TREND REPORT

STOCKHOLM FURNITURE FAIR 2023

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2023, STOCKHOLM FURNITURE FAIR





IT WAS A JOY TO VISIT STOCKHOLM FURNITURE FAIR, WHICH I AM SURE IS WHY THIS TREND REPORT IS OUR MOST IN-DEPTH SO FAR, WITH TOO MANY HIGHLIGHTS TO CHOOSE FROM!

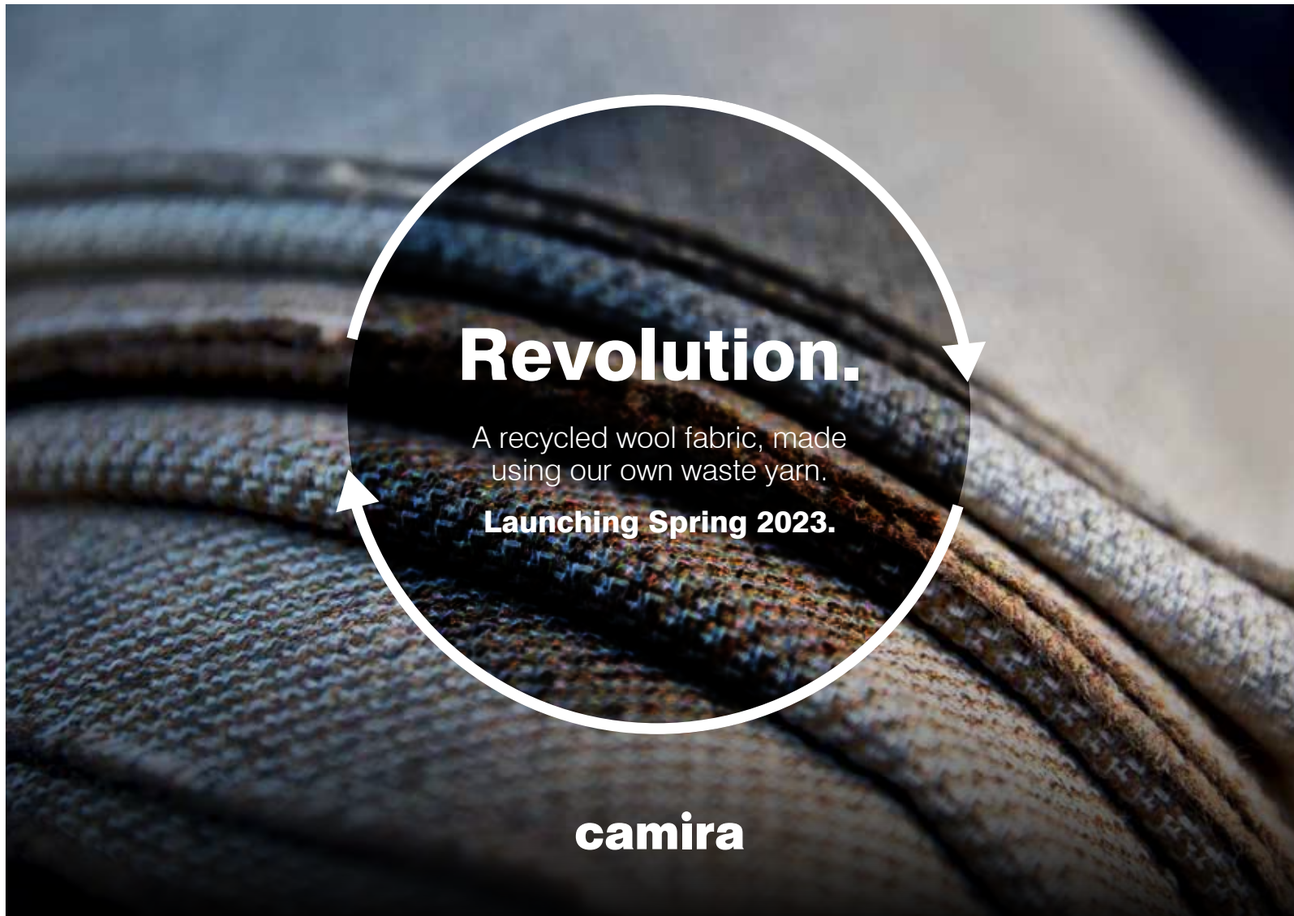
I could not have started this Trend Report in any other way than to have shared with you the thoroughly engaging installation created by Guest of Honour, Front.

