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(BARCELONA, SPAIN)

PEPE ANDREU

Furniture designer and manufacturer

How would you describe your designs?

Before I set up my own studio I restored classical furniture for years and I think my designs are evolved from this. I learnt every secret about antiques, and it made me think about how I could use this knowledge and update it.

What makes your work unique and stand out?

Again, it's that classical influence. When you look at my furniture you feel like it's something you've seen before, but suddenly you discover some twist that breaks the classical rules, or some new solution.

You trained in workshops, studios and auction houses across Europe. How have these varied experiences influenced your work?

I started out through apprenticeships in very traditional restoration workshops in Spain, and these skills are the basis for my work. But it wasn't until I spent time in places such as Italy and England that I discovered the freedom you can achieve in introducing your own ideas and solutions, and this led me to imagining new forms and eventually building them.

What is the process of creating a new design?

I am afraid that I'm quite traditional – I don't use computer programs to design my work. I do quick sketches in a note-

book and then when I feel I've achieved the look of the new piece I start on prototypes. I build several prototypes, working out the design with my hands and wood rather than on a screen. Once I'm sure I've got the proportions and the feel, I build the final piece.

You have a deep understanding of both manufacturing and design principles – is this important in your work?

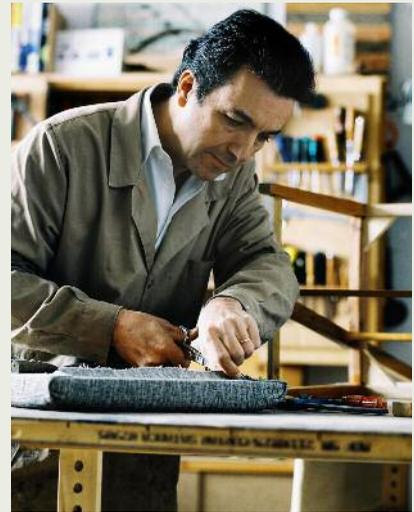
Yes, it means that I know what's possible and what's not. I've seen so many styles and dealt with so many materials that I know what manufacturing solutions can be used to create the design I have in mind, and which woods can create the right feel, weight and finish.

Materials are obviously important to you. How do you choose what to use?

I like to combine different types of wood, because not just every type but also every piece of wood has a different feel. It's almost as if there's a distinct personality or soul in the different tone, veneer and grain pattern. Mixing woods together speaks to me in a way. It gives that classical sense of handcrafting.

What are your plans?

I'm looking to do a range that combines high-quality plastics with wooden elements, allowing me to experiment with new designs, colours and finishes.



Profiling inspirational individuals

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