

MAGIS



Costume by Stefan Diez

Interview:

Stefan Diez



Growing up in a household of 4th-generation carpenters, Stefan Diez's early bond with craftsmanship profoundly shaped his development as an industrial designer. Following family tradition, he trained as a cabinetmaker before studying industrial design under Richard Sapper at the State Academy of Fine Arts Stuttgart. Working with Konstantin Grcic for several years, Stefan graduated in 2002 and founded DIEZ OFFICE in Munich. From 2007 onwards Stefan was Professor of Industrial Design at the University of Arts and Design Karlsruhe, joining the School of Industrial Design Lund, Sweden, in 2015. Since 2018 Stefan Diez is Head of Industrial Design at Die Angewandte in Vienna. In 2008, DIEZ OFFICE moved into the renovated premises of a former joinery, the ideal platform for Diez's distinct combination of hands-on experimentation and technical know-how. Led by curiosity and supported by a network of local craftsmen and specialists, DIEZ OFFICE is dedicated to transforming ideas into actual products with great diligence and proficiency. Together with his team, Stefan Diez has been exploring a broad spectrum of design, creating award-winning furniture, luminaires and accessories, in collaboration with internationally renowned manufacturers like Rosenthal, Thonet, HAY, e15, Magis, Vibia, Viccarbe, Wagner and many more.

What was the starting point for developing COSTUME?

SD: Magis came to me with the question: "What if we completely rethought the sofa?"

What was your answer?

SD: We set out together with Magis to develop a sofa system that could be completely dismantled. With as little polyurethane foam as possible and a textile cover that is washable and can be replaced. The system was to consist of only a few parts. At the beginning, it all seemed quite complicated, almost impossible. In the end, we worked on it for four years and invested a lot of time in studying it.

Was it worth the effort?

SD: I think we got the concept down to a really good point in the end. Dominik Hammer from my studio put a lot of energy into it just as the team from Magis around Enrico Perin did. COSTUME has become a typical Magis project, very much in the tradition of northern Italian manufacturers. In the start and development phase, all those involved have to show a lot of imagination and confidence; later, the risk of failure has to be borne. Eugenio Perazza has become a legend with his idea of design. We in the studio are therefore really happy about the collaboration and the result.

How important is the system approach to you?

SD: Systems are something like an alphabet. For me, it's not so much about providing ready-made answers, but about building bricks with which you can formulate words, sentences and stories. Systems are not static, but can always be reinterpreted. The individual building units can be further developed and improved separately. I see an interesting logic behind this, which fully exploits the potential of industrial production and industrial design.

And what does that mean in practical terms for COSTUME?

SD: The modular structure of

COSTUME means that individual components can be easily replaced. For example, when they get dirty or worn out. Even the thin PUR foam insert can be cleaned. The cover, too, of course. A sofa has to withstand a lot, especially in families. The fact that the core of our sofa can be easily separated from its cover is not only an advantage for the user, by the way. A sofa only becomes recyclable through its modular construction.

What else is important to you in the project?

SD: The fact that we make the sofa bodies from recycled plastic - that is entirely in the spirit of the circular economy. At the moment, industrial waste is recycled for the production of the sofa bodies. In the near future, Magis will also have old packaging shredded and processed to make new COSTUME elements.

How would you describe your co-operation with Magis?

SD: A project is always a journey together. Magis understands like few others in the industry how to make the journey itself the goal and to skilfully steer the view between details and perspective.

What does Magis contribute to the partnership with a designer?

SD: Magis is one of the very few companies that puts real innovation before marketing concepts. "What if we did things in a completely different way?" Eugenio Perazza and his team is curious, constantly searching. Together with Enrico Perin, they manage to keep opening up new perspectives through discoveries along the way, so to speak. Enthusiasm and passion are the driving force at Magis. That's why we value the collaboration so much.

And how would you yourself describe your studio's work?

SD: We prefer to get involved in projects where the result is unpredictable. We want to be surprised at work and get to know new things. We believe that the way to innovative solutions is through technical know-how, the right instinct and a lot of experimentation. The results may be complex, but never complicated.





