

Coming up: In MONOCLE's February issue we'll turn our attention to graphic designers who work in media, from our art directors to newspaper doctors.
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FURNITURE / DENMARK

Meet your makers

At A. Petersen in Copenhagen, celebrating the lesser-known legends of the Danish modern movement is central to the company's ethos.

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Solid materials, pure lines and functionality – this is what you'll find among the design pieces on sale at A. Petersen in Copenhagen. But this is where similarities with other Danish design shops in the city begin to end. Instead of selling canonised furniture from the likes of mid-century legends Arne Jacobsen and Poul Kjærholm, the A. Petersen shop, gallery and workshop celebrate the lesser-known names of the movement – and their disciples – that shaped design globally.

A. Petersen is located in a former office building on the island of Amager, a 15-minute bike ride from City Hall Square. Here you will find revived design ideas such as a roller cabinet in Oregon pine by Knud Holscher, an often overlooked designer and former student of Jacobsen. Other pieces include a wire table sketched in 1984 by Ole Schjøll, a former student of Kjærholm.

"Too many brands have succeeded in telling the story of Danish craftsmanship, traditions and heritage without living up to it, and quality has deteriorated as production has been sent abroad," says Anders Petersen, who runs A. Petersen with Kari Svarre and Malene la Cour Rasmussen. "We want to nourish the craftsmanship."

The experienced design trio extensively research Danish design history, reissuing forgotten pieces and working with young talents who've taken inspiration from the mid-century period. To realise production, A. Petersen teams up with skilled craftspeople and specialised manufacturers to produce inside Denmark. A cabinetmaker and an upholsterer also work daily in-house, in two workshops on the ground floor.

Besides arts and crafts pieces – including ceramic works, kitchenware and tablecloths – from smaller native design names, A. Petersen's own furniture series includes a stool in ash and braided wicker and a foldable rocking chair. "We address a certain group of customers who want something different from the standardised and repetitive. We can do this because our production is small and flexible," says A. Petersen's Rasmussen.



Clockwise from top: Design, craft and furniture meet in an exhibition on the first floor; upholstery tools; A. Petersen's team; Ole Schjøll wicker stool; vintage revival in the workshop; chair by architect Dan Svarth



The A. Petersen shop, gallery and workshop celebrate the lesser-known names of the mid-century movement that shaped design globally



CABINETRY / UK

Cabinets worthy of a standing ovation

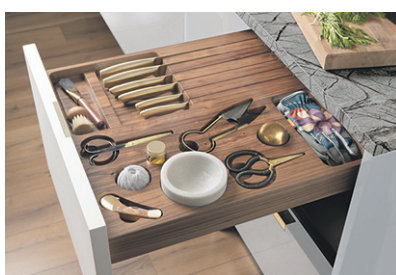
Furniture brand Lanserring is the handiwork of two Austrian carpenter brothers and a pair of Australian set-designers. Together, they're crafting kitchen cabinets with dramatic flourish.

Conceived over a bottle of schnapps, Lanserring is an unlikely product of Australian and Austrian ingenuity. It's a kitchen cabinetry brand conceived by Australian designer Andrew Hays and his set-designer partner, Kimm Kovac, along with Bernd and Johann Radaschitz, two carpenter brothers from deep in the Austrian mountains of Styria. With a fine product handcrafted in the hills and a new showroom open in London this month, it's a company that you'll be hearing much more about in 2018.

Part one of the story starts in 1998, when Hays and Kovac met during their first year studying set design at dramatic arts school Nida, described by Hays as "Central Saint Martins meets Rada". After they graduated, they set up their own studio in Sydney working on major theatre productions across Australia. In 2010 Hays met the CEO of German kitchen brand Poggenpohl, who brought him on to invigorate the product. He later headed up British brand Smallbone. Kovac, who had moved into costume and set design, worked with him as a consultant.

Part two begins in rural Austria in 1923, in the shadow of the Riegersburg castle, when Johann Radaschitz set up a furniture workshop. Three generations later, his great grandsons inherited it, producing high-scale work for wealthy clients in the UK and beyond.

The brothers met Hays and Kovac and realised the potential in pairing their craft skills (and a complete workshop with a staff of 44) with cosmopolitan interior-design taste. The rest is history. "As we sat together, we all realised the synergy



and strengths," says Hays. "All of our ideas, thoughts and opinions have landed in one spot."

A Lanserring kitchen can take anywhere up to nine months to create and doesn't come cheap: prices start at £50,000 (£57,000). Everything is made to order, including – unlike many other bespoke kitchen brands – all internal fittings. Hays wanted to do something away from the usual format where, he says, "everything is a system of units, which means easier manufacturing and higher margins. Every other room of the house, from the library to the dining room, is highly personalised. The kitchen is the last area that's not and that's purely because of commercial reasons and ease."

The strangest requests they have had so far are a drawer for an avid gardener (with compartments for gloves and secateurs) and a child-proof drawer in a dressing room (they also do wardrobes) to store "mummy and daddy things".

Each project is personalised and designed to, quite literally, tell the story of the client. A background in set design is integral to this. "We



love our storytelling," says Kovac. "With theatre you have to consider scale, proportion and colour. A lot of interior designers overlook lighting too." Hays interjects: "We can make a paper bag in a black space give off emotion just with the right lighting."

Their skill at understanding a client and creating something theatrical to fit their needs, plus the skills of the Austrian joiners, is a winning mix. Act one has come to a close. Act two will see Lanserring open new design studios in New York and Los Angeles in 2018. **Tom Morris**