
Crossovers by Adorno Announcement of Designers & Studios

Crossovers

*London design fair
September 19-22*



Draga & Aurel - Transparency Matters "Agatha". Photo by Giulio Boem.

Confirmed Designers & Studios can be found on page 2. A selection of highlights from Crossovers 2019 can be found on page 4-6.

Crossovers by Adorno will present a range of collections of dynamic works by independent designers from a selection of local scenes. The exhibition celebrates the designers and communities playing a central role in maintaining and renewing today's local design and crafts cultures.

The show will highlight the aesthetic traits and beauty of each scene, facilitating a cross-cultural dialogue - a dialogue that takes departure from design, but evolves to further cultural and societal issues.

The exhibition is organised with leading design curators from each of the design scenes and will showcase unique collections presenting the trends and styles of the different local design scenes, reflecting the current state of today's local design and crafts cultures. The central focus is placed on the artist, working in the intersection between art, design and craft. These artists are vital in defining the individual scenes; developing a new design language while maintaining and reinterpreting historic traditions in a combination of old and new techniques.

Confirmed Designers and Studios exhibiting at Crossovers 2019

Denmark

- Curated by *Pil Bredahl*

Stine Østergård
Troels Flensted og Ragna Mouritzen
Rasmus Brækkel Fex
Mette Schelde
Stine Mikkelsen
Lea Nordstrøm
Jonas Edvard
Gurli Elbækgaard
Stine Linnemann
Tina Austen

France

- Curated by *Francois Le Blanc*

Sam Accoceberry
Gaspard Graulich
Clement Brazille
Victoria Wilmotte
Bina Baitel
Charlotte Juillard
Lili Gayman
Marta Bakowski

Iceland

- Curated by *María Kristín Jónsdóttir & Hlín Helga Guðlaugsdóttir*

Studio Hanna Whitehead
Ragna Ragnarsdóttir
1+1+1
Theodóra Alfreðs
Stuðío Flétta
Björn Steinar Blumenstein
Tinna Gunnarsdóttir
Rún Thors & Hildur Steinþórsdóttir

Finland

- Curated by *Sebastian Jansson*

Merit Milla Vaahtera
Veera Kulju
Antrei Hartikainen
Kustaa Saksi
Salla Luhtasela & Wesley Waters
(More designers to be announced)

Italy

- Curated by *Annalisa Rosso and Francesco Mainardi*

Draga & Aurel
Zanellato Bortotto
Pietro Russo
Valentina Cameranesi Sgroi
Rio Grande
Architetti Artigiani Anonimi
Vito Nesta
Philippe Tabet
Agustina Bottoni
Stories of Italy
Valentina Romen

Mexico

- Curated by *Ana Elena Mallet & Pilar Obeso*

TRIBUTO
Popdots
Ayres MX
Piedrafuego
Rituales Contemporaneos
Canto Artesanos
Estudio Pomelo
Perla Valtierra

Finland

- Curated by *Sebastian Jansson*

Merit Milla Vaahtera
Veera Kulju
Antrei Hartikainen
Kustaa Saksi
Salla Luhtasela & Wesley Waters
(More designers to be announced)

Sweden

- Curated by *Paola Bjaringer*

Färg & Blanche
Åsa Jungnelius
Ana Kraitz
Simon Skinner
Made by us
Maja Michaelsdotter Eriksson
Anna Nordström

Switzerland

- Curated by *Davide Fornari*

Virage Design Studio
Ulysse Martel
Panter & Tourron
Brunner & Mettler (BMCO)
Josefina Muñoz
Adrien Rovero

Norway

- Curated by *Jannicke Kråkvik & Alessandro D'Orazio*

Lillian Tørlen
Fredrik Bull & Anette Krogstad
Henrik Ødegaard
Eyvind Solli
(More designers to be announced)

Belgium

- Curated by *Elien Haentjens*

Studio Plastique
Bram Vanderbeke
(More designers to be announced)

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 from 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 (Private view Sep. 19th, 7pm-10pm)

Event: London Design Fair

Venue: Old Truman Brewery, Floor 3, H14

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

Follow the announcement of exhibitors:

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

Instagram: @adorno.design

Facebook: @designadorno

Twitter: @adornodesign

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<https://www.dropbox.com/sh/dfu7njynw727f2l/AADzedOEENsUtzBFdm7yvvGua?dl=0>

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 have 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 fluorescent 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](#)



Färg & Blanche (SE) - Baker's Lamp

Lamp made of casted jesmonite, originally made as a candle stick for the exhibition "THE BAKER'S HOUSE" 2019. The exhibition took place in Emma Marga Blanche's great great grandfather's Julius Westerdahl Townhouse from 1889. Showing new design inspired by the family history and the "Knäckebröd" factory they had back in time. A building that to this day has housed his family and partly became a foundation in 2010 called Julius Hus. For the exhibition 14 new objects were created by FÄRG & BLANCHE.



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) - "Pillars of Meerschaum" 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.



Buket Hoşcan Bazman (TY) - "Minus" Coffee Table

Originally from Izmir, an ancient city marvelled for its prisinte and grand anitiquities, and now based in Istanbul, Buket Hoşcan Bazman maingtins strong Anatolian tradions in her contemporary designs. In her "Minus" coffee table Bazman combines the ancient technique of Repoussé bringing an undeniable presence and captivating depth, to contrast the natural smoothness of the sand-blasted wood, and hand carved minimalist forms. Bazman's unique and devoted treatment of materialand form has garnered her numerous awards, and mark her as a main player in Turkey's design scene.





Vito Nesta (IT) – Via Fucini 5

Inspired by the grand archways, windows and gateways of the interiors of Milan, Italian designer Vito Nesta chose to capture these De Chirico-esque portals and bring these objects to live with full vibrant colour. This treatment and devotion to colour is a corner stone of Nesta's practice, and you will very rarely see black in any of his works, a colour which he views as a useless and cold convention. Taking full advantage of colour's ability to transport us to different worlds, and its firm connection to memory and even scent, Nesta's works always take us on a different journey, either to exotic, far-away lands or in this case to Via Fucini 5.

Draga & Aurel (IT)- Transparency Matters "Agatha"

Debating as one of the most buzzed shows of 2019's Salone del Mobile, in Milan, Draga & Aurel's Transparency captured a story of emotions and sensations in coloured resin. With a pallet 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 stables 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 a 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 in Iceland. Photo Credits: Saga Sig

