

Edition 18

**Legendary furniture
revived.**

OFFECC®

The present is the ever-moving shadow
that divides yesterday from tomorrow.
In that lies hope.

Frank Lloyd Wright

The quotation to the left was not coined by Offecct. But it could have been the case. The quotation is by Frank Lloyd Wright, the legendary American architect (1867–1959). There is a good reason why we quote him specifically. We could also have quoted Sven Markelius, the legendary Swedish architect (1889–1972). There is in fact a good reason for that too.

Under the name Edition, we intend to regularly bring you last century news in a limited, new edition, adjusted to future interiors. The collection is not created by us, but it is selected by us, simply because we think it should be paid more attention. Once upon a time, it was launched by legends in architecture and design, left a more or less good impression – before eventually fading into oblivion. This does not mean that the men and women behind the works have faded into oblivion. Legends rarely do.

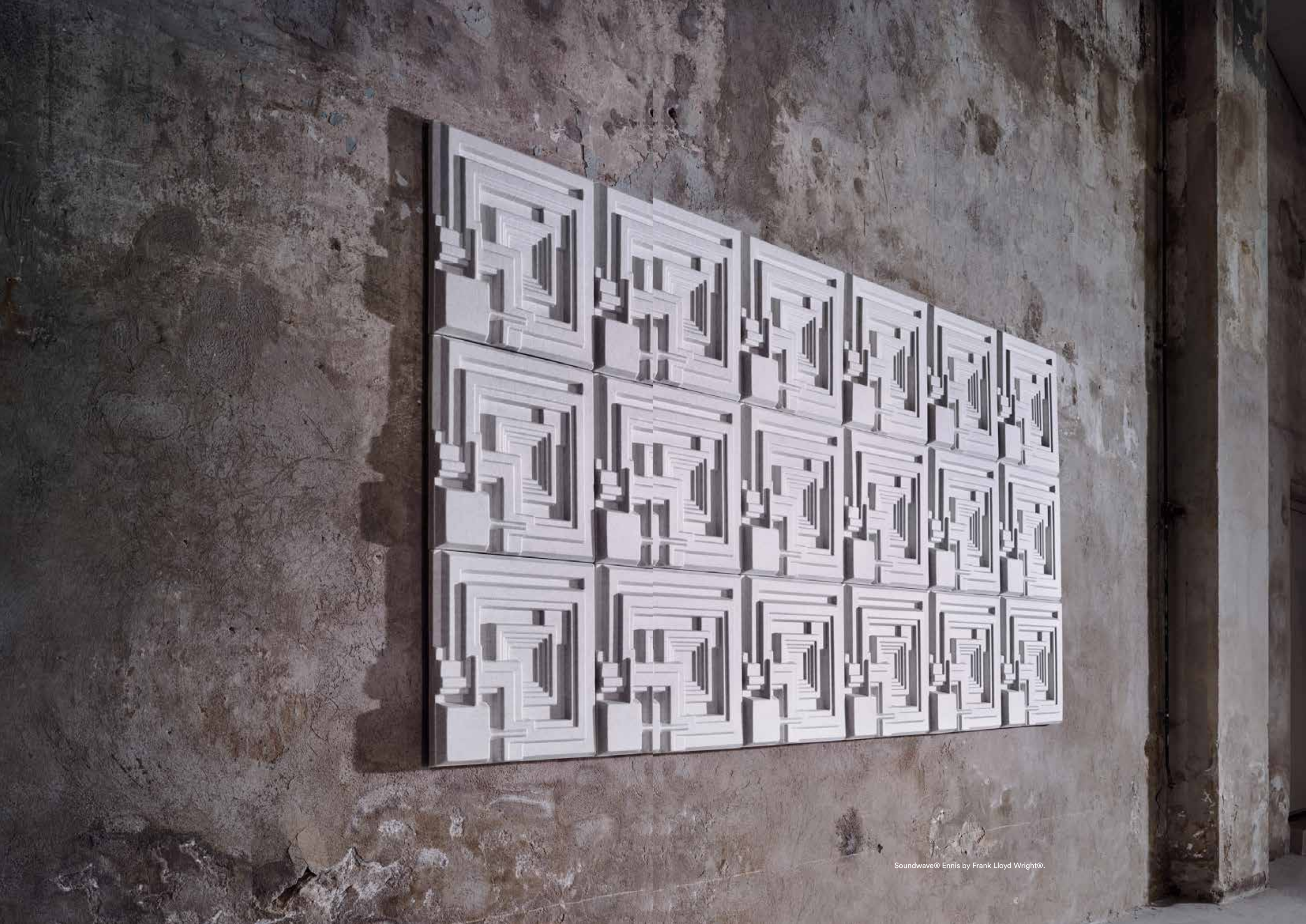
In addition to our basic love of design and architecture, Edition can, in view of our Lifecircle philosophy, be described as an additional means for Offecct of leaving behind us unique and inspiring creations for the future. From now on Offecct are proud to host design from yesterday, tomorrow and hereafter.

