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News

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Scandinavian Design.



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*Design House Stockholm
2016*

*1 New collection focusing
on the contract furnishings market*

+

11 New products

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4 New designer collaborations

=

16 News

Building A Larger Scandinavian Room



1.

“At Design House Stockholm we are constantly confronted by new ideas.”



3.

Shaping a contemporary image of Scandinavian design.

“All that is solid melts into air.” Thus poetically did Karl Marx, in his manifesto, formulate the unavoidable consequences of progress as modernity stood at the door. This is as true today as it was then. What he was proposing was that boundaries are worn down and truths that have been taken for granted are questioned.

In the world in which Design House Stockholm has been operative for a quarter of a century, notions that seemed to be carved in stone have been vaporized and replaced by new ideas that only seem to have one thing in common: they have been formed with the expectation that they will soon be exchanged for new understandings.

The production, design and sale of furniture is not what it once was. When Anders Färdig started Design House Stockholm as a company specializing in design, the internet was still a few years off. This is not even 25 years ago, yet it feels like a different century.

Karl Marx wrote his manifesto as a reaction to the fact that a, in many ways, static world was being replaced by a world that was characterized

by change at an ever accelerating pace. Today it is more accurate to describe reality as consisting of several worlds that sometimes exist in parallel with each other but that can equally seem to be approaching each other. Of all these constantly moving worlds, two are of particular interest to Design House Stockholm — what is sometimes termed as ‘public spaces’ and what can be seen as belonging to the home.

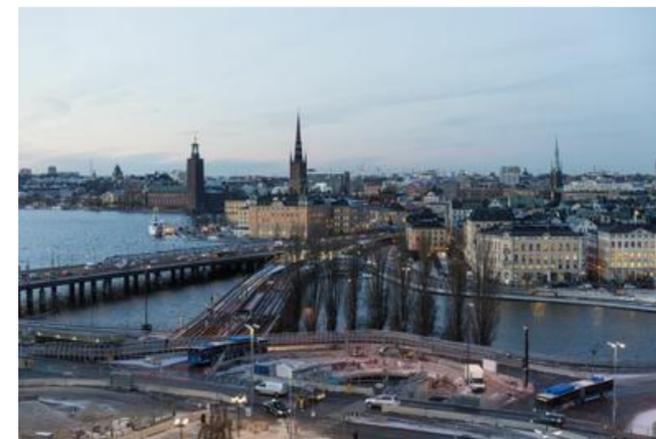
“They are beginning to merge with each other,” Design House Stockholm founder Anders Färdig opines.

If he is right this means that a company that has previously produced items for the home, that established a reputation with the likes of Harri Koskinen’s *Block Lamp* back in 1997 and Lina Nordqvist’s *Family Chairs* can just as readily service the public sector with boldly designed, innovative and functional products. At a time when we are equally interested in the home and the office, furniture that works well at home can be equally successful in the workplace. Design House Stockholm is entirely comfortable in this new world order. In a world in which the boundaries have been dissolved it is natural for us to furnish our homes and our workplaces in similar fashion.

No brief needed

Design House Stockholm’s approach to Scandinavian design is not surprising. Put briefly, Anders Färdig sees Scandinavian design as the bearer of certain values and as expressing characteristics that mostly have to do with practical matters: Scandinavian design is ergonomic, functional and relaxed in expression.

“We are constantly confronted by new ideas,” Anders Färdig claims, going on to explain what it means for a designer to work with Design House Stockholm as compared with working for a traditional furniture manufacturer where designers work to the brief supplied by the manufacturer.



2.

¹ Designer Jesper Ståhl at the drawing board making some adjustments to the ‘Nest’ sofa.

² The stunning view from Design House Stockholm’s head office, located in the Södermalm district of the Swedish capital.

³ Design House Stockholm was founded in 1992 as a modern publishing house for design by Anders Färdig who remains the company’s managing director.



1.

“Today,
Scandinavian
design is a
global concept.”

“But if a designer is sitting in a studio with an idea that needs to be developed, she or he will find it easier to progress if they remain uninfluenced by Anders Färdig or any other busybody,” he continues.

It is only when the idea is completed that the designer realizes whether the product will suit Design House Stockholm or not. Even if the company works strategically and purposefully with its range — which the 2016 collection clearly indicates — Design House Stockholm differs in a decisive manner from its competitors. The ideas come from outside the company, from designers rather than from the management.

“There are no briefs that the designers have to match,” Anders Färdig maintains. One might add that there is no specific section of the market in which Design House Stockholm wishes to place itself. The notion of being a design publisher has resulted in many of the company’s most successful products being icons of cross-border thinking; products which would never have had a chance of being produced by a company with a narrower profile.

“Our products are always the result of someone thinking outside the box,” Anders Färdig claims. “They are always practical and well made but they have something that sets them apart. Take *Step* stepladder, for example. When it hangs on the wall it functions as a piece of sculpture which means that one can always keep it accessible at home. One might argue that it is ‘house-trained’, and there are not many stepladders that fulfil this function.”

Other products that, in the opinion of Anders Färdig, have these qualities are Lena Bergström’s *Björk* carpet collection which has a signum in the form of its characteristic leather edging and, of course, the new *Greenhouse*, an indoor garden glasshouse designed by Atelier 2+.

This is not to say that the ideas that designers present to Design House Stockholm are immediately ready for production. Just as a book

manuscript is carefully considered by a publisher’s editor, so Design House Stockholm runs a creative process involving the designer and product developer aimed at making it possible to manufacture and market the original idea.

Making and breaking

This is one aspect of the publishing model that has given Design House Stockholm a unique expertise in the field of manufacturing. Design House Stockholm does not own any factories and so it does not have any specific machines or methods that would influence decisions about what should be included in the product range. After expending a great deal of effort in finding a manufacturer for Karl Malmvall and Jesper Ståhl’s *Wick Chair*, production of their imaginative interpretation of a conventional product ended up in Sweden. The mould-breaking *Air* wardrobe designed by Mathieu Gustafsson would hardly have seen the light of day at a time when there were watertight bulkheads between the worlds that Anders Färdig deems a natural habitat for Design House Stockholm.

Design House Stockholm’s collection covers a wide range of products united by the fact that they



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¹ Stylist Linda Lindström working with Thai designer duo Atelier 2+ ‘Greenhouse’ during a photographic session for this catalogue.

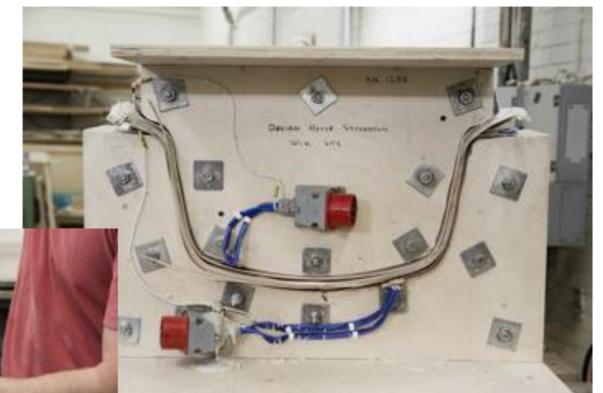
² Bo Schött, head of contract sales and a friend inspect one of Design House Stockholm’s classics at the company’s Stockholm showroom.

³ ‘Block Lamp’ by Finnish designer Harri Koskinen, an icon of contemporary Scandinavian design was launched in 1997.

⁴ A lot of time and effort is spent on finding the right facility to manufacture each product. After extensive global research of factories ‘Wick Chair’ ended up being manufactured in Sweden.



4.





1.

“Designers from all over the world come to us with their ideas.”

2.



¹ Managing director Anders Färdig enjoying the comfort of ‘Wick Chair’.

² Worapong Manupitpong of Thai design studio Atelier 2+ demonstrating the tools of the trade. Atelier 2+ ‘Greenhouse’ is one of many examples in the Design House Stockholm catalogue that show that Scandinavian design has become a global concept.

³ Design House Stockholm’s headquarters and Stockholm showroom are located on the 10th floor of a pioneering Modernist office building to which ‘Katarinahissen’, one of the city’s most prominent landmarks, is connected.



3.

tradition that Design House Stockholm represents. Decoration is achieved, rather, by products having a clear surface structure. What this means to a set of tableware or a throw is evident from *Blond* (design by Reliefgruppen and Signe Persson — Melin) or *Curly* (design by Margot Barolo and Ulrika Mårtensson).

Anything but dull

Simplicity and function are surely on most people’s list of the most important characteristics and qualities that are emblematic of Scandinavian design. Anders Färdig seems not to have any objection to their prominence but can functional aspects sometimes receive too much attention? Is there really room for imagination in design work? If one regards the section of the market for workplace furniture one might be tempted to conclude that there is not very much room; a natural consequence of the demands placed on furniture that can compete in this field.