Production

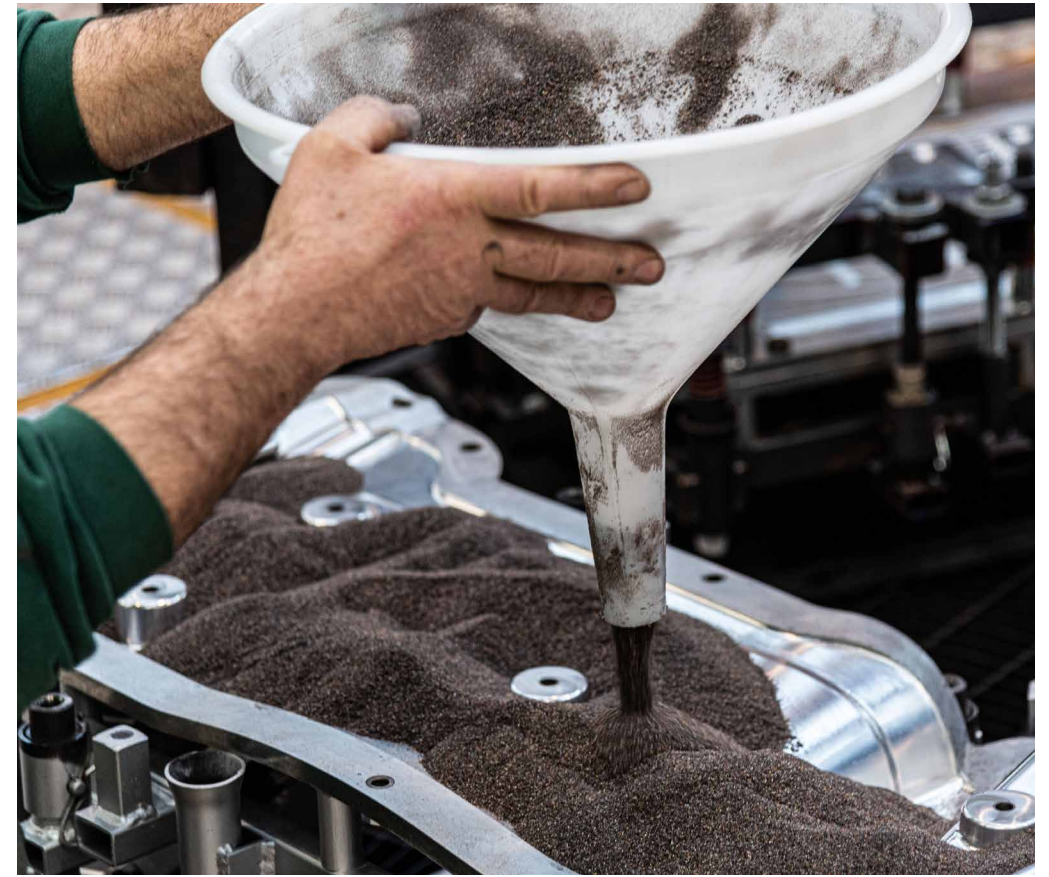
At the heart of Costume is a body made from recycled and recyclable polyethylene produced using rotational moulding technology from furniture and car industry waste. An insert made of pocket spring cores provides the cushioning for the seat and backrest. On top of this is a thin layer of polyurethane foam. The whole is held together by a cover made of fabric that can be fastened on using tension belts and easily removed at any time. Not only does this system use much less foam in manufacturing than conventional sofas – most of the materials used can also easily be recycled.