Kurt Tingdal, CEO and founder, and Anders Englund, Design Manager and founder.

Edition 18

Frank Lloyd Wright	14
Sven Markelius	26







Markelius 01 by Sven Markelius.





Soundwave® Ennis by Frank Lloyd Wright®



Frank Lloyd Wright (1867–1959) at the construction site of the Solomon R. Guggenheim Museum.
Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts
Library, Columbia University, New York). All rights reserved.

The architect.

Frank Lloyd Wright (1867–1959) was an American architect widely recognised for creating USA:s first domestic architectural style: the Prairie Style. Frank Lloyd Wright believed we all have the right to live a life surrounded by beauty regardless of economic or social status and in his work he pioneered the open floor plan, championed new building techniques and cultivated a tradition for the use of natural and local materials.

Frank Lloyd Wright considered a building’s interior as important as its exterior, designing everything from furniture to graphics. Landmark buildings like Falling Water (1935) and the Solomon R Guggenheim Museum, inaugurated just after his death in 1959, have become sites of pilgrimage for generations of architects.

Frank Lloyd Wright’s groundbreaking achievements in his pursuit of an organic architecture continue to exercise an influence even today. Frank Lloyd Wright is considered to be one of the greatest architects of all times.

The house.

In the early 1920’s Frank Lloyd Wright was able to identify the artistic shortcomings of concrete which at the time was both a new and economical material. In an effort to overcome its limitations and true to his fascination by the possibilities offered by standardization, Frank Lloyd Wright developed a construction system to build houses out of squared concrete blocks. These blocks were woven together by steel rods and due to this particular construction method, the houses that were built in California in the early 1920’s were called ”Textile Block Houses”.

