

LAMB'S SURREAL INSTALLATION SHOWCASES
HEAVY ALUMINUM, TONALITE OF
ADAMELLO END POLYSTYRENE BLOCKS
EFFORLESSLY LEVITATING ABOVE AN INVISIBLE
FILM OF COMPRESSED AIR, WHICH ENABLES
THEM TO MOVE WITH THE LIGHTEST
TOUCH AND IN TURN, CHALLENGE
PERCEPTIONS OF WEIGHT AND EFFORT.

TONALITE STONE DESIGN

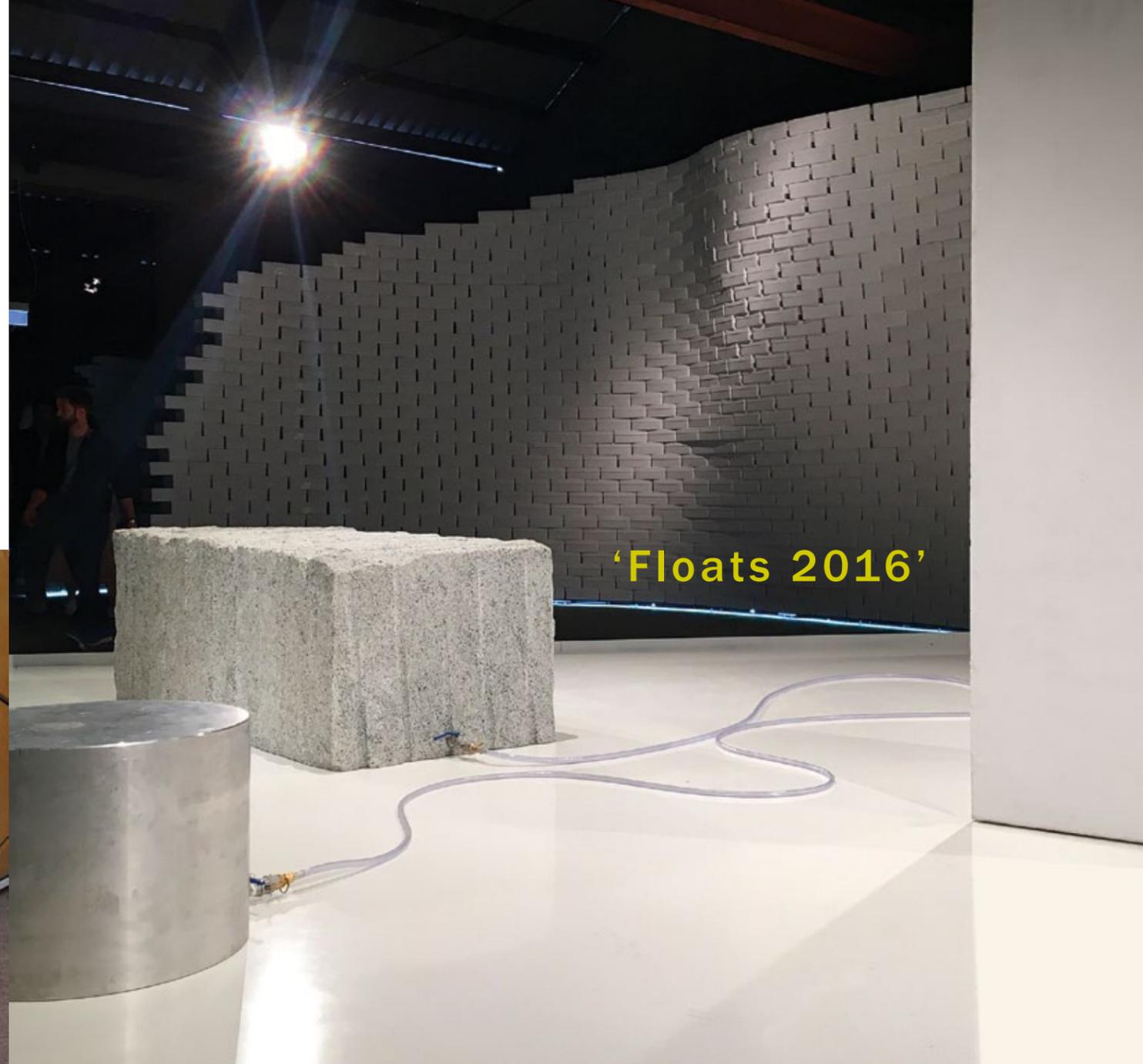
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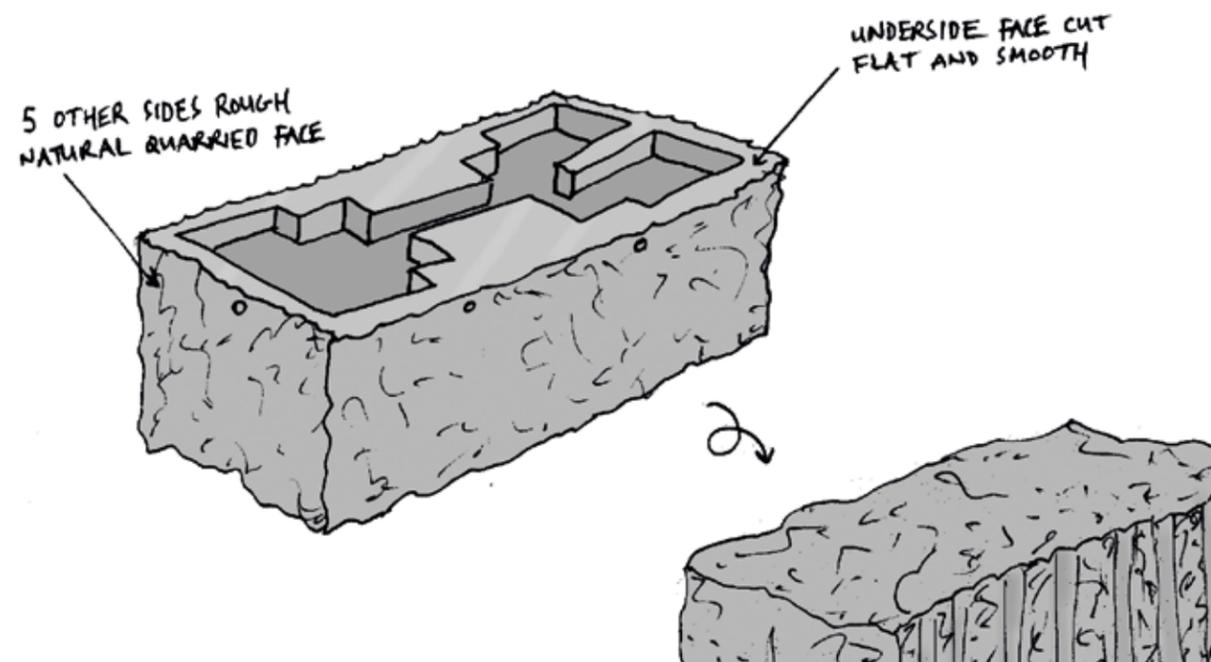
The Nature of Motion,
a Nike exhibition at Milano
Design Week 2016

