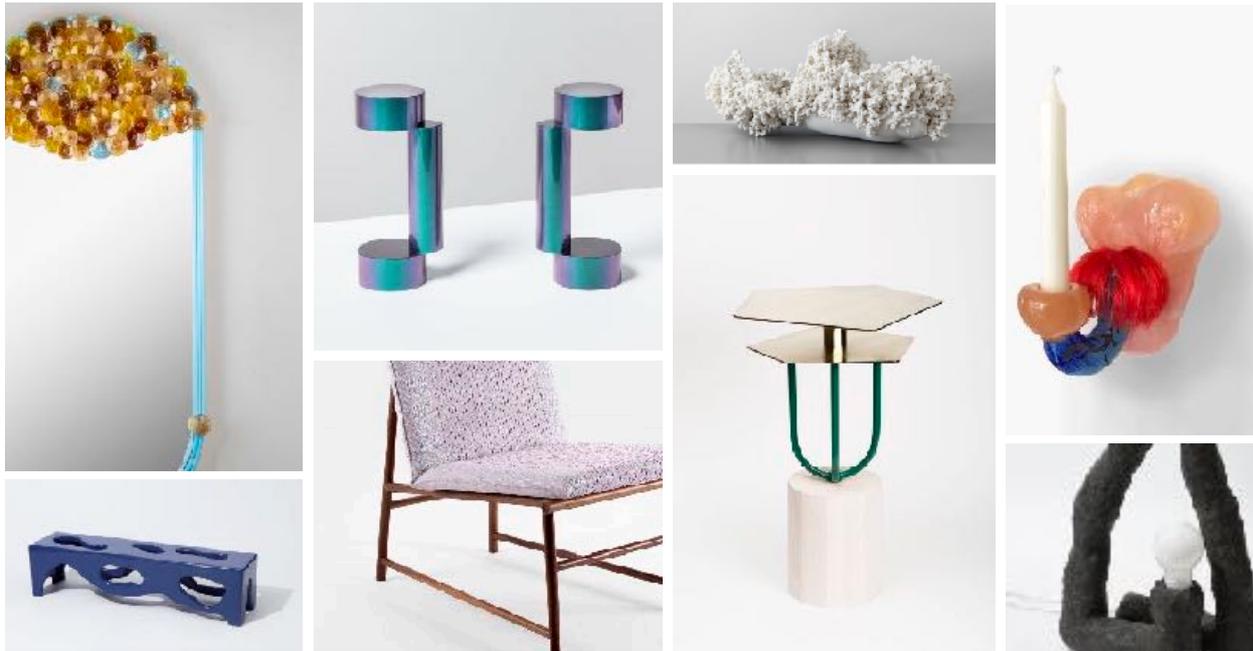


Crossovers

Tells the story of today's international contemporary design scenes, explored through local optics,

London Design Fair
19-22 September 2019



A selection of highlights from Crossovers 2019. More highlights can be found on page 3 & 4.

Crossovers by Adorno will present a range of collections of unique works by today's leading independent designers from a selection of regions across the globe.

The exhibition is organised with international design curators showcasing collections from the scenes they are part of. The works presented are all within the intersection between art, design, and craft. In a combination of historic and new techniques and materials, the artist behind each plays role in developing a new design language, which in a dialectic process moves today's local and international design scenes forward.

Design scenes presented at Crossovers 2019:

Belgium curated by Elien Haentjens, **Denmark** curated by Pil Bredahl, **Finland** curated by Sebastian Jansson, **France** curated by Francois Le Blanc, **Iceland** curated by María Kristín Jónsdóttir & Hlín Helga Guðlaugsdóttir, **Italy** curated by Annalisa Rosso and Francesco Mainardi, **Mexico** curated by Ana Elena Mallet & Pilar Obeso, **The Netherlands** curated by Jorn Konijn, **Norway** curated by Jannicke Kråkvik & Alessandro D'Orazio, **Sweden**, curated by Paola Bjaringer, **Switzerland** curated by Davide Fornari, and **Turkey** curated by Gokhan Karakus.