The organisers must be commended not only for selecting Front as their Guest of Honour, but also for the breadth of curated spaces they scattered within the 3 large halls. The Greenhouse showcased the work of new designers but as you will discover The Gallery, The Nude Edition and Älvsjö gård all brought innovation and exciting concepts creating layers of interest alongside the international brands.

Many brands chose this event as a launchpad for their new products, a sign of a great exhibition, and I have gathered as many as possible to share with you later in this report. Alongside these new products I have highlighted trends including pebble upholstered seating, transparency in material composition, colours from nature and the return of the workplace booth.

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FRONT
GUEST OF HONOUR

VISITORS WERE GREETED, BEFORE EVEN ENTERING AN EXHIBITION HALL, BY A WONDERFULLY IMMERSIVE SHOWCASE OF WORK BY SWEDISH DESIGN STUDIO, FRONT.

The black cloaked cube held a perfect balance of installation, exploration and fully realised design pieces and textiles.

> **'FRONT IS AN UNUSUAL CHOICE FOR THE STOCKHOLM FURNITURE FAIR'S FIRST SWEDISH GUEST OF HONOUR. SIMPLY PUT, THE STOCKHOLM-BASED STUDIO IS NOT PARTICULARLY "SWEDISH". FRONT'S WORK IS IN MUSEUMS FROM NEW YORK TO HONG KONG, BUT THE STUDIO ITSELF REMAINS AN ENIGMA TO MANY IN ITS HOMELAND.'**

A large wall in the center of the cube was entirely adorned with Designed by Nature (image 2), a fantastically in-depth research project which recreates complex natural forms, structures, surfaces, and colours found deep in the wild. The project resulted in Arda, a knitted upholstery textile for Kvadrat, 2023. The textile was brought to life in a display of upholstered natural forms (image 3) and you were able to immerse yourself in a fully sensory experience of large scale natural forms (image 1), accompanied by an extremely well considered soundscape. When discussing the opportunity that this research project created Front stated:

> **'YOU CAN START FROM ANYWHERE AND END UP SOMEWHERE YOU NEVER EXPECTED.'**

Front also chose to showcase their Design by Animals 2003, an exploration into what happens when designers welcome randomness into their process, entrusting the design of objects to animals (image 4).

> **'IN DESIGN, CHAOS CAN BE AS POWERFUL AS CONTROL.'**

Front's installation combined high tech with traditional techniques, importantly highlighting the studio's enduring fascination with nature.


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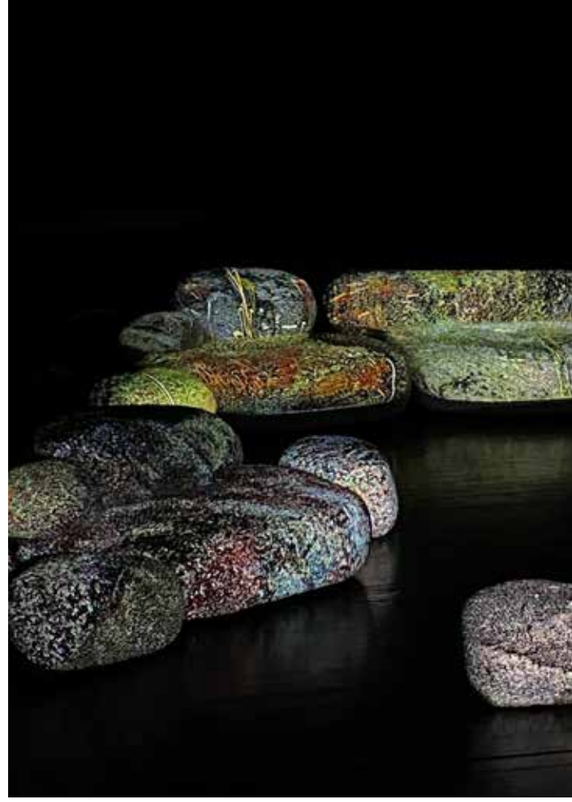