British furniture designer Max Lamb cites an upbringing in the rugged landscape of Cornwall, England, as catalyst for his fascination with elemental materials, such as stone, metal and wood, with he shapes into pure, brutal forms that celebrate their respective raw qualities.

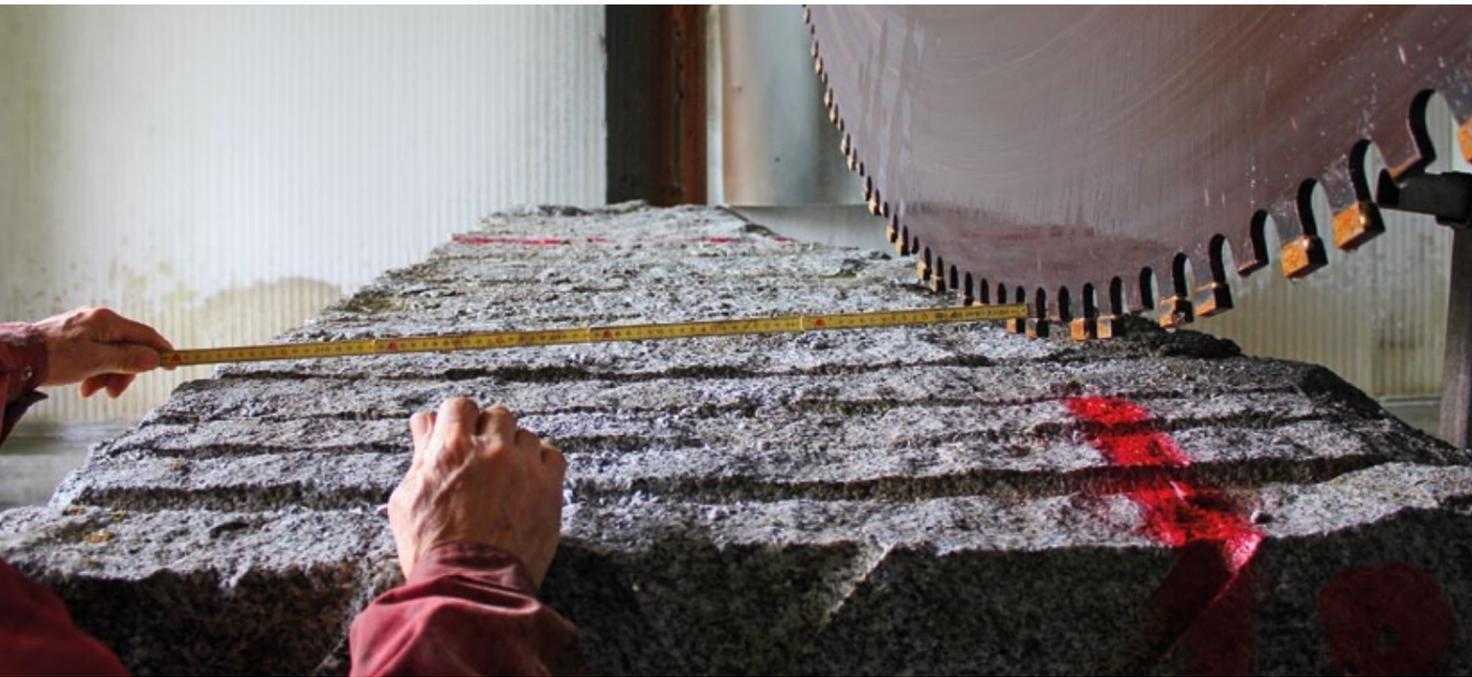
Lamb's surreal installation showcases heavy aluminium, Tonalite granite and polystyrene blocks effortlessly levitating above an invisible film of compressed air, which enables them to move with the lightest touch and, in turn, challenge perceptions of weight and effort.



- Circular saw cutting
- CNC milling
- Core drilling
- Edge profiling
- Feather and wedge splitting
- Sand blasting
- Bush hammering
- Cleaving
- Split processing

