

Engelbrechts

BRAND COLLECTION 2019

Pages 4 – 31	KEVI
Pages 10 – 15	Interview Sille Koppel
Pages 24 – 27	Interview Mads Nørgaard
Pages 32 – 45	POISE
Pages 36 – 43	Interview Lea Hestelund
Pages 46 – 71	CHAIRIK
Pages 72 – 81	JOINT
Pages 82 – 85	SZENE
Pages 86 – 91	PLATEAU
Pages 92 – 93	XSIT
Pages 94 – 96	ZDOWN



THE ESSENCE OF CREATIVITY

First comes the idea – like a bolt of lightning or as a slow tide coming in, rendering everything other than the project at hand entirely irrelevant. Then the hard work begins. The creative process is filled with doubt and dilemmas, trial and error, hope, despair and disappointment. However, at the end of it, great satisfaction and pride awaits, when everything materialises and the initial thought is transformed into something tangible, visible, material. We have asked three creatives outside the comfortable realm of our own industry what creativity is and how inspiration occurs – and about the essential components in their work as well as ours: colour, shape and material.

Welcome to our 2019 collection.

Kind regards,
Morten Engelbrecht

A handwritten signature in black ink, appearing to read 'Morten Engelbrecht'. The signature is fluid and cursive, with a large initial 'M'.



KEVI FAMILY, DESIGN JØRGEN RASMUSSEN.

KEVI

Originally designed for the Danish company KEVI by architect Jørgen Rasmussen in 1958, the KEVI chair is the oldest piece in the Engelbrechts collection. With its slender and perfectly proportioned silhouette and high level of seating comfort, the office chair has become a true classic for both corporate office spaces, studios and private homes.

After the addition of the double-wheel caster invented by Jørgen Rasmussen in 1965, the KEVI chair became an instant international success – the new and unique casters were considered to be no less than a reinvention of the wheel. They were a significant improvement when compared to all existing furniture wheels on the market at the time and, to this day, they are used widely by furniture designers all over the globe in order to make chairs easier to manoeuvre, with less wear on the floor.

KEVI WITH FOUR LEGS

After nearly 60 years on wheels, it was time to renew the KEVI chair. The original sketches for the chair had been in Jørgen Rasmussen's archives for decades when, in 2016, the four-legged KEVI was born – a stackable KEVI in two variations, with chrome or wooden legs. KEVI with four legs is a re-make of the classic swivel chair from 1958, with the same seat and back as the KEVI 2533. The latest additions are the KEVI lounge chair and the KEVI stools, which have completed the timeless and ever relevant KEVI line.

KEVI TABLE

To complement the series, Jørgen Rasmussen designed the KEVI table, launched in 2017. Like the rest of the series, the table is characterised by its minimalist appearance, and it exists as a natural repetition of the modest yet elegant design of the KEVI chair.



KEVI 2060, DESIGN JØRGEN RASMUSSEN.