About Adorno

Inspired by Nordic co-operatives within agriculture and fishing, where individuals prosper through cooperation, Adorno has set out to build an international collaboration that empowers independent designers, and the local communities that they are part of.

As in traditional co-operatives, a shared infrastructure has been built from which the collaboration evolves. In its essence the infrastructure of Adorno includes a digital design platform (www.adorno.design), an international legal set up, and a global cost efficient shipping solution that enables autonomous collaboration between curators and designers from local design communities to promote, and to sell their work to a growing segment of international buyers.

The goal of establishing a locally rooted international design collaboration has, from the beginning, been received very well. As a result, since February 2017, leading curators and designers have joined from the local design scenes of Belgium, Brazil, Denmark, Finland, France, Germany, Iceland, Italy, Lebanon, Mexico, the Netherlands, Norway, Portugal, Spain, Sweden, Switzerland, Turkey, and United Kingdom.

ADORNO was founded in Copenhagen, Denmark in 2017 by design lovers and tech entrepreneurs Kristian Snorre Andersen & Martin Clausen.

Photo Credits: Irineu Da Silva, From left: Martin Clausen & Kristian Snorre Andersen

Notes for editors

Name: Crossovers by Adorno - A cross-cultural collectible design journey

Dates: September 19-22 (Preview Sep. 18th)

Event: London Design Fair

Venue: Old Truman Brewery, Floor 3, H14

Address: 91 Brick Lane, Shoreditch, London E1 6QR

The complete list of designers will be announced Friday July 1st:

<https://adorno.design/crossovers/>

Instagram: @adorno.design / Facebook: @designadorno / Twitter: @adornodesign

For more info about Crossovers and Adorno please contact:

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Download high-res images:

https://drive.google.com/drive/folders/1MnFZyYY3Jz5HmBeLNuNB_i1BpUu-zH8j?usp=sharing

Highlights from Crossovers 2019



Henrik Ødegaard (NO) - Slurp

The beauty of interior spaces is created equally from the physical objects that inhabit it, but also from the empty space that exists between the objects. Norwegian designer, Henrik Ødegaard, explores this idea within the individual pieces, using only materials that were already at his disposal. No new materials has been acquired to create his works. The resulting negative spaces, were dictated from the wood's natural knots and weaknesses, letting the material truly dictate the final form and tell a unique story of its own. [Photo Credits: Rumi Baumann](#)



Fredrik Bull & Anette Krogstad (NO) - Kryptos

Kryptos is derived from an ancient Greek word for hidden, this series of unique and one of a kind storage vessels whose densely layered construction and glazing hide more than merely the objects you chose to fit inside. Frederik Bull and Anette Krogstad are able to combine their distinct sculptural techniques into one cohesive story. However tame they may be, the works reflect a modern understanding of the ancient language of man's deeply layered relation to our natural environment. Photo Credits: Trine Hisdal



Stine Mikkelsen (DK) - Luminous Shapes

Luminous Shapes by Danish Product Designer, Stine Mikkelsen, deliberately challenges and questions the defining element of product design, function. By placing sculpting as the primary step in the design process, familiarity is left behind and the new objects are meant to have people question their understanding of experimental product design. With a background in textile design a strong tactile quality carries throughout all her pieces no matter the material. [Photo Credits: Stine Mikkelsen](#)



Rasmus Brækkel Fex (DK) - Relatives

The thought of actually using this chair for the primary purpose of a chair (to sit on) by Rasmus Brækkel Fex, may bring about more confusion than our normal understand of functional furniture. However, take the same piece and place it in any contemporary art museum it would definitely not seem so out of place. This intersection of art and design, sculpture versus functionality is at the core of Brækkel Fex's practice. In his conceptual approach to product design he defines his view as positioning art and design as equals but at opposite ends of the spectrum. [Photo Credits: jeppegudmundsen.com](#)



