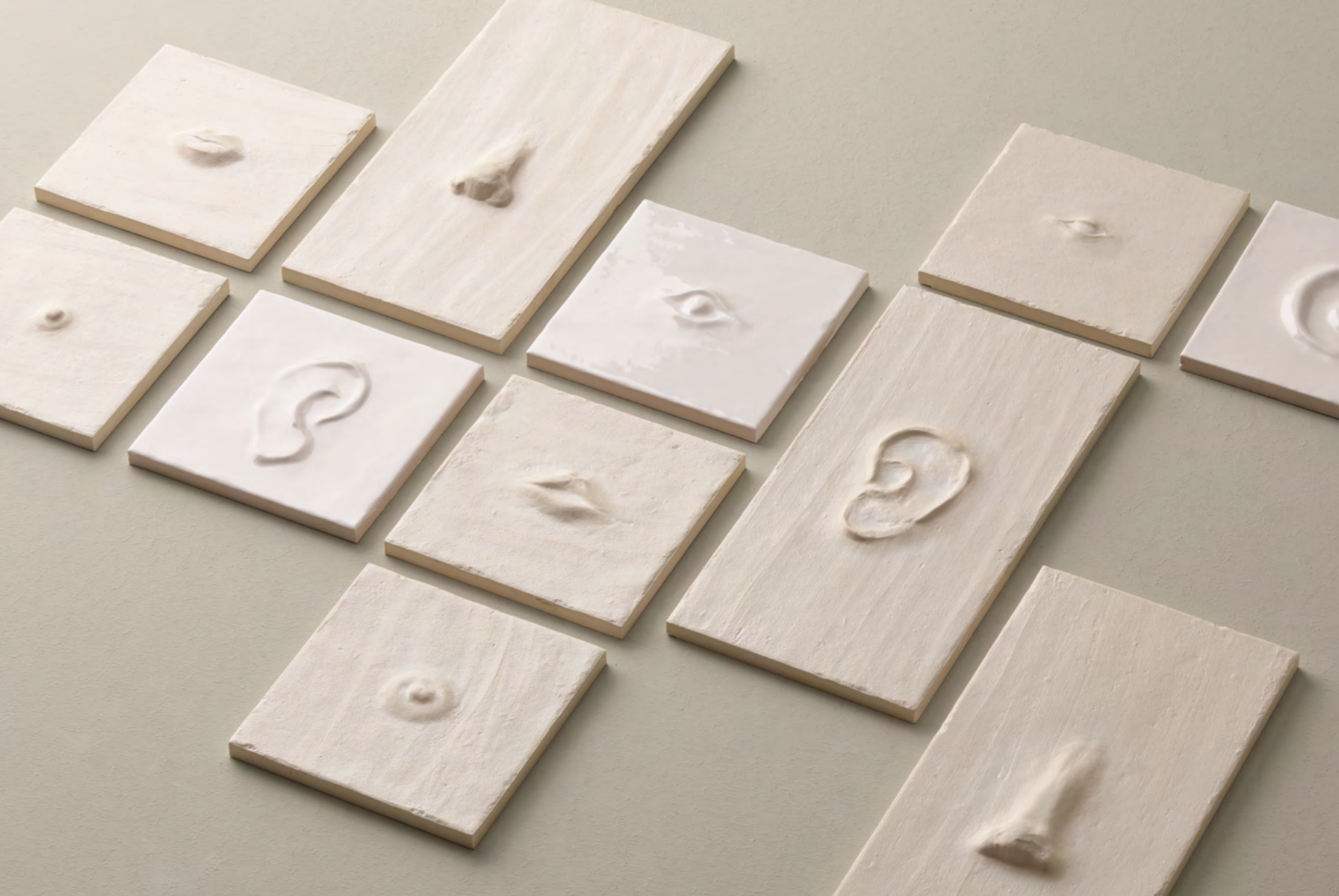
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MUTINA



MUTINA



EYES
EARS
MOUTHS
NOSES
NIPPLES

The collection is complemented by five high-relief figurative elements depicting parts of the body emerging from the surface like archaeological fragments or ancient ex-votos—Eyes, Ears, Mouths, Noses and Nipples. Each element is developed in 3 designs and available exclusively in Chalk, with both glossy and matt finishes, emphasising the material's primordial nature.