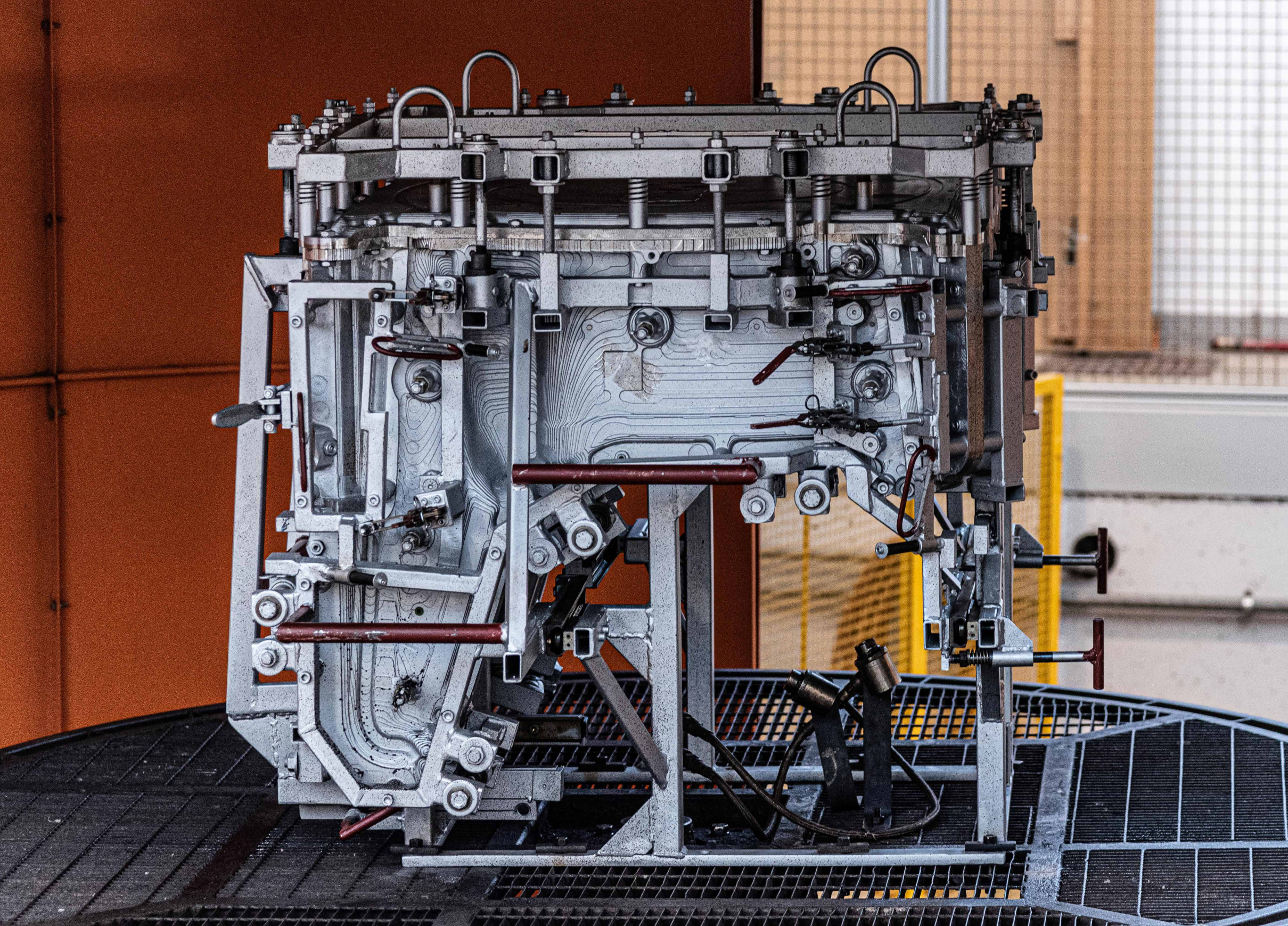
of Costume



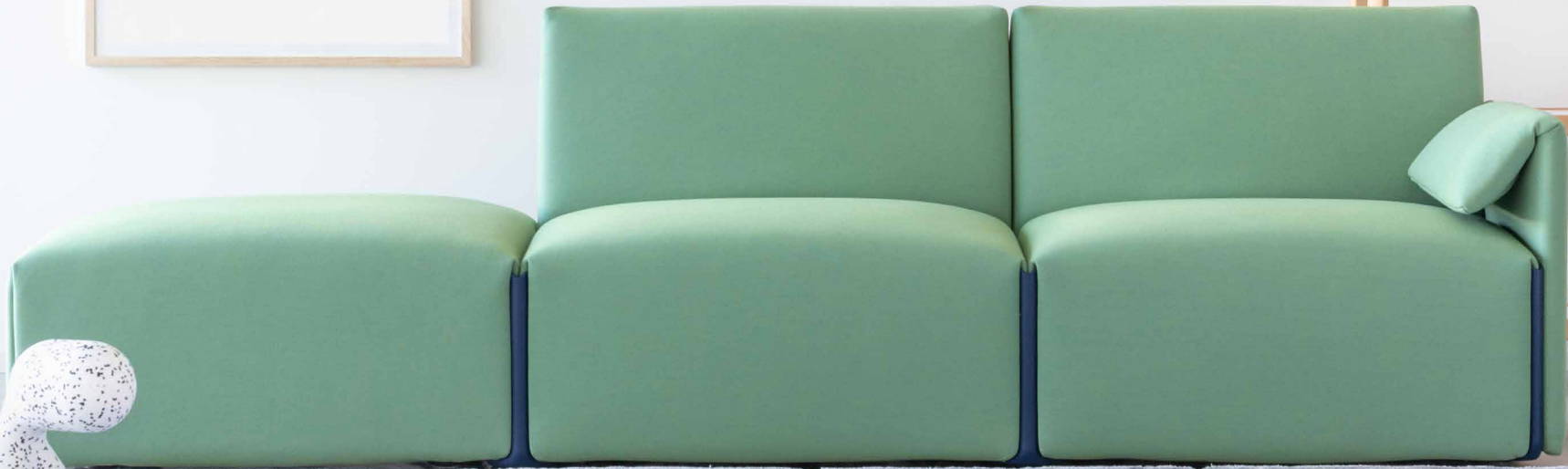
Made from recycled and