KEVI 2533



KEVI 2533



KEVI 2533



KEVI 2533 D



KEVI Air



KEVI Air



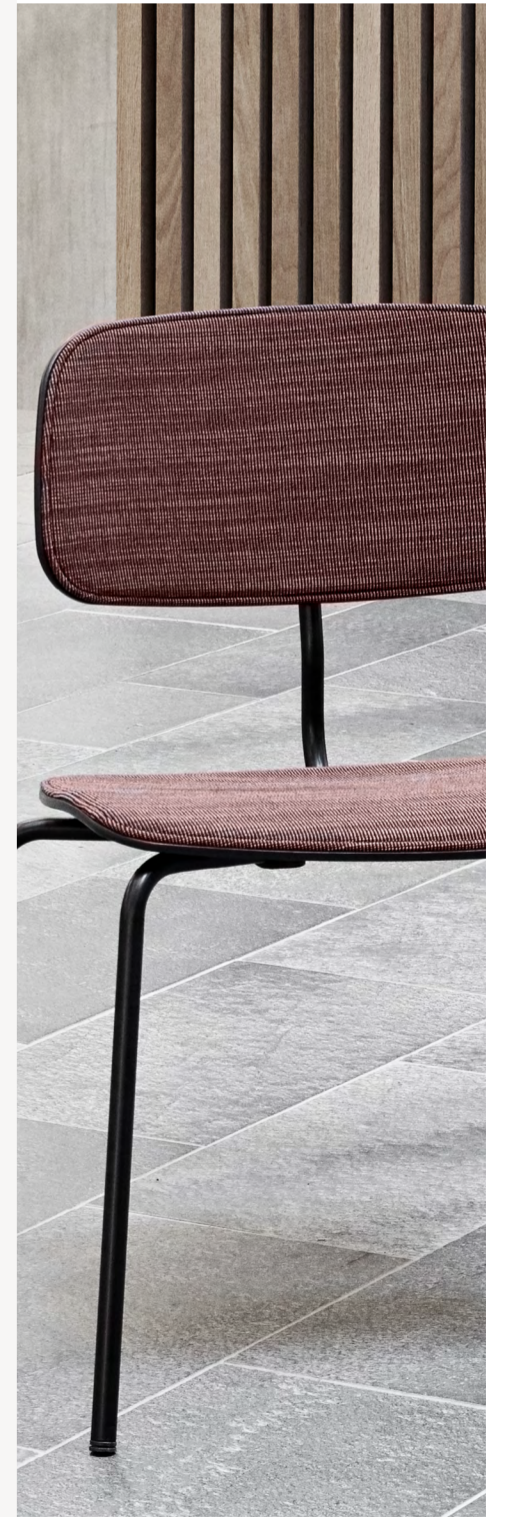
KEVI 2534U



KEVI 2534U



KEVI 2537





KEVI 2050



KEVI 2060 AIR



KEVI 2060



KEVI 2062



KEVI 2063



KEVI 2063



KEVI 2060



KEVI 2060



KEVI 2060



KEVI 2064



KEVI 2064



KEVI 2070



KEVI 2060



KEVI 2060



KEVI 2062



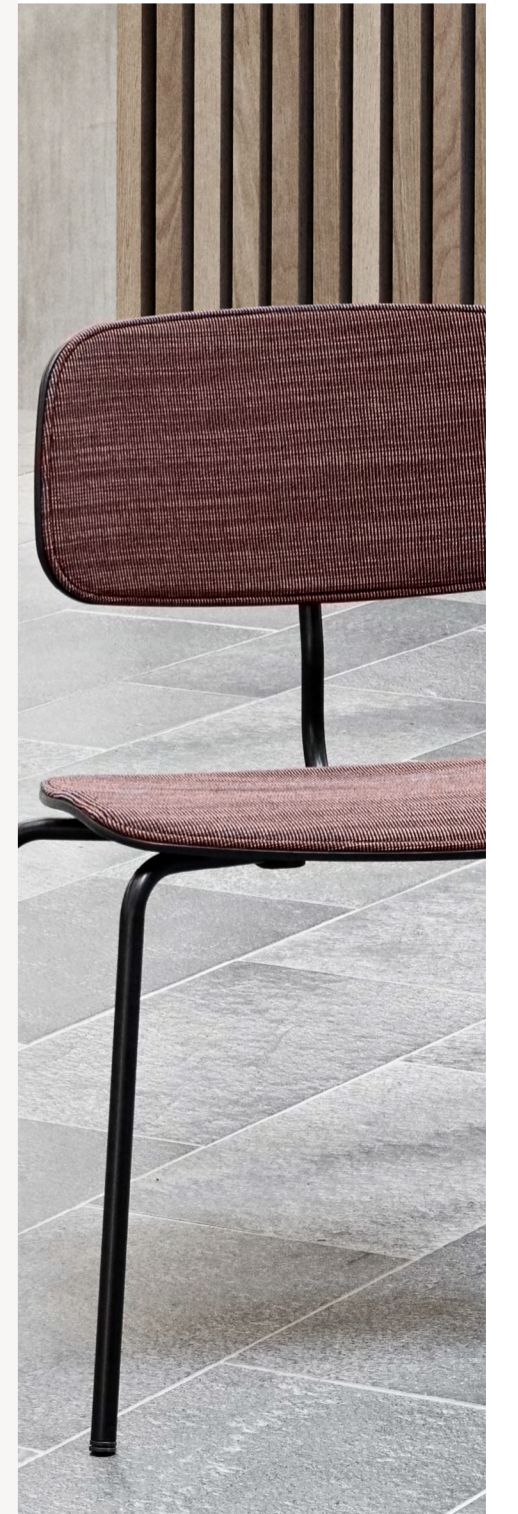
KEVI 2070

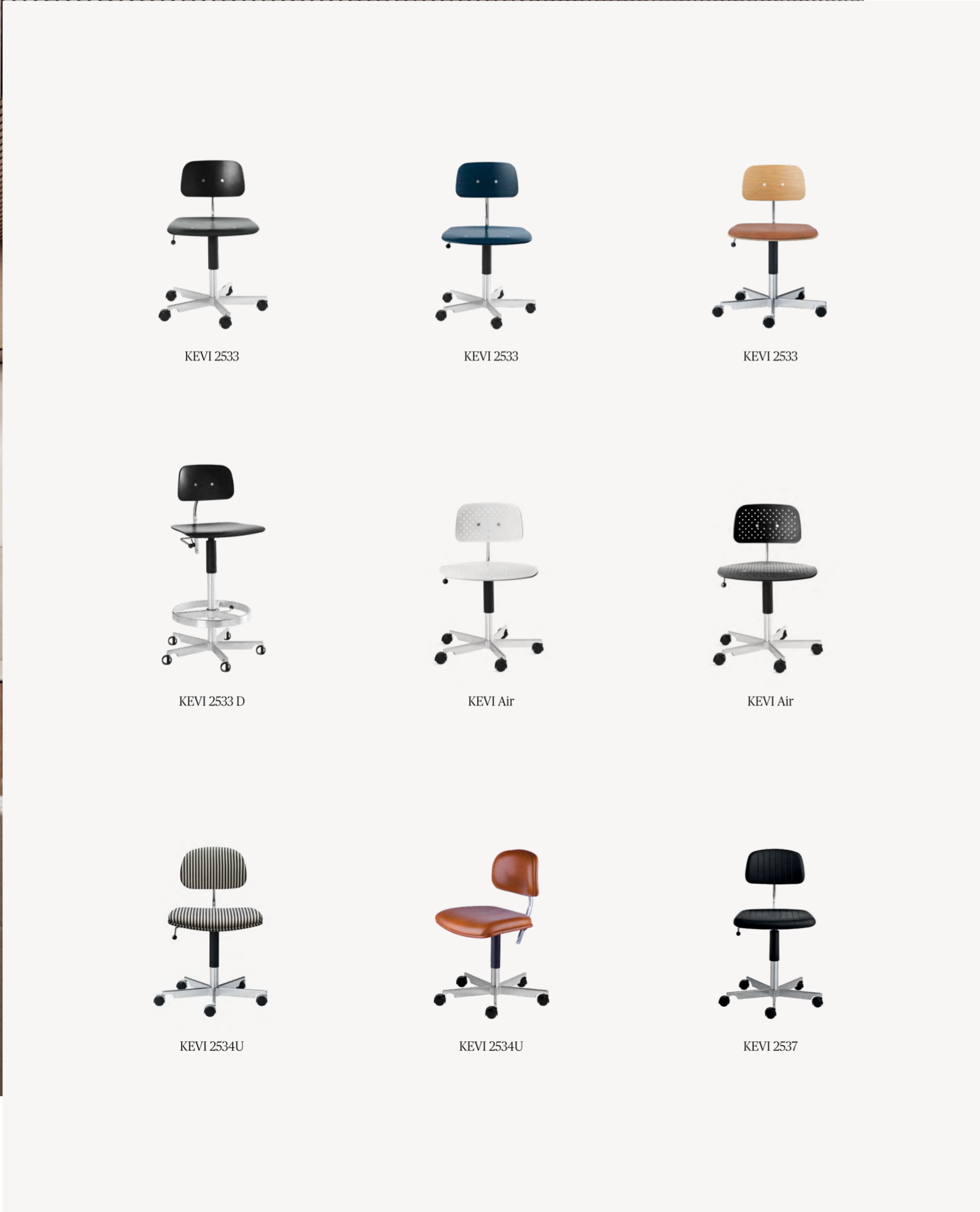
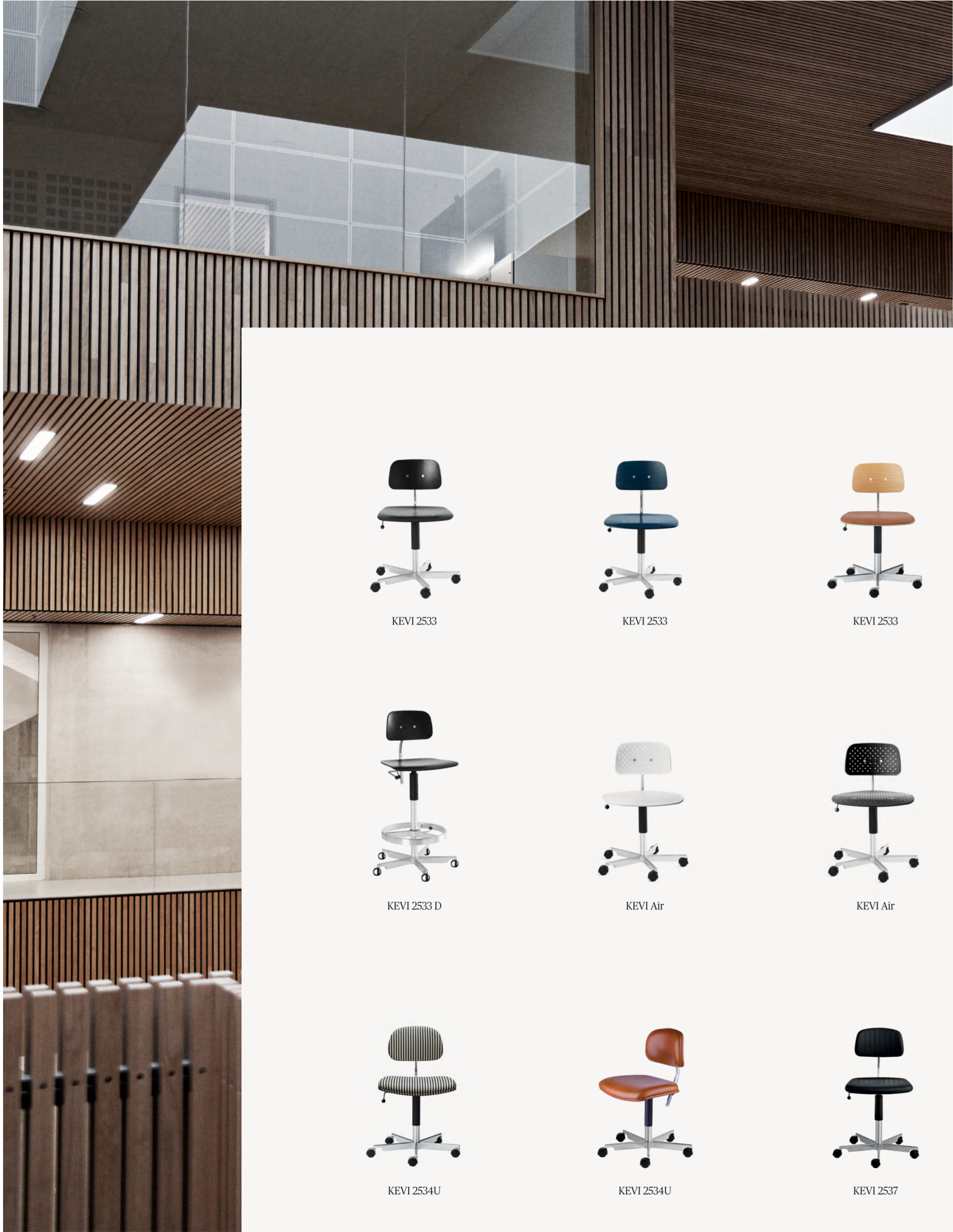