“Requirements have given rise to a cautious approach which can ultimately result in dull products,” Anders Färdig opines. “When one works with what is generally not termed the ‘public sector’ there are greater opportunities for being personal because the target group is made up of individuals.”

Anders Färdig appears to mean that this is the real bonus to be gained from the gradual amalgamation of home and workplace. In the long run, firms producing workplace furniture will, perhaps, not be dominated by companies that put functionality above imagination. Design House Stockholm shows that it is possible to combine function and imagination in a highly successful manner.

Daniel Golling

form part of the Scandinavian tradition of design.

“Today, Scandinavian design is a global concept,” Anders Färdig maintains, “and for a design publisher representing this mode of expression this means that designers from all over the world come to us with their ideas.”

On the other hand it is the importation of ideas that has given Scandinavian design many immortal classics. Today it is designers like Worapong Manupitpong and Ada Chirakranont from Atelier 2+ who are contributing the new ideas that are essential for vitalizing Scandinavian design. A concept like Scandinavian design is troublesome to the extent that there is no ultimate definition that covers it. One could certainly argue that a delight in patterns, to take an example, is something that is foreign to the



We can offer Wick Chair in a large variety of materials for contract business. Contact one of our sales representatives.



(News No.2—4) Wick Chair
Designed by Jesper Ståhl & Karl Malmvall



Designer Karl Malmvall testing the chair's stackability at the factory in Nybro, Sweden. 3D printed models of various options for support to the left.

Wick Chair — a modular and versatile chair that combines tradition and avant-garde.

For very good reasons, chairs form the backbone of any furniture collection. Anders Färdig, managing director of Design House Stockholm, describes them as the furniture industry's 'T-shirt business.' By which he means that, like T-shirts, they are a staple product. Everyone uses them and there is not a collection that does not include them. And they appear in numerous variants: short arms, long arms, breast pockets, round-necked or V-necked. On an emotional level too, chairs and T-shirts have much in common. Who doesn't have a favourite T-shirt? And surely we all have a chair that we prefer to sit on if possible. How chairs work and their various parts are well-known, so how can Design House Stockholm dare to claim that the *Wick Chair* is a revolutionary item of furniture?

Chairs that fulfil the same function as the *Wick Chair* are available by the score. They are to be found in every office, in many homes, in cafés

and restaurants, in government departments and many other sorts of premises. In short, they can be found wherever people have views about sitting in comfort and aesthetics. The various aspects of the chair have not been designed with half an eye on success in the market but in accordance with an agreed specification: a basket seat that can be combined with various means of support such as wooden legs, steel tubing, revolving support, and that can be supplied in ash or oak. In sum, a highly varied item of furniture with a vast potential.

However, it is not the combination of possibilities that is revolutionary. Design is only radical when it breaks with the norm for what a furniture typology should look like. *Wick Chair* is not, in the words of Anders Färdig, a 'plastic tub.'

"I have a great weakness for avant-garde designs that form part of some type of tradition," he explains while recalling the meeting at which designers Karl Malmvall and Jesper Ståhl presented their idea of what the *Wick Chair* might look like.

The duo responsible for the *Wick Chair* are

"The chair has gained resilience and tension that cannot be achieved using solid wood"

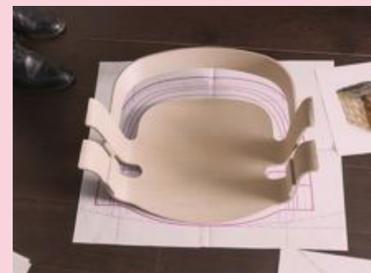
designers with roots in the province of Småland where so much of the skills and expertise of the Swedish furniture industry have developed. Both Karl Malmvall and Jesper Ståhl come from families that have manufactured furniture, with parents and grandparents who started successful companies that they have developed and refined. In Karl's case there was a tradition of fine cabinet-making while Jesper's ancestors redirected a metal manufactory to become a successful pioneer in the field of public-sector furnishing.

Avant-garde based on tradition

Their lengthy experience of designing furniture and other products both for the home and for the public sector has given the duo a detailed understanding of the criteria for a modular shell chair.

"Karl and Jesper placed an old basket in front of me, explaining that this was what they had in mind," Anders Färdig remarks. "I was pretty much all at sea!"

The intention was never to produce a basket but the item that the designers presented explains





Wick Chair is manufactured in Nybro, in the Swedish furniture industry's heartland.



the origins of the *Wick Chair* and the values that it conveys. The wood-chip basket is the sort that we recognized from Swedish artist Carl Larsson's romantic watercolour of his daughter Brita which has become emblematic of what Christmas is supposed to look like in Sweden. At the time that it was painted it was a modern interpretation of tradition. That the *Wick Chair* is plaited in similar fashion to the wood-chip basket signals the design tradition from which it springs, but the plaiting can equally well be seen as an aspect of the designers' elegant solution to a difficult practical problem.

"There are limits to how much one can bend wood," Karl Malmvall explains. "That was why we decided on the plaiting."

Intuitive functionalism

This pragmatic, no-nonsense approach, has been directly inherited from the country-craft tradition but it is also a solution that gives the *Wick Chair* its unique shape. Another challenge that Malmvall and Ståhl faced was how they were to plait the seat without covering everything with glue.

"This was our final challenge," Jesper Ståhl explains. "Combining the back and the seat without

spreading glue over everything was not difficult in itself but it had also to work on a production line."

One positive effect of the interweaving is that at the point where the pieces of wood lock each other they can be glued on both sides. True, Jesper Ståhl and Karl Malmvall had simplified the shape to its absolute essence so that the *Wick Chair* only has one interwoven element on each side, but the shape has many intentional functional aspects. It is the trials and the insights that follow that have made working with laminated wood so rewarding.

"The chair gains a resilience and a tension that one cannot achieve using solid wood," Karl Malmvall explains.

Wood, whether it is solid or laminated as in the slender back to the *Wick Chair*, is more pleasant than plastic which is often experienced as either too cold or too hot. This is yet another reason why the chair has found a home with Design House Stockholm which is a firm that unites bold design with materials that are associated with the Scandinavian design tradition which, in turn, is renewed when the avant-garde is successfully united with tradition.

Daniel Golling



(News No.2) Wick Chair wood, (News No.3) Wick Chair tube



Shell votive candleholder, Magazine Table, Arco desk
(News No.4) Wick Chair swivel, Globe glass, Trio vase



Wick Chair^{seat cushion}
(News No.3) Wick Chair^{tube}



Arco trestles, Focus vase, (News No.2) Wick Chair wood,
(News No.4) Wick Chair swivel, Blond espresso cup



(News No.5) Nest sofa
(News No.6) Nest easy chair



(News No.5—6) Nest Sofa & Easy chair
Designed by Jesper Ståhl



Jesper Ståhl carefully picks a model of Nest out of his studio's 3D-printer. During the journey a design makes from a creative impulse to finished drawing Jesper Ståhl puts his studio's 3D printer to some hard work — making models of anything from the tiniest detail to full scale mock-ups of the product.

Nest — a sofa and an easy chair that are equally comfortable at home as in the office.

The comfortable and the formal — two expressions or extremes that are not easily combined. Yet it is precisely this duality that contemporary furniture needs to display. But the main reason *Nest* has a place in Design House Stockholm's new collection is that the time is right for the straightforward, somewhat higher, and seemingly uncomplicated sofa and easy chair. Everything goes in cycles and it may well be that the low, shapeless sofa that one cheerfully throws oneself into, but rises from only with considerable difficulty, no longer corresponds to our own era's attitude to sitting comfortably and stylishly. *Nest* certainly does. It is high off the ground, enabling one to sit elegantly and its back embraces the entire family. The absence of cushions creates a focus on the sofa's profile and its stitching.

If we want to find the sofa's origins we need to look at the details.

"I wanted to design a sofa with an inviting corner that one can creep up in, almost like a bird in a nest," Jesper Ståhl explains. "But it was important that the sofa should look good from all directions and that is why it slopes and is rounded towards the bottom."

Thanks to its details, *Nest* has become a visually lighter item of furniture. With its strong pine frame, its upholstery that can sustain more than 100,000 on the Martindale rubbing test (where 35,000 Martindale is considered fully adequate for use in public spaces) and its generous height above the floor making it easy to vacuum clean, it is clearly well designed in the full sense of the word.

The secrets of success

"*Nest* is an ordinary sofa, but a very good one," Design House Stockholm's managing director Anders Färdig sums it up. "We don't need to reinvent the wheel every time that a designer puts pen to paper. Rather the reverse."

