

Exhibition:

Designed to Last

8 February – 19 March 2017

How are Swedish designers dealing with the subject of sustainability today? How do they feel about developing new things, and how do they create added value in a piece of furniture?

Designed to Last reflects some of the most important issues currently facing the design industry – sustainability and consideration of the environment – and gives the designers themselves the chance to describe how they perceive their role in today's rapidly evolving, throwaway society.

Taking part in the exhibition are Fredrik Färg and Emma Blanche, Johan Carpner, Folkform, Calle Forsberg, Petra Gipp, Christian Halleröd, Massproductions, Melo, Emma Olbers and Carina Seth Andersson.

The selection of contributions focuses on new works and deals with such matters as quality, renewed production processes and material usage, pointing towards a more sustainable world.

Curators: Karin Åberg Waern, ArkDes and
Hanna Nova Beatrice, Residence

The exhibition is a collaboration between Residence and ArkDes and is designed by Norway's leading stylist duo Kråkvik&D'Orazio.

Emma Olbers/

Emma Olbers is a designer and work as a creative director at Ire furniture. The environment has always been one of the main starting points in her work.

“To me, environmental issues are important and are the starting point of everything I design. I usually say that I begin from the end, focusing on how the product can best be recycled. It must be possible to reuse or recycle the materials, and the different parts of a piece of furniture should preferably be repairable and replaceable. In the sketching phase, I try to select materials with as low CO2 emissions as possible for its particular purpose. Last year I got help from the Swedish Environmental Research Institute to rank the materials I use for the amount of emissions they had. After recycling and making the material selection, I take into consideration that the furniture should be possible to use for a long time, and preferably even to be inherited. Leaving aesthetics aside I want the furniture to wear nicely and be able to be repaired. All companies should sort out their production and determine the consequences that various choices have on the environment. Then these companies need to communicate the benefits of environmentally friendly products and strive to make

sustainability a status item.”

Emma Olbers, designer

Caption:

Table *Landala*, Emma Olbers for Tre Sekel. On the table, an installation from the exhibit *Where does it come from?* by Emma Olbers in collaboration with IVL Swedish Environmental Research Institute, 2016. Wall paint: *Jotun LADY Supreme Finish, gloss 80, 1001 Dijon Yellow*.

Melo/

Melo are five friends working on a furniture dream. Sara Medina Lind, the company’s creative director, is developing locally produced furniture in ash wood.

“We want to find sustainable new ways to create and operate furniture companies. We are a new company and our manufacturing is done in Mockfjärd in Dalarna, while the design, marketing, finance and sales take place in Stockholm. We work with solid ash to preserve the wood’s character and grain while making use of all waste material in the production that is done by hand. Our aim is to continually challenge ourselves to make products that are as sustainable as possible. One of our visions is to one day have our own forest and in that way create a cycle of harvesting, planting and production. But we believe that quality products which stand the test of time, with a timeless design, are the first step on our journey. We work almost exclusively with ash, which is a living material and needs tender love and care. Therefore, we contact each of our customers one year after they have bought a piece of furniture from us, and provide tips and give advice on how to care for them. We want our furniture to be handed down to the next generation.”

Sara Medina Lind, creative director at Melo

Caption:

Mirror ash, Stool ash, Coffee table black ash, Orb ash and Shelf magazine Rack black, ash all from Melo. Wall paint: Jotun LADY Pure Color 2992 Delightful Pink.

Massproductions/

Chris Martin and Magnus Elebäck are both designers and manufacturers. Their chairs and tables can be seen in the interiors of restaurants such as Adam / Albin, Gaston wine bar and Metropol Palace in Stockholm.

“The world seems to be moving faster and faster and we see more products coming onto the market than ever before. But we are not developing our furniture faster or slower because of this. We have our own agenda, our own pace and we are happy to stick to that, slowly and steadily and at the right level. Most likely it has to do with us being both designers and owners of a producing company – it’s a luxury setup. I believe as designers we need to produce less and produce better, and Massproductions allows me to do that.

We follow the guidelines set by Sweden’s Möbelfakta – in order to design with quality as well as keeping environmental and social responsibility in mind. We have no factory of our

own at Massproductions, instead rely on a network of sub-suppliers. We try to form collaborations with factories who share our commitment to responsible production.

