



# Fjara

## Pressrelease

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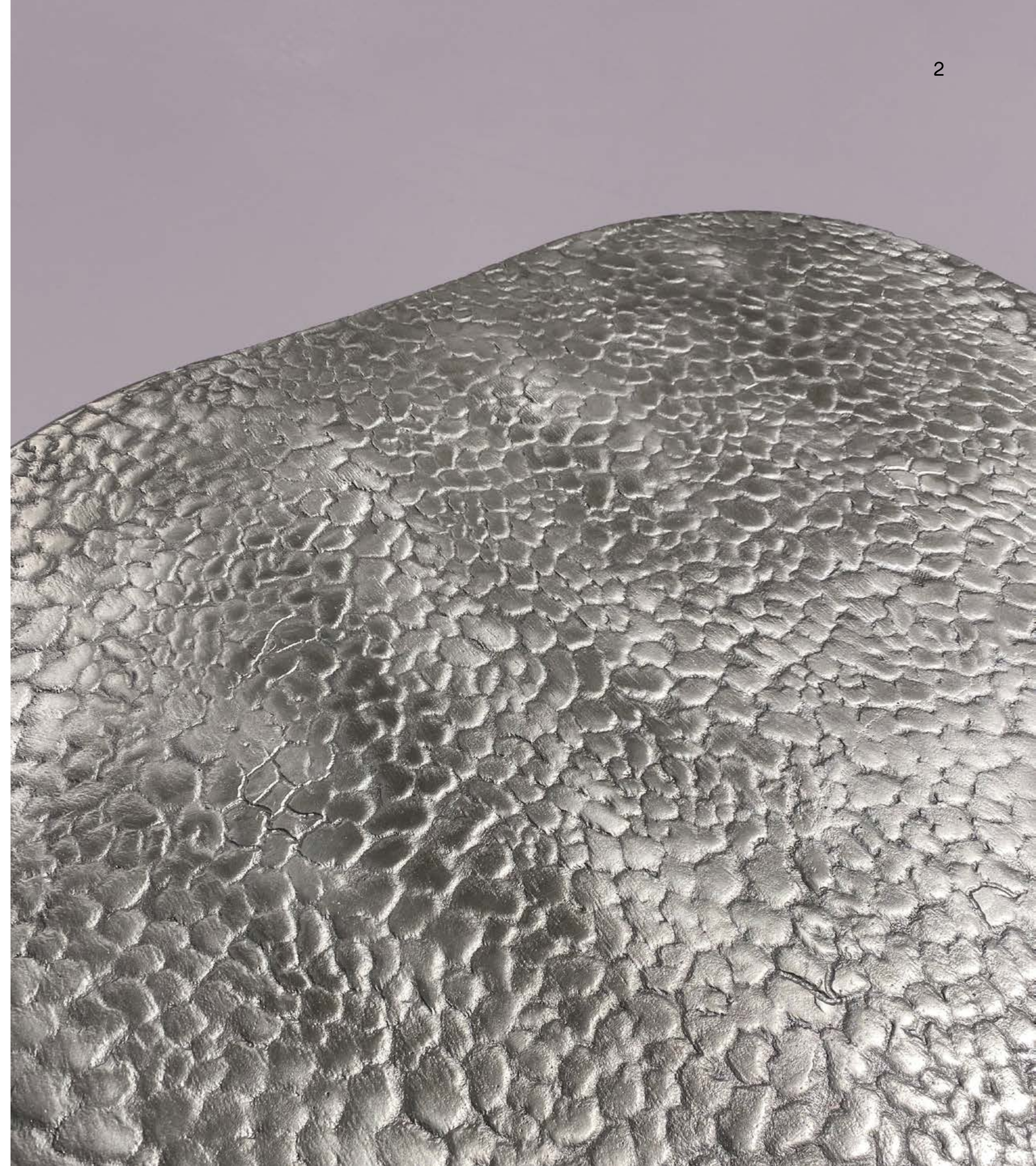
True Characters





**"I am the sparkle between dream and depth born of light reflections, water mirrors and a pinch of magic."**

Like the iridescent scales of a boa, the table top unfolds a structure between clarity and movement, its irregular shape the result of an intuitive design process, shaped with dedication to craftsmanship, experimentation and the unexpected.





## From fabric to furniture

With Fjara, Bretz opens another chapter of experimental material poetry. Inspired by the iconic Boa Greige velour - a fabric that embodies liquid sensuality and develops visual and tactile depth - a form was developed that was not simply transferred but speaks a new language.