"A good designer understands what works and what does not work, as well as the cost of production," *Nest*'s designer Jesper Ståhl maintains.

Not a quotation that might have been taken from a manifesto but, rather, an informed statement of the situation. This is how things are, both Anders Färdig and Jesper Ståhl seem to mean. And one might add that where the designer has both skill and expertise the result is generally successful.

Daniel Golling





Björk rug, Mine tea cup, (News No.5) Nest sofa, (News No.7) Knot cushion
Form Pendants, Extend shelving unit, Demi lamp, Shell votive candleholder
Alba vase, (News No.6) Nest easy chair



(News No.5) Nest sofa, Björk rug
(News No.7) Knot cushion

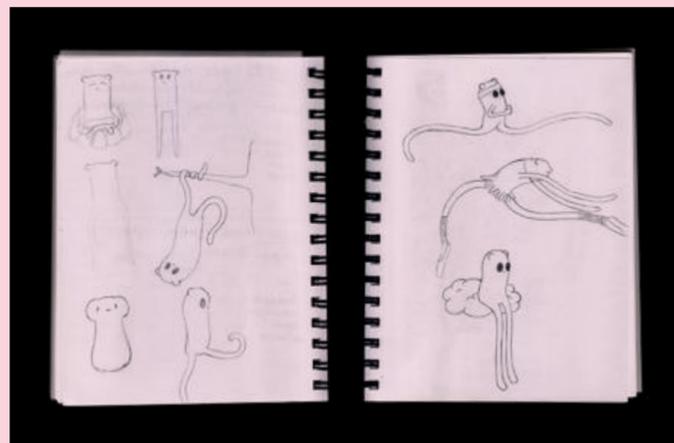


(News No.7) **Knot** cushion
The cushion is made from a knitted tube, several metres in length,
which is tied up to create a compact knot.



(News No.7) Knot cushion, (News No.10) Curly throw





The initial sketches of what was to become 'Knot' cushion shows a teddy bear. It was when the legs were tied together that the idea of a cushion was born.

Knot cushion — an accessory that puts a smile on your face.

Strictly speaking no one can say exactly why something becomes a design classic. Numerous factors play their part, but there is only one characteristic that unites all classic design items: when we have seen them we can't forget them.

At the present we can only speculate as to whether Ragnheiður Ösp Sigurðardóttir's *Knot* cushion will become a classic. But the Icelandic designer's creation belongs to the exclusive group of products that remain in one's memory. The design is so strong that it can live its own life independent of the actual product of which it forms a part. This is true of Alvar Aalto's *Savoy* vase and it may very well become true of the *Knot* cushion too.

"I have always been attracted to strange and unique things," Ragnheiður Ösp Sigurðardóttir explains as she talks about how she developed the idea of *Knot*.

"I try to create unusual designs; products that are unpredictable and that make people curious."

But there was a long way to go when she started experimenting with tubular knitting on a machine

some five years ago. She was really looking for an efficient way of manufacturing the legs of a teddy bear rather than crocheting them by hand. But she ended up with a knot-like cushion and where exactly the inspiration came from she has wondered about herself:

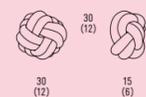
"As a child I was in the scouts," she explains, "and I was very good at doing knots."

Instant classic

Ragnheiður Ösp Sigurðardóttir's colourful cushion can brighten up almost any living room, waiting room or office. When Design House Stockholm's managing director Anders Färdig describes the principal qualities of the cushion he compares the *Knot* cushion with Harri Koskinen's modern classic *Block Lamp*:

"When the *Block Lamp* was presented for the first time, there were lots of people who wondered whether it could be regarded as a lamp at all. Everyone just smiled and the *Knot* cushion brought forth a similar reaction."

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15 (6)

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(News No.9) *Curly Throw*

Designed by *Ulrika Mårtensson & Margot Barolo*

(News No.10)



“In our view, textiles are treated too simply, being seen as basically flat surfaces.”

Curly throw — two wrongs do make a right.

Is it not inherently interesting that the rather modest assignment that we allot to a throw or blanket — something that can be pulled up under one’s chin when the cold weather sets in — is among the most important of human tasks? Architecture, with very much greater pretensions, is basically concerned with the same mission. Buildings keep us warm, shutting out the wind and the extremes of temperature and providing us with a pleasant atmosphere in which to live. But textiles are not viewed like this. Such is the opinion of Margot Barolo and Ulrika Mårtensson who designed *Curly*, a throw that can hardly be used for building rooms but which cannot be reduced to a two-dimensional coloured surface.

“Textiles are base materials with a high degree of three-dimensionality,” Ulrika Mårtensson claims. “In our view, textiles are treated too simply, being seen as basically flat surfaces.”

“Sadly, textiles are viewed as though they were colours,” her colleague Margot Barolo adds. As

though to emphasize their claim, *Curly*’s most prominent characteristic is precisely that it is over-spun in a manner that creates a three-dimensional ‘surface’.

The powers that be

Convention is a potent force, even among the people responsible for manufacturing the throw. In the Lithuanian factory where *Curly* is made the machines have been intentionally programmed in a manner that is normally considered ‘wrong’. Extreme tension together with the fact that the yarn is over-spun is what gives the throw its three-dimensional effect. But the manufacturing staff have had to work hard to counter the impulse to steam the wool in order to flatten it. It is expressions like this that lengthy experience of textiles gives rise to — a need to adapt one’s expertise and a need to understand which rules have to be broken in order to achieve the designer’s goal.

Daniel Golling





(News No.10) Curly throw



(News No.11) Greenhouse



(News No.11) Greenhouse
Designed by Atelier 2+
/Worapong Manipatpong & Ada Chirakranont
(News No.12)



“We felt the need to make room inside for the nature that surrounds us.”

Greenhouse — straddling the boundary between art and design.

“I liked it immediately, feeling that it was very Scandinavian as to its architecture.” Thus Anders Färdig, managing director of Design House Stockholm, described his love-at-first-sight encounter with *Greenhouse*.

And there is certainly something familiar about *Greenhouse*. The architectonic form that it shares with traditional Swedish buildings developed in answer to the specific conditions in our part of the world. Swedish architecture needed to protect people against wind and hard weather and almost everything else that has the potential to make life uncomfortable. The task that the Thai design studio Atelier 2+ have allotted to their *Greenhouse* is doing the opposite: opening the door to flora and fauna. When Worapong Manupipatpong and Ada Chirakranont talk about their *Greenhouse* they describe it as a terrarium and it fulfils this function just as well as that of a greenhouse for plants, either reducing the world around to let a small landscape move in beneath a glass roof, or providing a habitat for some small domestic animal.

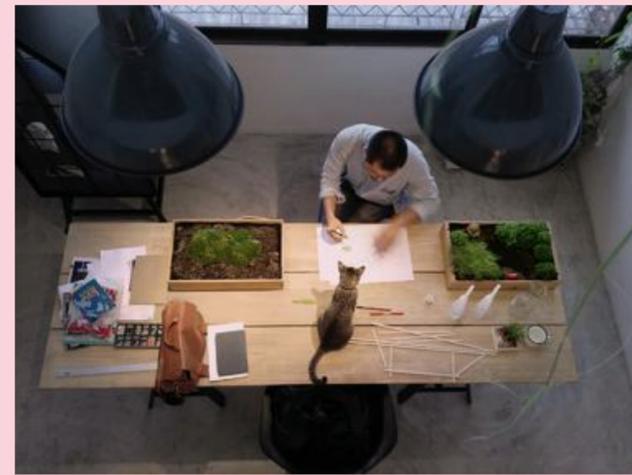
But the burning issue is whether *Greenhouse* is actually an item of furniture at all. True, one can fill it with all sorts of different things but in the core of its being it is something other than a piece

of domestic furniture. It is a sculpture. Art is not readily defined — which might very well be a way of defining it. What cannot immediately be understood based on notions of usability, and that is also mould breaking, is often endowed with artistic qualities. The *Greenhouse* is a design object with artistic ambitions.

Improving the quality of life by bringing green plants into the home or public space is far from being a new idea. Rather the reverse — that green plants are a neglected area which call for innovative design solutions; precisely what *Greenhouse* offers. Atelier 2+ place greenery on a pedestal and protect it with glass as the delicate and beautiful item that it deserves to be — even in public places.

