

# The Fair Review 2009



STOCKHOLM  
FURNITURE  
FAIR



# *New decade, new challenges!*



Charlotte Wiking, Event Manager - Business Development & International Relations.  
(On maternity Leave)



Cecilia Nyberg, Event Manager.



*"I don't think it's OK to design a bunch of new gadgets that don't add anything new. My fundamental requirement is that there must be some sort of innovation in everything I do."*

*Ineke Hans, Guest of Honour*

Previous Guest of Honour at the Stockholm Furniture Fair: Patricia Urquiolola, Spain, Ronan and Erwan Bouroullec, France, Naoto Fukasawa, Japan, Konstantin Grcic, Germany and Giulio Cappellini, Italy.



# The Guest of Honour: Ineke Hans

*Ineke Hans from the Netherlands was the Guest of Honour 2009 at the Stockholm Furniture Fair.*

*This was the sixth consecutive year in which the Stockholm Furniture Fair had invited a renowned international designer to create a lounge in the entrance hall of Stockholm International Fairs.*



## **Ineke Hans...**

... was born in 1966 in the Netherlands. She graduated from the Hogeschool voor de Kunsten in Arnhem (NL) in 1991 and the Royal College of Art in London in 1995. She worked for three years for HABITAT UK on their mass-produced furniture and product collections and in 1998 started to work from Holland, where she founded her studio INEKEHANS/ARNHEM. Initially the emphasis of her work was mainly on furniture. At the moment the studio designs in the widest sense of the word: from jewellery to public-space projects, from small-batch production to mass production. Alongside this she still designs products for INEKEHANS/COLLECTION.

” I’m really a trained artist originally. But I’ve always enjoyed drawing plans and trying to solve problems.

My design career effectively began in the poorly lit bedroom I had as a child. I had no bedside lamp, which made reading under the covers after lights-out incredibly difficult. To stop my mother from spying the gleam of the ceiling light from under the door, every time I heard her footsteps on the stairs, I had to leap out of bed, run to the door, turn out the

light and race back. To make the procedure easier, I designed masses of different stick-like constructions, all intended to reach the light switch by the door frame from my bed. I never did come up with a really good solution, but it opened my eyes to design issues.

I haven’t done much in the way of lamp design since. I’m not a big fan of lamps; I’m more of a fluorescent-light kind of person. I don’t like cosy lighting – it’s just dark, ugh! I like supermarket lighting, perhaps because I

like to see what’s going on. That’s why I haven’t bothered much with lamps. I’m not so keen on cosy design in general; I’m more cosy as a person, which should be enough.

Here in the lounge, for instance, I like the cold blue floor – the kind of floor you can put in the bathroom and the shower.

I take inspiration from text and quotations, as you can also see. We have lots of text on the walls dealing with various themes that are important to me. For instance, I don’t think



“We consider it important to reflect various aspects of design in our choice of Guest of Honour”

*Charlotte Wiking, Event Manager for business development and international relations  
at the Stockholm Furniture Fair and Northern Light Fair.*

it's OK to design a bunch of new gadgets that don't add anything new. My fundamental requirement is that there must be some sort of innovation in everything I do. A chair might make use of a new material, or be particularly efficient in its use of materials, or be capable of production in a new, efficient way. I want to add something. There has to be evolution.

For me, design usually starts with the issue at hand. What's the issue? I take a step back, often two, and ponder. Take my garlic press, for instance. I'm hopeless at cooking, so I'm always the one who does the dishes. I don't like washing a normal garlic press; everything sticks, you have to dig it out, your fingers smell, and what-have-you. So I designed my garlic press, which looks more like a car maintenance tool or something. It's really easy to rinse, and the material doesn't absorb odour. I like the fact that the shape doesn't really reveal what the thing is, that it has

people scratching their heads. What on earth is this? It's like an innate urge: we always want to know what a thing is for and how to use it. Children are phenomenal when it comes to looking at things with no preconceptions. A pillow can be a car or an island or a plane. At the same time, I believe we all share a common design inheritance: certain archetypes that basically don't change, which are also there in my designs. The example I always give is the first car, which looked like a carriage without horses. There's a basic form that evolves fairly slowly. Regardless of cultural background, everyone can find their way around the Beijing airport thanks to the pictograms. I love pictograms and even have one on my business card. I hope my design idiom is equally universal. We also need some fun in life; it would be a bit sad just to sit there in the stark light with a bunch of minimalist furniture. We need artifacts that exist solely

because they're decorative and nice to look at. Cuckoo clocks, for example, or trinkets. We just have to recognize that decoration is part of being human. Back in the Stone Age, we painted our cave walls. When I was asked to design an anniversary piece for a well-known, very minimalist furniture company in Holland, I suggested an easy chair with a patterned seat. This ties in with a Dutch tradition where newborns are given a decorated chair as a gift. So I thought I could do something similar for the company.