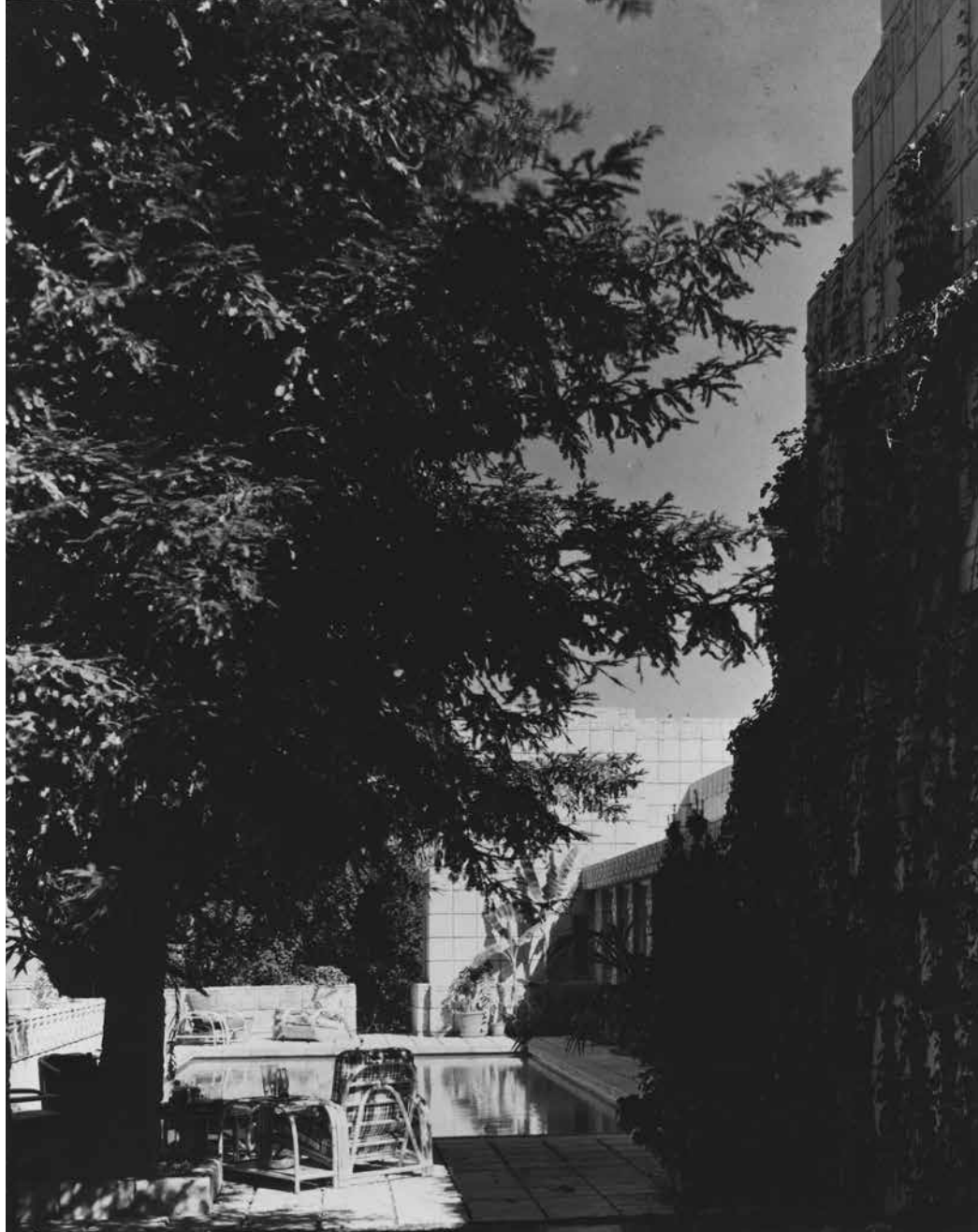
Four houses were completed according to those principles and for each one of them Frank Lloyd Wright designed a unique graphic pattern. The patterns that decorated the concrete blocks drew influences from nature as well as the pre-Columbian architecture of Mexico and Central America, resulting in a unique and striking expression. Of the four ”textile houses” the house designed for the couple Charles and Mabel Ennis and built in 1924 was the largest and the only one of these experimental buildings that remains intact. Today the Ennis house is privately owned and it is listed in the National Register of Historic Places.

The panel.

The mesmerising pattern for the concrete block of the last remaining of Frank Lloyd Wright’s textile houses called The Ennis House (1924) has been seen as the backdrop of futuristic movies and it has made an impact in architectural history.

The Ennis block pattern is not only beautiful, it is refined geometry also has the potential to absorb sound. By keeping Frank Lloyd Wright’s design intact but transferring it from concrete, a material that lacks acoustic properties, to felt material made of recyclable moulded polyester, the Ennis block has become a high performing acoustic panel.

Soundwave® Ennis enables new generations of architects to continue to build on the legacy of Frank Lloyd Wright to create high quality sound environments in past, present and future interiors.





Interior from the Ennis house. Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York). All rights reserved.