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AS YOU MAKE YOUR WAY THROUGH FRONT'S BLACK CUBE YOU FIND YOURSELF AT THE BACK OF THE SPACE. INITIALLY FACED WITH A DARK VIEWING ROOM, THE SPACE EVER SO SLOWLY ROLLS INTO LIFE WITH A LIGHT PROJECTION COVERING PEBBLE LIKE FORMS.

The space is thoroughly engaging. This final installation draws together form, light and sound, to provide the group of viewers with a unique experience which knits together extremely carefully curated technical components with elements direct from nature.

The forms for this installation are Front's seating collection for Moroso, Pebble Rubble 2022. When discussing this project Front said:

'AS CHILDREN IN OUR NATIVE SWEDEN, OUR PLAYGROUND WAS THE FOREST, AND WE IMAGINED ROCKS, MOSS AND FALLEN TREES TO BE FURNITURE AND PLACES FOR THE BODY TO REST AND OCCUPY. FOR THIS SEATING GROUP WE 3D SCANNED ROCKS WE SAW ON OUR MANY FOREST WALKS, AND COMPOSED THESE ORGANIC SHAPES TOGETHER INTO FURNITURE PIECES.'





ATMOSPHERE

When I arrived late on Tuesday, the early evening had a busy atmosphere, boosted by on-stand events such as those held by Gotessons and acoustic panel brand Baux, who filled their stand with sound including a saxophone playing DJ.

Similarly, in Hall B there was also a busy atmosphere in the Underbar, designed especially for the event with each element able to be used once the event has finished. The red veiled space was filled with atmospheric smoke and oversized silver lighting.

Nola created a cafe/bar space for The Greenhouse space which brought visitors together for found and drink, as well as informal talks.

There were a few spaces at the event which struggled to create the required atmosphere, largely due to being provided with a floorplan which exceeded their needs.

1. The Greenhouse Bar, designed by Nola in collaboration with designers Anki Gneib and Mia Cullin
2. Baux: World leader in sustainable acoustic sound absorbers
3. Gotessons: Ergonomic, functional and well-designed solutions for the workplace
4. Underbar designed by Jonas Bohlin & Christine Ingridsdotter


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TREND:
PEBBLE SEATING

My discovery of this trend began in Front's foyer installation. Initially I viewed the natural pebble forms as a conceptual tool to communicate the studio's research, however, it quickly became apparent that a bulbous, generous, fully upholstered form was going to dominate the international upholstered seating offer.

The pebble trend is realised on a sliding scale of realism. Unsurprisingly, Pebble Rubble, designed by Front for Moroso 2023, utilises the most realistic pebble form. In contrast, Arper's Shaal sofa designed by Doshi Levien, 2022, beautifully refines the trend, delivering an elegant uniform system.