La collezione è arricchita da cinque soggetti figurativi in altorilievo raffiguranti parti del corpo che emergono dalla superficie come frammenti archeologici o antichi ex voto – Eyes, Ears, Mouths, Noses, Nipples. Ciascun soggetto è composto da 3 elementi, solo nel colore Chalk, nelle finiture lucida e opaca, per evidenziare la natura primordiale della materia.

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MUTINA



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FACE

Face is a special composition consisting of a mix of 8 figurative elements, combined to form multiple faces that are never represented literally, but rather suggested through the juxtaposition of individual features. The mix is available exclusively in Chalk, in both glossy and matt finishes.

Face è una composizione speciale formata da un mix di 8 elementi figurativi che vengono combinati tra loro per formare molteplici volti, mai rappresentati in modo letterale, ma come una suggestione che affiora attraverso l'accostamento dei suoi dettagli. Il mix è proposto solo in Chalk, nelle finiture lucida e opaca.

MUTINA



MUTINA



BODY

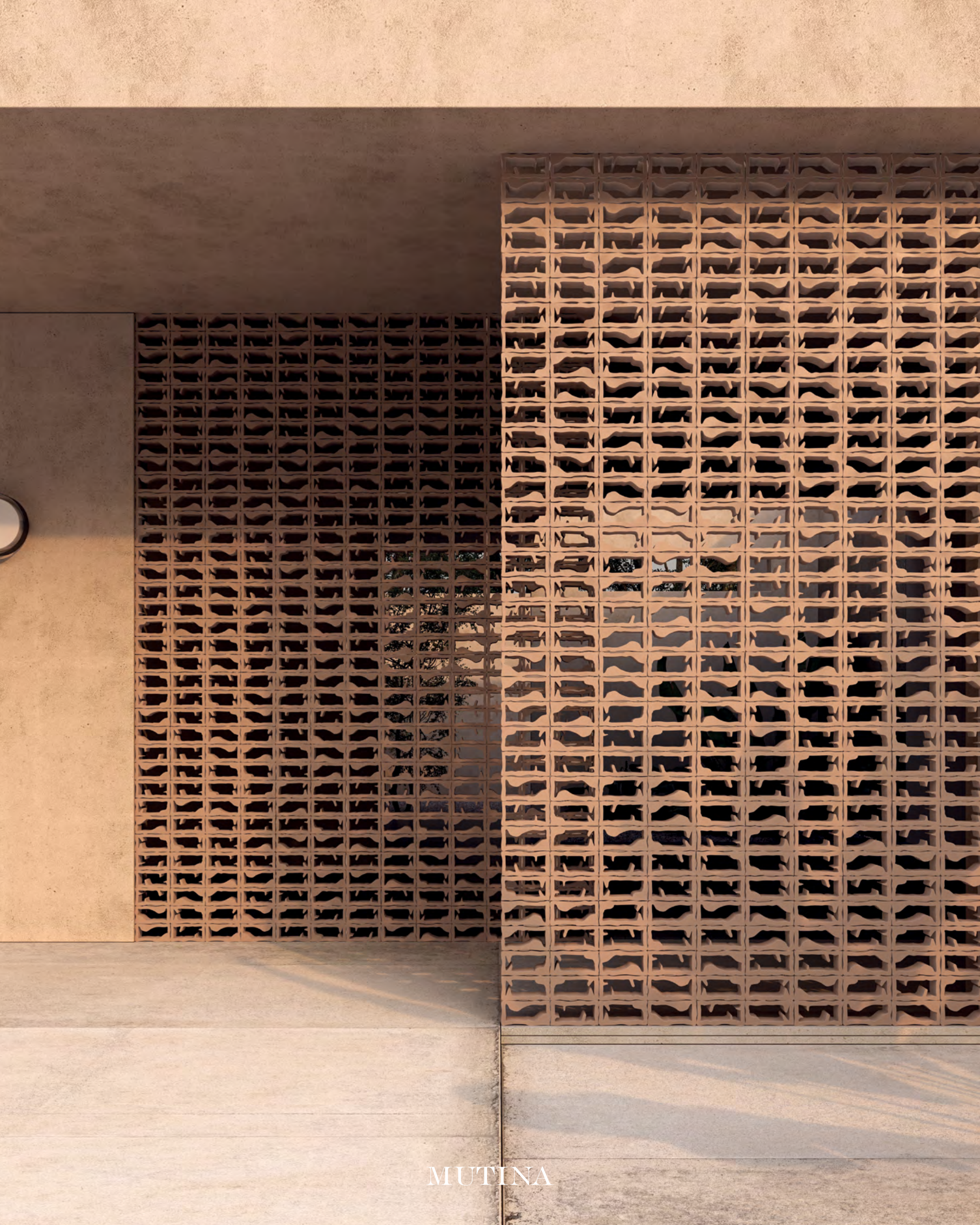
The new Body Brick, crafted in Chalk and Cotto colours of terracotta, is an almost sculptural element inspired by the irregularity of dry-stone walls. Each piece is intentionally unique, characterised by subtle variations in shape that break the rigidity of conventional construction and introduce a freer, more material expression.

