

Press release, Edit '19

twentytwentyone present a defining mix of contemporary and classic designs for London Design Festival. Edit '19 combines newly released historical designs with present-day launches, in an eclectic and intriguing, yet harmonious exhibition.

Central to the exhibition's remit is to explore the varied use of material, process and form. A host of base materials including wood, wool, leather, paper, cast iron and enamelled steel will reflect in a diverse range of techniques celebrating both the handcrafted and machine-made. An inspiring collection of aesthetics will contrast and compliment.

Work by eminent twentieth-century designers Poul Cadovius, Herbert Hirche and Paul McCobb will be relaunched alongside respected contemporary counterparts including Michael Anastassiades, Barber & Osgerby, Pierre Charpin, Ilse Crawford, Cecilie Manz, Jasper Morrison, Raw Edges and Shane Schneck. The work of graphic artist Philippe Weisbecker will be displayed for the first time in the UK.

Each design has been selected for its inherent quality and enduring sensibilities. If not already a design classic, twentytwentyone suggest the longevity of the new designs presented.

Edit '19

twentytwentyone showroom
18c River Street, London, EC1R 1XN

Private View: Tuesday 17th September 6 - 8pm

Exhibition runs: Wednesday – Saturday 9.30 - 5.30pm, Sunday 11 - 5pm

Further information and images press@twentytwentyone.com

www.twentytwentyone.com

Michael Anastassiades, new works

Michael Anastassiades' new series of works is both an evolution and a refinement of his design philosophy, continuing a preoccupation with geometry, balance and the reduced expression of form. The new Mobile Chandelier introduces a new language to that of a series first designed in 2008. Adopting an organic language which departs from the more disciplined geometry of previous models. Primitive Structure is his first task light. Two geometric rectangular forms of black anodised aluminium are simply stacked. Where they meet is the point of rotation allowing for a sequence of dimmable light on a 180-degree pivot. The lamp is wireless allowing the user infinite flexibility. Anastassiades brings together metal and glass in an apparently effortless union, celebrating the elegant and pure sculptural forms that can be achieved through the material, whilst detailing their connections with minimalist restraint.

Barber & Osgerby, floor and table Hotaru

Edit '19 provides the forum for the launch of a new floor and table versions of the Hotaru lantern. The Hotaru collection is hand made in Japan's Gifu Prefecture using traditional lantern-making techniques and materials. The option for a base was always anticipated in the design of the lanterns and through a process of exploration, a simple pedestal evolved. Utilising the weight of cast iron allowed for a minimal footprint, whilst honouring the historical methods of paper and iron making. The stand design affords the sculptural Hotaru lanterns a different application and introduction to new environments.

Poul Cadovius

The Pia chair will be first seen in the UK at Edit '19. The classic design from 1959 is an exercise in reduction by the eminent Danish Designer. The frame is tapered to its extremities and structurally designed to remove the need for stretchers to reduce physical weight and create a visually light outline. A formed plywood back provides depth and comfort, again with minimal use of material. Whilst modern in material and form, the seat returns to hands-on craftsmanship with woven papercord. The Pia is a worthy relaunch and represents a dynamic and enduring seating design with a distinct personality.

Pierre Charpin, Spotty

Conceived to work in combination or singularly, the Spotty tables are available in two heights, three sizes and two opposing designs for the tops. Unified by the black lacquered beech legs and edge, the tops are screen-printed in a 'papier' finish with a white or black background and reversed polka dot decoration. Charpin is highly respected for his print-making, ceramic decoration and colour abilities, and the combination of product and surface design plays to the designer's abilities. The use of two tables to provide contrast through arrangement and colour adds a further dimension to the design

Ilse Crawford, Wellbeing

Wellbeing is a collection conceived by Ilse Crawford to draw together craftsmanship with respect for materiality and to provide tactility and positive human experience. Her relationship with Nanimarquina began several years ago and both shared a vision to create an intelligent collection that reflects both heritage and modern sensibilities.