1. Front, Arda Kvadrat, 2023
2. Front, Pebble Rubble, Moroso 2022
3. Johan Ansander, Max, Bla Station 2023











4. Doshi Levien, Shaal Sofa, Arper 2022
5. Note Studio, Bau, Lammhults 2023
6. Havana, Eilersen
7. Partick Norguet, Jeff, Pedrali 2022



NEW PRODUCT LAUNCHES


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1. Current, SUM Collection, Satelliet UK

2. Pauline by Pauline Deltour, Offect 2022

3. Ypsilon by Daniel Rybakken, Vestre 2023

4. Revolution, Camira 2023

5. Hip Over History, Interface 2023

6. Circle, Delius 2023


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In the limited time I whilst visiting this event I gathered information on products launched late 2022, early 2023 and at the event itself. It is always the sign of a successful exhibition when brands choose their event as the launchpad for their new designs. On this measure Stockholm Furniture Fair was certainly a success.

Ypsilon by Daniel Rybakken for Vestre is an elegant benching system which can be specified for both indoor and outdoor use. The angled timber section gives a wonderful flow to each bench piece.

Revolution, launch by Camira 2023 is the embodiment of their commitment to circularity in their production and products. Read more about this new textile on our talks page.

Bolon's stand design drew me in as soon as I entered the hall. Designed by Harry Parr-Young the stand showcased the brand's rug collections which were initially launched in 2021. The shocking pink walls pushed forward the nature inspired colour palette of the rugs, including the new colours available in the Artisan and Botanic collections.

The artwork displayed by Bolon was especially striking, brought to life in a film version across the brand's social media. Annica Eklund, Creative Director and photographer at Bolon said:

> 'WHAT I WANTED TO ACHIEVE WITH THIS CONCEPT IS TO INVITE YOU TO UNDERSTAND THE BRAND A LITTLE BIT MORE. I WANTED TO PUT MORE EDGE, MORE COLOUR AND DISCOVER A NEW DIMENSION OF OUR BRAND. BOLON IS SO MUCH MORE THAN A PRODUCT.'

Villeroy & Boch showcased new and extended collections at the event, including new colours for their shaped Artis basins and a new Subway collection which is available in 11 finishes/colours. The item which we found particularly interesting was their Universo TwistFlush toilet which is now available as a wall hung toilet.

This toilet saves up to 19,700 litres of water a year based on a 4-person household, compared to a standard 6-litre flush. Average use: 5 x per day/per person, based on data from the Umweltbundesamt Deutschland (German Environment Agency).

- TwistFlush removes practically everything with maximum vortex power while reducing water consumption.
- Two flush volumes: small flush 3 litres, large flush 4.5 litres.
- One flush is usually all it takes for complete cleanliness.
- Contribution to an eco-friendly lifestyle.



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1. Bolon rug showcase, stand designed by Harry Parr-Young

2. Bolon. New colours launched in Artisan and Botanic collections

3. Villeroy & Boch. Artis top mounted wash basins launched with 3 updated colours, each tone inspired by nature

4. Villeroy & Boch Subway 0.3. Available in 11 colours of cabinetry

5. Villeroy & Boch. Universo TwistFlush wall hung toilet


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For many years in the run up to the disruption of 2020 we witnessed launch after launch of high back seating booths, it was as if every workplace supplier had invested into adding this product type into their portfolio. It is apparent that now employees are being drawn back into office spaces one of the needs is that of private meeting and casual working space, a brief filled by the high back booth. For this reason manufacturers are launching new booth systems, many with increased complexity than those we've experienced in the past. Bisley's Quarters collection and Pedrali's Buddy Hub Desk are two that caught my eye.

An outstanding product launched was Path, designed by Todd Bracher and the Humanscale Design Studio for Human Scale 2023. The credentials of this chair force our sector's sustainable achievements forward and lay down the gauntlet to the world's commercial manufacturers to reach currently unimaginable sustainability targets.

1. Sara by Louise Hederström, Sono Group - Tranås School Furniture

2. Quarters, Bisley 2021. Bisley have widened their product offer with this comprehensive system which includes screening, storage, seating and surfaces

3. Path by Todd Bracher and the Humanscale Design Studio, Human Scale 2023. 'The world's most sustainable task chair.'

4. WithME by Martin Ballendat, NowyStyl

5. Kori Collection by TAF Studio, Artek 2023

6. Buddy Hub Desk by Busetti Garuti Redaelli, Pedrali 2022

If I was to select an upholstered product which stole the show it would have to be the Ori sofa system design by Front for EFG.