recyclable polyethylene



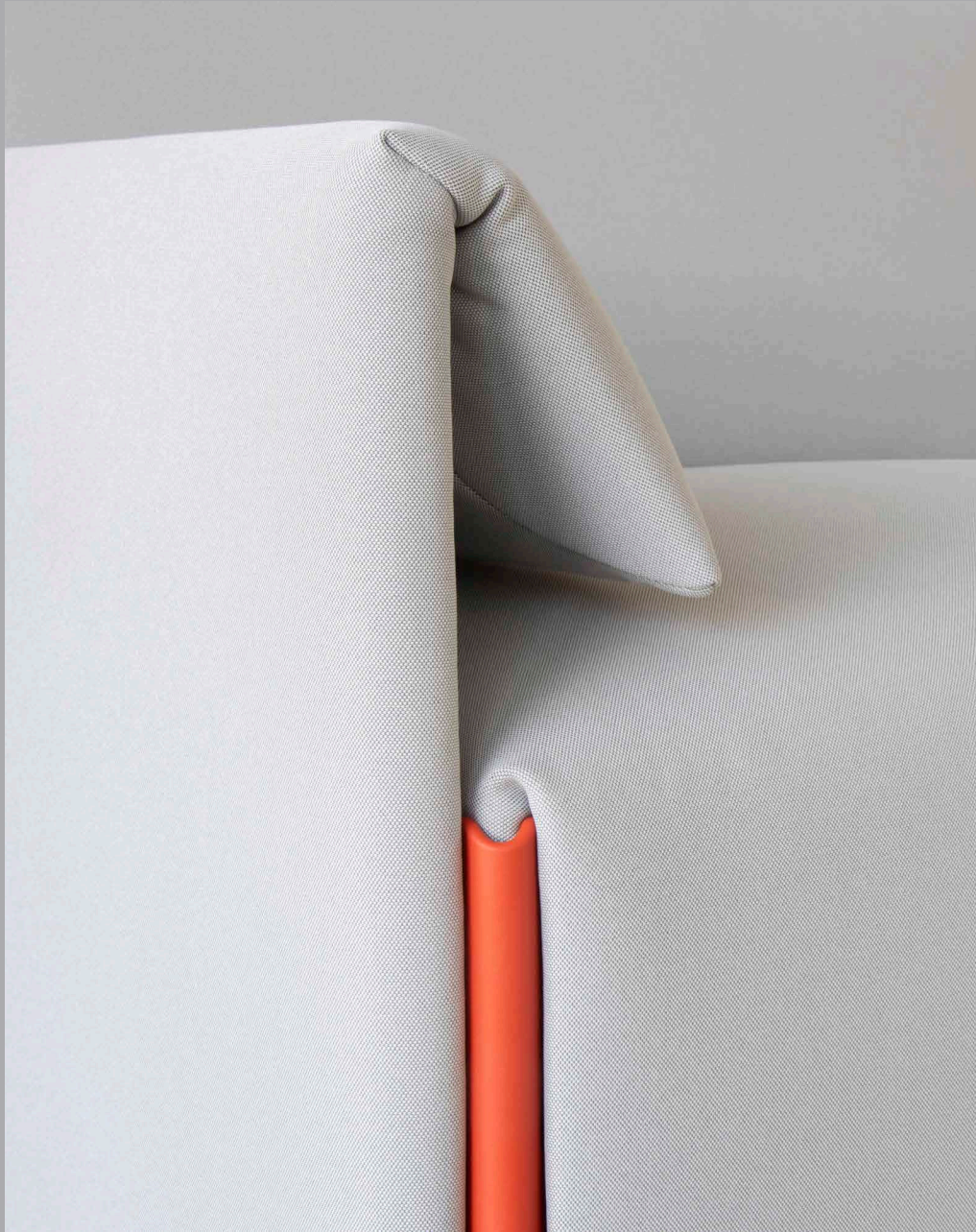
obtained from furniture and car industry waste.