The rugs employ hand-spun Afghan wool or hand-loomed Dhurrie in nettle and jute. The materials are worked close to their source using traditional craft techniques by local artisans. No bleach or dye is employed.

Multipurpose cushions have cork or wool fillings to offer either soft comfort or sitting support. The wall tapestry is hand-loomed in different densities using hemp, jute, seagrass, cotton and wool.

The Wellbeing collection extends to include a hammock and blanket to provide an entire living environment reflecting a quietly modern, thoughtful, sensory human experience.

"The Wellbeing Collection of textiles is the result of a values-led design process. The design of each piece has been guided by four main criteria: local fibres, hand-spun, no bleach, no dye. These design choices focused on making the least impact possible on people (the makers and the users) and the environment. The result is a tactile collection of elemental and beautiful textiles."

Ilse Crawford

Herbert Hirche, DHS10 storage system

Designed in 1954, the DHS10 proved to be a landmark in the history of German industrial design and a reference to other international storage solutions. The entirely functional design anticipated needs for domestic and office environments with thoughtfully detailed construction and materials.

Utilising steel 'ladders' the addition of shelves, back-panels and cabinets allow for a system of freestanding units. The system predates many others that followed similar principles. DHS10 provides complete flexibility for the consumer to build a solution of varying heights, with exposed or enclosed storage, that will divide space or stand against a wall. This reintroduction by Richard Lampert joins other Hirche classics in his collection and honours the original entirely in principle and design.

Cecilie Manz, Post chair

Inspired by the Copenhagen Royal Mail building, the Post table and chair family boast simple, yet strong characteristics. The design is pared back with uncluttered lines and unassuming cylindrical legs that are echoed in the table. The personality of the design comes through the arrangement and proportions of the elements. The composition frames and encloses the subtle lipped seat and shaped back and is generous in size. The Post collection is made to exacting standards by Fredericia, with careful selection of timber and materials for the seat upholstery. The construction and design destined to provide timeless service.

Jasper Morrison, Fugu chair

The Fugu dining armchair forms part of a family of lounge and dining chairs available with or without armrests.

Fugu is crafted from gently curved solid ash or oak, constructed in deep sections and invisibly joined. A cut-out provides ease of handling the smooth, sculptural form. The design celebrates the solidity and strength of wood through the intentionally deep seat and back sections, whilst the compact nature of the design and comparatively fine legs, ensure a quiet and restrained personality.

"My intention was to design a wooden chair so comfortable that it wouldn't need upholstery."

Jasper Morrison

Paul McCobb, Desk Series Console

Whilst most mid-century American design proved evocative of the post-war period, it is the minority that demonstrates longevity. The work of Paul McCobb is currently being reappraised and the subtle and timeless modernity of the Desk Series from 1952 is a worthy relaunch and warrants classic status. The strict metal structure and slim, angular top create a spare and lightweight aesthetic. The twin drawers with cut-out pull animate an otherwise restrained design. The overall proportions, with narrow and long elevation, add elegance to a piece of furniture that works as either a desk or a console.