KEVI 2070



KEVI 2531





KEVI 2063, DESIGN JØRGEN RASMUSSEN.

Colour: I couldn't live without dark blue

Danish graphic designer Sille Kroyer Koppel is well known for her special sense of colour. Influenced by art and design history, architecture and fashion, her work is elegant and timeless yet full of imaginative details and bold colour combinations. Sille Kroyer Koppel is part of Yellows – a creative collective of photographers, stylists, film-makers and graphic designers.

At the age of eight, Sille Kroyer Koppel discovered the world of modern art during a visit to the Danish Louisiana museum. Since then, a bold and imaginative use of colour has been a guiding principle in both her taste in art, her own work and her beautiful private residence in Copenhagen.

WHAT IS YOUR FIRST MEMORY OF COLOUR?

I was eight years old when our next-door neighbour invited me on a trip to the renowned Louisiana Museum of Modern Art north of Copenhagen. I didn't exactly get why we were going there and what I was about to experience, so I just tagged along. It was my first introduction to modern art, and I was completely overwhelmed. A whole new world was opened to me. I could not put my feelings into words – I was only a very young girl, after all. However, it had a profound impact on me. Kids use their senses in a very unfiltered way, and maybe that's the reason why it really affected me. There is no intellectual reasoning or academic analysis when a child encounters a work of art – only pure intuition and surrendering to the human senses. And there I was – taking a dive into a brand new world of shape and colour and of course the whole atmosphere of the place. I remember that I bought three postcards home with me as souvenirs – works of Andy Warhol, Chagall, and Sam Francis. From there, my passion for art and for drawing, painting and expressing myself creatively developed.

HOW DO YOU USE COLOUR IN YOUR WORK?

Colour plays a huge part in my work. It is always an element that I work with very carefully and very consciously. When you get the chance to use lots of colour, the magic occurs when you

let them play together or when one colour seems to either emphasise or eliminate others. The choice of colour is often the determining factor and sets the mood and gives the direction for any given project. It's all about choosing the right one depending on the effect you wish to achieve – confirmation, friction, uniformity, edge or something else.

WHAT INSPIRES YOU THE MOST?

Every time someone has worked deliberately and skilfully with colour, shape or composition, regardless of the media or the context. That never ceases to fascinate and inspire me. Inspiration also comes in abundance from nature, furniture design, architecture, ceramics, fashion, and when I go to the museum or travel.

IN YOUR VIEW, WHO HAS THE MOST INTERESTING USE OF COLOUR?

The work of Mark Rothko has always fascinated me and inspired me greatly. His art is always marked by a special poetic atmosphere due to his use of colour. He can work with a colour so it is no longer just a colour, but also something very sensitive and ambiguous and emotionally touching. He makes the colours in his work interdependent, and his special ways of combining them and letting them blend is quite extraordinary.

WHAT IS YOUR FAVOURITE COLOUR?

I couldn't live without dark blue, and there are so many shades and variations to choose from. They all have the same depth, serenity and ease – yet they are both poetic and reliable. Dark blue can be used for numerous purposes, and it can both be the hero and the perfect sidekick to another colour. It can act as the backdrop to other colours that you would like to shine, and I often prefer dark blue to black when I look for a softer look. But apart from this special love affair with blue, I like all colours, actually. The only colour that I never use is lime – to me, it's fitting only for the fruit!



DANISH GRAPHIC DESIGNER SILLE KROYER KOPPEL IS WELL KNOWN FOR HER SPECIAL SENSE OF COLOUR.



KEVI 2064, DESIGN JØRGEN RASMUSSEN.



KEVI 2063, DESIGN JØRGEN RASMUSSEN.



KEVI 2534U, DESIGN JØRGEN RASMUSSEN.





KEVI 2060 & KEVI 2533, DESIGN JØRGEN RASMUSSEN.



KEVI 2533, DESIGN JØRGEN RASMUSSEN.



KEVI 2060, DESIGN JØRGEN RASMUSSEN.



KEVI 2060, DESIGN JØRGEN RASMUSSEN.



KEVI 2060 & KEVI 2011, DESIGN JØRGEN RASMUSSEN.



DESIGNER AND CO-EDITOR OF THE DANISH FASHION ANTHOLOGY DANSK MODELEKSIKON, MADS NØRGAARD.

Materials: It's all in the details

Designer and co-editor of the Danish fashion anthology Dansk Modeleksikon, Mads Nørgaard is a household name in the Danish fashion industry with his seasonal collections taking inspiration from street life, music, art, and youth culture. His label is also synonymous with the 101, the striped cotton t-shirt designed by his father Jørgen Nørgaard in 1967, and up to this day worn by fashion-forward youngsters and sophisticated ladies alike.

The iconic Nørgaard stripes were also the inspiration for the special edition of the KEVI chair designed by Jørgen Rasmussen in 1958 – now dressed in classic black and white fabrics by Kvadrat as a result of the unique collaboration with Mads Nørgaard for Engelbrechts.

In the creative world of Mads Nørgaard, it is the little things that make the big difference – and there is no greater satisfaction than when a piece of clothes makes people feel, not think. However, it all starts – and ends – with choosing the right materials.

WHAT WAS THE VERY FIRST MATERIAL THAT CAUGHT YOUR ATTENTION?
I don't remember exactly. I do remember, though, how as a teenager I used to wrap my favourite album covers in plastic in order to keep them nice and clean, but also because I thought it looked cool. This fascination with how the interaction between different materials adds something new and unique to an object has stayed with me. It never ceases to amaze me how textiles in different qualities, densities and structures can work together, how something soft and compliant acts when met with something rough and coarse, and what happens when you mix the polished and shiny with the understated and matt.

WHEN SPEAKING OF FASHION DESIGN, HOW WOULD YOU DESCRIBE THE IMPORTANCE OF MATERIAL?

In my line of work, we constantly discuss the grif. This term is used to describe how a fabric makes you feel when you touch it, when it moves, how it drapes or stays firm, crinkles or folds, if it's heavy or light. When designers meet and go through the different items in a collection, you will often hear one of them exclaim with enthusiasm when holding a dress or a shirt: This one has such a great grif. Today, I am wearing a t-shirt made with 60% cotton and 40% polyamide,

and the difference from a 100% cotton t-shirt may not be instantly visible – however it's all in the grif; how this exact combination of fibres makes the textile slightly lighter and fluffier, hence more interesting. It's a pretty simple t-shirt, so I am convinced that all the compliments I have received from my colleagues today have to do with the textile. It's the little, seemingly insignificant, details that will make you feel, not think. And that's what I'm after, because the moment you start thinking, it's too late. Nobody needs an extra t-shirt, but we all tend to want one if it feels right.