It's important that we share values about the type of things we produce and how it affects everyone in the supply chain. Good, ethical design should run through production smoothly and improve the lives of all of the people involved. A product affects people before it has been sold as well as long afterwards."

Massproductions, Chris Martin and Magnus Elebeck, designer and producer

Caption:

Sofa *Anyway*. On the podium chair, *Crown easychair*. Coffee table, *Point tables*, 2017. Kitchen chair, *Icha Icha chair*, 2017. Massproduction. Podium paint and paint behind the chair: *Jotun LADY Pure Color 10001 Dijon Yellow*.

Folkform/Book swivel

Anna Holmquist and Chandra Ahlsell are the duo behind Folkform who design products, for among others, Svenskt Tenn, Örsjö Belysning and Skultuna.

"Where our furniture and interiors are manufactured plays a crucial role in a world characterised by environmental challenges. In a time where most products consumed are imported from countries where labour is cheap and production anonymous; it is often difficult for consumers to trace the origin. Therefore, a transparent history of the origin of the product is particularly important.

Through our exhibitions, furniture and items we have tried to reflect an ongoing public debate about the role of globalisation in the manufacturing industry. Our aim is also to rouse a discussion of how quickly various production techniques are disappearing from Sweden. How can we find strategies to preserve more than just the outer shell of a piece of furniture? How can local economy be preserved through new initiatives that could be design related? Our revolving book cases are manufactured in Sweden at the furniture joinery Eriksson & Sons in Vrena, which for generations has worked with advanced furniture making, and today they are part of the Svenskt Tenn collection."

Anna Holmquist and Chandra Ahlsell, designer at Folkform

Caption:

Book stand, *Revolving Bookcases*, Folkform. Podium paint: *Jotun LADY Pure Color 10428 Masala*, wall paint: *Jotun LADY Pure Color 2995 Dusty Red*.

Folkform/Skyline/

Anna Holmquist and Chandra Ahlsell are the duo behind Folkform who design products, for among others, Svenskt Tenn, Örsjö Belysning and Skultuna.

"The design process must be allowed to take time; it requires reflection to understand different materials and their properties. To create something innovative and long-lasting, we also believe it is important to be close to its production and craftsmanship.

After we founded Folkform in 2005 we began to design objects at the intersection of craftsmanship and the industrial process and tried to highlight the locations and craftsmanship behind our production. Thus began also the work with Skyline. For years we worked near a steel plate bending workshop outside Stockholm, where we produced the first series. That workshop is still subcontractor to Örsjö Lighting which now produces Skyline. Örsjö was founded in 1948 and is located in Småland in an area that has become a well-known cluster of many producers. Collaboration with the producer is crucial to ensure the high quality of the light fitting.”

Anna Holmquist and Chandra Ahlsell, designer at Folkform

Caption:

Lamp series *Skyline*, brass ceiling lamp, chrome floor lamp, copper table lamp, all by Folkform for Örsjö. Podium paint: *Jotun LADY Pure Color 10428 Masala*, wall paint: *Jotun LADY Pure Color 2995 Dusty Red*.

Calle Forsberg/

Calle Forsberg is a potter with his own studio in Nacka outside Stockholm. He supplies tableware for restaurants such as Franzén, Lilla Ego, Volt and Pubologi in Stockholm and Sühring twins in Bangkok.

“I see myself as a link in a long chain of potters. We’ve been active for thousands of years. I try to learn the tradition and then convert it to make pots and bowls in my own way, here and now. There is a crucial difference between me and a potter in China during the Sung period a thousand years ago. Today, major industries are churning out tons of goods. I don’t cater to people’s basic need to have something out of which to drink tea, or upon what to eat their food. There are cheap cups and plates everywhere for that. I satisfy a need of a different kind – the beauty of everyday life and more festive occasions. And the need to manifest an identity by the products we surround ourselves with. Quality is sustainable. Beautiful and well-crafted things live on and surpass the trends of consumption. They are designed to be used as long as they are in one piece, and not to be thrown out at the next wind shift in the taste trend.”

Calle Forsberg, ceramicist

Caption:

Earthenware on the table by Calle Forsberg. Table paint: *Jotun LADY Pure Color 2587 Beat*.