Redefining the tradition

Design House Stockholm works within a Scandinavian tradition as to aesthetics, materials and product characteristics. But the company also seeks to develop and renew the concept of Scandinavian design and to establish it firmly in the globalized world of today. Currently it is neither a designer in our part of the world, or the producers, who have exclusive right to the concept of Scandinavian design. The Scandinavian approach to design is a tradition that appeals to Atelier 2+. And we Scandinavians have reason to be grateful



“Our cat is always attentive to what we do and when we are discussing a project he usually sits on the table as if he’s attending a meeting. Here he’s observing Worapong Manupipatpong doing some initial sketches for a model.”
Ada Chirakranont



Small pieces of moss found at a local market in Bangkok are spread out to see which pieces will fit one another. Ada Chirakranont use them to build small mountains, put together like a puzzle.

for this since it shows that our design tradition, like other traditions, can be maintained in a vital state thanks to influences from outside sources. The fact that *Greenhouse* has ended up in Design House Stockholm’s product range is an indication of the benefits we reap from the fact that, thanks to globalization, the world is shrinking. Worapong Manupipatpong and Ada Chirakranont originally created *Greenhouse* for the magazine *Wallpaper’s* annual Handmade Exhibition. The *Greenhouse* was their way of interpreting the concept of ‘handmade’ as a term that does not just concern the manufacture of the item but also the way that it is cherished. Which is to say the care which we often afford to plants. And this is how *Greenhouse* should be viewed: the physical expression of a broader use of the term ‘handmade’.

Love at first sight

Greenhouse was shown at the *Wallpaper Handmade Exhibition Thai Edition* in September 2014 and then, in March 2015, at the furniture fair in Bangkok. It was here that it caught the eye of Anders Färdig who fell for it immediately. The fact that Worapong Manupipatpong and Ada Chirakranont are attracted by the tradition of Scandinavian design, which Design House Stockholm is seeking to renew, is not as strange as it



“Greenhouse encourages people to create miniature worlds.”

might seem. They both studied at Konstfack, University College of Arts, Crafts and Design in Stockholm, though Anders Färdig was not aware of this when he started his collaboration with Atelier 2+ on the floor of the Bangkok fair. We live in a very small world.

Playing with scales

Like many other people who visit Sweden, or who live there for a period, it was nature and the Swedish approach to nature that made the strongest impact on Worapong Manupipatpong and Ada Chirakranont. For a duo coming from Bangkok what was most memorable about the years spent in Stockholm was always having nature on one’s doorstep.

“Greenhouse is a product of our stay in Sweden,” Worapong Manupipatpong explains. “When we were living in Sweden we felt the need to get closer to nature and to make room inside our dwelling for the nature that surrounds us.”

“But,” they point out, “perhaps the size of Greenhouse encourages people to create miniature

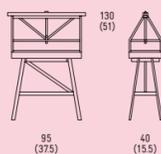
worlds because it is not large enough for people merely to plant just anything in it. It makes demands on the user, perhaps requiring green fingers or the sensitive touch of a sculptor.”

“Usually we work with larger-scale projects,” Ada Chirakranont adds, “projects that are in the borderland between art and design,” she continues.

The activities of Atelier 2+ range from buildings to interior architecture and furniture. The Greenhouse represents a sort of scaled-down version of the installations and interconnected huts with pitched roofs that they showed in Bangkok and that had their origin in *Space In-between* which was the title of Worapong Manupipatpong’s graduation thesis at Konstfack in 2009.

Like all good art, Greenhouse speaks to our feelings in a way that furniture do not. There are many labels that fit Greenhouse: furniture, object, sculpture. Regardless of what we decide to call it the initial reaction of everyone who comes into contact with it is for their faces to split into a big smile.

Daniel Golling



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(News No.11) Greenhouse
Grow miniature greenhouse, Björk rug, Arco desk,
(News No.2) Wick Chair wood



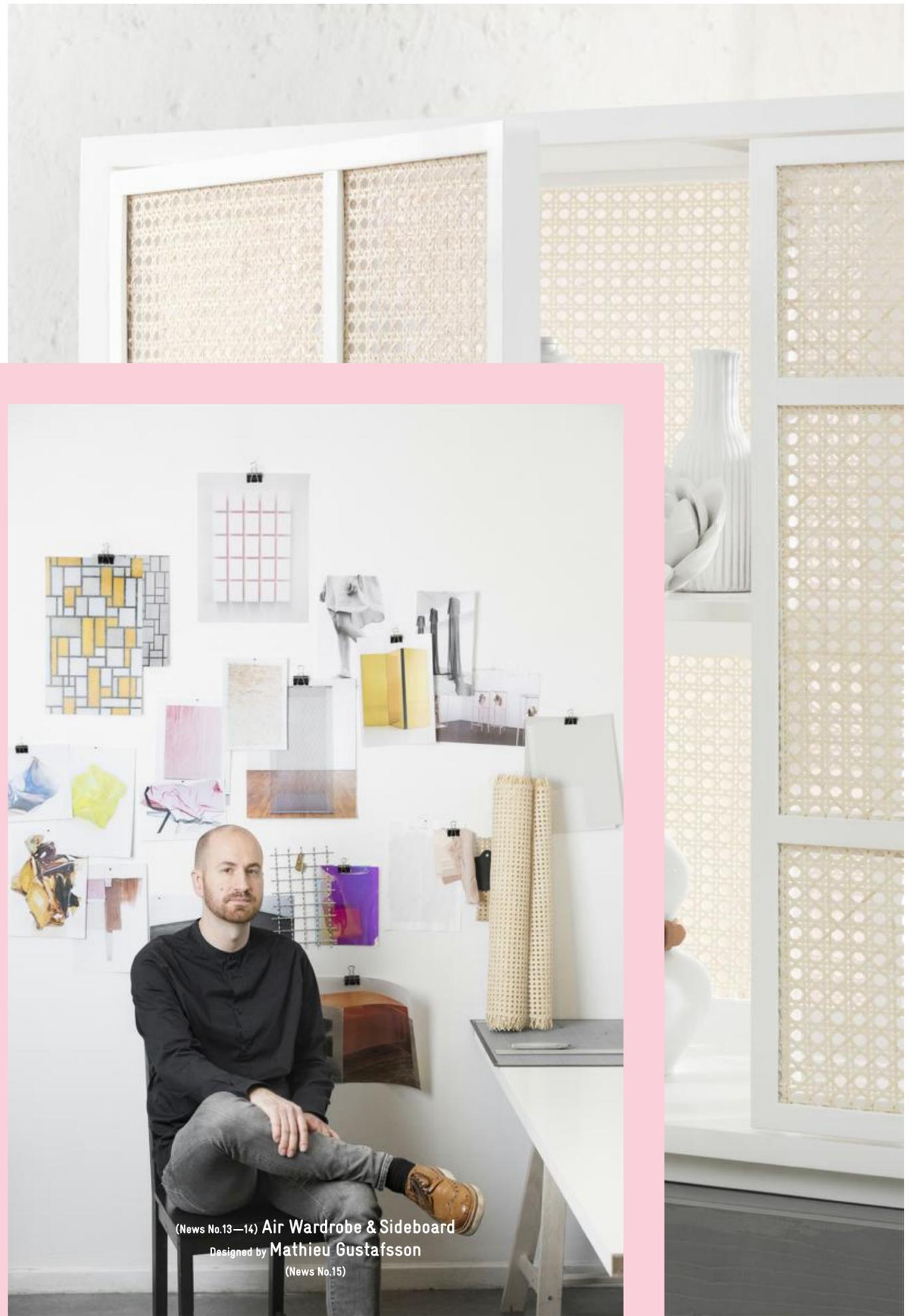
(News No.13) Air sideboard



(News No.14) **Air** wardrobe

(News No.13) **Air** sideboard, **Alba** vase

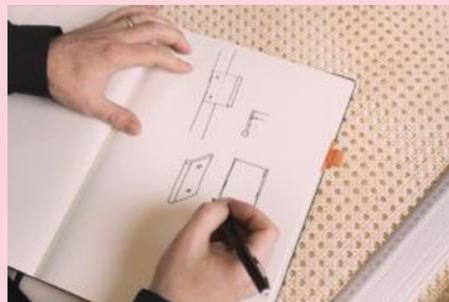




(News No.13—14) Air Wardrobe & Sideboard

Designed by Mathieu Gustafsson

(News No.15)



Air — a wardrobe and sideboard for the centre of the room.

“There are things that just die in the room and then there are things that stand out”, Design House Stockholm’s managing director Anders Färdig maintains.

What he is getting at is the indefinable ‘it’ quality which most items have to manage without, but which some things just have. It is difficult, if not impossible, to put a finger on what this ‘it’ factor actually is. Perhaps it is the poetry that happens on those rare occasions when the sum is more than the total of the parts. This is a way of describing the immeasurable qualities that unite *Air* with many other Design House Stockholm products. This is an argument that, according to Anders Färdig, could be regarded as tendentiously vague or woolly. But, as he points out, this is the best possible area to work in, provided that it is controlled. And this particular product really reflects this.