WHAT INSPIRES YOU THE MOST?

Real people wearing real clothes. I get a lot out of watching young people in the streets of Copenhagen. What's on their minds? What music do they listen to? How do they dress? Where do they hang out? And when a new season starts, a new generation will hit the streets with their special ways and preferences, and it changes all over again.

WHEN DO YOU GET A FEELING OF PROFESSIONAL FULFILLMENT?

When I go for a walk and see a complete stranger in a sweatshirt or pair of trousers that we designed at Mads Nørgaard a few seasons back. It makes me proud and happy that someone has kept it, and that it still makes sense for her to wear it. That's a huge compliment. It can also be a small technical detail in a design or a fabric that I have worked on with my team. Nobody would ever notice it quite the way that we do, but it's there, and that gives huge satisfaction.

WHAT IS YOUR FAVOURITE MATERIAL?

Cotton jersey! It's easy to work with, and it has a straight-forwardness and a modesty that works well with me. It was the fabric for my first designs, and it will probably also be the fabric for my last. We have a company policy here at Mads Nørgaard, that if a customer comes in with our classic 101 cotton t-shirt, which has been used for more than twenty years, we will swap it and give her a new one for free. I keep the old one to see how it has aged; what has happened to the colours, the stitching, and the knit. Most people know how it feels to wear a favourite old t-shirt just before it falls apart – and that feeling cannot be imitated. It comes with the wear and tear, and only when you love something so much that you don't want to throw it out.

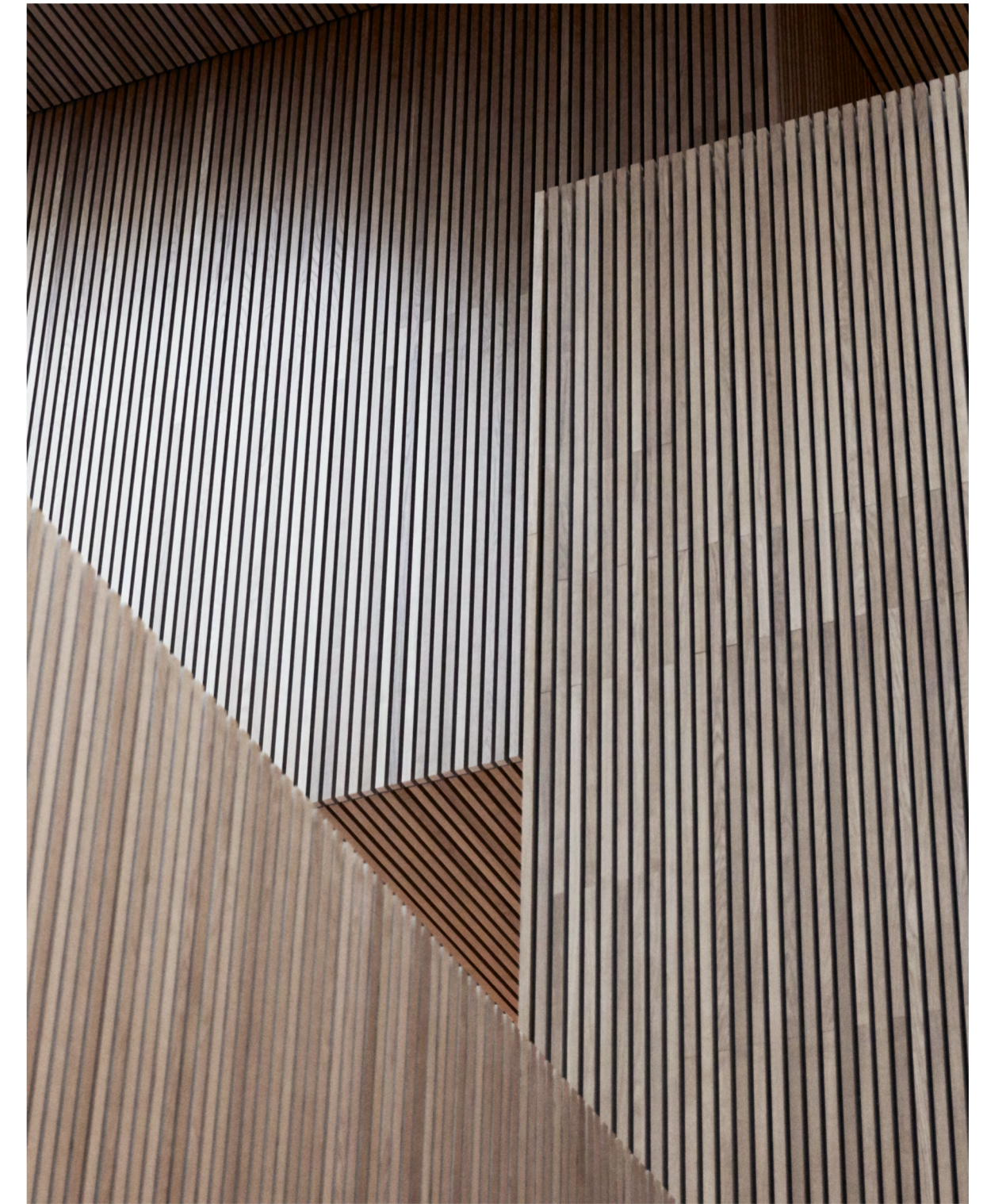


KEVI 2534. DESIGN JØRGEN RASMUSSEN.



KEVI 2060. DESIGN JØRGEN RASMUSSEN.





KEVI 2063, DESIGN JØRGEN RASMUSSEN.



KEVI 2070, DESIGN JØRGEN RASMUSSEN.



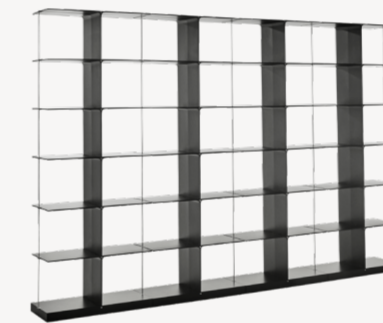


POISE, DESIGN ANDERS HERMANSEN.