> ‘BOLDLY DESIGNED, ORI OCCUPIES THE BORDERLAND BETWEEN HOME AND OFFICE.’

Geometry and origami are the inspiration behind the pleated structure, the lines of its back and the drapery along the end pieces, which together with the recessed wooden base form the overall impression. Anna Lindgren, designer at Front. says:

> ‘THE IDEA WAS TO CREATE A DECORATIVE SOFA AS A STAND-ALONE PIECE, BUT WHICH CAN ALSO BE BUILT IN MANY DIFFERENT VERSIONS. IN THE BEGINNING OF THE DESIGN PROCESS, WE EXPLORED MODELS USING FOLDED PAPER. THE MODELS THEN DEVELOPED INTO A SOFA WITH ORGANIC SHAPES AND PLEATED EMBELLISHMENTS.’

I was also very taken by Johan Ansander’s Max chair for Bla Station and and I enjoyed the journey his degree show work, a wooden chair titled Maximus, had travelled on to be this friendly looking upholstered chair, I hope a sofa is added to the collection soon!

Ege took the opportunity to launch Maze at the event, as well as to relaunch their Compact, Eco Pro, Eco Rustic & Eco Structure by Margrethe Odgaard, with new colour ways which were all inspired by the colours given to us by Mother Nature.

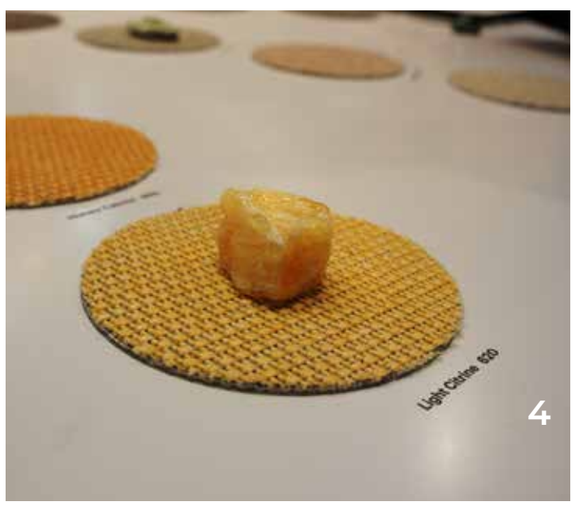
> ‘WITH THIS PALETTE, I’VE SOUGHT TO CREATE NATURALLY BALANCED COLOURS WITH MULTIPLE LAYERS BELOW THE SURFACE. THE COLOURS STORE SECRETS AND HAVE MORE TO TELL IF YOU LISTEN WELL.’
>
> MARGRETHE ODGAARD


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1. Ori by Front, EFG 2023

2. Max by Johan Ansander, Bla Station 2023. An evolution of Ansander’s timber university chair, Maximus

3. Ege showcased their commitment to circularity and take back system

4. Eco Compact, Eco Pro, Eco Rustic & Eco Structure by Margrethe Odgaard, Ege 2023

5. Ege colour palette 2023

SCANDINAVIAN DESIGN AWARDS 2023

The Scandinavian Design Award nominees and winners were afforded a generous space towards the back of Hall B. Each award category was showcased with a neat and well considered installation which included the judges comments, giving an insight into the jury's motivation. These judges comments on Design of the Year, Folkform, caught my eye:

> **'WITH A GREAT SENSE OF CURIOSITY, THEY STAY TRUE TO THEIR OWN DESIGN PHILOSOPHY AND METHODOLOGY – GETTING TO KNOW PRODUCTION, GRASPING ITS OPPORTUNITIES, AND THEN CHALLENGING THEM, THEREBY CREATING SOMETHING NEW AND ORIGINAL TOGETHER.'**

I thoroughly enjoyed discovering the award winners in this setting and have highlighted 4 below, as well as a closer look into The Plus, designed by BIG (Bjarke Ingels Group) for Vestre. I would have loved to have seen a greater breadth of winners, as there was a repetition in winning companies.