Åsa Jungnelius (SE) - "Candelabra"

Anatomy and its social implications are not necessarily the most common subject matter and influences when it comes to interior and product design. What may first come to mind would be the embellishments typical of the Victorian era, roman revival works, but this is not what you will get with the works of Swedish designer Åsa Jungnelius. Multicolored, blown-glass, wall mounted candlestick holders complete with florescent pubic hair brings a light air to the more serious political and social subject matter, this intersectionality of her works acts as the perfect commentary for the time in which we live. [Photo Credits: Åsa Jungnelius](#)



Ana Kraitz (SE) - Porcelain Vessel

Designers can be restricted by or bound by the limitations of categorisation within the realms of product design and "fine" arts. Swedish designer, Anna Kraitz uses these restrictions as inspiration, having made the gradual shift from an arts-based education to a design based. The harsh strapping, forces of tightly bound leather belts are employed by Kraitz to create shape and form to contrasting delicate materials. She then builds upon this idea of her role as an artist gifting her a sense of control in this turbulent world. [Photo Credits: Ana Kraitz](#)



Laura Noriega for TRIBUTO (MX) - "Your Skin"

Inspired from her own sensorial memories, the chair holds memories of its own, in that the inviting Oaxacan Handwoven textile is made from recycled plastic and cotton. Noriega's work and practice stand as a vital promotion of Mexican design across the globe, placing key importance on Mexico's unique traditional craft techniques and local production as a means of achieving social and economic progress. Photo Credits: Tributo



PIEDRAFUEGO (MX) - TZOM planters

The calavera or skull is symbol synonymous with Mexican culture, and perfect example of how the country's storied past remains an integral part of its contemporary identity. Originating from pre-Colombian traditions kept alive through festivities such as día de los muertos, they show duality of life and death, past and present. Piedrafuego, a combination of the words stone and fire, honor a similar duality of human hand and earthly resources. Photo: Piedrafuego



Ulysse Martel (CH) - Olympia

Ulysse Martel comes from a classical training focusing on historical and traditional crafts at the École Boulle in Paris, ranging from oil painting and cabinet making to marquetry. Martel has been able to elevate this understanding of the past to resonate in present day issues and future ideas In Olympia, Martel addresses the modern longing for bodily perfection, in series of exercise equipment, including dumbbells, in forms which forebode to the role of genetic modification in the near future. All the while with the title Olympia, we're reminded of an ancient Greek tradition of a perfect mortal body being somehow closer to the gods. Photo credits: Raphaëlle Mueller.



Josefina Muñoz (CH) - "Game of stone"

Geneva-based Argentine designer, Josefina Muñoz takes a macro perspective to the world of contemporary design and the influential sometimes seemingly distant factors that determine the industry's course. With a training in Design for Luxury and Craftsmanship, Muñoz design with a keen sense of underlying meanings and symbolism that go hand in with quality. In her work for Pietre Trovanti, the circular forms while embodying a soothing visual precision synonymous with Swiss design also tell the story of the circular economy. The uneven blocks of marble from which the objects have emerged has been pushed to limits to maximize the use of this material during every stage of development. Photo Credits: Baptiste Coulon



Feyza Koksall Kemahlioglu (TY) - Table lamp

Using both a material and visual language that is deeply rooted in her Turkish background, Feyza Koksall, pays tribute to tradition while employing a signature, gleamingly cosmic style that results in objects originating from an interstellar Byzantium. Koksall's works display an interdisciplinary mastery and understanding of craft's history and its place in the world of contemporary design. A diverse educational training focusing on glassblowing, art, architecture and woodworking contributes to the incredible range of objects she creates. Her table lamp, for example, is created out of meerschaum, a clay originating from Eastern Turkey, and glass bulb with gold leaf incorporated into the glass blowing process. Photo Credits: Feyza Koksall.