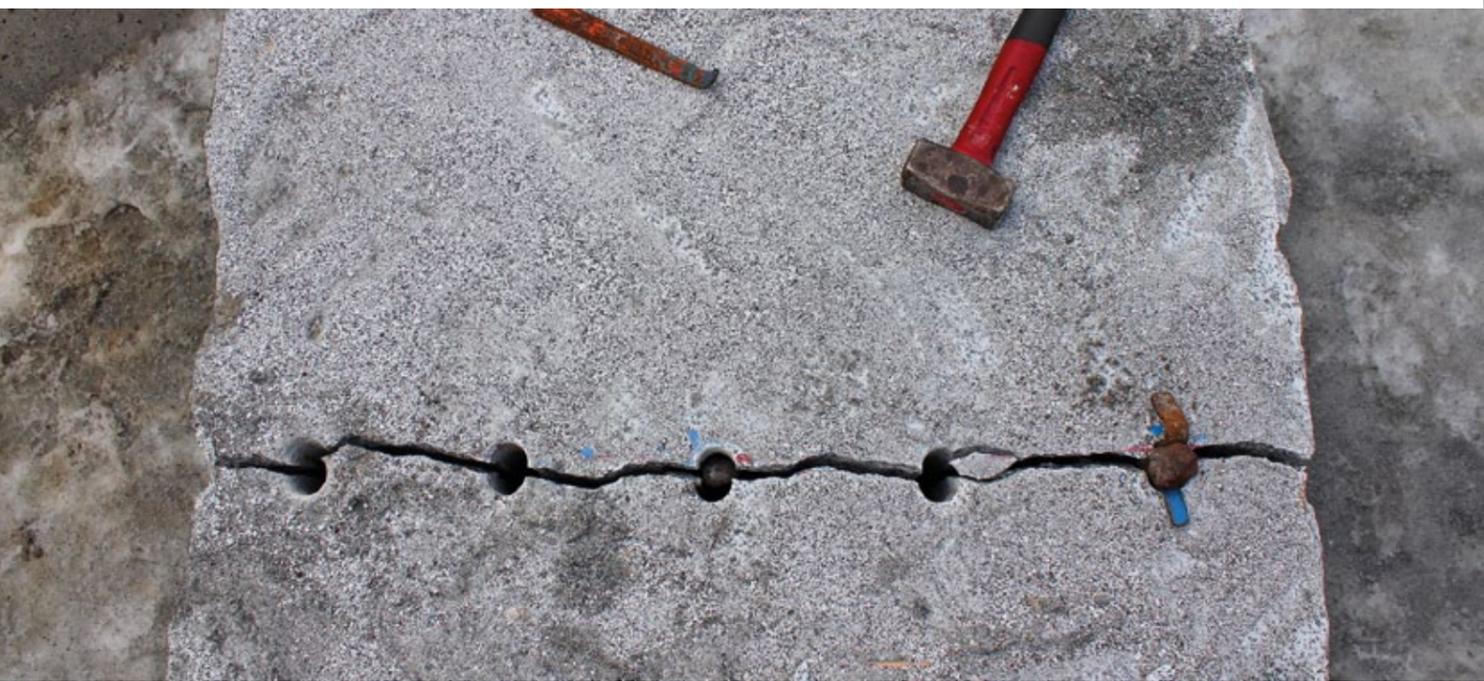






Here is the bewitching stone,
before our eyes,
so hard, infinitely coloured,
shining and foreboding eternity.