Il nuovo Brick Body, realizzato in terracotta nei colori Chalk e Cotto, è un elemento dalle caratteristiche scultoree che si ispira all'irregolarità dei muri a secco. Ogni elemento è volutamente unico, caratterizzato da variazioni di forma che rompono la rigidità della costruzione e introducono un linguaggio più libero e materico.

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MUTINA



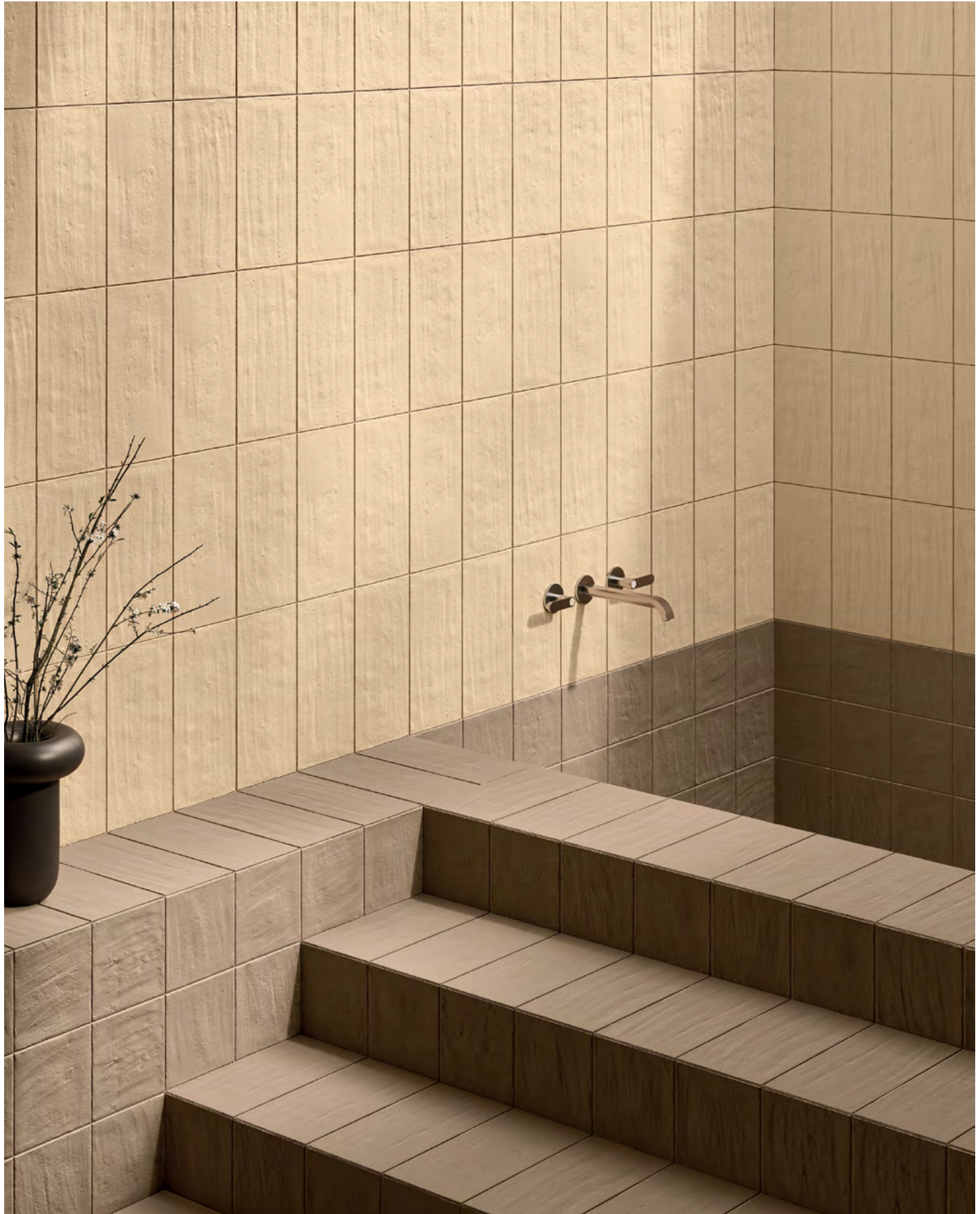
MUTINA



“CAN ARCHITECTURE FEEL ALIVE?
CAN IT CARRY THE WARMTH AND THE IMPERFECTIONS
OF THE HUMAN BODY? FACES & FIGURES IS OUR
ATTEMPT TO ANSWER THAT QUESTION.”

Faye Toogood

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Chalk Ma 



Chalk Gloss 



Chalk Matt + Gloss 