If we ignore the whole for a moment and look at the parts, *Air* consists of cane and solid wood. Cane panels stretched between solid wooden frames keep the furniture well ventilated and barely hide what is inside. But if the parts that make up the item are hardly remarkable in themselves — people have been stretching cane or rattan on frames for hundreds of years and they have a given place in

furniture design as we recognise it from the golden age of Scandinavian design as well as from handbags — then what is it that makes the *Air* wardrobe and sideboard so special?

Mathieu Gustafsson, the designer, believes that it is precisely the aspect of surprise created by shifting a material from a specific context where it is familiar to a context where we do not expect it; as well as creating furniture that does not need to be pushed up against the wall or placed in a corner. With its transparency, *Air* plays an unusual role for a wardrobe as a freestanding room divider. With his half French (or half Swedish, if you like) background, Mathieu Gustafsson was induced to couple together the Swedish and French approaches to furniture design.

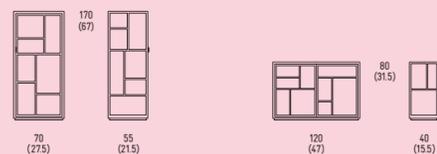
Irrational and luxurious

“My Swedish relatives furnished their dwellings in a typically Swedish style; pared down and practical. People in France are not as uniform”, he maintains. “They can readily mix Empire with Ikea.”

“From a Swedish perspective it is a bit irrational as a wardrobe and is therefore somewhat luxurious,” Mathieu Gustafsson maintains. “From a French point of view the pattern attributable to the strict design is extremely Scandinavian.” And the fact of *Air* being blond and airy is also linked to the Scandinavian tradition of furniture.

Cane is a material that can only be worked when it is wet. When it dries it tends to twist. The force is so great that it could split the cupboard. It should really be impossible to combine the intractable material with the delicate framework using rational methods of furniture manufacture. Design House Stockholm’s greatest challenge has been to master the use of cane and to translate Mathieu Gustafsson’s idea into an item that is affordable without losing the poetry in the design.

Daniel Golling

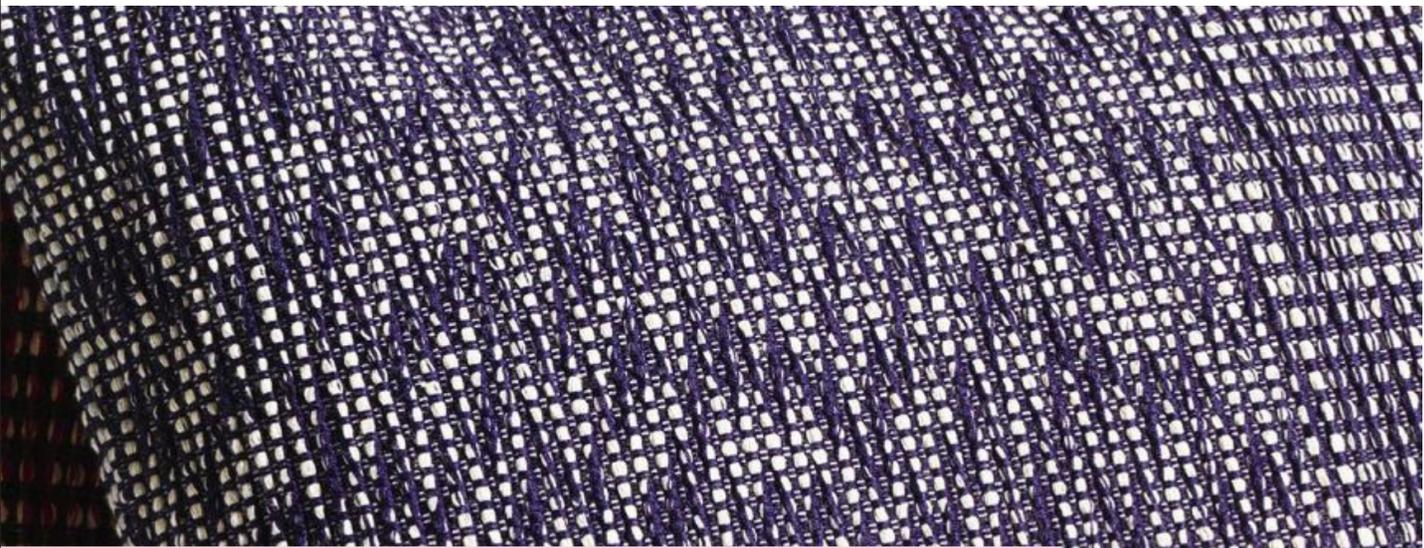


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(News No.14) *Air* wardrobe
(News No.13) *Air* sideboard, *Alba* vase





(News No.16) Melange Cushions
Designed by Nina Jobs



“What do Thai crafts have to do with the renewal of Scandinavian design?”



Melange cushions – a fusion of Scandinavian design and traditional Thai crafts.

“With projects like this one cannot just create a computer file and submit it,” designer Nina Jobs explains as she talks about the *Melange* cushion family. In a single sentence she manages to describe how design and manufacture take place in a globalized world and what it is that distinguishes this particular project from how she and Design House Stockholm normally work together.

The capacity to send computer files, to put it very simply, is one of the essential conditions for a globalized furniture industry in which designers, producers and manufacturers can cooperate with each other in spite of the fact that they are based in different countries — even on different continents. For a company like Design House Stockholm, whose catalogue is not determined by what its own factory can produce — for the simple reason that the company does not own any manufacturing units — this state of affairs is one of the necessary conditions for the company to develop successful new products. What forms part of Design House Stockholm’s

range is primarily dictated by ideas presented to the company by designers and, secondly, by which of these ideas it is possible to manufacture. Common to all of the products that are part of the Design House Stockholm brand is that they support and develop the tradition of Scandinavian design.

Unexpected collaboration

For this reason the *Melange* cushions is somewhat unexpected in that it is the result of designer Nina Jobs long-term collaboration with the *Kids Ark* organization in north-western Thailand. And one may ask what this charitable organization and traditional Thai crafts have to do with the renewal of Scandinavian design. Really nothing at all, were it not for the fact that versatile designer Nina Jobs, whose products cover a wide range that includes furniture, wallpapers, textiles and garments, and who has worked with products and exhibitions in Sweden and Asia, saw an opportunity and was prepared to fight to realize it.

Kids Ark was founded in 2000 in Chiang Mai province by Swedes Rita Holm Gustafsson and

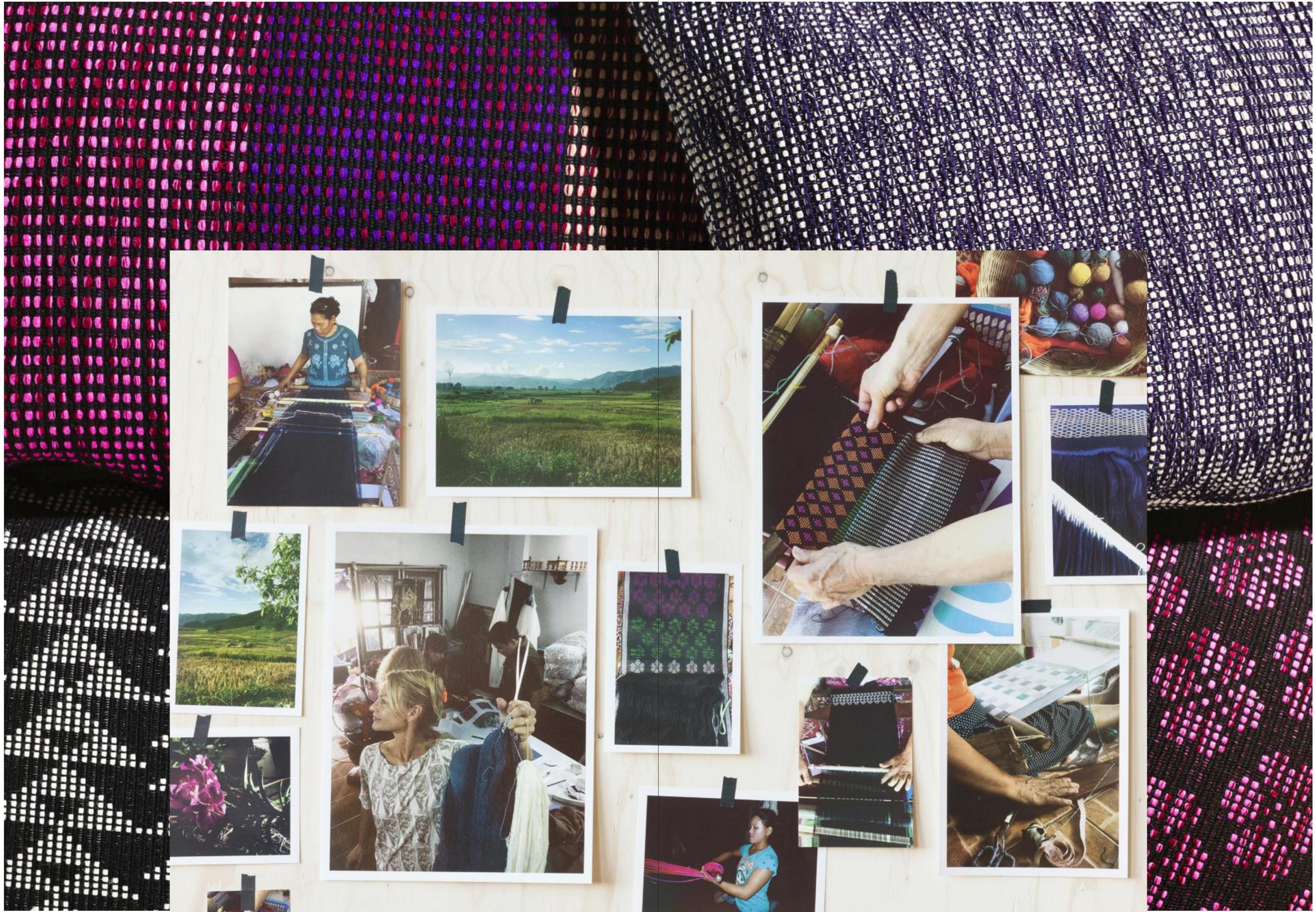
Allan Gustafsson with a view to improving the desperate situation faced by children who had lost their parents due to HIV/Aids. What started as a sponsorship programme to enable orphaned children living with relatives to attend school has grown to include activities that make it possible for women to work together to increase their incomes by making crafts, thereby improving the home conditions for the orphaned children.