Johan Carpner/

Product designer Carpner has worked with both graphic design and advertising. Nowadays he creates mainly furniture and lighting. Among his clients are Blonde Light, Zero and Svenskt Tenn.

“Working with material that ages beautifully is demanding both with respect to design and technical solutions. The entirety should have a long lifespan. I have worked with a number of

Swedish companies, most recently with a few lights for Tyringe Crafts. They have been manufacturing lights for nearly one hundred years, milled, drilled, molded and surface-treated them, at its headquarters in Tyringe in southern Sweden, with firm determination to retain all parts of the production. Swedish craft tradition inspires me in my work and I hope that we will retain such knowledge in our country. Standing together on the shop floor with skilled craftsmen gives birth to new ideas and opens up new opportunities for me as a designer. It is simply easier with geographical proximity and a common tradition.”

Johan Carpner designer

Caption:

Ceiling pendulum, *Stav* by Johan Carpner for Konsthantverk. Table paint: *Jotun LADY Pure Color 2587 Beat*.

Petra Gipp/

Architect Petra Gipp's track record contains both an award-winning forest ranger cabin in a nature reserve and the transformation of the Höganäs company's brick building (once the Director's residence) into the Lindén Group's headquarters in Höganäs.

“A large part of our office is the model workshop, and working with models is a natural part of our everyday job. The sculptural work creates an understanding of the big picture and acts as a common language shared by everyone involved in the process. The models enable us to explore the tension between the relationship of the materials and the volumes to places; they help to broaden the dialogue about the projects and the prospects for a relevant architecture, in detail or in the work of more schematic themes. The models are methods used for creating a deeper understanding of site conditions; to address a location through processing volume and materials. The aesthetic work with models for example is therefore essential to broaden the discussion on the sustainable aspects of buildings.”

Petra Gipp, architect

Caption:

Three models on the podium straight ahead: *Membrane*, Venice Art Biennale 2014 – collaboration with textile artist Akane Moriyama. Client: *Venice Art Biennale*, Palazzo Bembo. 5 m². On the shelf to the right, *The Cathedral* – an inventor's workshop for audiovisual design. Conceptual section and hub (two modules in the back). On the same shelf, the models *Bruksgården* – Lindéngruppen, Höganäs. Stairwell. Situation model. Models, *Petra Gipp Arkitektur AB*. Wall paint: *Jotun LADY Pure Color 2994 Heat*.

In the other module opposite, photographs, *Petra Gipp Arkitektur AB*. Below to the left, in a set of three photographs: *Bruksgården* – Lindéngruppen, Höganäs. Under the gable, wall and cobblestones. Detail, brick. Photo: Jens Markus Lindhe. Above to the left, *Stupet* – a refugium by a staircase. The closed facade facing the entrance. Photo: Åke E:son Lindman. Photograph in the center, *Skogsvaktarstugan*. View over the forest and lake. Photo: Björn Lofterud. Photograph on the far right, *Örnberget* – the spine of a precipice. A concrete wall forms the spine of the house. Photo: Åke E:son Lindman.

On the wall above the shelf. *The Cathedral* – an inventor’s workshop for audiovisual design. Entry portals in the closed facade towards the east and the facade towards the north meet the surrounding landscape. Photo: Björn Sandlund. On the shelf under the photographs, from the left, model *Örnberget* – spine of a precipice. One of the pavillions of the house. The model in the center with the house amidst the landscape. The model to the far right, *Liljevalchs konsthall*. Extension, by competition, honorary mention. New extension to the art gallery. Section. Models, *Petra Gipp Arkitektur AB*. Wall paint: *Jotun LADY Pure Color 2993 Kilim*.

Fredrik Färg and Emma Blanche/

Since 2010, Fredrik Färg and Emma Marga Blanche explore various materials in their design studio in Södermalm. The duo has designed furniture, lighting and tableware for international brands such as BD Barcelona, Petite Friture, Gärsnäs and Design House Stockholm.

“It may take several years for one of our ideas to mature and become reality, but we’re able to make a model quickly once we have decided. We usually say that we are sculpting a form. Full-scale models are important in our process, we are constantly experimenting with new materials and techniques, and we like the contrast between hard and soft. What is created with the hand is done intuitively and often opens up a sequence of events that cannot be predicted. This in turn gives rise to new ideas during the process and you learn how materials behave.