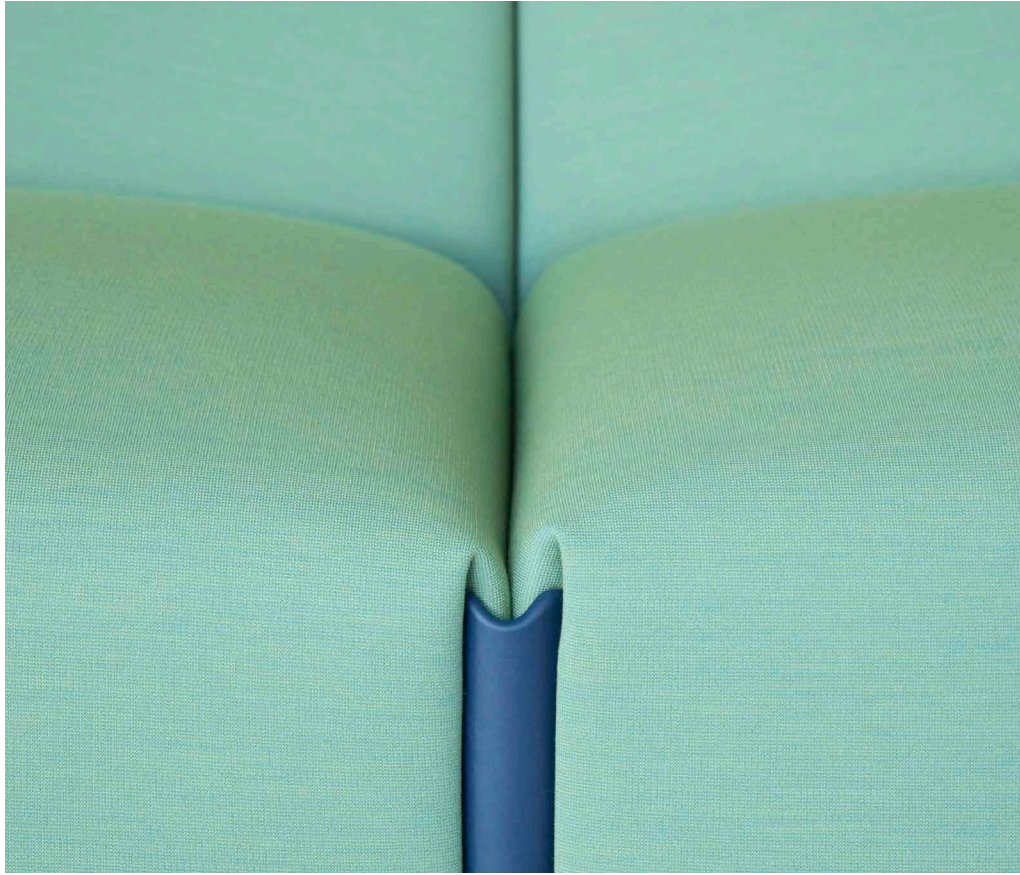
Information



Product



Costume comes with a total of four different elements: the actual seating module, which can be completed with a left or right armrest and an ottoman. A connector of plastic, which is pushed into the slots on all four corners of the seat, serves to connect the pieces. Available in matching as well as in contrasting colours, it creates an aesthetic feature. The four elements can be assembled to form numerous combinations depending on requirements and space.



A connector
of plastic
serves to



join the
pieces one to
each other.





PRODUCT CARE

We recommend using a soft rag, either dry or wet. When needed, use ph-balanced soap diluted in water. Do not use abrasive sponges as they may leave scratches. Avoid using acidic products, solvents and products containing ammonia. Periodic and correct maintenance allows the product to keep it in good shape and lengthens the performance.

WARNING

Do not use different cleaning products from the ones mentioned above. Do not use the product in an improper way. Do not place hot objects on it, sit on the back, stand on it or use the product as a ladder. Once disused, please make sure that this product is disposed in an environment-friendly way.





Fidivi One



Covered in Fidivi One (8504)