Sand Matt + Gloss 



Clay Matt + Gloss 



Mud Matt + Glossy 



Figure Clay Matt



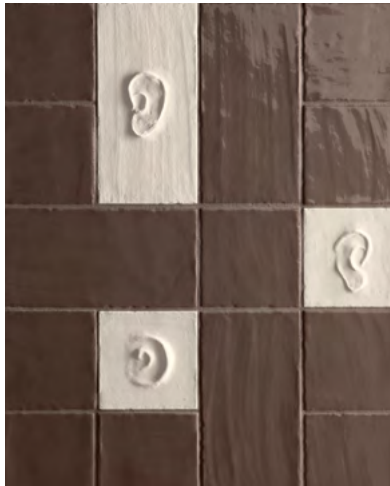
Figure Chalk Matt



Mix Eyes, Ears, Mouth, Noses, Nipples
Chalk Matt + Glossy 



Noses Chalk Matt 



Ears Chalk Matt, Mud Gloss 



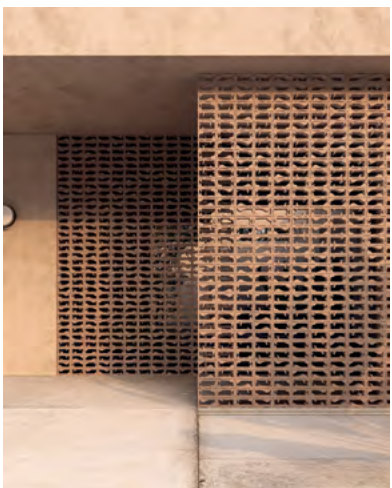
Chalk Matt + Face Matt (Suggestion 1) 



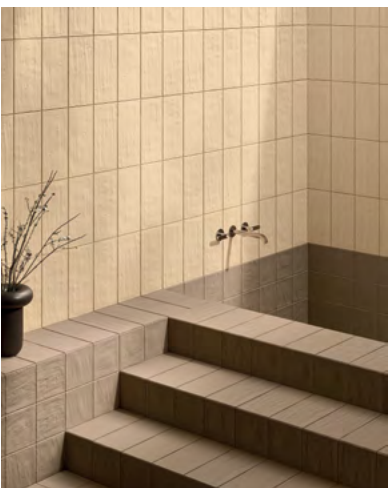
Sand Matt + Face Glossy (Suggestion 2)



Body Chalk



Body Cotto



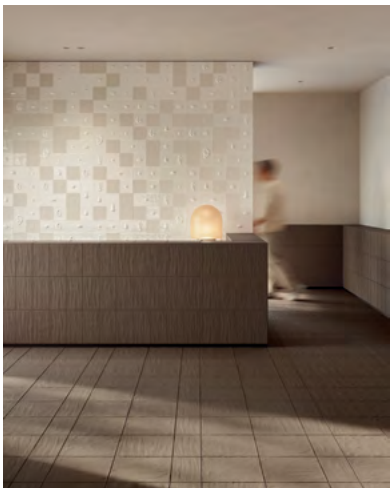
Sand Matt 15x30, Clay Matt 15x15, 15x30



Figure Chalk Matt



Chalk Glossy 15x15, Mouths Chalk Glossy



Wall: Ears Glossy, Mouths Glossy, Eyes Glossy, Noses Glossy, Nipples Glossy + Chalk Matt 15x15
Floor: Mud Matt 15x30, 30x30