I like creating puzzles. My black gold modular porcelain from 2002 was deliberately based on five basic shapes. That's the kind of clever thing I enjoy figuring out. Like Sudoku. And Lego. I love Lego. I was so happy when I had a child. At last I had a legitimate reason to visit Legoland! My son and I have been there many times. ”





"I like the fact that the shape doesn't really reveal what the thing is, that it has people scratching their heads.

What on earth is this?"

*Ineke Hans, Guest of Honour*



Top: Ineke Hans lounge in the Entrance Hall. Bottom: Soup bowl and spoon, Garlic crusher for Royal VKB. Both Awarded with the Red Dot Design Award.



"There were many more applicants this year, with great results in the exhibition hall. If we were to talk about a trend, then we saw a lot of Meccano-style furniture that screws together. And lots of assemblage, blending old and new into something else again. Lots of storage too"

*Matti Klenell, Greenhouse jury member and designer.*

### **The Greenhouse Jury.**

The Greenhouse 2009 jury has three new members:

**Anna von Schewen**, interior architect and designer. Her designs include the Hug and Latta chairs. Ms von Schewen has also gained recognition as an architect with Kovilan, a distinctive house in the Stockholm archipelago surrounded on three sides by water.

**Andreas Engesvik**, interior architect and designer. A member of the Norwegian design group Norway says, alongside Torbjørn Anderssen and Espen Vøll. The trio exhibited at Greenhouse in 2002, the year in which they set up their studio, since when they have won numerous awards. Norway says is based in Oslo and works with manufacturers in a number of countries including Norway, Sweden, Denmark and Italy.

**Kersti Sandin Bülöw**, architect and industrial designer. A professor at the University of Gothenburg's School of Design and Crafts since 2005, Ms Bülöw is the founder of a furniture business, Materia AB. She has won a number of design awards, and examples of her furniture feature in the collections of three museums: Nationalmuseum, Stockholm; Röhsska museet, Gothenburg; Museum für Angewandte Kunst, Cologne. She has also been recognized on multiple occasions for her entrepreneurial success.

**Matti Klenell**, interior architect and furniture designer, stays on from the previous jury. He has run his own studio since 2000 and now works with clients both in Sweden and overseas. Besides NC Mobilet, these include Bals Tokyo, BRIO, Miljöexpo, Mool, Muuto, Svenskt Tenn and Örsjö Belysning.



Top: Stand and Jenny Lundgren stickers in the UNG 7 exhibition. Bottom: Scholarship ceremony at the UNG 7 exhibition.





# Ung 7

*Greenhouse hosted the premiere of Ung 7, a juried touring exhibition focused on designers working in Sweden and Swedish citizens working abroad. This was the seventh Ung (“Young”) exhibition, hence the name, and organized jointly by Svensk Form; the Malmö-based Form/Design Center, the Swedish Travelling Exhibitions and the Stockholm Furniture Fair. After Greenhouse, the exhibition went on tour to various venues in Sweden and abroad.*

“I’m incredibly excited to be involved in Ung 7 at this time when boundaries are being relaxed and there is a desire in the air to change and find new forms of expression,” said Karin Wilberg, Ung 7 project manager. “The thing about this exhibition is that it presents new ideas

and prototypes that have not yet entered production. Contributions are not tied to specific categories, which makes it possible to transcend the boundaries between art, design and crafts.”

The Ung 7 jury consists of Marcus Jahnke, Matti Klenell, Gustaf Nordenskiöld, Diana Orving, Sissi Westerberg, Fredrik Pettersson and Stina Wirén.



# ***During the Stockholm Design Week, more than 40 events took place downtown. Here's a few:***



Snapshots from events by Offacet, Gårsnäs, Mitab at Nordic Sea, Swedish Style at Nordic Light, the Design Gallery, Dutch Embassy and Check In at Hotel Birger Jarl.



*See you  
in Stockholm  
next year  
February 9-13  
2010!*

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