For contract and domestic use

Composition: 100% recycled polyester
 Weight: 525 g/ lin.m, 350g/m2
 Cleaning: Vacuuming and dry cleaning
 Abrasion: 100.000 Martindale rubs, EN ISO 12947-2
 Pilling: 2000 rubs, Note 5, EN ISO 12945-2
 Lightfastness: Note 6, ISO 105-B02
 Fastness to rubbing: Note 4-5, ISO 105-X12
 Flame resistance: UNI 9175 Class 1 IM, EN 1021-1 & 2, CRIB 5, BS 7176 Class Medium Hazard, California TB 117-2013



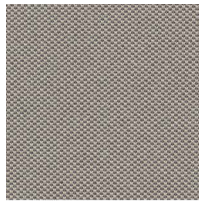
Torri Lana Dato



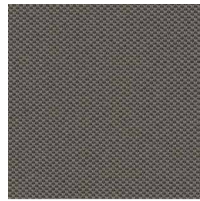
Covered in Torri Lana Dato (263)

For domestic use

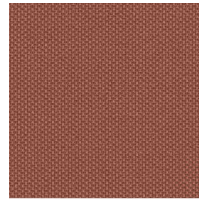
Composition: 54%CO, 22%VI, 6%WO, 12%LI, 5%PC, 1% PA
 Width: 140 cm+/- 3%
 Weight: 860 gr/ml - 614 gr/sqm +/- 5%
 Repeat: warp cm - weft cm
 Abrasion: 35000 cycles +/- 10%
 UNI EN ISO 12947-2:2000
 Dry clean fastness: Colour change 4-5
 UNI EN ISO D01:1995
 Rub fastness: Dry 4-5 | Wet 2-3 (Black WET 2)
 UNI EN ISO 105-X12:1995
 Flame resistance: BS 5852:2006 CIGARETTE
 BS 5852-1 (1979) MATCH
 BS 5852:2006 MATCH
 CAL TB 117:2013 (barrier material required)
 Pilling: grade 4 (change at 5000 turns)
 UNI EN ISO 12945-2:2002
 Lightfastness: Light colour 4-5 / Medium-Dark colour 5 -
 UNI EN ISO 105-B02
 Fastness to rubbing: Dry 4-5 / Wet 2-3 (Black WET 2) UNI
 EN ISO 105-X12:1995