Studio Konstantin (TY)- Elements Collection

Civilization's greatest monuments have long been painstakingly carved from highquality marble, meant to capture fleeting inspiration and hopes cemented in solid form. The Elements collection from Studio Konstantin, brings this monumental feel scaled to fit a domestic setting. The studio brings architecture and design minds together in a way that gives equal attention to form, material and sophistication, while paying homage to the spirit of the original name for the monumental city of Istanbul, Konstantinopolis. Photo Credits: Studio Constantin



Zanellato Bortotto (IT) - DODGE

Giorgia Zanellato and Danielle Bortotto, began collaborating while studying at ECAL in Lausanne, Switzerland. Having collaborated with numerous international brands and fashion houses, international attention is not new to the duo, having most recently created a series of Manadala Objects for Louis Vuitton. The inspiration for the Dodge mirror comes from an investigation into the effect four season's on the landscape of Moulin des Ribes, and ancient windmill located in Grasse, Provence. Traditional flower clusters indicative of late summer and autumn are frozen in time on the ever-changing surface of the mirror. Photo Credits: Mauro Tittoto, Mattia Iotti



Draga & Auriel (IT)- Transparency Matters Joy

Debuting as one of the most buzzed shows of 2019's Salone del Mobile, in Milan, Draga & Auriel's Transparency captured a story of emotions and sensations in coloured resin. With a palette that took a year of trial and error to perfect, the results are dramatic yet familiar and comforting. Working out of their Como studio, the Serbian-German duo has been on the Italian design scene since the 1980s and remain an undeniable tour de force. Photo Credits: Giulio Boem



Veera Kulju (SU) - Queen of dessert

Queen of Dessert, may look like something you could see in the window of an expert bakeshop rather than in a gallery space, and well, that's not actually not far off from reality. Finnish weaver and ceramicist, Veera Kulju, whose practice can be described as a hybrid in several senses, has combined Vitro porcelain with popcorn frosted and trapped within the glaze. Photo Credits: Chikako Harada



Merit Milla Vaahtera (SU) - Mobile No. 49

Dialogue is a series of mobiles and stabiles made of free-blown glass and hand-worked brass. Vaahtera began to work on this series in May 2017 together with glassblowers Paula Pääkkönen, Sani Lappalainen, Pauli Vähäsarja, Henni Eliala and Jonas Paajanen of Nuutajärvi. The metal parts were prepared by silversmith Kirsi Kokkonen together with Milla Vaahtera. The method was based on dialogue with the glass artists, improvisation and intuition. The ethereal pieces are a revival of the mobile tradition that emerged in the 1930s. Photo Credits: Milla Vaahtera



1plus1plus1 (IS, SE, FI) - Side tables

1+1+1 is an experimental collaboration between designers from three Nordic countries – Hugdetta from Iceland, Petra Lilja from Sweden and Aalto+Aalto from Finland. The project examines and reimagines objects by having each studio design an object consisting of three distinct parts and then mixing the parts up into unpredictable combinations. After experimenting with their method on previous objects, they decided to return to their original concept from 2015 where parts are stacked on top of each other and allow for perfect freedom concerning material and colour choices. The tables combine parts in brass, painted steel, Valchromat and solid ash. Photo Credits: 1plus1plus1



Studio Fléttá (IS) - Denim on Denim on Denim

This project is a collaboration between Fléttá and fashion designer Steinunn Eyja Halldórsdóttir and the Icelandic Red Cross with the aim of creating fabric from unusable textiles collected by the Red Cross. A lot of jeans are collected for the Icelandic Red Cross, and only a small proportion of those can be used again because of its condition or appearance. The clothing that is not used is transported abroad for recycling, and this is now used to make these fabrics. In 2015, about 2000 tonnes of textile were exported and 3800 tonnes were imported into Iceland. Photo Credits: Saga Sig