Named after the Icelandic word for the tidal zone, Fjara carries this idea further: a surface as if marked by the retreat of the sea, by waves that pass and traces that remain.

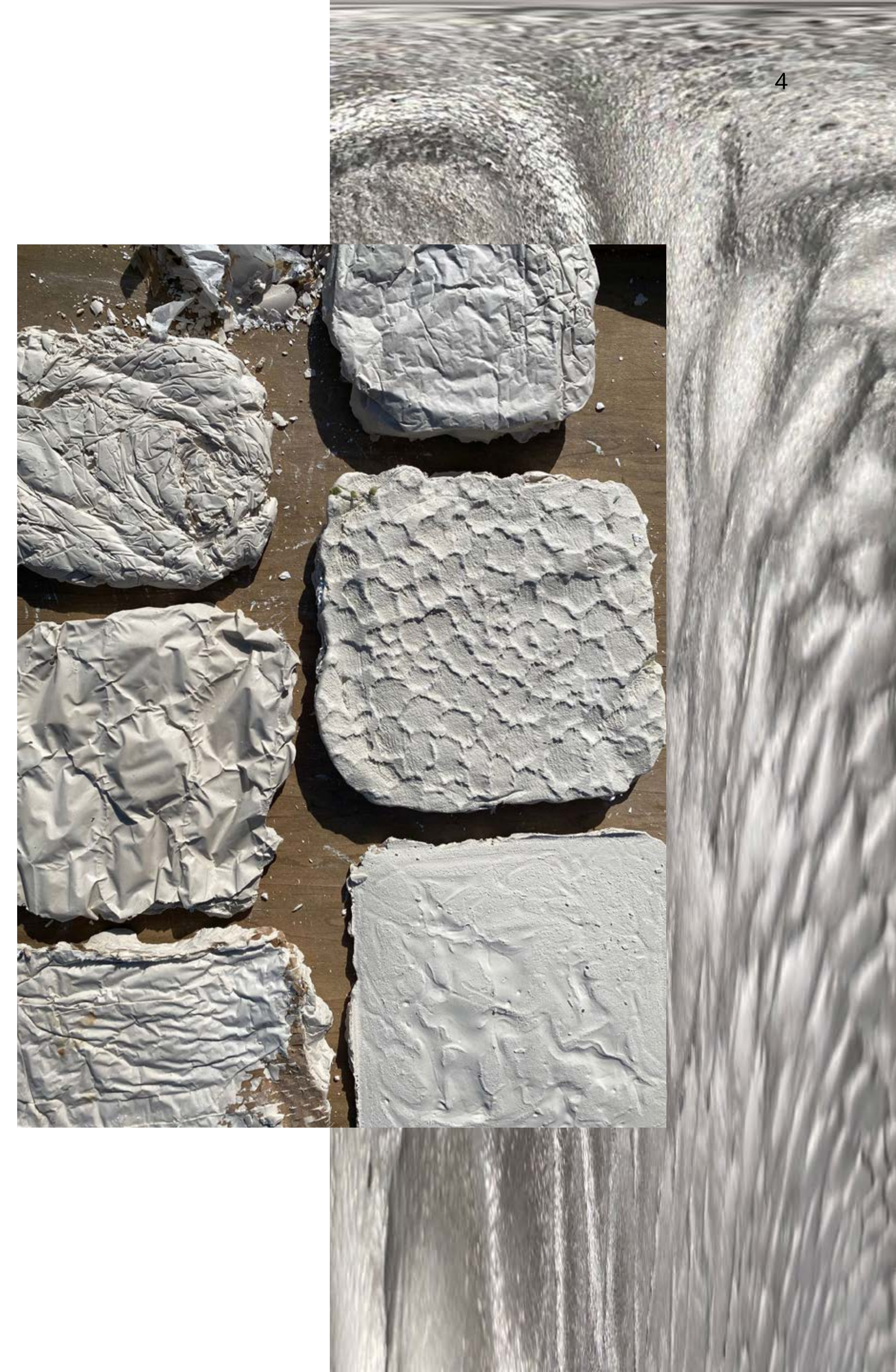




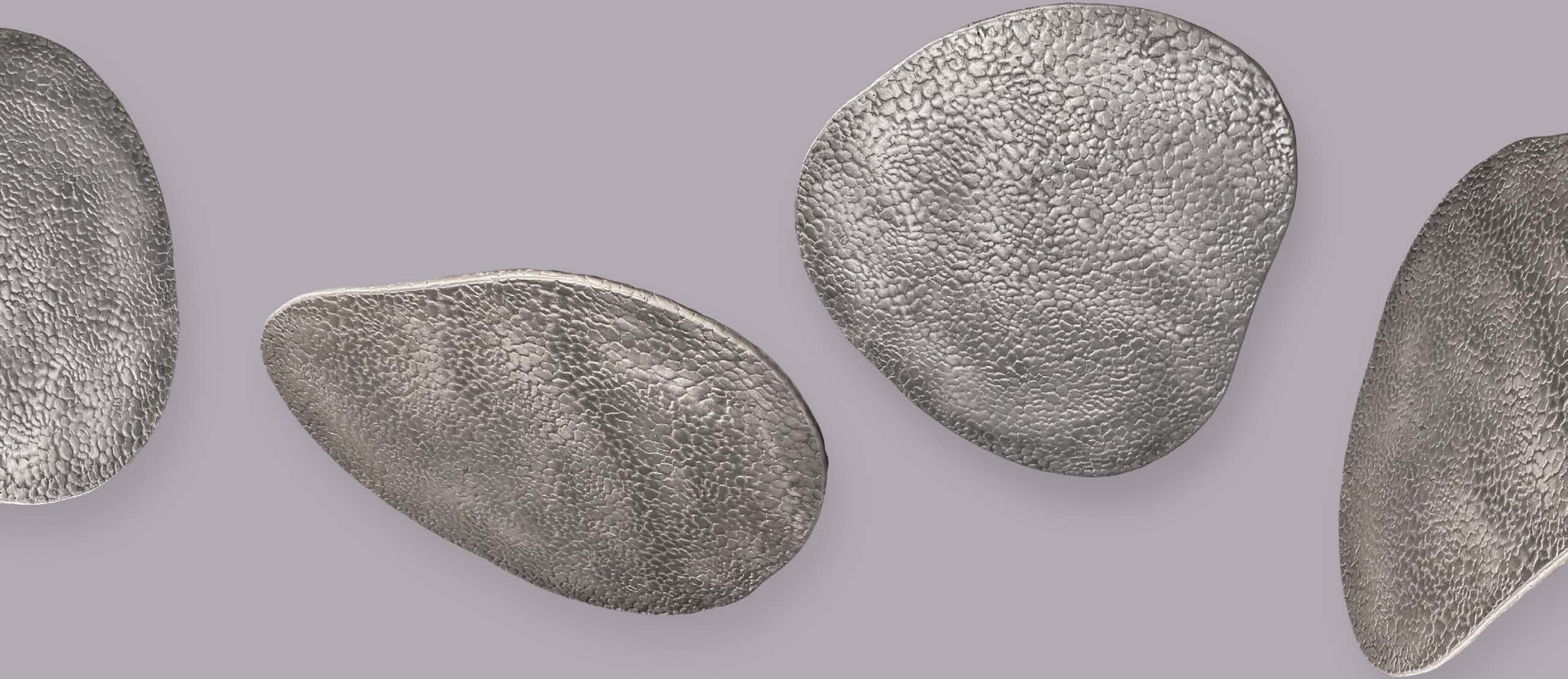
## Design in flux

Fjara is the result of countless attempts to grasp shapes, feel patterns and explore materials. It was not about perfection, but about expression.

Early phase, experiment, mold: the design did not follow a strict plan, but a process of discovery, with room for the unpredictable.









## Cast sensuality

Made by hand in collaboration with a foundry, hard material meets soft lines - a play of contrasts that addresses our need for naturalness and touch.

At the same time, Fjara carries an idea of permanence: aluminum can be melted down and reshaped almost without loss - ready to change again and again. A workpiece with a present, a past and a future.





**"I wanted to design a table that is not immediately obvious.  
A statement piece that only unfolds its language when you touch it,  
look at it and live it in the room."**

Fjara is a rhapsody in silver – a homage to the tension between structure and freedom, between stillness and movement. It reflects the orderly chaos of nature, in which nothing is perfect – and yet everything is harmonious.

I don't see Fjara as pure furniture, but as a kind of landscape – like a piece of Icelandic coastline that opens up over time – and reveals a new meaning with every perspective."



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