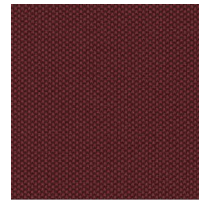
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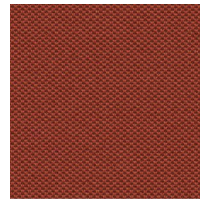
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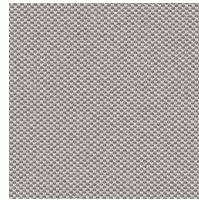
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4503



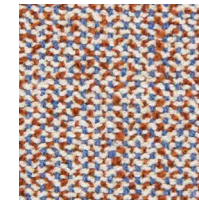
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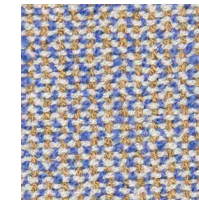
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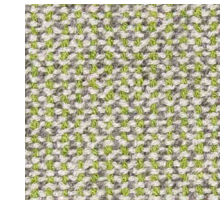
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263



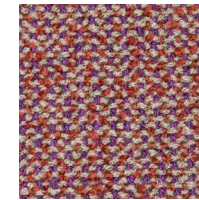
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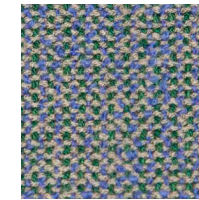
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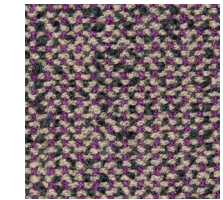
284



302



304



306

Kvadrat Uniform Melange



Covered in Kvadrat-Uniform Melange (963)

For domestic use and if treated for contract use

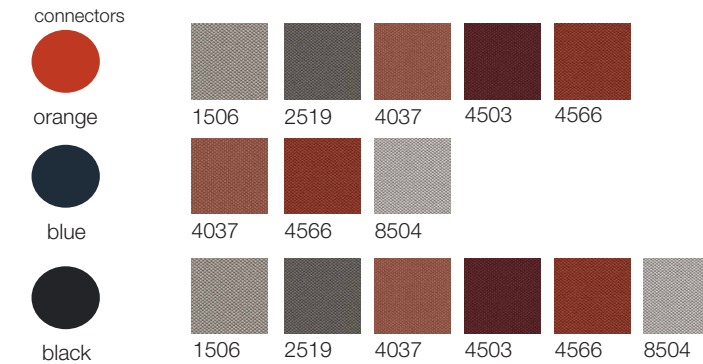
Composition: 68% New wool, 22% Nylon, 10% Polyester
 Yarn type: Worsted
 Binding: Knit
 Weight: Approximately 870g/ lin.m
 Cleaning: Vacuuming and dry cleaning
 Abrasion: Approximately 100.000 Martindale rubs, EN ISO 12947
 Pilling: Note 4, EN ISO 12945
 Lightfastness: Note 6, ISO 105-B02
 Fastness to rubbing: Note 4-5, ISO 105-X12
 Flame resistance: EN 1021-1/2, BS 5852 part 1, DIN 4102-B2, US Cal. Tech. Bull. 117
 IMO FTP Code part 8, BS 5852 Crib 5 with treatment



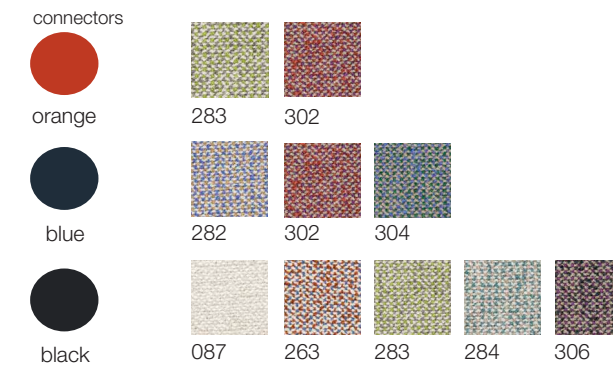
Combination of fabric and connectors

Stefan Diez and Magis propose different combinations of fabric and connectors; nevertheless, clients have the freedom to create their own combinations.

Fidivi - One



Torri Lana Dato



Kvadrat Uniform Melange