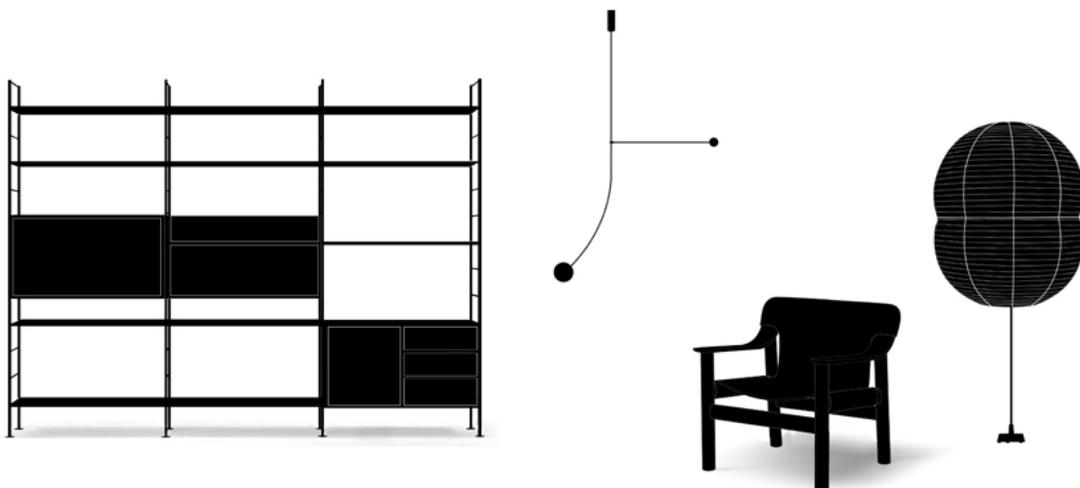
Raw Edges, Herringbone Trees

Herringbone Trees form part of a wider collection of new accessories that explore the process of immersion dyeing. Shay Alkalay and Yael Mer have a longstanding interest in how various materials and shapes respond to being successively dipped into baths of dye. In 2018 the designers conceived a layout and furnishing for an entire floor at VitraHaus. As part of this project Raw Edges created a range of pillows and tree-like objects, which met with a strong, positive response. This led to the decision to develop these ideas further and to refine the designs for serial production.

The collection includes a family of ceramics, pillows and the Trees. Herringbone Trees are hand-dipped and as a result of the shape and wood the edges of the colourfields become blurred and each a unique reflection of the dye and the manual, craft-based process. The Trees are limited to an edition of 500 sets, each a numbered, boxed trio.

Shane Schneck, Bernard chair

The Bernard lounge chair marries a timber frame with a pattern-cut seat. The design borrows classic sling-like upholstery that slips over the back and knits into the side structure. Conceived to meet two distinct price points with saddle leather or canvas options. The leather is purposefully left untreated to acquire the rich patina achieved in a similar vein as classic mid-century designs. Alternatively, the canvas option provides a range of colours to allow an easy refresh to the chair's aesthetic. The solid timber frame is a simple typology, with subtle detailing and a timeless outline.



Information

Michael Anastassiades

Michael Anastassiades launched his studio in 1994. Positioned between fine art and design, he creates designs that are minimal yet sculptural. Michael Anastassiades trained as a civil engineer at London's Imperial College before taking a master's degree in industrial design at the Royal College of Art. In 2007 he set up the company Michael Anastassiades Ltd to produce his signature pieces; a collection of lighting, furniture and table top objects.

He has designed products with various leading manufacturers including Flos, Lobmeyr and Svenskt Tenn. Anastassiades' work is featured in several permanent collections including the Museum of Modern Art, Victoria and Albert Museum and the MAK in Vienna.

Barber & Osgerby

Edward Barber, (b. 1969) and Jay Osgerby, (b. 1969), studied architecture and interior design as fellow students at the Royal College of Art in London. In 1996 they founded their own studio for design and architecture under the name Barber & Osgerby. Their collaborative work has crossed diverse boundaries into industrial design, furniture design and architecture, with significant international acknowledgement. Product and furniture designs have been regularly recognized with awards and form part of international museum collections.

The Hotaru lantern collection is produced by twentytwentyone, made in Japan by Ozeki.

Poul Cadovius

Paul Cadovius (1911-2011) designed and produced one of Denmark's most internationally successful products of the 1950-60s, the Royal System shelving. Originally conceived in 1948 as a means to free up floorspace. "Most of us live on the bottom of a cube. If we were to use the walls in the same way we use the floor, we would get more space to live in." The Royal System was an immediate international success, due to its infinite flexibility and efficiency, and Cadovius founded the furniture company CADO in the late 1950s in order to meet demand. CADO subsequently took over the renowned Danish furniture manufacturing company France and Sons and at one point employed a workforce of 300 and exported products to over 30 countries. The original concept expanded to an extensive family of storage solutions and Cadovius took out over 400 patents to protect his work. Beyond the storage design Cadovius worked on several successful seating designs and extended his influence to small architectural projects. Being an early exponent of the use of plastic in high-design he created a series of fibreglass bus shelters used in Denmark.