Wall: Noses Matt, Sand Matt 15x15
Floor: Sand Matt 30x30



Wall: Chalk Matt + Face Matt (Suggestion 1)
Floor: Clay Matt 15x15



Figure Clay Matt, Clay Matt 30x30

PLAIN TILES

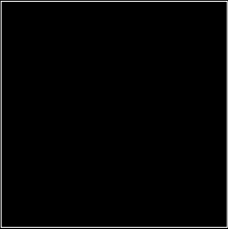
15x15 cm, 15x30 cm, 30x30 cm



15·15 cm
6"·6"



15·30 cm
6"·12"



30·30 cm
12"·12"

PRODUCTION
Industrial

MATERIAL
Unglazed and not rectified porcelain stoneware (matt)
Glazed and not rectified porcelain stoneware (glossy)

USE
Matt: floor, wall indoor and outdoor
Glossy: floor indoor residential use only,
wall indoor and outdoor



Chalk Matt



Chalk Glossy



Clay Matt



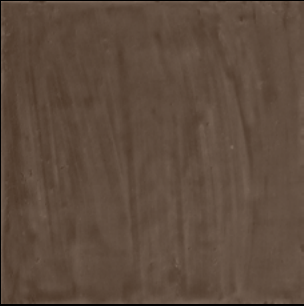
Clay Glossy



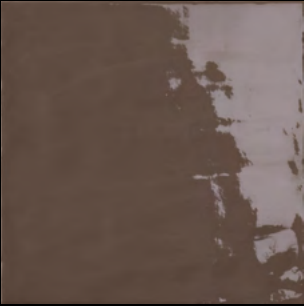
Sand Matt



Sand Glossy



Mud Matt



Mud Glossy

THICKNESS
10 mm

SIZES
15·15 cm (6"·6")
15·30 cm (6"·12")
30·30 cm (12"·12")

FIGURE



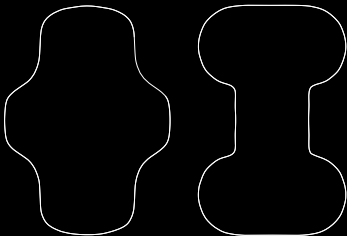
Chalk Matt

Sand Matt



Clay Matt

Mud Matt



20-30 cm
8"-12"

20-30 cm
8"-12"

PRODUCTION
Industrial

MATERIAL
Unglazed and not rectified
porcelain stoneware

USE
Floor, Wall - indoor and outdoor

THICKNESS
10 mm

SIZES
20-30 cm (8"-12")

EYES



Matt

Glossy

EARS



Matt

Glossy

MOUTHS



Matt

Glossy

NOSES



Matt

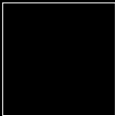
Glossy

NIPPLES

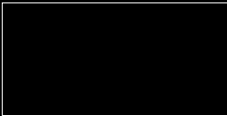


Matt

Glossy



15·15 cm
6"·6"



15·30 cm
6"·12"

PRODUCTION
Industrial

MATERIAL
Unglazed and not rectified porcelain stoneware (matt)
Glazed and not rectified porcelain stoneware (glossy)

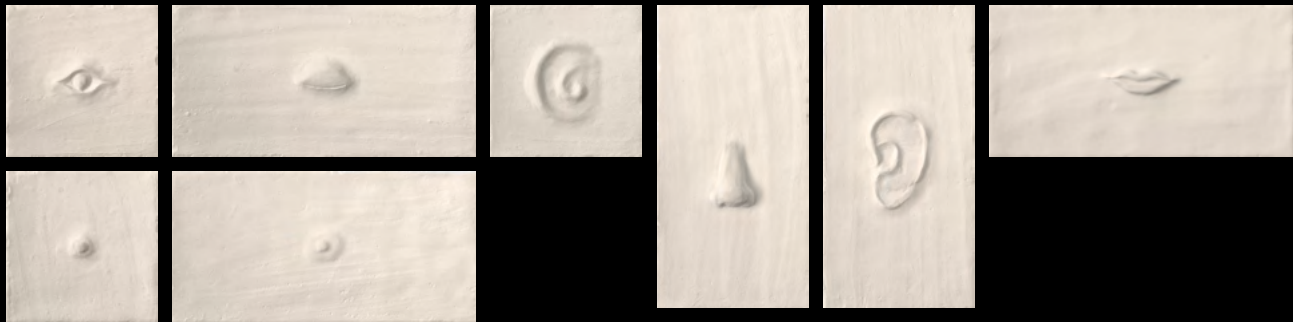
USE
Wall - indoor and outdoor

THICKNESS
10 mm

SIZES
15·15 cm (6"·6")
15·30 cm (6"·12")

FACE

L'articolo FACE si compone esclusivamente degli 8 elementi seguenti, in Chalk Matt o Chalk Glossy.
The FACE item consists exclusively of the following 8 elements, available in Chalk Matt or Chalk Glossy.



