



The image features a collection of dried fern fronds, some in a vibrant lime green and others in a deep purple hue, arranged in a loose, artistic pattern against a light cream background. The fronds are delicate and feathery, with some showing signs of natural aging and slight wilting. The word "FLOWER" is centered in the middle of the image in a bold, black, serif font.

FLOWER



FLOVVER. is the botanical design studio founded in Rome by Barbara Mattei. The studio pursues a radically minimalist aesthetic research, characterized by a conceptual approach, influenced by Barbara Mattei's studies and background in contemporary art. The botanical element is as crucial as the idea itself: floral design, according to FLOVVER's vision, is a fluid discipline that blurs the boundaries between design and art. Flowers emerge from their traditional confines to find new placements; the purely decorative aspect, typically associated with floral elements, is transcended in favor of compositions that are often rough and unconventional. The installations and setups designed by the studio, regardless of their size, are recognizable for their masses of material, monochromatic and/or single-species, essential lines, a constant surreal element, and a strong conceptual component.








lava stone, vitalba clematis, rope

The hardness of the stone evokes the destructive power of the volcano, a silent yet menacing protagonist, both feared and loved, an essential point of reference for those who dwell near it. The clematis, with the softness and purity of its achenes, symbolises the relentless cycle of life that, despite everything, is reborn, regenerates, and renews itself. The Kinbaku Flowers speak of an ambivalent bond, a double thread that inseparably ties fragility and strength, destruction and rebirth.





pine branches, black, rope, mirror



Here, it is the wood, blackened by fire, that resists despite the destructive power of the Volcano, evoked by the fire and the arrangement of the branches. Suspended between life and death. The Kinbaku Flowers speak of an ambivalent bond, a double thread that inseparably ties fragility and strength, destruction and rebirth.



amaranto


Sul valorizzare risorse ignorate. Il disegno botanico richiama la continuità del ciclo naturale e la circolarità del tempo e del raccolto. Un'installazione aerea che fonde estetica ed etica invitando ad una riflessione sulla circolarità e l'inclusività alimentare. L'amaranto è considerata poco, spesso vista come un'erbaccia, è resa qui protagonista per il suo alto potenziale estetico e ancor più nutrizionale. Una pianta resiste che prospera con poche risorse, con un'alta capacità generativa. La scelta di questa pianta incarna la filosofia del foraging, che attinge alla natura senza forzarla, valorizzando risorse dimenticate eppure di grande ricchezza.







yarrow, parquet



Eight hundred specimens of dried achillea sprouting from a section of parquet: Vetulonia is a project born for a Roman interior that reinvents itself each time, according to the specific needs of the chosen space. Unexpected, like Buñuel's surrealism that likens nature's intrusion into an interior to a flock bursting into a living room.

Vetulonia, 2024

The residence of the Italian Ambassador, Copenhagen
An Italian Affair curated by Claudia Pignatale

3 days of design

Photo Serena Eller




vine, wool

Vines as a pretext: to reconnect spaces, gestures, dimensions, threads, and fabrics with the sense and origin of materials. Gathering from nature means bending down to honor, taking care, repairing, being grateful, accepting limits, both our own and others', knowing how to uphold the bond. Because humans are intruders, constantly disorderly, compared to the flows of self-becoming, context, and others. And it is for this reason that in truth, it is nature that resonates, heals,

Ligamen, 2024
Bilulu Atelier, Rome
Photo Stefano Delia







fritillary, panicum, poppy, chrysanthemum,
steel, wire, oven



Aesthetic herbaria, frontal compositions in steel cups unveiled inside high-end ovens. They take center stage as small industrial stages, illuminated upon the appliance's opening. The three pieces celebrate three epochs of art history—Renaissance, Art Nouveau, and Pop Art—with green and colorful elements. The synthesis piece is So Contemporary.

protea, rope

Inspired by the works of Japanese photographer and filmmaker Nobuyoshi Araki, Kinbaku Flower guides us in search of the beauty of the knot, its twists that embrace and connect the senses, intertwining plant material and its delicacy with the concrete strength of the rope.