The Pia chair is produced by DK3, Denmark.

Pierre Charpin

Pierre Charpin (b. 1962) graduated from Bourges National School of Art in 1984. After working in Milan in the studio of British designer George Sowden in 1993-94, he returned to Paris and worked on furniture and homeware projects with companies such as Alessi, Ligne Roset, Hay and Venini. His partnership with Galerie Kreo started in 2005, and he continues to create limited edition designs with the gallery. He has held several solo exhibitions and teaches at ECAL. His designs form part of important collections in several institutions such as Centre Georges Pompidou and the Musée des Arts Décoratifs de Paris.

The Spotty tables are produced by Zanotta, Italy.

Ilse Crawford

Ilse Crawford is a designer, academic and creative director with the aim to put human needs at the centre of her work. She is the founder of Studioilse, a multi-disciplinary, London-based team. The studio creates environments where humans feel comfortable; public spaces that make people feel at home and homes that are habitable and sensitive to the requirements of people who live in them. The design of furniture and products should support and enhance human behaviour and everyday life. As founder of the department of Man and Wellbeing at the Design Academy Eindhoven, her mission extends to nurturing a new generation of students to always question why and how their work improves the reality of life.

The Wellbeing collection is produced by Nanimarquina, Spain

Herbert Hirche

(1910-2002) Herbert Hirche is one of Germany's most respected architects and designers in the 1950s and '60s. He studied at the Bauhaus in Dessau and in Berlin, where his teachers were Kandinsky and Mies van der Rohe. After graduating, Hirche worked in Van der Rohe's studio in Berlin. He also collaborated with Egon Eiermann and Hans Scharoun. In 1948, he was appointed Professor of Applied Arts at the Berlin Weissensee School of Art. Alongside his teaching, Hirche always worked as a freelance architect and designer, significantly shaping the development of product design in post-war Germany. He was a member of the German *Werkbund*, of the Association of German Industrial Designers (VDI) and the German Design Council. His work is defined by functionality and by the Bauhaus philosophies. DHS10 shelving is produced by Richard Lampert, Germany

Cecilie Manz

Cecilie Manz (b.1972) graduated from The Royal Danish Academy of Fine Arts and pursued additional studies at the University of Art and Design in Helsinki. She founded her own studio in Copenhagen in 1998. "My work goes from the inside out, and a project has to possess a sound, strong and relevant idea or functional justification before I address the actual physical design. My work has always revolved around simplicity, the process of working toward a pure, aesthetic and narrative object." Cecilie Manz works with technology, furniture, lighting and accessory producers on internationally distributed designs. Post chair is produced by Frederica, Denmark

Paul McCobb

(1917-1969) Paul McCobb began studies at Vesper School of Art, Boston but did not complete his course as he enlisted in the Army in 1942. His design career started working for Modernage Furniture in New York and during this period met his future business partner. Mesberg and McCobb found success in their production of McCobb's designs, most particularly the Planner and Directional ranges. The Planner collection was in production from 1949 to 1964. Other furniture collections, as well as household goods, television and radio casing, ensured McCobb was a respected name amongst American mid-century designers. Desk Series Console is produced by Karakter, Denmark

Jasper Morrison

Born in 1959 Jasper Morrison received a design degree from Kingston Polytechnic and went to complete his masters at Royal College of Art in 1985. Jasper Morrison has gone on to be one of the most successful industrial designers of the past three decades. Together with his colleague Naoto Fukasawa, he defined the term 'super normal', which in his opinion answers the question of what 'good design' should be. In his work, he strives to create examples of understated, useful and responsible design. Fugu chair is produced by Maruni, Japan