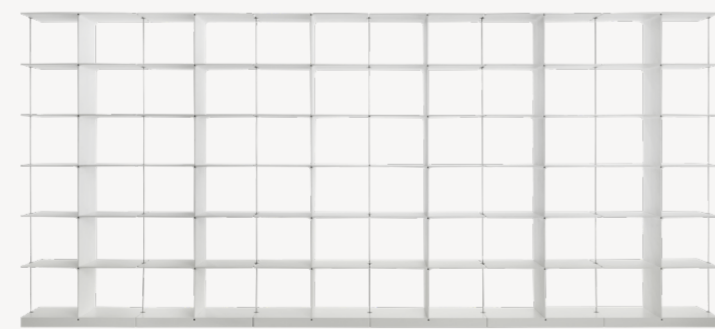
ONE SOCKET
ONE T-MODULE
TWO STEEL WIRES
TWO ZINC BRACKETS



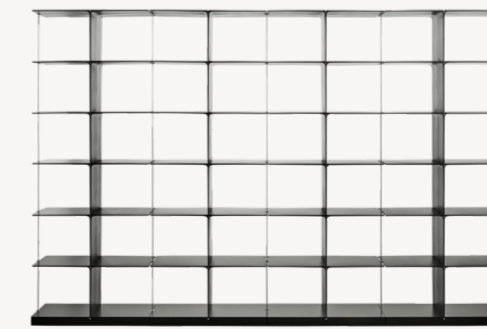
POISE 6X8



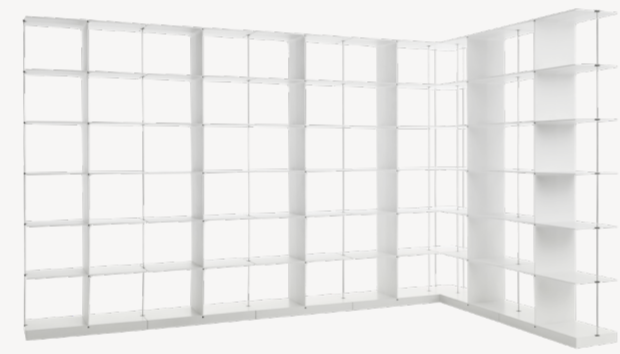
POISE 6X4



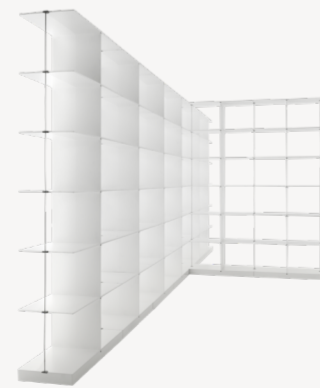
POISE 6X6



POISE 6X4



POISE CORNER L



POISE CORNER T

**POISE**

POISE is an elegant and highly flexible modular shelving system designed by Danish Anders Hermansen for Engelbrechts. The system consists of T-shaped shelves either placed above or next to one another – a simple construction free of double-sided walls that allows for endless ways to create your own individual piece of furniture that fits into any space and décor. Designed with no back panel and brilliantly crafted to be visible from every angle, POISE can also double as a room divider with built-in storage space.

Inspired by Japanese bamboo forests and the purity of light and shadow dancing in a sunlit room, the designer has created a modern classic, with endless possibilities in the office, studio, living room or any other room where the need for storage should not compromise the many aesthetic choices in your ideal living environment.

POISE MATERIALS

POISE is made from a composite material and is available in black and white. Mountings are made from die-cast sandblasted zinc with clear lacquered steel wire.

Shape: Even if I have a masterplan when I start, I will end up somewhere totally unpredictable.

Danish artist Lea Guldditte Hestelund studied at Kunstakademie Düsseldorf in 2012-13, and graduated from the Royal Danish Academy of Fine Art in Copenhagen in 2015. During her career, she has worked with sculpture, installation and performance, often integrated in the same works. Lea Guldditte Hestelund has exhibited at the Danish ARoS Art Museum, the Overgaden Institute of Contemporary Art, and the Italian Eduardo Secchi Contemporary among others. Her work is part of the collections at the Horsens Art Museum, the Danish Arts Foundation, the Collezione Floridi and the Bech Risvig Collection.

To Lea Guldditte Hestelund shape is something that lies dormant in the materials she chooses, just waiting to reveal itself in her sculptures. However, at the beginning of her career it was her own body that underwent dramatic transformation into a living piece of art. And, since then, the quest for shapes that intrigue us has become her persistent obsession.

WHAT IS YOUR FIRST MEMORY OF A WORK OF ART?

I was 14 years old, it was at Louisiana in Humlebæk north of Copenhagen, and the exhibition was *NowHere* – a collection of some of the most interesting works on the contemporary art scene at the time, I learned later. I still vividly recall the piece that fascinated me the most. It was a video installation by Swiss artist Pipilotti Rist titled *Sip My Ocean*, which was shown in a closed black box with two adjacent screens. This meant that the audience was literally placed inside the work, swept over by an ocean of amazing colours, where floating objects such as teacups and bead plates were slowly falling to the bottom of sea. A woman was swimming accompanied by the tune of the melancholic Chris Isaac pop hit *Wicked Game*, though here performed by the artist Pipilotti Rist herself, coming to a climax when she hysterically screamed the lyrics *I don't wanna fall in love with you. I sat there paralysed for an hour.* Today, this amazing piece is still a favourite of mine, though for many more reasons than back then.

WHEN YOU'RE WORKING, WHEN DOES A SHAPE MATERIALISE?

It depends very much on the material. Furthermore, it matters a great deal whether it is a site-specific work, where the surrounding architecture or landscape play an important part. When I work in marble, I often use the stone's original shape to define the shape of the piece. To me, it's a beautifully subtle collaboration, as if the stone itself has a will. It's as if the end-result has been

hidden inside the stone all along, just waiting for me to unravel and discover it. Even if I have some kind of a masterplan when I begin working, I will often end up somewhere totally different.

WHAT INSPIRES YOU THE MOST?

I find it very difficult to give a sufficient answer, because I have no recipe for inspiration – unfortunately! If an artist always knew exactly where to look for inspiration, I guess there would be no creative crises ever.

WHICH ONE OF YOUR OWN WORKS HAS BEEN THE MOST CHALLENGING?

My most challenging work so far is my diploma project *Körper 2.0*. It was partly an installation consisting of objects like a rubber floor and fitness tools such as a kettlebell carved in marble, partly a performative piece where my own body was used as sculptural material. During a seven-month period, I was on a strict diet and worked out with a personal trainer in order to achieve a body resembling the Greek ideal of *Discobolus* of Myron, a Greek sculpture completed at the start of the Classical Period, featuring a youthful ancient Greek athlete throwing a discus. *Körper 2.0* revolves around a contemporary idea of the ideal body, of course, and how certain bodies become symbols of power and potential carriers of meaning. But, more importantly, it addresses how we ascribe meaning to the body, which cultural hierarchies shape and create it, and it questions normative ideas about gender and sexuality. Personally, I was deeply affected by the work, not least in the period after it was completed. It surprised me how tough it was to get rid of the daily training and dieting routines, and it took me a few years to get past the disciplined and restricted ways of living.

WHAT IS THE MOST INTERESTING SHAPE TO YOU?

I really love the sphere. In *Körper 2.0* I played with the idea of the ultimate shape. This shape was also some sort of sphere, only with a handle attached to it – much like the kettlebell. This beautiful round shape is so simple, yet so very complex to create for me as a sculptor, which is also part of its appeal. At the Acropolis Museum in Athens you will find an ancient sphere, *Magic Sphere*, engraved with signs and symbols, and this object seems to contain a profound, hidden knowledge. It is a universal shape, which on a planetary level constantly hovers above and around us. In many ways, I find the sphere a very mysterious shape despite its obvious simplicity.



ARTIST LEA GULDDITTE HESTELUND.



STUDIO LEA GULLDITTE HESTELUND. POISE, DESIGN ANDERS HERMANSEN.



KEVI 2063, DESIGN JØRGEN RASMUSSEN.



POISE, DESIGN ANDERS HERMANSEN.



KEVI 2534U, DESIGN JØRGEN RASMUSSEN.





POISE, DESIGN ANDERS HERMANSEN.





CHAIRIK FAMILY, DESIGN ERIK MAGNUM.