Kinbaku Flower, 2024
The Hoxton, Rome
Photo Stefano Delia




V



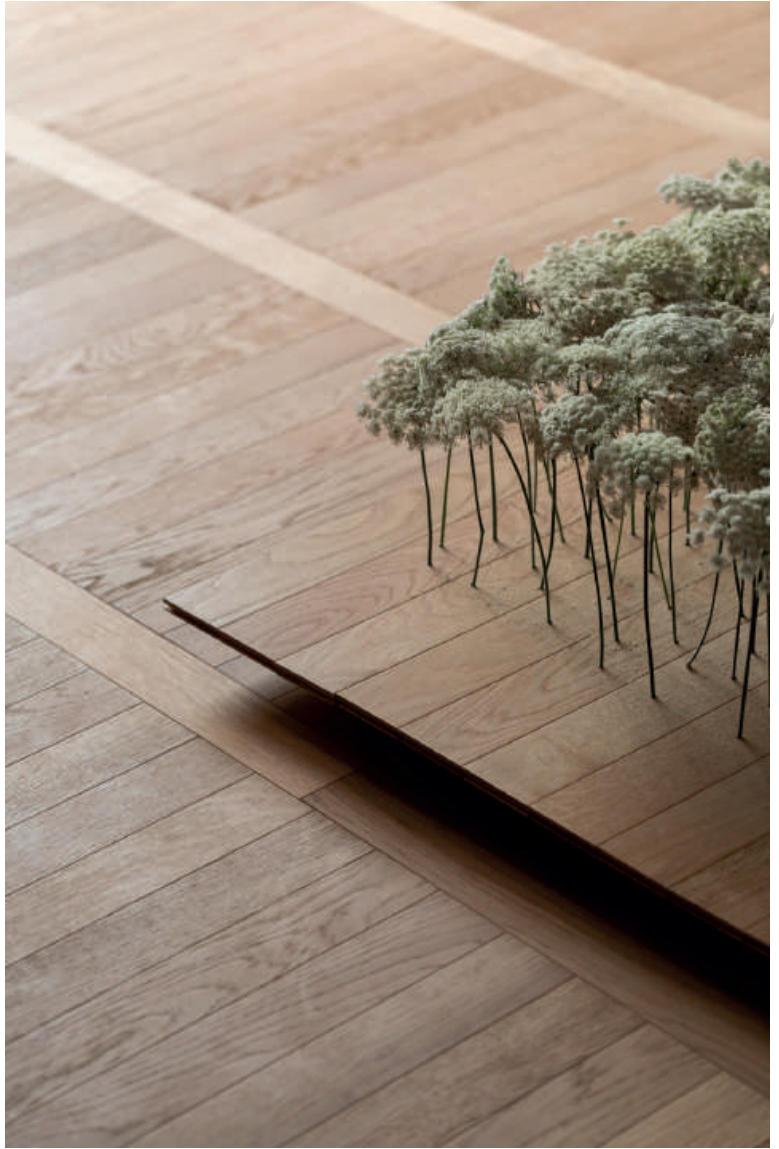
wisteria, rope

Hanging taut on vibrant yellow ropes, two wisteria branches yearn for the sun, reconnecting with the surrounding environment. An exaltation of nature crystallizes, once again highlighting the beauty of the tension that binds and simultaneously liberates the plant material.



