

Crossovers by Adorno

London Design Fair 2019 - H14



From left: Laura Noriega - Your Skin / Vito Nesta (IT) - Via Fucini 5 / Draga & Aurel - Transparency Matters "Agatha" / Farg & Blanche - Sucession Mirror, Bakers Lamp, Quilt Table / Anna Kraitz (SE) - Belt Vase / Stine Mikkelsen - Luminous Shapes / Gurli Elbækgaard - Untitled
Photo Credits: Tommy Frost ([Download JPG](#))

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.

Exhibiting Designers & Studios can be found on page 2.

A selection of highlights from Crossovers 2019 can be found on page 4-6.

Confirmed Designers and Studios exhibiting at Crossovers 2019

Denmark

- Curated by Pil Bredahl

Stine Skytte

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

Gaspard Graulich

Charlotte Juillard

Lili Gayman

Jules Levassuer

Gwendoline Porte

Dach Zephir

Iceland

- Curated by María Kristín Jónsdóttir
& Hlín Helga Guðlaugsdóttir

Studio Hanna Whitehead

Ragna Ragnarsdóttir

1+1+1

Theodóra Alfreðs

Stúdió Fléttá

Björn Steinar Blumenstein

Tinna Gunnarsdóttir

Rún Thors & Hildur Steinþórsdóttir

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

Belgium

- Curated by Elien Haentjens

Bram Van Breda

Bram Vanderbeke

MDST

Linde Freya

Nel Verbeke

Studio Plastique

Ana Maria Gomez

Adrien Cruz

Sofi van Saltbommel

Coralie Miessen

Norway

- Curated by Jannicke Kråkvik & Alessandro D'Orazio

Lillian Tørlen

Fredrik Bull & Anette Krogstad

Henrik Ødegaard

Eyvind Solli

Kim Thomé

Vera & Kyte

Noidoi

Runa Klock

Gunzler & Andersen

Turkey

- Curated by Gökhan Karakus

Buket Hoscan Bazman

Elif Gönensay

Sema Topaloglu

Dila Gökalp

Feyza Köksal

Nilufer Kozikoglu

Seray Asker

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 Vaahera

Veera Kulju

Antrei Hartikainen

Kustaa Saksi

Hanna Anonen

Aalto+Aalto

Tero Kuitunen

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

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, 8pm-11pm)

Event: London Design Fair

Venue: Old Truman Brewery, Floor 3, H14

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

Follow the announcement of collections & exhibitors:

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

Instagram: @adorno.design

Facebook: @designadorno

Twitter: @adornodesign

For more info about Crossovers and Adorno please contact:

Martin Clausen, Creative Director, ADORNO. E-mail: martin@adorno.dk Phone: 0045 6013 1930

Download High-res images and assets from the Dropbox Press Folder:

<https://www.dropbox.com/sh/dfu7njnw727f2l/AADzedOEENsUtzBFdm7yvvGua?dl=0>

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Collection Highlights from Crossovers 2019

Mexico - Curated by Ana Elena Mallet & Pilar Obeso

Mexico is a country of diverse, ancient traditions with a storied cultural past to say the very least. With such a strong and longstanding cultural heritage and focus on artisanal, handmade techniques, honoring these traditions without being repetitive; still pushing a contemporary aesthetic without losing this connection is a very thin line to walk, yet somehow these designers deliver it all. In a world of globalization at risk of nurturing a growing monoculture rather than celebrating what makes each of us unique and different, maintaining these distinct, authentic and local cultural voices becomes ever more important. A collection of 8 designers and studios rescuing time-honored traditional craft techniques, and materials for the world of contemporary design, solidifying and reaffirming their country's distinct and compelling cultural voice. Designers and Studios include: TRIBUTO, Popdots, Ayres MX, Piedrafuego Rituales Contemporaneos., Canto Artesanos, Estudio Pomelo, Perla Valtierra

Photo Credits: Tommy Frost ([Download JPGs](#))

