

MARGARET
HOWELL
PLUS

SAM
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INDUSTRIAL
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Sam Hecht and Kim Colin founded the London design office Industrial Facility in 2002. They have developed a range of projects in the areas of furniture, electronics, consumer products, fashion and interiors. Their work is in the permanent collections of museums around the world.

Industrial Facility believes that design should simplify our lives. They practice rigorous investigation and analysis to achieve this, concerned not just with the detail, make and function of an object, but also the place where it will spend its life.

Sam Hecht trained at the Royal College of Art, defining a personal style with interests in both industrial design and architecture. Travel to California and Japan led to early collaborations with Naoto Fukasawa and IDEO.

Although Hecht is probably best known for his work with Muji – the ‘Second Phone’ and ‘City in a Bag’ – Industrial Facility’s products also include the re-working of Robert Welch’s ‘Chantry Knife Sharpener’, the third generation ‘Picturemate’ printer for Epson, and the ‘Branca’ chair for Mattiazzi. Industrial Facility also works with

Herman Miller, Yamaha, Established and Sons, and Issey Miyake.

Industrial Facility has won many awards. It held its first exhibition in London at the Design Museum in 2008.

In the same year Hecht was awarded Royal Designer for Industry (RDI) by the Royal Society of Arts.

A selection of products designed by Industrial Facility will be on sale at our Wigmore Street shop.

Top row (left to right)
An Alarm watch
— Idea

Bell clock
— Idea

Branca chair
— Mattiazzi

Chantry modern sharpener
— Taylors Eye Witness

IF4000 bread knife
— Taylors Eye Witness

Below row
Jet Lag travel clock
— Idea

Enchord table & storage
— Herman Miller

Beam lights
— Established & Sons

Table, bench, chair
— Established & Sons

Knife rack & IF4000 chef S knife
— Taylors Eye Witness



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of a piece of clothing starts with its purpose, but its character lies in these details. As people are attracted to other people by their special features, so are they drawn to a garment. I have customers who tell me they love their shirts too much to throw them away, however worn or torn.

Working with Sam Hecht was easy and pleasurable. Partly because we share a similar approach to design, paring away the inessential to find the purely useful, but also because it was clear from the start Sam knew exactly what he wanted. A prolific designer of a wide range of products, his vision was for a shirt to reflect his lifestyle – busy and urban, with much of it spent on two wheels. Sam took a shirt, then took it apart. Why not, he said, turn up the tail to make back pockets?’

— MARGARET HOWELL 2011

‘My discovery of Margaret Howell’s clothing has been a joyful surprise.

That Margaret herself has a burgeoning curiosity about the modern condition, about how we live for simple pleasures, honest materials, the kind of authenticity which people always want to come back to – is something we share and that motivates me too. It seemed reasonable to design a shirt that appears familiar but also reflects how people are moving around the city these days.’

— SAM HECHT INDUSTRIAL FACILITY 2011

The result is a pale blue cotton shirt, pre-washed, with minimal front detailing. The back detail is inspired by turning up the tail of a classic shirt to create a divided pocket. An extra pocket on the left sleeve can hold a travel card. This is a shirt for both cycling and wearing in the work place.



This is the second in a series of collaborations with designers from other fields whose work Margaret particularly admires. This time her partner in the making of a unique shirt is Sam Hecht of Industrial Facility.

‘Shirts are like people – a simple basic form, but with infinite variations of detail that make individuality. Adaptable and versatile, the shirt accommodates a variety of life styles, from short-sleeved leisure to starched-front formality.

Faced with this variety, how do shirt designers go about their work?

Successful design combines vision with craft. How these are balanced – and there are many ways – gives the designer their own signature. For me, a shirt has always been about the tactile quality of cloth and the detail – pocket, pleat, buttons. The life