Kinbaku Flower, 2024
Interno1, Rome
Ikonica studio
Photo Flavia Rossi

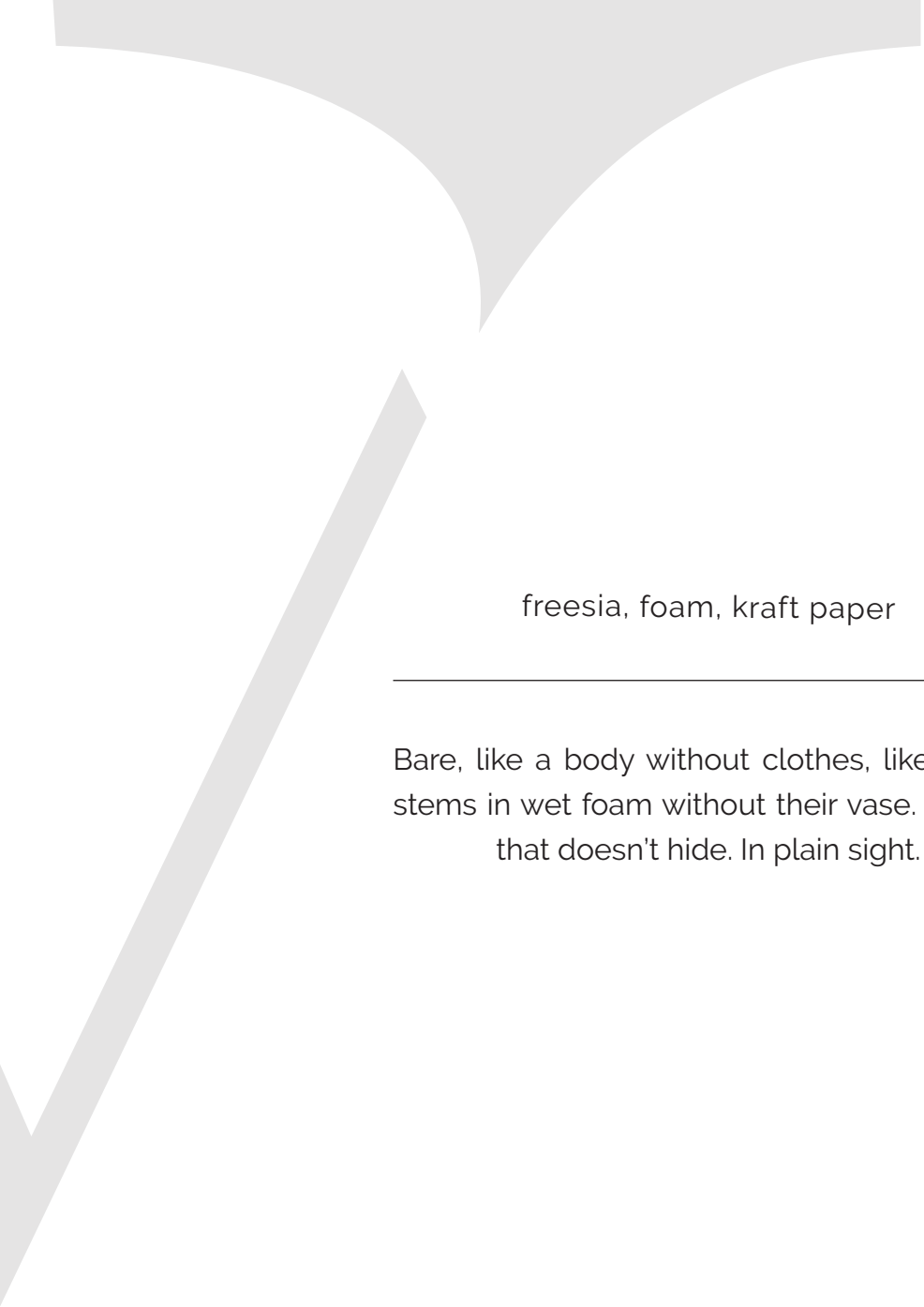






daucus, parquet, water

A surprising element out of context, nature
blooming anew from the artificial: a carpet
of wild carrot flowers you can't walk on,
domesticated, meant to be admired..



freesia, foam, kraft paper

Bare, like a body without clothes, like green
stems in wet foam without their vase. Beauty
that doesn't hide. In plain sight.

Naked, 2018
Magazine MMM Male Model Scene
Shooting styling Lorenzo Spitoni
Photo Daniele Bonanni






V



amaranth

Amaranth becomes velvet, colored by its surroundings, imbued with a mood where the plant element, with a touch, seems to turn into fabric.