Raw Edges

After graduating from the Royal College of Art in 2007, Israeli designers Yael and Shay set up a design studio where their imaginations could take flight: furniture, installations, and products began to develop with a strong accent on playfulness and childlike wonder. Colours, patternmaking and movement form a large part of the DNA at Raw-Edges. Their furniture and interiors have won international respect, being widely published and forming part of key museum collections. Herringbone Trees are produced by Vitra, Switzerland

Shane Schneck

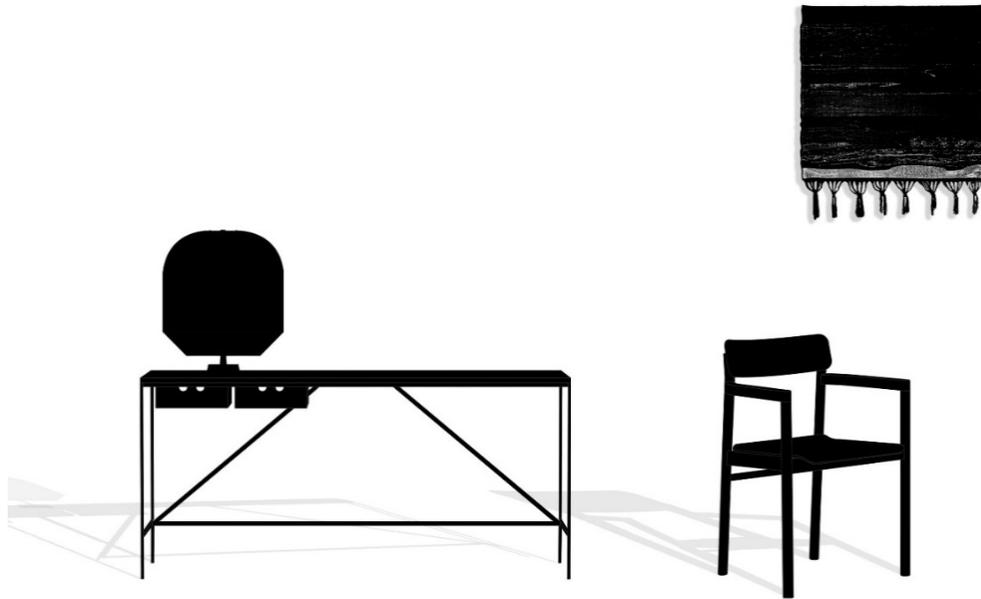
Shane Schneck is an American-born designer. He studied Architecture at the Miami University and worked as senior industrial designer at Lissoni Associati in Milan before setting up Office for Design in Stockholm in 2010. He has worked for companies such as Alessi, Axor Hansgrohe, Boffi, Cappellini, Flos, Hay and Muuto. Shane Schneck's work has received international recognition winning Red Dot, iF and Japan Good Design awards. His studio bridges the world of design and technology in a desire to challenge industry standards and to create simple yet innovative products. Bernard chair is produced by Hay, Denmark

Philippe Weisbecker

Born in 1942, Weisbecker studied Interior Design in Paris. In 1968 he moved to New York, working as a draftsman in an architectural firm, he started a career as an illustrator at the age of 30. His work has been featured in major American publications such as the New York Times, Time magazine and The New Yorker. In the late 90's he shifted gradually from commissioned work to his own original production. Moving back to France in 2006, he is now working between Paris and Barcelona. He is the recipient of many awards and he achieved the Tokyo Art Directors Club prize of 2013.

His individual interpretation of perspective and form is captured often in pencil, with delicate linework and textural shading. Weisbecker's work embraces architectural themes, as well as furniture, and everyday objects.

The prints are produced by Wrongshop Editions, London



20
21

Shop: 274-275 Upper Street, London, N1 2UA
Showroom: 18c River Street, London, EC1R 1XN

020 7288 1996
020 7837 1900