The limits of creativity

Nina Jobs has long been familiar with *Kids Ark* and the organization’s activities in the Chiang Mai region. For almost ten years she has nourished a dream of collaborating on designs with the women’s cooperative that the organization supports.

“Ultimately, what it is about as far as I am concerned, is creating a product that can be made using their techniques,” Nina Jobs explains. The project has been a challenge to them since the





The previous spreads show Anders Färdig's own pictures from a visit to Thailand he and Nina Jobs had at the start of the Melange project. The cushions are woven using traditional methods and portable looms resulting in warps that can't be wider than the weaver's hips.



Melange cushions does not represent their usual world of colours and designs. "Even when I work with colour it is toned down. The women thought that the pattern was dull so we tried out some bolder colours but we twisted the yarn and thereby achieved a tweed effect."

This aspect is one of *Melange's* principal characteristics. The challenge has partly been to get the women to feel enthusiastic about a foreign style of design, as well as to work with traditional craft techniques to develop a contemporary design. *Melange* is made of twisted yarn which varies as to colour, and since there is no front or back to the weave it can be turned to suit one's mood. The



Thai women weave without using a loom. Instead of fastening the warp in a loom the threads are fastened to a tree. This determines the limitations of what one can make.

Unusual methods

"When I was working with *Melange* in Thailand I had three weavers who acted as a sort of design notebook. They wove sketches," Nina Jobs explains. This is undeniably an unusual working method for designers who are used to developing their products using computer programmes. It is also a method that demands commitment as well as a presence.

"For the most part designers seek out Design House Stockholm and present their own ideas, but sometimes they just state: 'I have something that I must tell you about'. That was what happened in this instance," Anders Färdig, managing director of Design House Stockholm fills in. "What is interesting about *Melange* is the combination of our Scandinavian company and their Thai craft skills which are highly developed; and the entire product is woven by hand."

Daniel Golling



Furniture

New! Wick Chair

Designed by
Karl Malmvall &
Jesper Ståhl



Wick chair is a modular shell chair inspired by traditional Swedish wood-chip baskets. An ergonomic allround chair with several different options to customise it for home, offices, conference centers and hotels. Available with wood legs, steel tube legs or swivel base. Materials/colours: ash, oak, black. More options available for contract customers, contact Design House Stockholm sales division for full list.

Family Chairs

Designed by Lina Nordqvist



A boisterous family where each member aspires to stand out as more than plain furniture objects. Lina Nordqvist's graduation project at Beckmans College of Design explores the traditional Swedish stick back chair in a modern context. The Family Chairs was awarded with the Accent on Design Award 2009 in New York, and Swedish Elle Deco's Design Award in 2009. They are also sold at MoMA Store in New York. Colours: white, black

New! Nest sofa & easy chair

Designed by
Jesper Ståhl



A well designed sofa and easy chair, with a stylish and uncomplicated profile. The generous height enables one to sit elegantly and makes it easy to vacuum clean. The absence of cushions creates a focus on the sofa's profile and its stitching. Nest sofa and easy chair combines the comfortable and the formal. The fabric used measures more than 100 000 on the Martindale rubbing test (where 35 000 Martindale is considered fully adequate for use in public spaces). Colours: sand, grey, dark grey, pink, turquoise

Day sofa & easy chair

Designed by DHS Studio



Day is an affordable, everyday sofa built on a solid wooden frame with oak legs, and upholstered with a fabric that measures more than 100 000 on the Martindale rubbing test (where 35 000 Martindale is considered fully adequate for use in public spaces). Colours: sand, light grey, dark grey, army melange

Etage nest of tables

Designed by
Ulla Christiansson



Combine different heights, sizes and materials. Ulla Christiansson's Etage table offers numerous possibilities. The matte chrome legs are available in two heights while the table top comes in two sizes and in three colours: black, white and oak wood. The round bracket of the leg is inlaid in the table top and folds around its lower edge; providing a discrete but distinctive detail. The legs are sold in sets of four, while table tops are available separately. Materials/colours: oak, white, black

Tablo tray table

Designed by Magnus Löfgren



Tablo tray table has a high rim to prevent things from slipping off. Tablo, which comes in two heights, can also be used as a side table, for plants, or as a set of tables in front of the sofa. The stand and tray are sold separately. Colours tray: white, black Materials/colours stand: teak, white, black.

Arco desk

Designed by Chuck Mack



Put your stationery on display. Icelandic American Chuck Mack has created a desk supported on trestles; a tempered glass worktop which makes the contents of your drawers visible to everyone. Trestles are also sold separately. Materials/colours: ash, oak, white

Magazine Table

Designed by
Axel Bjurström



Some objects need to be filled with content to become accomplished. The Magazine Table is a neat side table perfect beside the bed or the couch, but it is also a magazine rack on wheels. There is room for a pile of magazines 45 cm (18") high that also helps making the table even more stable, and the angle of the rack prevents the magazines from falling off. The wheels make it easy moving the table around without removing the magazines.

New! Air cabinets

Designed by

Mathieu Gustafsson



Air is a family of furniture for storage purposes that combines a graphic pattern of white ribs with natural cane inlays, giving a feeling of lightness and transparency to items of furniture that often seem heavy and difficult to place in the room. Air can be used as freestanding room dividers or placed against a wall.

Extend shelving unit

Designed by
Matz Borgström



A sculpture for keeping things in. A shelving unit that can equally well be placed in the middle of a room or against a wall. The width can be adapted to suit one's needs as well as the space available. Matz Borgström's shelving unit consist of two identical sections that can be pushed together or moved apart to alter their length. They slide on a felt runner between the shelves ensuring that the movement is easy and silent. The sandwich construction of the shelves makes them rigid but light. 'Extend' can also be used as a room divider. Materials/colours: ash, oak, white

New! Greenhouse

Designed by

Ada Chirakranont &
Worapong Manupiatpong



A room within a room for nature. Designer duo Atelier 2+ have created a greenhouse that is small enough for indoor use but large enough to house a miniature garden.