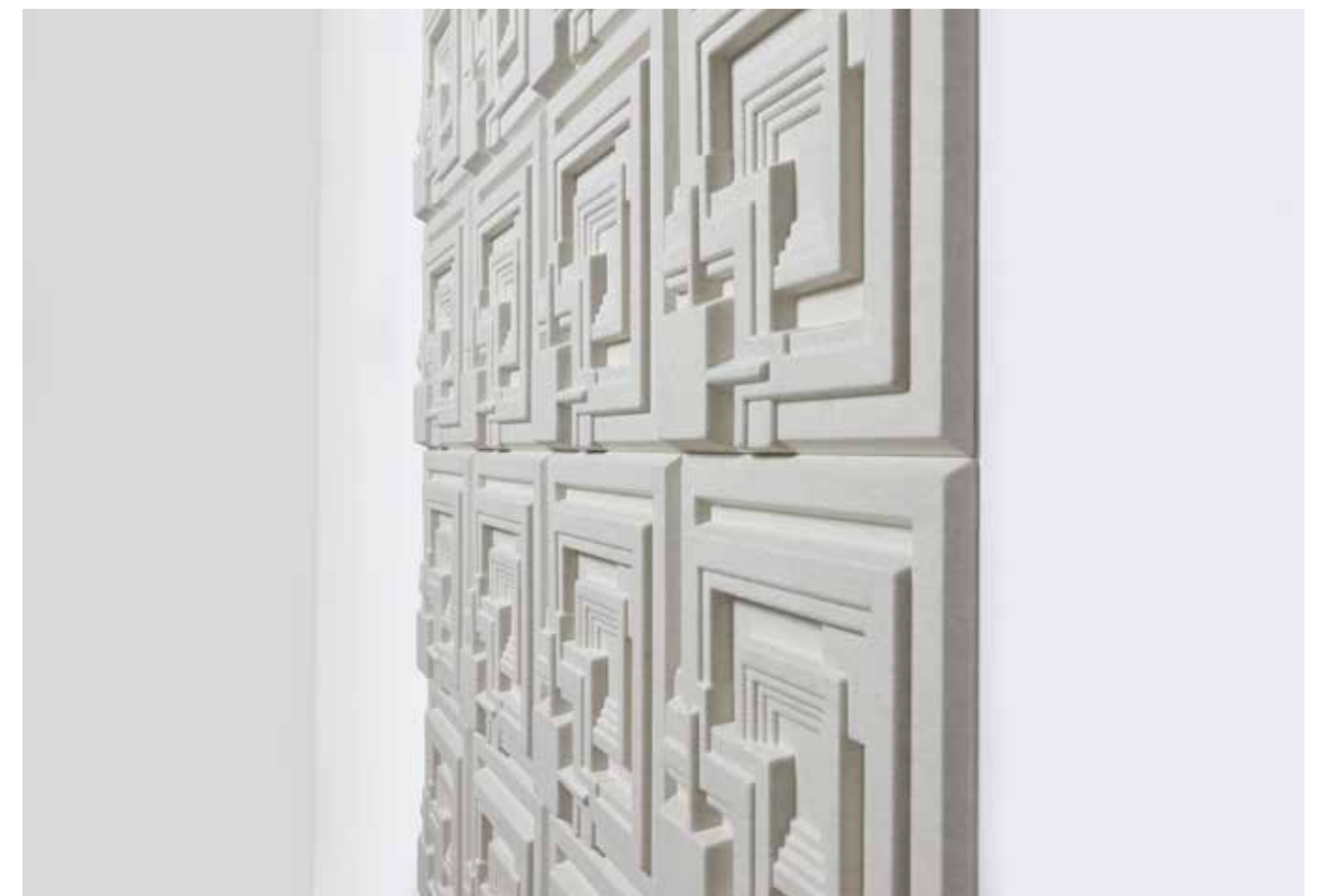




Specifications

Soundwave® Ennis is a lightweight sound absorber in the upper frequency range (500 Hz and above). These panels help reduce disturbing reflections of environmental noise such as voices, telephones etc. Recyclable molded polyester fiber in offwhite. Available in one size, 585 x 585 x 600 mm.

Additional: Separate filling, Basfill, made of recycled textile and PET. Basfill is being placed inside the Soundwave panels in order to improve sound absorption in the lower frequency range (150–500 Hz).



Markelius 01

by Sven Markelius



The architect.

Sven Markelius (1889–1972) was one of the most influential Swedish architects of the 20th Century and played a crucial part in the introduction of Modernism in Sweden. His own villa in Nockeby (1930) was one of the first to be built according to the new ideals and it was also one of the first experiments with reinforced concrete in housing architecture in Sweden.