CHAIRIK

When Morten Engelbrecht wished to add a stackable chair to the Engelbrechts collection, Danish designer Erik Magnussen had the perfect idea. In 1996, he invented CHAIRIK – the ideal stackable chair, simple and beautiful yet highly functional. Inspired by a tray in bent wood, he later designed the now iconic melamine version during his lunch break at a furniture factory in Sweden. Known for his pragmatic view on design and production and his will to challenge both, Magnussen chose this as the ultimate material for an especially hard-wearing CHAIRIK, and the first ever chair in melamine was born. Today the CHAIRIK collection consists of 26 variations, different in colour, material and size, and it remains a highly popular item in the Engelbrechts collection.

CHAIRIK is designed with a backrest shaped to relieve pressure on the spine, thus making the chair extremely comfortable – and it is available in three different sizes and three different heights in order to perfectly fit any person, situation and location.

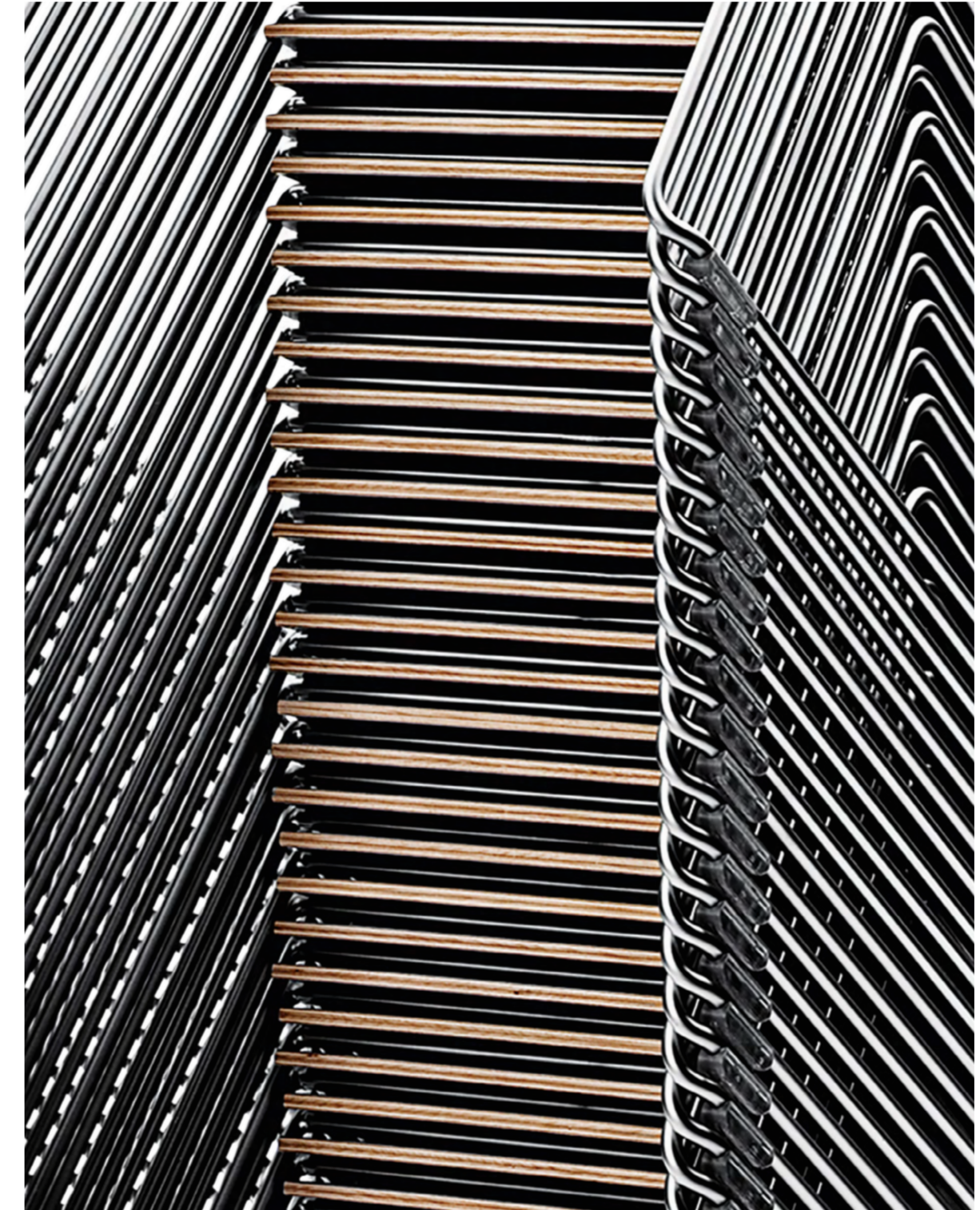
Match CHAIRIK to any purpose and choose between melamine, veneer, painted, lazure or PUR. Also available in three sizes and heights. CHAIRIK can be fitted with a magnetic seat so you can dress it up for special occasions or just instantly change the look of your chairs to fit the mood or the season.

CHAIRIK XL BENCH

In 2015, we added the CHAIRIK XL BENCH to the CHAIRIK series. The CHAIRIK XL BENCH is a highly versatile product available with 2-6 seats, optional armrests and a side table. Colours and materials can be chosen to suit every space and occasion. The CHAIRIK XL BENCH is intended for hospitals, airports and other public spaces. The upholstered version also blends in well in a minimalist showroom, a museum or design studio.



CHAIRIK 101, DESIGN ERIK MAGNUSSEN.



CHAIRIK STACKING

CHAIRIK equals stackable comfort. With extraordinary stacking performance, up to 45 chairs on each trolley, CHAIRIK is the perfect space saver when stored. CHAIRIK is made for audiences that come and go and, when stacked, you can store up to 1000 CHAIRIK chairs in just 14 square metres.



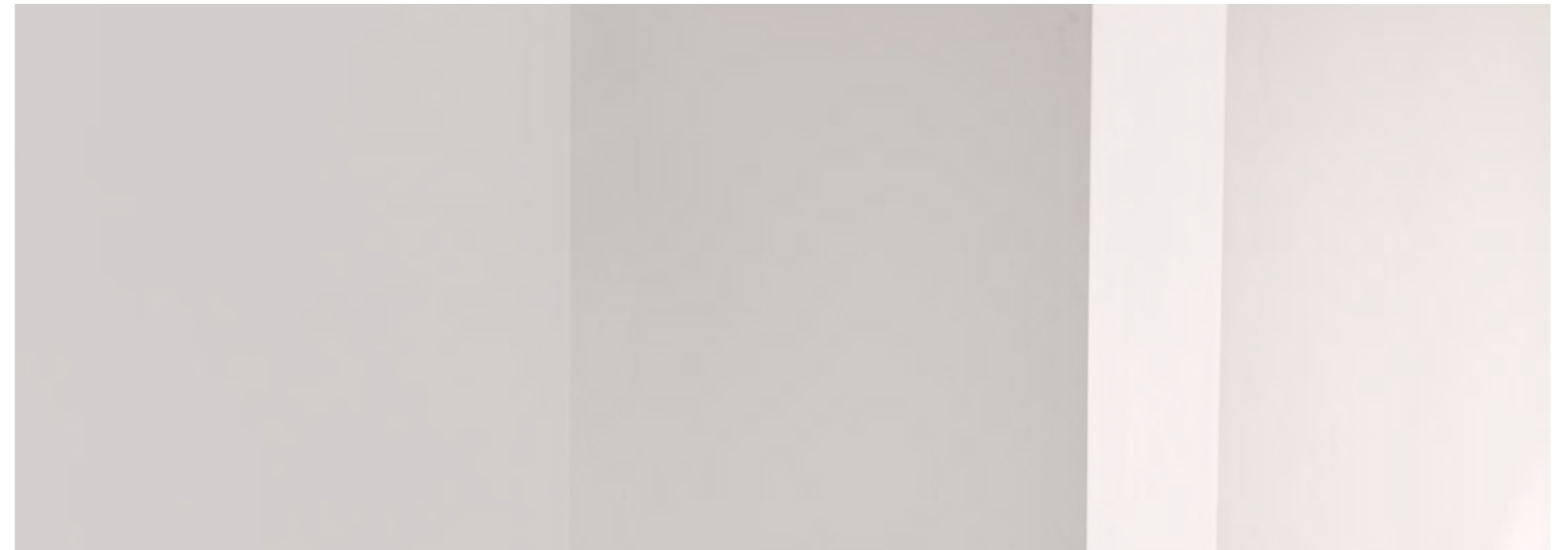
CHAIRK XL 121, DESIGN ERIK MAGNUSSEN.