Step step ladder

Designed by
Karl Malmvall



Step is designed beautiful enough to be placed on the wall as a piece of decoration, rather than to be stowed away in a dark closet. There is even a small hook included for the purpose, so that it always can be within reach. Step was awarded in 2010 as best furniture piece of the year by the design magazines Wallpaper and Swedish Elle Decoration. Materials/colours: oak, white, black, red

Step Mini step stool

Designed by

Karl Malmvall



Karl Malmvall continues the success of his foldable step ladder with a step stool that also can be used as a folding chair. Materials/colours: oak, white, black, red

Wave hanger

Designed by Nanni Holén



Wave can extend as far as you like, simply attach more hangers. Nanni Holén's organic design turns a hanger into something more, as well as creating a pattern of pointing shadows. The Wave hanger consists of two pieces cut from the same piece of metal, producing practically no waste material; one part being the other's negative shape. Colours: white, black

Arrow hanger

Designed by
Gustav Hallén



Three jackets or one bicycle? The Arrow hanger can support 20 kg when retracted, when closed there are still three hooks on which to hang various items. When not in use, Arrow will adorn the wall like an iconic graphic symbol, or you can create various patterns using several hangers. Inspired by the foldable mast ladder of a sailing boat. Arrow was awarded the Red Dot Design Award in 2009. Colours: white, black, red

New! Knot cushion

Designed by Ragnheiður Ösp
Sigurðardóttir



Knot cushion is made from a knitted tube, several metres in length, which is tied up to create a compact knot which is as comfortable as it is elegant to behold. Colours: brown, grey, yellow, pink, blue, green

New! Melange cushions

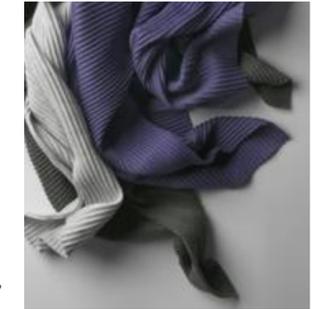
Designed by Nina Jobs



The Melange cushion is the result of designer Nina Jobs long-term collaboration with the Kids Ark organization in north-western Thailand, an exciting and colourful meeting between contemporary Scandinavian design and traditional Thai craft. Colours: Multi colour

Pleece throw

Designed by
Marianne Abellsson



Fashion fades, only style remains the same. Created in 1997 by Marianne Abellsson, the Pleece collection has changed very little over the years. Some models have been added. The colours change slightly as the seasons come and go. But it's still based on the same timeless simplicity and quality that never goes out of style. The fabric is still pleated in Borås, Sweden. And it is still one of Design House Stockholm's best selling products, sold in MoMA Store, New York, for 15 years. Colours: mud, black, light grey, dark grey, midnight blue, green

New! Curly throw

Designed by

Ulrika Mårtensson &
Margot Barolo



Sometimes wrong becomes right. Margot Barolo and Ulrika Mårtensson experimented with sculptural patterns by getting a knitting machine to go 'wrong'; the tension of the yarn and its elasticity caused the piece of knitting to turn itself round, thereby creating a living structure which is both stylish and unruly in expression. Thanks to its billowing form the fabric feels airy on one's skin when it is used as a throw or a shawl. Colours: brown, grey, anthracite, green

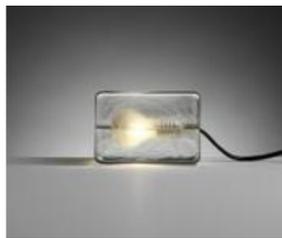
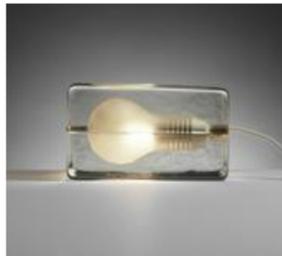
Björk collection
Designed by
Lena Bergström



Lena Bergström's Björk collection is based on the natural shifting tones of wool. The expression in the woven structure is inspired by the black and white trunk of the birch tree ('Björk' in Swedish) and the leather represents the inside of the bark. The Björk collection consists of rugs in four sizes, 'homebags' or storage baskets in three sizes, and stools in two sizes. The Björk collection is based on a weft in wool, combined with details in leather. Wool is known not only for its softness, but also for its built-in resistance to soiling thanks to its natural oils. All Björk products are hand-woven pieces of handicraft, making every product unique.
Colours rugs: light grey, off-white, brown/blue, dark grey, blue, green
Colours stools: light grey, dark grey
Colours homebags: light grey

Lighting

Block Lamp
Designed by **Harri Koskinen**



Harri Koskinen's frozen light bulb Block Lamp is a modern classic. Launched in 1997, it has received numerous awards and became part of MoMA's permanent collection in 2000. Now upgraded with a LED bulb. Also available in a smaller version called Block Lamp Mini.
Colours: white cord, black cord

Cord Lamp
Designed by
Form Us With Love



Instead of trying to hide the cord, designer group Form Us With Love has made it the main feature. A minimalist combination of a classic textile cord strengthened with a concealed steel tube, a dimmer and a large light bulb, together forming an iconic design piece. The Mini Cord Lamp is a table version of the floor lamp.

Mañana lamp
Designed by
Marie-Louise Gustafsson



Like a character from a comic strip relaxing against the wall, Marie-Louise Gustafsson's Mañana lamp seems to have stepped right out of the sketch book with its pencil thin, graphite lines.

Form Pendants
Designed by
Form Us With Love



The Form Pendants are a family of three blown glass forms borrowed from the timeless world of the industrial light bulb. Three pendants together in a window or thirty of them in an illuminated sculptural mobile — create your own expression by combining them in different constellations. All three models are sold separately.

Work Lamp
Designed by
Form Us With Love



A construction lamp for your living room. Designer group Form Us With Love has given new life to the anonymous construction lamp — a functionally perfected product to be found everywhere; all that was needed was to give it a better appearance.
Materials/colours: chrome, 24 K gold plate, copper plate.

Demi lamp
Designed by
Mattias Stenberg



Mattias Stenberg has designed a glass sculpture illuminated from the inside, highlighting the brilliance of the hand-made glass and creating a warm ambient light. The two glass parts are made by hand using traditional methods. An aluminium ring connects the two glass parts, equipped with an array of LEDs directed towards the centre of the lamp, making the glass seem almost to glow by itself from the inside. The glass dome acts as a reflector, further enhancing the effect.
Colours: white/clear, green/clear

Design Objects

Alba vase
Designed by **Anna Kraitz**



The boundary between an art object and something for domestic use is not always obvious and in Anna Kraitz's products it is often almost totally eradicated. The 'Alba' vase is based on a larger model that Anna produced for an exhibition: a porcelain vase with a vaguely human form with its waist tied in by a leather belt. A detail that suffices to transform an everyday object into something personal and unique.
Colours: white, celadon

Focus vase
Designed by **Magnus Löfgren**



Thanks to the cleverly designed hole in its lid, the Focus vase is perfect for both a single flower as well as a whole bouquet.
Materials/colours: chrome, copper plate, brass plate

Grow greenhouse
Designed by
Caroline Wetterling



A greenhouse for nature's smallest flowers, and a nursery for the plant's first stages of life. Caroline Wetterling's Grow is made of two glass parts. The bottom part holds the soil and the plant. The top part is a lid equipped with a spout, allowing it to be used as a watering can. It also functions as a valve that lets in air and regulates the moisture and temperature levels inside the greenhouse.

Trio vases
Designed by **Jonas Wagell**



Wood anemones, coltsfoot, daffodils and forget-me-nots. Jonas Wagell has designed a trio of little glass vases with different shapes for nature's smallest flowers. The vases can be spread across the table to enhance a beautiful table-setting.
Colours: clear, amber

Spring candleholders
Designed by **Art Douglas**



A problem solved! Candles never seem to fit. Either you have to laboriously pare them down, or they are too thin and the holder has to be filled out. The Spring candle holder supports most standard sorts of candles using a metal spring. The holder itself is made of stoneware with a coloured, glazed interior.
Colours: white/grey, white/black, white/orange

Top Light candleholder
Designed by
Lena Bergström



Insert Top Light candleholder into old bottles and carafes to give them new life.

Night Light candleholder
Designed by **Pia Törnell**



Pia Törnell has designed an updated version of the classic chamber candleholder, a guide for nocturnal activities. The drop-shaped base shifts into a band-shaped element that both supports the lamp and acts as a handle. It forms a three-dimensional graphic sign, both austere and gentle in expression.
Colours: white, black

Shell votive candleholder
Designed by **Magnus Löfgren**



Magnus Löfgren was inspired by old-fashioned mirrored wall sconces when designing his tealight holder Shell. Shell was designed in 1993 and has been part of Design House Stockholm's collection since the beginning.
Materials/colours: nickel, copper plate, brass plate

Nordic Light candleholder
Designed by
Jonas Grundell



The candleholder Nordic Light has become a design icon thanks to its simplicity and flexibility; unfold the arms and shape it at will. Jonas Grundell has combined smooth wood surfaces and matte varnish with a black iron loop that connects the different parts. When the lights have burnt down one can fold up the candleholder which then takes up a minimum of storage space. Nordic Light is available with four or seven arms.
Colours: white, black, red

Lotus hurricane lantern
Designed by **Kristina Stark**



In 1998, Design House Stockholm and designer Kristina Stark were given the assignment to produce a product specifically for a pop-up design store in Rosendal's garden in Stockholm. The result was the Lotus lantern, a perfect light source for the garden during summer and autumn evenings. Lotus Mini is a smaller version for tealight candles.
Colours: white, black, copper