Matt



Glossy

Layout suggestions by Faye Toogood



Suggestion 1



Suggestion 2



Suggestion 3

PRODUCTION
Industrial

MATERIAL
Unglazed and not rectified porcelain stoneware (matt)
Glazed and not rectified porcelain stoneware (glossy)

USE
Wall - indoor and outdoor

THICKNESS
10 mm

SIZES
15·15 cm (6"·6")
15·30 cm (6"·12")

BODY

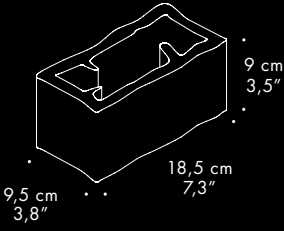
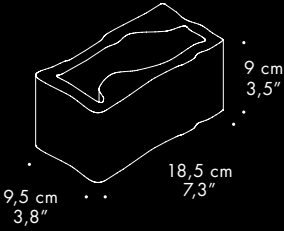
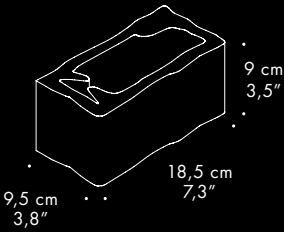
Le 3 forme compongono
un unico articolo.
The 3 shapes compose
one single item.



Cotto



Chalk



PRODUCTION
Artisanal

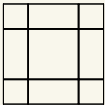
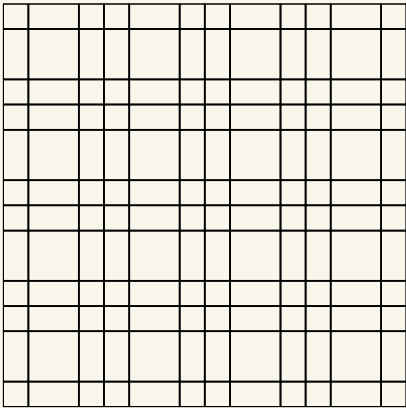
MATERIAL
Unglazed Terracotta
produced by wet pressing

USE
Wall indoor and outdoor

THICKNESS
9 cm

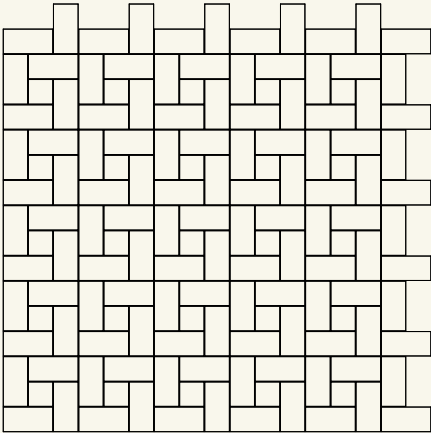
SIZES
9,5-18,5 cm (3,8"-7,3")

LAYOUT SUGGESTIONS (for plain tiles)



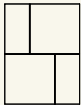
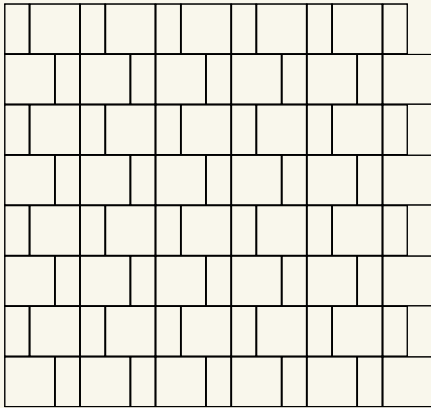
LAYOUT 1