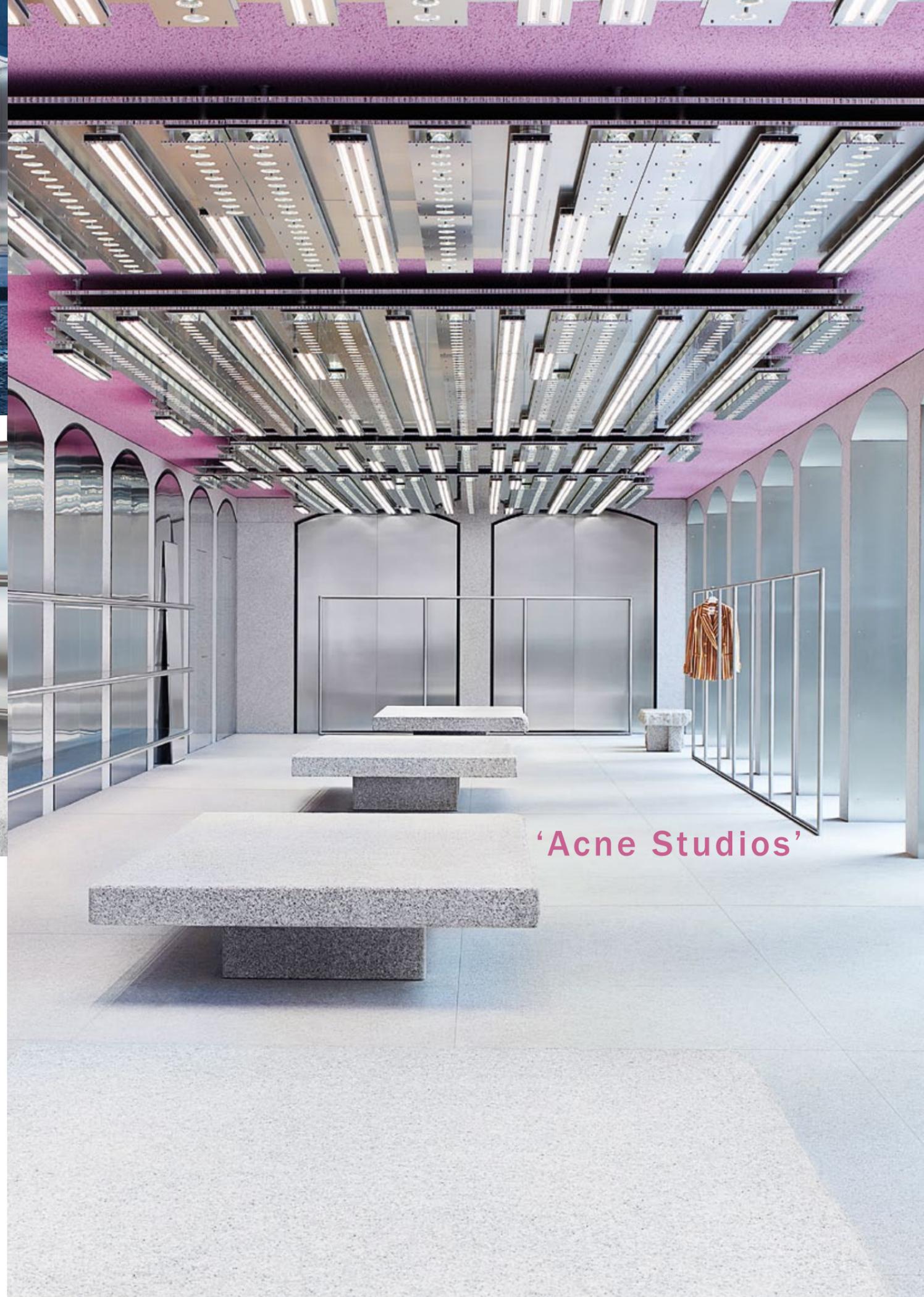






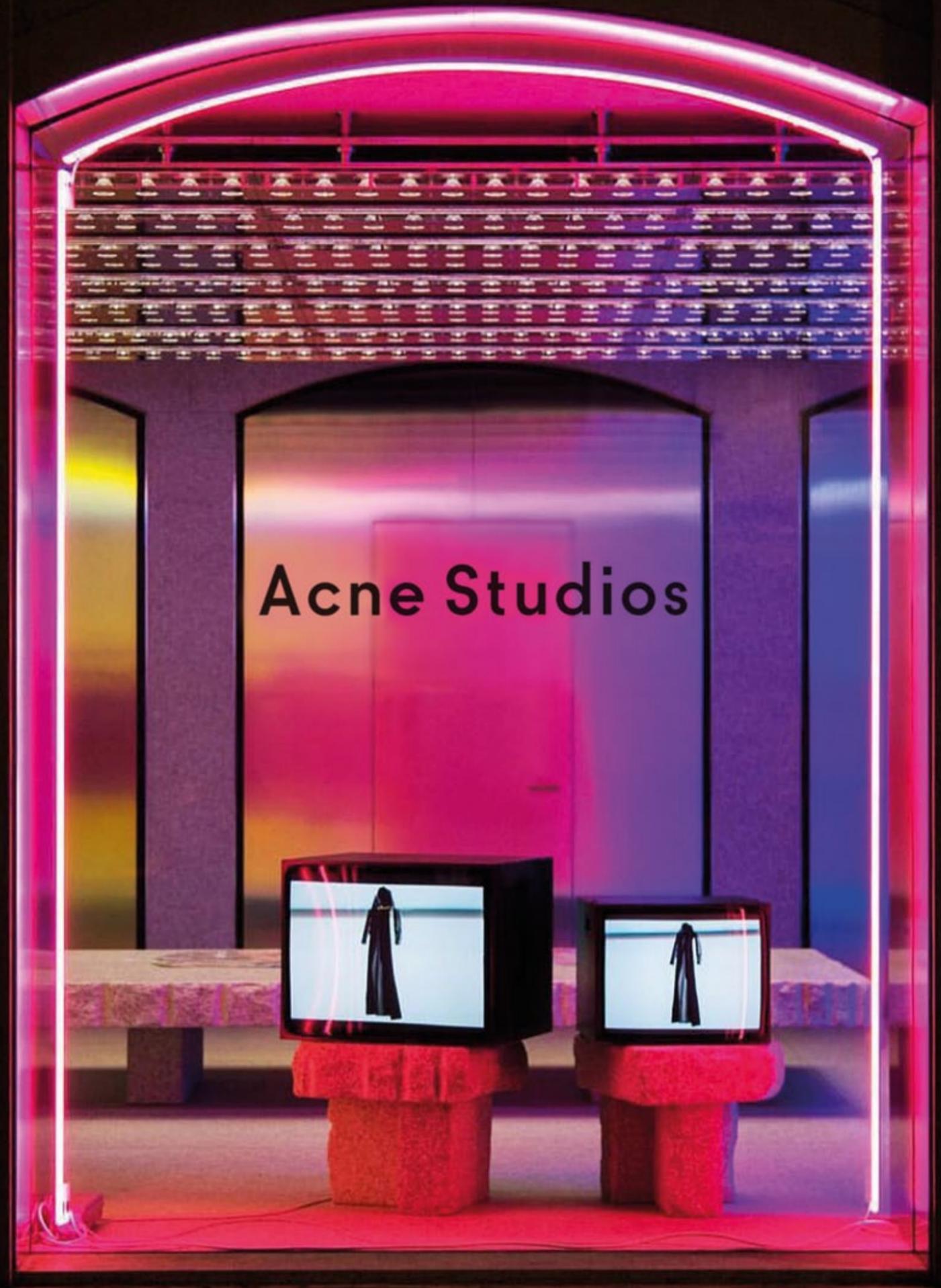


2017. British designer Max Lamb designs furniture for Swedish brand Acne Studios new global flagship store on Piazza del Carmine in Milan.