CHAIRIK 101, DESIGN ERIK MAGNUSSEN.



CHAIRIK 101, DESIGN ERIK MAGNUSSEN.



CHAIRIK 101



CHAIRIK HIGH 104



CHAIRIK XL 121



CHAIRIK 109



CHAIRIK HIGH 110



CHAIRIK XL 129



CHAIRIK 113



CHAIRIK HIGH 114



CHAIRIK XL 123





CHAIRK 101, DESIGN ERIK MAGNUSSE



CHAIRK 107



CHAIRK 107



CHAIRK 107



CHAIRK 111
LINKING DEVICE 199



CHAIRK 111
WRITING TABLET



CHAIRK 107



CHAIRK HIGH 108



CHAIRK XL 127



CHAIRK 112



CHAIRK XL 128



CHAIRK 119



CHAIRK XL 127



CHAIRK 111



CHAIRK 111



CHAIRK HIGH 118



CHAIRK 117



CHAIRK XL 130





CHAIRK 101, DESIGN ERIK MAGNUSSE



CHAIRK XL 131



CHAIRK XL 136



CHAIRK XL 137



CHAIRK XL 134



CHAIRK XL 135



CHAIRK 109
TROLLEY 175



CHAIRK XL BENCH



CHAIRK 107
LINKING DEVICE 192





CHAIR XL 136, DESIGN ERIK MAGNUSSEN.



CHAIRIK XL BENCH, DESIGN ERIK MAGNUSSEN.



CHAIRIK XL 137, DESIGN ERIK MAGNUSSEN.



CHAIR XL 129, DESIGN ERIK MAGNUSSEN.



CHAIRK XL 121, DESIGN ERIK MAGNUSSEN.



CHAIRK 117, DESIGN ERIK MAGNUSSEN.



CHAIRIK 101, DESIGN ERIK MAGNUSSEN.



CHAIRIK 101, DESIGN ERIK MAGNUSSEN.



JOINT 1202 & JOINT 1279, DESIGN ANDERS HERMANSEN.



JOINT 1211 & JOINT 1250, DESIGN ANDERS HERMANSEN.

JOINT

Anders Hermansen designed JOINT for Engelbrechts in 2012. The series consists of unique chairs and tables, complementing each other in form and expression. JOINT is characterised by the use of exclusive materials such as aluminium, and is the ideal choice for the corner office or elegant meeting and conference rooms.

JOINT TABLE

Round, square or rectangular, the JOINT table will meet your every need and fit every space. JOINT is available in transparent glass, veneer, linoleum or laminate, which add to the possibilities when choosing the perfect look for your room.

JOINT CHAIR

Choose a chair to fit your specific needs, whether you would like it on wheels or gliders, with or without armrests, or with the capability to tilt to ensure flexible seating comfort. The JOINT chair is simple and unpretentious, and can be either feminine or masculine depending on the material chosen for the seat.



JOINT 1211, DESIGN ANDERS HERMANSEN.



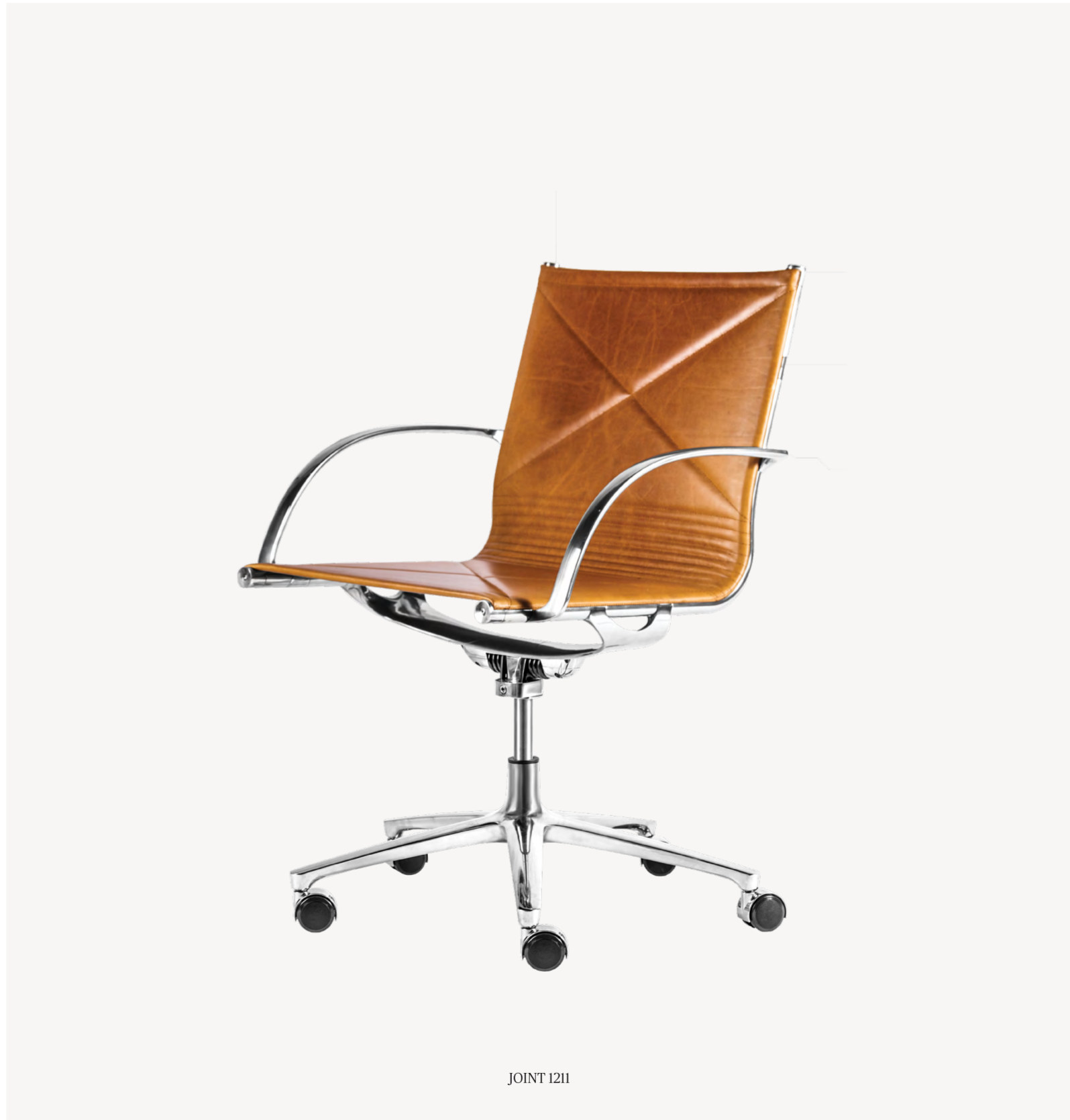
JOINT 1205 & JOINT 1279, DESIGN ANDERS HERMANSEN.



