

Press release
March 2018

Really.

Circular by design

Really's second exhibition at Milan's Salone del Mobile 2018 will showcase projects by seven designers using Really's first materials made from upcycled end-of-life textiles. Invited by Really and Kvadrat, Benjamin Hubert | LAYER, Christien Meindertsma, Claesson Koivisto Rune, Front, Jo Nagasaka, Jonathan Olivares and Raw-Edges Design Studio demonstrate the potential of Solid Textile Board and Acoustic Textile Felt for use in furniture and interiors.

Curated by Jane Withers and Njusja de Gier, seven designers, from Europe, the United States and Japan, all take a very different approach to working with these new materials and exploring the changing narrative of textile resources: the massive challenges and opportunities of the shift to a circular economy where end-of-life will become the start of a new life.

Seeking a balance between the real and the intangible, the designers have made compelling designs that demonstrate the characteristics and possibilities of Really's Solid Textile Board and Acoustic Textile Felt for furniture and interiors, while also awakening us to waste's value as a resource and suggesting its future possibilities.

"As well as providing compelling furnishing solutions, these pieces also quietly resonate as emblems of the complexity of our times and changing understandings of waste and environmental impact. The intention behind these Really projects is to show how beautiful things can be made out of the massive global problem of textile waste, and also to foreground the shift in perception, processes and logistics needed as we grapple with the issues of waste and begin the transition from a linear to a circular economy."

Jane Withers, curator

Anders Byriel, CEO Kvadrat: "A year ago, we launched Really, an initiative arising from the pressing issue of textile waste. The reception has been way beyond our expectations, and we have been heartened by the design industry's enthusiasm for a material that is made from end-of-life textiles and designed for a circular future. In our second series of commissions, it is exciting to see how notable designers are applying Really's first materials to furniture and interiors and also engaging with the narrative and challenges of a circular economy, and the urgent need to design out waste."

Wednesday 18 April

Press preview

4.00 – 5.00pm with guided tour by Really curators

Cocktail event

6.00 – 9.00pm

Really: Circular by Design

Via Palermo 1

Brera Design District

20121 Milan

Opening hours

Monday: 12.00 – 8.00 pm

Tuesday – Friday: 10.00 am – 8.00 pm

Wednesday: 10.00 am – 2.00 pm

Saturday – Sunday: 10.00 am – 6.00 pm

Project descriptions

Benjamin Hubert | LAYER, Shift

Shift is a modular, flexible display and storage system for retail use. In its 'still' position, *Shift* is a flat acoustic wall panel. From this static state, elements fold open to serve as display shelves and storage. Elegantly engineered without using screws or bolts in its construction, kerfs cut into the shelves allow them to unfurl like a textile and brackets swing out to support these horizontal surfaces. The shelves are held closed with magnets. This refined mechanical solution was the result of ten prototypes over six months.

Christien Meindertsma, Acoustic Fur

Acoustic Fur is composed of strings of Acoustic Felt of varied lengths that can be stuck to magnetic wallpaper allowing the user to easily create free-form compositions. As the hanging grows in density, its acoustic effect increases. Meindertsma's design was informed by material tests exploring what makes Really's natural wool Acoustic Textile Felt different from a classic wool felt. These revealed its comparative lightness and slight stiffness (arising from the mix of binder with the natural wool granulate and its 'air-laid' composition). Once the magnets are removed, the strings can be shredded into Really granulate and reimagined as new products.

Claesson Koivisto Rune, Bibliothèque

Claesson Koivisto Rune use their recent studies of architectural grids and mid-century skyscrapers as a departure point for *Bibliothèque*, a freestanding shelving system constructed using slender rigid sheets of Really Solid Textile Board to give it a sharp geometry. The designers observe that 'the power of the grid lies in proportions, repetition and order'. The subtle offsets between vertical and horizontal elements reflect the intricacy of architectural curtain-wall design, and give the shelving system unusual complexity. Like a skyscraper seen in the context of the city, *Bibliothèque* is a freestanding element that interacts in space rather than becoming part of a wall.

Front, Textile Cupboard

The wavy sculptural form of Front's *Textile Cupboard* was inspired by the designers' wish to express Solid Textile Board's textile origins and create the illusion of soft, flowing fabric. The cabinet's floating form references the drape of a curtain or the way a cloth hangs over a table, giving form to the object beneath but also disguising it. The designers observe: 'We were captivated by the board's stability as a completely new aspect of cloth. The cupboard should show that the Really Solid Textile Board still has all the inviting and charming aspects of fabric, just in a different state.'

Jo Nagasaka, Colour Studies

This project focuses on the surface of Solid Textile Board and the designer's exploration of the different character of each board. Taking a simple geometric chair as a canvas for his experiments, Nagasaka uses experimental processes such as colouring, sanding, brushing and bleaching to create surface finishes that express the character of each of the four boards and their different material origins. Rather than creating artificial textures, Nagasaka's aim is to reveal these differences through the textures created by the material itself. In each chair, the original material is visible in the interior, while the external surfaces display the new finish.

Jonathan Olivares, Solid Textile Screen

Solid Textile Screen continues the sequence of spatial partitions by Alvar Aalto (Screen 100, 1935) and Charles and Ray Eames (Plywood Folding Screen, 1946). Made from panels of Solid Textile Board it is joined with zipped textile hinges that allow the screen to be extended and shaped into different positions. The curvature is achieved using a CNC program to mill channels into flat sheets of Solid Textile Board so that, when the sheets are pressed together, the channels interlock pushing the panels into the designated curvature. As all the components, apart from the zipper, are made from textile it can be easily dismantled and recycled.

Raw-Edges Design Studio, Fine Cut

Raw Edges take as their starting point the design of Solid Textile Board Cotton Blue: a blue board composed of a white cotton core sandwiched between outer layers of indigo cotton from denim. The table and wall console are made by laminating together several layers of Solid Textile Board and 'engraving' into this, to expose the material layers beneath the surface and create new blue and white patterns. As they were working, the designers found by 'happy accident' that particles of the blue denim fiber penetrate the white cotton, and vice versa, creating a soft transition between materials and revealing the origins of this new material.

About Kvadrat

Kvadrat was established in Denmark in 1968 and has deep roots in Scandinavia's world-famous design tradition. Kvadrat holds the leading position in Europe's high-quality contemporary textiles market. We supply architects, designers and private consumers across the world with textiles and textile-related products. Our products reflect our commitment to colour, quality, simplicity and innovation.

We consistently push the aesthetic, technological and functional properties of textiles. In doing so, we collaborate with leading designers, architects and artists; among others Miriam Bäckström, Raf Simons, Ronan and Erwan Bouroullec, Thomas Demand, Olafur Eliasson, Alfredo Häberli, Akira Minagawa, Peter Saville, Roman Signer, as well as Doshi Levien and Patricia Urquiola.

kvadrat.dk

About Really

Really was founded in 2013 by Wickie Meier Engström, Klaus Samsøe and Ole Smedegaard. Responding to the urgent global issue of waste, Really upcycles end-of-life textiles to create materials that challenge the design and architecture industries to rethink their use of resources and to design with a circular economy in mind.

Solid Textile Board by Really is a high-quality engineered board made from end-of-life cotton and wool sourced from fashion and textiles industries and households. The manufacturing does not involve the use of dyes, water or toxic chemicals and generates only recyclable waste. The material used can eventually be re-granulated and formed into new boards. A champion of circular design, Really encourages innovative concepts that prolong the lifespan of textile resources. Our ambition is a no-waste solution.

For more information, please contact
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reallycph.com