15x15	25%
15x30	50%
30x30	25%



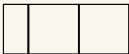
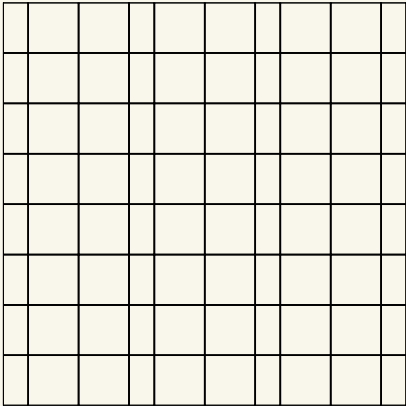
LAYOUT 2

15x15	11%
15x30	89%



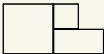
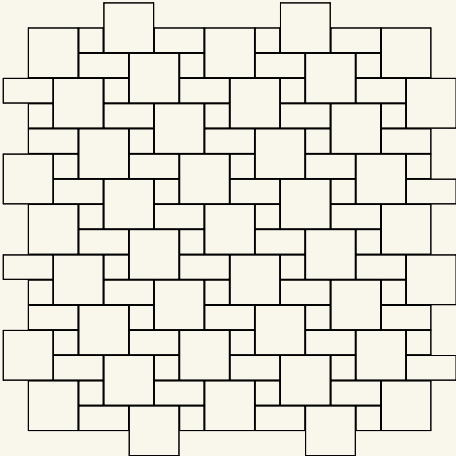
LAYOUT 3

15x30	33%
30x30	67%



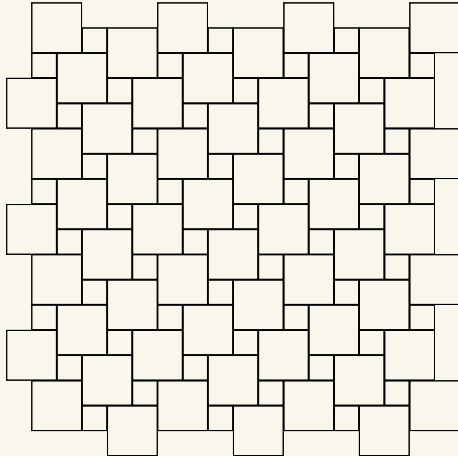
LAYOUT 4

15x30	20%
30x30	80%



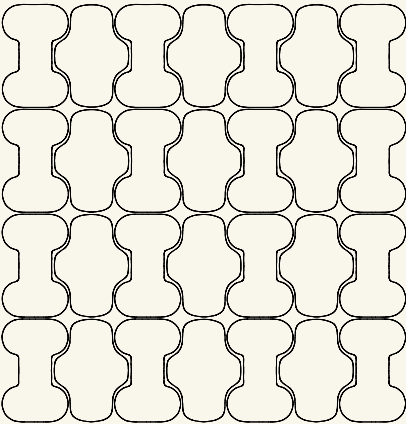
LAYOUT 5

15x15	14%
15x30	29%
30x30	57%



LAYOUT 6

15x15	20%
30x30	80%



LAYOUT FIGURE

FAYE TOOGOOD

Faye Toogood MBE is a British artist and designer working at the boundary between functional object and sculpture.

Her practice is rooted in the shapes and materials of the English countryside, from gnarled oak trees to ancient standing stones. It resists categorisation and is driven by contradictions: soft and hard, practical and poetic, handmade and industrial.

Toogood begins with a hands-on process. Humble materials such as cardboard and clay are used to test and rework form, before being scaled up to the point of abstraction. Whether making a chair, a large-scale installation or a piece of public art, the result carries a sense of play and a directness of touch.

Her work is held in museum collections worldwide, including Philadelphia Museum of Art, PA, US, Dallas Museum of Art, TX, US, High Museum of Art in Atlanta, GA, US, Corning Museum of Glass, NY, US, National Gallery of Victoria, Melbourne, Australia, Baltimore Museum of Art, MD, US, Denver Museum of Art, CO, US, Columbus Museum of Art, OH, US and Fabergé Museum, St Petersburg, Russia.

She has exhibited internationally at the V&A, London, UK, Triennale di Milano, Italy, D Museum, Seoul, South Korea, National Gallery of Victoria, Melbourne, Australia, National Theatre, Doha, Qatar and Chatsworth House, Derbyshire, UK.

Faye Toogood MBE è un'artista e designer britannica la cui ricerca si muove al confine tra oggetto funzionale e scultura.