Throughout a long career that would span six decades Markelius worked to advance architecture, increase housing standards and contribute to improve living conditions for all. As head of city planning in Stockholm Markelius was responsible for the realisation of the suburb Vällingby (1954) which gained international praise for being an entirely new model for suburban development. Sven Markelius was one of the internationally most recognised Swedish architects of his time and was a member of the influential network CIAM (Congrès Internationaux d'Architecture Moderne) whose thoughts and ideals had a significant influence on 20th Century architecture and urban planning. As the only Scandinavian architect, Markelius was also a member of the committee of international architects responsible for the planning and design of the UN Headquarters in New York.

Sven Markelius designed everything from large building complexes and expressive patterns for textiles to furniture that all inhabited the inventiveness and care for detail that he was widely known for. His achievements as an architect helped shape the image of Sweden as a role model for modern and progressive architecture and urban planning.

The villa.

The villa (1929–30) is recognised as one of the first Modernist single family house in Sweden to be built using reinforced concrete, a shell that made the use of thin walls and slender pillars possible. A characteristic feature of the house is the large, semi-circular apse, that projects from the house. The steamer inspired design was transformed by Markelius into a verandah.

In his own house Markelius had unlimited possibilities to experiment with innovative technical solutions, floor plans and aesthetics. The facade facing the street is closed, but the garden side is open to the view of lake Mälaren.

The facade was painted directly on the concrete in a cream coloured nuance but on the inside the fashionable coolness was exchanged for a warm, comfortable but elegant atmosphere where one room would seamlessly open up to another. The inner wall of the living room reiterated the semi-circle from the exterior, enabling a dining space with the round table. A rail in the ceiling made it possible for this part to be screened off from the rest of the living room. In the nursery, the lower part of the wall was painted black and served as a blackboard to draw on. The same detail was found in the entrance hall, where the blackboard could come in handy for jotting down notes. The kitchen also featured a refuse chute, which was a novelty at the time.

With innovations like that Markelius made a strong contribution in popularising Modernism in Sweden.

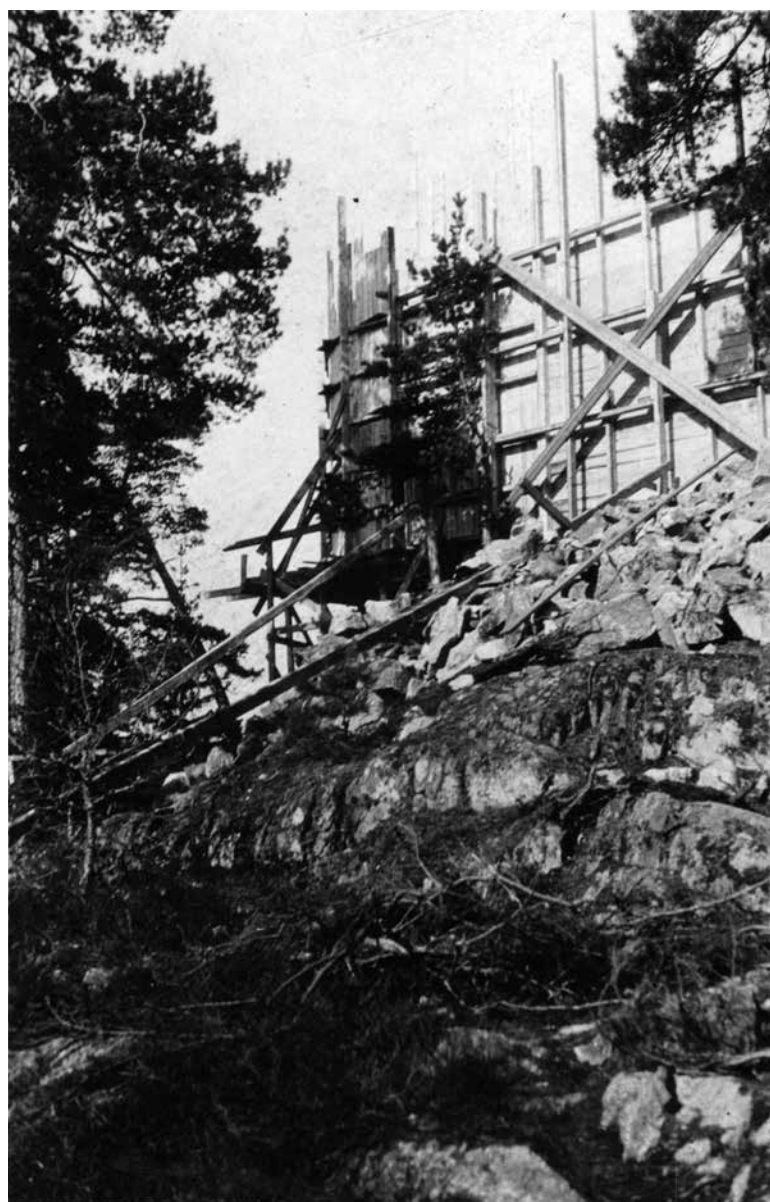
The table.