barley, brass, kenzan

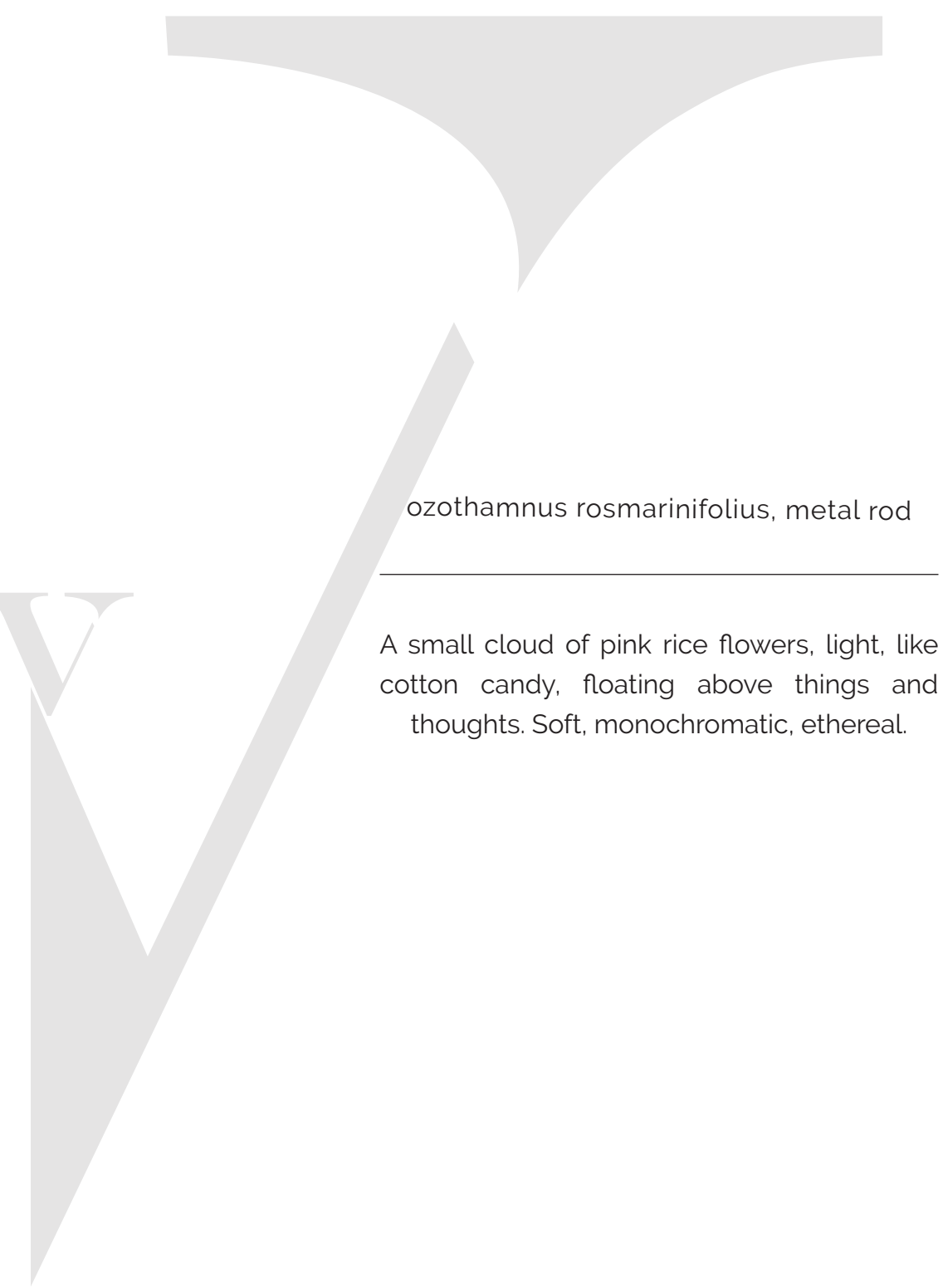
Eating gold, feeding on yellow light, savoring the essence of wheat spikes by observing them for a long time: alchemy on the plate transformed into mobile elements, using the power of awareness.

Citrinitas, 2020
Achilli al Parlamento, Rome
Chef & Concept Tommaso Tonioni
Photo Stefano Delia





V



ozothamnus rosmarinifolius, metal rod

A small cloud of pink rice flowers, light, like cotton candy, floating above things and thoughts. Soft, monochromatic, ethereal.