JOINT 1279, DESIGN ANDERS HERMANSEN.



JOINT 1208, DESIGN ANDERS HERMANSEN.



JOINT 1211



JOINT 1208, DESIGN ANDERS HERMAN



JOINT 1201



JOINT 1202



JOINT 1205



JOINT 1206



JOINT 1207



JOINT 1208



JOINT 1210



JOINT 1211



DESIGN – CELEBRATING SIMPLICITY

Behind every single piece of furniture by Engelbrechts is an experienced designer who is dedicated to the creation of beautiful, sculptural and functional furniture – always simple and elegant, yet complex and interesting enough to keep it relevant for decades.

Our design philosophy is reflected in every piece of furniture signed with our brand name. We aim at optimising each and every aspect of a product, and we always make sure that every piece is designed with the same curiosity, enthusiasm, love, and dedication. Our goal is that everyone encountering a chair, table or bench made by Engelbrechts, whether at home, or in the office, conference hall, hotel lobby or restaurant will find joy in the overall beauty of the design as well as in those small functional details that are essential to all the furniture made by Engelbrechts.

CRAFTSMANSHIP – STRIVING FOR GREATNESS

At Engelbrechts we choose our partners and suppliers carefully, and every piece of furniture is produced with the same passion and dedication as when it was designed.

Only many years of experience combined with hard work, commitment, and a keen eye for detail has brought us to a point where Engelbrechts is synonymous with timeless furniture lasting for decades.

SUSTAINABILITY – GREAT DESIGN LASTS A LIFETIME

Great design is sustainable and, in our view, the future belongs to companies that recognise their responsibility and constantly strives to achieve cleaner, more efficient and more intelligent modes of production.

At Engelbrechts, we support the Global Compact regulations issued by the United Nations. We always choose the most efficient method of production, taking the environment into account and striving to use, support and promote clean technology, when and wherever possible.

However, sustainability is also about creating furniture that you wish to keep for a lifetime. By choosing only the best materials and working with the most talented Danish designers, we wish to produce pieces that will age with grace and become valued parts of everyday life, and therefore impossible to replace with other pieces even after decades of use.

QUALITY – ONLY THE BEST IS GOOD ENOUGH

We wish to be known for the best quality imaginable. Developing a design is a long process, with numerous tests and prototypes to ensure comfort, durability and the optimal experience for the client. A dedicated team of engineers and designers work closely together with our suppliers to ensure that we use only the very best materials for every design, including customised parts and accessories to fit each piece.



SZENE 301, DESIGN LUNGAARD & TRANBERG.



SZENE 301, DESIGN LUNGAARD & TRANBERG.



PLATEAU FAMILY, DESIGN ERIK MAGNUSSEN.

PLATEAU
Erik Magnussen designed PLATEAU in 2009 with the aim to design a chair to suit new times, where leisure and work converge together. He found inspiration for the PLATEAU chair when contemplating the form of his own left hand. This lounge seat fuses chair and side table into one, providing room for an iPad, laptop or a cup of coffee.



PETIT PLATEAU, DESIGN ERIK MAGNUSSEN.





PETTIT PLATEAU & PLATEAU OTTOMAN, DESIGN ERIK MAGNUSSEN.



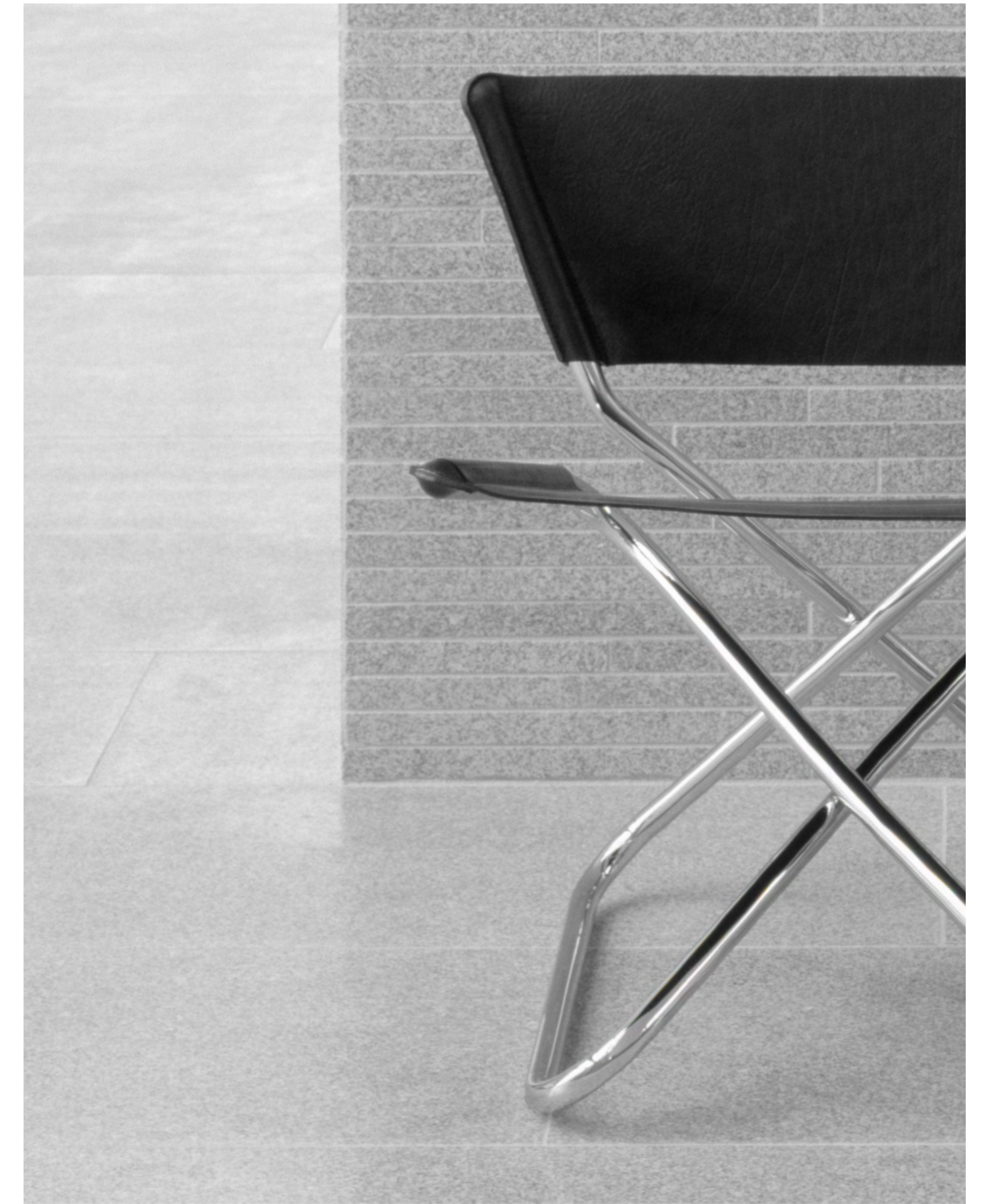
XSIT, DESIGN ERIK MAGNUSSEN.



XSIT, DESIGN ERIK MAGNUSSEN.



ZDOWN, DESIGN ERIK MAGNUSSEN.



ZDOWN, DESIGN ERIK MAGNUSSEN.

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GRAPHIC DESIGN
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