Flip candleholder
Designed by
Lena Bergström



Lena Bergström has designed a flippable candleholder, one side is suitable for tealight candles and the other side for regular candles. The circular decorations on the rim of the candleholder are inspired by rings on water as Lena Bergström cleverly links two of nature's basic elements: fire and water. Colours: white, black

Secrets ceramic boxes
Designed by
Signe Persson-Melin



Is there anything more secretive than a jar with a lid? Secrets by professor Signe Persson-Melin are three ceramic boxes, for storing those small but special items. Colours: grey (round), light aqua (octagon), dark aqua (oval)

Job shoulder bag
Designed by **Nina Jobs**



There have been numerous requests for us to take up production again of the bag that Nina Jobs designed for us during the 1990s. The 2015 version includes a small number of improvements to the product. We have changed to a durable canvas fabric. The bag is a little larger which means that it can carry a laptop. But it is still just as simple and practical with interior and exterior pockets. Colours: black, blue, mud

Kitchen

Fia carafe
Designed by **Nina Jobs**



A mouth-blown carafe for wine or water, or to be used as a flower vase. The accompanying crystal ball can be used as a stopper, or can nestle at the bottom of the vase, adding a vibrant touch of colour. Colours: amber, amethyst, black

Timo tumbler
Designed by **Timo Sarpaneva**



Timo Sarpaneva, one of Finland's most prominent designers, called the Timo tumbler his finest glass ever. Made of heat-resistant glass which is 30% stronger than normal glass, shaped to fit both big and small hands, and with a slightly cone-shaped top to protect the glass in the dishwasher. The Timo tumbler is an excellent example of how form follows function. The 'Termo' glass has an added silicone string that protects the hand. Use it for really hot beverages like tea or coffee. Colours: black, white, clear

Globe glass
Designed by
Ulla Christiansson



A sphere-shaped glass as suitable for water and juice as it is for whisky and beer. For everyday use, and for all types of beverages. The Globe glass is available in a small, Old Fashioned size (25 cl), a larger Double Old Fashioned size (33 cl) and as a wine glass (33 cl).

Mine tea cup
Designed by **Anna Kraitz**



There is hardly anything that is as common as a teacup, yet Anna Kraitz's Mine is one of those remarkable objects that create something as unexpected as it is beautiful. The handle does not end where handles usually end, it has chosen a different path over the brim and is attached to the inside of the cup. A small detail, yet enough to make Mine something more than an ordinary tea cup, both an everyday object and a sculpture. Mine is made from thin, but impact-resistant, white china. Colours: gold, platinum, oxblood, celadon

Blond dinnerware
Designed by
Reliefgruppen



A raised pattern of dots and stripes adds tactility and visuality to a classic design. Blond is made of new bone china, and consists of different cups, saucers, plates and bowls. The dinner set was designed by the Relief Group under the leadership of Signe Persson-Melin, Sweden's first professor of ceramics.

Spin kitchenware
Designed by
Marie-Louise Hellgren



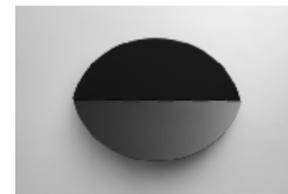
Marie-Louise Hellgren is the designer responsible for Höganäs' highly popular ceramic mugs on a wooden base, as well as for our classic 'Spin' mug which she designed nearly ten years ago. Now she has designed another classic for the Scandinavian kitchen. Based on the 'Spin' design she has created a series of oven-proof stoneware dishes, and bowls. The glaze is specially developed for cookware so that the food does not stick to the dish. Additional bamboo handles are available that can be used instead of oven gloves when handling hot dishes. Colours: black, white

Hot Pot trivet
Designed by
Åsa McCormac



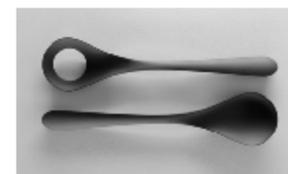
A trivet that can be unfolded or folded up to suit one's needs. The idea for the Hot Pot trivet was born through Åsa McCormac's love for making big casseroles, and not finding a trivet big enough for the casserole and at the same time small enough to fit in a small kitchen drawer.

Leaf tray
Designed by **Stig Ahlström**



Stig Ahlström's Leaf tray is the result of one of those perfect ideas: just two pieces held together by gravity. Simple yet decorative, it makes a perfect setting for a still life with fruit or bread. When not in use, the two parts can easily be disassembled and stored flat. Colours: white, black

Stockholm kitchen tools
Designed by
Jesper Ståhl



Few domestic tools are as intimate and as important to us as those connected with eating, cooking and serving. Details like volume, balance and weight—the tactile characteristics of the material and the way in which the tools lie in the hand—all contribute to the total impression of the meal. Jesper Ståhl has continued to refine his award-winning 'Stockholm' series and we are now launching a range of kitchen knives with a design that matches his cutlery. Our Stockholm cutlery is made by one of China's leading producers of kitchen knives which they supply to restaurant kitchens all over the world. Rather than being made from punched blanks—the commonest form of cutlery—the steel is hot-forged and then fitted with a matt black thermoplastic handle. The melamine salad servers is designed with a slightly twisted handle so that it readily fits the hand in use.

Pick—Up
Designed by **Stig Ahlström**



Stig Ahlström has designed a universal bamboo kitchen tool for cooking, serving and eating.

Chop cutting boards
Designed by
Ulla Christiansson



Cutting board in three different sizes. For chopping or serving.

Trancher cutting board
Designed by **Stig Ahlström**



An elegantly constructed kitchen tool. The board is made of laminated bamboo which is a durable material that can be reground numerous times. The board rests on a silicon ring making it a stable surface for chopping. An indented melamine ring catches meat juices when carving, which makes it easy to pour them into a pan for making a gravy. The melamine ring can also be used for serving vegetables or crisps with a dipping bowl at the centre. And the cutting board is highly suitable for serving cheese and cooked meats.

Set of Bowls
Designed by
Claesson Koivisto Rune



Swedish architect trio Claesson Koivisto Rune has designed a set of bowls where each bowl has been given its own specific material, shape and size; all together suggesting its area of use. The largest bowl is made of polished stainless steel, and is perfect for serving fruit. The large bowl in dark brown melamine can be used for serving salad or preparing food. The medium bowl in white oven safe glazed stoneware can be used for cooking foods au gratin. The small bowl in wood can be used as a container for caster sugar. And the smallest, cone-shaped bowl in green glass is perfect for serving olives. When not in use, the set of bowls can be put together to save space, or to be used as a decorative sculpture. The metal and melamine bowls are also available separately. Colours of melamine bowl: white, brown, blue

Toupie salt & pepper shakers
Designed by
Jessika Källeskog



A salt and pepper set which lends a little playfulness to the dinner table. 'Toupie' was inspired by a spinning top, one of the world's oldest human toys, known as a *toupie* in French. The generous shape means that the shakers comfortably fit the hand in use. They are filled from below and are made of stoneware.



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1. Design House Stockholm Flagship store at Nordiska Kompaniet, Stockholm.

2. Detail from the Design House Stockholm Pop-Up shop at Homeless & sidekick in Hongkong.

3. Form Pendants by Form Us With Love, illuminate the furnishing department at Åhléns City in Stockholm.

4. A waiting crowd at the opening of Design House Stockholm at Urbaan Home, Bangkok.

Design House Stockholm flagship stores at Nordiska Kompaniet (Stockholm and Gothenburg)

A selection of resellers

MoMA Store (New York, San Francisco) / Homeless (Hong Kong) / Selfridges, Skandium (London) / The Conran Shop (Paris, London) / KaDeWe (Berlin) / La Rinascente (Milan) / Illums Bolighus (Copenhagen, Oslo and Stockholm) / Vepsäläinen, Stockmann (Helsinki) / EPAL (Reykjavik) / Åhléns, Designtorget, Länna Möbler, Svenssons i Lamnhult (Stockholm) / Globus (Switzerland) / Urbaan Home (Bangkok) / Design Tales (Dubai) / United Arrows (Japan)

A selection of online stores:

Design Online — Scandinavian Design Center / Royal Design / Vincent 2, Top 3 by Design (Australia) / Finnish Design Shop (Finland) / Made in Design (France) / Ambiente Direct, Cairo, Connox, Einrichten Design, Ikarus, Richtig Schön Leben, Design 3000 (Germany) / Fonq, Nordic New, Designshops, Flinders (Netherlands) / Innometsa (South Korea) / Glass og Interiør (Norway) / Hamngatan 12, Rum 21 (Sweden) / Designique, Good Form, Nordish (Switzerland) / Amara Living, Houseology (UK) / Arenot (Japan) / MoMA online store (USA)

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