Tiny pretty cloud, 2018

Giulia Barela Showroom, Rome

Brand Giulia Barela Jewelry

Photo Stefano Delia



oak, ceramic, lichen

A botanical installation with ceramic grafts and crumbling lichen. The creation molds to the shapes of the natural element, unaltered except by the act of being repositioned.







beech, saltbush, sorghum, cattail, neon,
gelatin

A fashion show delves into the lagoon,
becoming a walk among sorghum, breathing
in the marsh, brushing against cattails. In an
enclosed space, it feels like exploring a place
with a salty, waterlogged atmosphere at
sunset, continuing to live a dream.



aluminium, honesty, mirrow

Walking, reflected in a crescent moon,
following the whisper of a gentle breeze, like
dawn on an iridescent morning when the sun
is still lazy and decides to sleep in a bit longer.

Shiny winter mobile, 2023
Fashion Show Alysi Autumn24
Showroom Alysi
Photo Valerio Polici

V







oak, wire

Ceramics and oak leaves, metal and rose hips,
creating a constant balance of highs and lows.

garland, steel, orchid, paint

Pop and sophisticated, common and refined:
two contrasting masses, two opposite textures,
two elements and two patterns. The concept
of duality revealed in every composition, like
opposites attracting.

Gold Xmas, 2022
Villa Agrippina Gran Melià, Rome Photo
Cristina Crippa







hook, plane, beech, linden

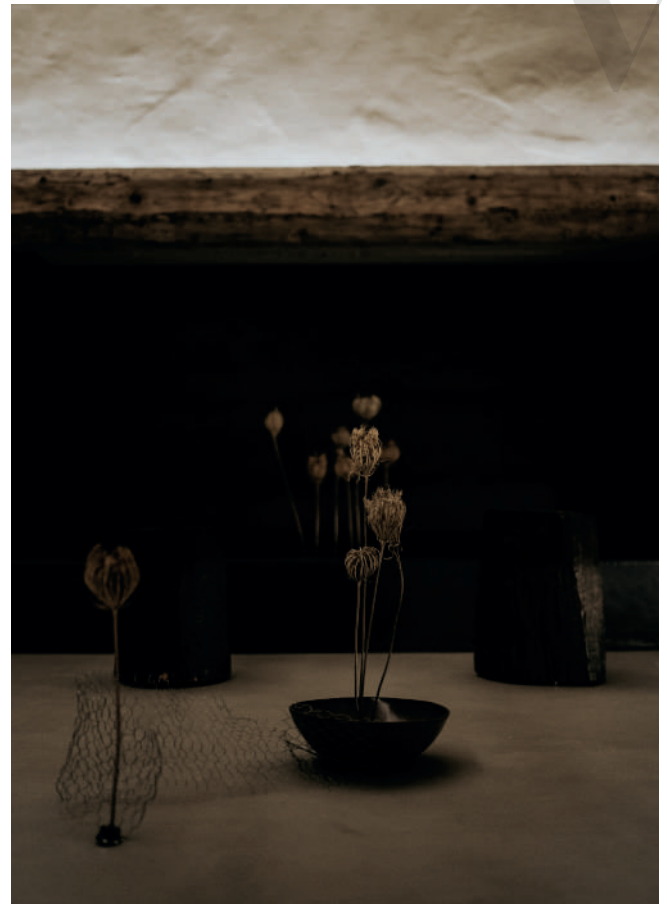
Connecting. Becoming one while maintaining individual movement. Grafts. Different essences communicating, openly connecting while leaving space. Defined only by color, flat and without shades, linking the artificial to the natural.



ceramic

Three vases to flip for three more. Each with a little window to look out, to let a flower peek through, to interact with light. All dedicated to those who still believe in crossing paths.





lotus, daucus, wire, kenzan

Floating in the air, two lotus leaves trace their existence and crystallize, fragile and imperfect. It's the beauty in transience, the importance of the ephemeral, the impermanent play of seconds in space.

Embracing the imperfection, 2019

Tentuta Bianca Olivia, Florence

Project & Styling Silvia Baroncelli e Samuele Spadi

Photo Gradisca Portento



anthurium, iris, rose, carnation, amaranth


Love - yourself



V







lunaria

A chandelier of lunaria, a jewel under the night light, hanging, reflecting the history and shades of the ceiling from which it sways and vibrates silently.

Fresco, 2017

Giulia Barela Showroom, Rome

Photo Stefano Delia



FLOVVER

flower styling & botanical set design

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