The Markelius table was designed by Sven Markelius for his own villa in the Stockholm suburb of Nockeby. It was one of the first private houses in Sweden to be designed according to the new ideals in architecture that Markelius was an advocate of. The house gained international attention and many of Markelius friends such as Alvar and Aino Aalto and Le Corbusier were seen as guests there.

The round table served as a dining table and thanks to its placement in the house it came to be at the centre for conversations about the emerging Swedish welfare state as well as the flourishing international Modernism.

The table was of great personal importance to Markelius and accompanied him when he moved from Nockeby, first to the radical collective house that he designed in the city centre in 1935 and later to a villa in Kevinge, north of Stockholm, designed and built in 1945 where he would live until his death in 1972.

The table was never put into production in Markelius lifetime so it is not until now that others than the legendary architect's family and friends have been given the opportunity to enjoy this unique piece of design. With its slender tubular steel legs the Markelius table reveals its origins in the Modern movement. Offecct Edition presents this emblematic piece of furniture with a table top in walnut veneer and stainless steel joints that marks the position of the legs.



Above: Construction of Sven Markelius villa in Nockeby, Stockholm, Sweden. ArkDes collections.
 Right: The villa completed. ArkDes collections. Photography by Almberg & Preinitz.



Above: A model of the villa.
Left: The villa seen from lake Mälaren. Photography by Almberg & Preinitz. Both photographs
ArkDes collections.





The dining room with Sven Markelius' table. ArkDes collections.



Specifications

The table, Markelius O1, is a circular, elegant table, suitable for the smaller meeting or the intimate dinner party.

Table top in Walnut veneer with a diameter of 1200 mm. Height 720 mm. Frame in stainless steel with subtle attachments.



Offecct seeks to create a more sustainable balance in people's lives, one that has positive repercussions in the broader perspective, that is, on the state of the earth. This is our mission. We call it Offecct Lifecircle.

Offecct's furniture is created in collaboration with selected architects and designers around the world. It is manufactured in Sweden, using elaborate materials and environmentally-friendly techniques. It often has a unique twist, frequently meeting a previously unknown need. It allows people of today to relax or, indeed, have more energy.

We have showrooms in Stockholm, Gothenburg, Malmö and Tibro, Oslo, Copenhagen, London, Rotterdam and Milan. Since May 2017, Offecct is a part of the Flokk Group (Norway), an international group focusing on design and development of furniture for working places and soft seating.

Acknowledgements: We would like to express our deepest gratitude to the Markelius family for their help and collaboration. Thank you to: The resourceful staff at library and collections at the Swedish centre for architecture and design, ArkDes; Eva Rudberg for advice and constructive criticism; the helpful and knowledgeable team at the Frank Lloyd Wright Foundation in Scottsdale, Arizona. Information about the work of Sven Markelius is gathered from Eva Rudberg's book *Sven Markelius, Architect* (Arkitektur Förlag, 1989). The quote by Frank Lloyd Wright on the inside cover is from the book *The Living City*, 1958.

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