La sua pratica affonda le radici nelle forme e nei materiali del paesaggio rurale inglese, dagli alberi di quercia nodosi agli antichi monoliti di pietra. Il suo lavoro sfugge alle categorizzazioni ed è guidato dalle contraddizioni: morbido e duro, pratico e poetico, artigianale e industriale.

Toogood parte da un processo profondamente manuale. Materiali semplici come cartone e argilla vengono utilizzati per sperimentare e rielaborare le forme, prima di ampliarne la scala fino a raggiungere l'astrazione. Che si tratti di una sedia, di un'installazione di grandi dimensioni o di un'opera d'arte pubblica, il risultato conserva sempre un senso di gioco e l'immediatezza del gesto.

Le sue opere fanno parte delle collezioni di musei di tutto il mondo, tra cui il Philadelphia Museum of Art, Pennsylvania, USA; il Dallas Museum of Art, Texas, USA; l'High Museum of Art di Atlanta, Georgia, USA; il Corning Museum of Glass, New York, USA; la National Gallery of Victoria, Melbourne, Australia; il Baltimore Museum of Art, Maryland, USA; il Denver Art Museum, Colorado, USA; il Columbus Museum of Art, Ohio, USA; e il Museo Fabergé di San Pietroburgo, Russia.

Ha esposto a livello internazionale presso il V&A di Londra, Regno Unito; la Triennale di Milano, Italia; il D Museum di Seul, Corea del Sud; la National Gallery of Victoria di Melbourne, Australia; il National Theatre di Doha, Qatar; e Chatsworth House, Derbyshire, Regno Unito.



MUTINA

MUTINA

For over twenty years, Mutina has shaped the essence of ceramics through dialogue with some of the leading designers, architects and artists of our time. Encounter lies at the heart of the company's philosophy, which sees human and creative interplay as its most valuable resource. For this reason, Mutina operates at the intersection of design, architecture and art, challenging conventional production logics and exploring new spatial and material languages.

Drawing on an in-depth knowledge of materials and production techniques, Mutina brings together the quality of Italian artisanal tradition with the precision of innovative industrial technologies, shaping an authentic and timeless product. This balance is the result of a savoir-faire developed over the years, which has redefined ceramics as a medium of research and expression.

Alongside its surface collections, this approach extends to the Editions. Produced in limited runs, they are handcrafted objects in which ceramics become both an expressive medium and a collectible artefact. The company's relationship with contemporary art finds its fullest expression in Mutina for Art, the non-profit project that supports experimentation and cultural exchange, expanding the company's field of research beyond the product itself.

Sensitivity to form, drive for innovation and openness to cross-disciplinary dialogue have always been central to Mutina's design philosophy. Today, this vision is distilled into a single, constant aim: to shape beauty.

Da oltre vent'anni, Mutina sublima l'essenza della ceramica attraverso il dialogo con i migliori designer, architetti e artisti del nostro tempo. L'incontro è alla base della filosofia dell'azienda, che fa della contaminazione umana e creativa la sua risorsa più importante. Per questo motivo, si muove sul confine tra design, architettura e arte, sfidando le logiche produttive convenzionali ed esplorando nuovi linguaggi spaziali e materici.

Grazie a una profonda conoscenza della materia e delle tecniche di lavorazione, Mutina combina la qualità della tradizione artigianale italiana con la precisione delle innovative tecnologie industriali, dando vita a un prodotto autentico e senza tempo. Questo equilibrio è il risultato di un savoir-faire costruito negli anni, che ha ridefinito la ceramica come mezzo di ricerca ed espressione.

Oltre alle collezioni di superfici, questo approccio si estende alle Editions, esclusivi progetti d'autore realizzati a mano, alcuni dei quali in tiratura limitata, in cui la ceramica diventa linguaggio poetico e oggetto da collezione. Il legame con l'arte contemporanea trova infine il suo apice in Mutina for Art, il progetto non-profit che sostiene la sperimentazione e lo scambio culturale, ampliando il campo di ricerca dell'azienda oltre il prodotto.

Sensibilità per la forma, desiderio d'innovazione e apertura alla contaminazione fanno da sempre parte della filosofia progettuale di Mutina. Oggi, questa visione si traduce in un unico, costante obiettivo: dar forma alla bellezza.

CATALOGUE

Art Direction: Alla Carta Studio
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Text: Mutina
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To discover more about Mutina collections visit mutina.it

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