For us, proximity to production in Sweden has been very important. It is at the factory where knowhow exists, and a close collaboration between the designer and the producer leads to new forms of expression and innovation. We believe that proximity to production has contributed to making Swedish design what it is today. For us it is natural to think of the lifetime of a piece of furniture. Sweden as a country is very aware of environmental issues, and for companies producing furniture for public places, a piece of furniture needs to undergo many tough tests before it is approved. It has helped to keep standards high.”

Fredrik Färg and Emma Blanche, designer at Färg&Blanche

Caption:

From left, armchair *Julius*, design Färg & Blanche for Gärsnäs. Video from production at Gärsnäs. Armchair *Couture*, design Färg & Blanche for BD Barcelona. Stool *Succession*, Färg & Blanche. Ceramic *Succession Ceramic* for Petite Friture 2016. On the podium, form for the production of the carafe in felt, the first mold in plaster. Under the glass case, material for the formation of *Succession Ceramics*. Stool *Frankie*, design Färg & Blanche for Johanson Design. Wall paint, left: *Jotun LADY Pure Color 2036 Rose Brown*, podium paint: *Jotun LADY Pure Color 2859 Whispering Red*, wall paint, right: *Jotun LADY Pure Color 1362 Olive Brown*.

Carina Seth Andersson/

Carina Seth Andersson is a designer and artisan maker working in glass and ceramics such as the vases Dew and Pallo. She has designed products for, among others, Skruf, Marimekko and Fogia.

“She appears to be very unhurried and calm during the creative process and it never seems to bother her that the outside world moves faster than she does.’

This sentence is from a text written by Stefan Ytterborn. When it was published, I thought it was a slightly embarrassing description of me. I wanted to be fast, a person who could generate a lot in a short time. But today I realize how right he was about my process. I am in need of time. It takes time to find the core. I need to feel that what I do makes sense, at least for myself, considering how much is produced today. I imagine that the time you choose to spend on each project also affects the final result.

If an item has the right artisanal qualities, balanced in both technique and form, then I believe it has a good chance of surviving for generations. I work both as a craftsman with my own studio production and as a designer for various producers. These are two worlds that have a lot to learn from each other – especially when it comes to sustainability.”

Carina Seth Andersson, ceramicist and designer

Caption:

Ceramic pots, *Ceramics 2016*, Fogia. Wall paint: *LADY Mineral 10683 Cashmere*, podium paint: *Jotun LADY Pure Color 2782 Deko Pink*.

Christian Halleröd/

Dagmar, Swedish Hasbeens, Acne, Byredo and Axel Arigato – all these shops have had their interiors tailored by Christian Halleröd, one of Sweden’s most celebrated interior designers.

“I work a lot with wood and other natural materials. But the most important thing for me in terms of sustainability is that what you sketch and what you build is really good to begin with. It is the only way for interiors and products to have a chance to last a longer period of time. When I designed the Engelbert store in Stockholm, I thought a lot of small shops in Italy which have had the same interior design for 50 years or more. For an interior to be able to age it is important for the client to understand that it must be executed well. I always try to insist on choosing the cabinetmaker myself. You cannot create something magical without skilled craftsmen. The level of many interiors has been raised considerably since I began my career. It has become more international and it is very important for brands to distinguish themselves. The growth of online shopping has changed the behaviour of the way one shops. It is more important to have an experience when visiting a shop, as the actual purchase can be made online.”

Christian Halleröd, interior architect

Caption:

Prototype of the armchair, Byredo. On the table – material samples and prototypes.

Photographs, from the left: Byredo at Åhléns, Stockholm, on the right Frame Denim, Melrose Place, Los Angeles. Foto: Brendan Austin. Bottom left, Engelbert, Birger Jarlsgatan

Stockholm. Brendan Austin. Top right Axel Arigato, Broadwick Street, London. Foto: Mikael Olsson Nere. Bottom right Frame Denim, Melrose Place, Los Angeles. Foto: Michael Weber.

Podium paint: *Jotun LADY Pure Color 2782 Deko Pink*. Wall paint: *Jotun LADY Mineral 10683 Cashmere*.