Acne Studios flagship store illuminated at night, Piazza del Carmine-Milan-Italy







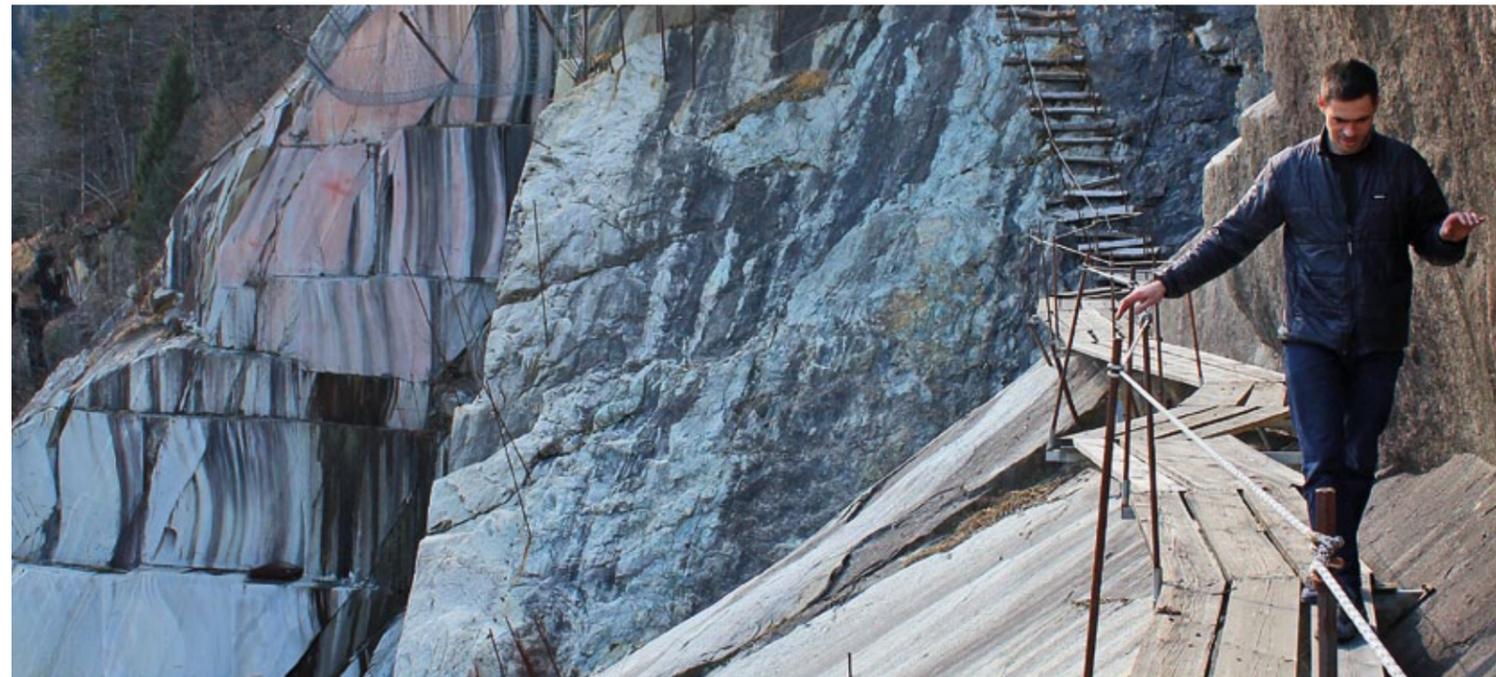
Max Lamb (1980)



Max Lamb's work plays with both the tradition of the working landscape and the mechanisms of city life. His ability to adapt and respond to different environments produces designs that are uniquely of their time and place. Max is not committed to a single material or process, nor is he attracted to design as a means to solve problems. Rather he exploits the qualities inherent in the materials he uses to draw out their natural tendencies and beauty. His methods are high- and low-tech. He is both designer and manufacturer, collaborating with foundries and factories as the scale or complexity of the project necessitates.

If there is a formula, it is unwritten and subconscious, drawing on a personal internal library of practices, materials and territories. His processes can be distilled into either addition or reduction. Form, scale, texture - sometimes even function - are all dictated by the material and process. There is a visual simplicity in his elemental compositions which are stripped of any superfluous detail. Although his approach could be described as minimalist, he does not strive for consistency or machine perfection. Instead he seeks to re-invent, subvert or at the very least question the paradigms of mechanical production. Yet there is an integrity to his work, which comes from the consistent principles that he applies - honesty to material, a celebration of the process and of human capability, and its limitations.

At the same time, there is something architectural in Max's approach, particularly his interest in context, local materials, industries and craft traditions. Projects become expeditions, collaborations, investigations of the vernacular. Given his predilection for the countryside, the wild over the tame, hunting and gathering over passively observing the landscape, the need to escape the city is also a personal one, which these projects fulfil. In the process, Max accumulates a secondary body of work, made up of photographs, sketches and notes, which document life, meals, mopeds, the people he meets and everyday details of the places his work takes him.



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