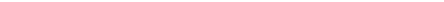


Italy - Annalisa Rosso & Francesco Mainardi

Adorno is proud to present the Italian Collection, curated by Annalisa Rosso and Francesco Mainardi to be exhibited this year at Crossovers: 2019 during London Design Fair. Milanese Interiors: A reflection on the current condition of contemporary design in Italy. The approach of contemporary Italian designers goes beyond one single object, the scope takes into consideration, context, the past, all possible references; this new vision must, as well, be a new domesticity. "The idea is to imagine the interiors, environments of a perfect, idealized, utopian Milanese living space - inhabited by collectors or by design enthusiasts. This is the briefing that we have given to our designers (11 in total) who we have chosen to take part in this first collection. Together with them, we have selected works from their existing portfolio or designated new pieces to be put into production or produced ad hoc. The result is a collection of 15 pieces, 6 of which are completely new works, that seeks to recreate the imaginary picture of a contemporary Milanese interior."

- Annalisa Rosso & Francesco Mainardi. Designers & studios include: Draga & Aurel, Zanellato Bortotto, Pietro Russo, Valentina Cameranesi, Rio Grande, Architetti Artigiani Anonimi, Vito Nesta, Philippe Tabet, Agustina Bottoni, Stories of Italy , Valentina Romen

Photo Credits: Tommy Frost ([Download JPGs](#))



Sweden - Curated by Paola Bjäringer

Fluorescent oranges, yellows and deep blues, faux hair on glass candelabras and 3-D printed afro picks, Swedish design is evolving in ways which would have been unimaginable decades ago. A long-standing player in the design world, Swedish design would traditionally be represented by natural materials and minimalist aesthetics represented in a light, agreeable color palette. As the face of Sweden's society is changing, its cultural and design identity is developing right along with it, speaking just as much to the new world of contemporary design and functional art. The Stockholm Collection: 7 Swedish contemporary designers challenging the norms, with a prime focus on women, young designers and fierce form, this collection aims at broadening what we commonly consider Swedish design to be. Designers presented in this collection range from established leaders in Sweden's design scene to the emerging talents, with works by Färg & Blanche, Åsa Jungnelius, Anna Kraitz, Simon Skinner, MADEBYUS, Maja Michaeldotter Eriksson and Anna Nordström.

Photo Credits: Tommy Frost ([Download JPGs](#))



Designer 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 \(Download JPG\)](#)



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 \(Download JPG\)](#)



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 \(Download JPG\)](#)



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 \(Download JPG\)](#)



Åsa Jungnelius (SE) - "Snippa"

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 \(Download JPG\)](#)



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. ([Download JPG](#))



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](#) ([Download JPG](#))



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](#) ([Download JPG](#))



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](#) ([Download JPG](#))



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](#) ([Download JPG](#))



Gaspard Graulich (CH) – "Prélevément" No. 1 - Stool

Submitted to melt, pressure and erosion, rocks are shaped without will. Into these unintentional shapes we nevertheless project meanings. Through this project the designer wanted to confront the intuitive use of shapes to the reasoned functions of humanised places. For this series the designer went roaming into the Fontainebleau forest, famous for its sandstones formations, looking for mineral shapes that can be perceived as functional in order to extract them and give them the status of objects. Moulded in nature then manufactured in the designer's workshop, the pieces are made out of a special concrete created with quartz sand from the Fontainebleau forest, with brushed waxed brass stands. [Photo Credits: Gaspard Graulich](#) ([Download JPG](#))



Kim Thomé (NO) – "Tango" Tables

Tango is a series of side tables made of three core construction materials, glass, aluminum and wood. The materials are all cylindrical in shape and stuck using tinted UV glue to highlight the join. The point at which the glass and metal meet is usually one that is made to look invisible but using a dye it has been used as a feature instead. The tinting of the UV glue is specifically something that has been developed for this project. The series consists of two tables, one short and one tall UV glued but using different pigments. [Photo: Kim Thomé](#) ([Download JPG](#))

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 life 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. Photo: Tommy Frost ([Download JPG](#))

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



Debuting 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](#) ([Download JPG](#))

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](#) ([Download JPG](#))

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 Vähäsrja, Henni Eliala and Jonas Paajanen of Nuutajarvi. 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](#) ([Download JPG](#))

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](#) ([Download JPG](#))

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 ([Download JPG](#))