Interior detail of the Year Award 2023
The Soft Serve lamp by Crème Atelier



Producer of the year Award 2023
Massproduction



Designer of the Year Award 2023
Folkform



Architecture of the Year Award 2023, The Plus by BIG (Bjarke Ingels Group) & Sustainability Award of the Year 2023, Vestre for The Plus

THE PLUS: SCANDINAVIAN DESIGN AWARD WINNER

ARCHITECTURE OF THE YEAR AWARD & SUSTAINABILITY AWARD OF THE YEAR 2023

The Plus is conceived as the direct translation of logistics into architecture. The four production areas – the colour factory, the wood factory, the assembly department, and the warehouse – are arrayed around a central courtyard that forms the very heart of the building. The geometry provides an open and efficient workflow, while allowing all four wings of the factory to be in direct contact with the forest. At the centre of the building lies the experience centre, which provides 360-degree views of the whole production process.

Because the junction between the factory's four wings needs to accommodate all production-related traffic smoothly and efficiently, it has been designed in the shape of an indoor roundabout. This leaves space for an open-air central courtyard where Vestre can showcase their latest furniture collections through every season of the year. A colourful staircase leads visitors and employees up to the experience centre and office.

By cleverly raising one corner of each wing of the factory, the architects have created a view from the roof that alternates between the forest canopy and the production halls.

The view from the roof shows how the factory's propeller-like wings form a reciprocal system that creates not only a logistical hub, but a structural nexus. The four wings will have a 21-metre, free-spanning gluelam frame construction. A 3-metre-wide braced service corridor will house the technical infrastructure and provide structural stability for each wing. Ducts in the factory floor will allow power, compressed air, and ventilation to be routed to the relevant machinery, ensuring that as much of thise infrastructure as possible is hidden away.

To add a sense of playfulness to the factory, each machine is coated in one of Vestre's RAL colours, which spill out over the floor to create an archipelago of colours that links back to the central roundabout. Since each factory wing has its own colour code, this mapping of the machinery provides an orientation system in an otherwise completely symmetrical space. With this visual reference, it is easy to identify, trace and explain the workflow. Vestre wants to create a new perception of what manufacturing looks like and, as part of that, the colours are intended to be particularly appealing to children.

The Plus is truly a factory in the forest. Great efforts will be made to keep the trees as close to the building as possible. The building's façade material is charred larch timber cladding. The method is to make the tree almost maintenance-free and is also fire and fungal retardant. This is also a subtle reference to local history. The first immigrants who came to Magnor from Finland in the 17th century were known for their productive slash-and-burn agriculture. Portions of the forest were burned down, and grain sown in the ashes.

The area surrounding the factory will be kept completely open to the general public. There will be no fences or closed-off areas. They hope that hikers will make active use of the park and even pitch their tents close to the factory. In this way, The Plus represents a tribute to Norway's traditional 'right to roam'.



TOGETHER, VESTRE AND BIG HAVE CREATED AN ENTIRELY NEW TYPOLOGY, WHERE PEOPLE, PRODUCTION, TECHNOLOGY, ARCHITECTURE, AND NATURE ARE COMPLETELY INTEGRATED WITH EACH OTHER.

DESIGNED BY BJARKE INGELS GROUP (BIG) IN COPENHAGEN, DENMARK, FOR VESTRE, 2022





INTERNATIONAL WOMEN'S DAY
DESIGNERS TO CELEBRATE



ANNA LINDGREN & SOFIA LAGERKVIST
FRONT

Sofia Lagerkvist and Anna Lindgren are the members of the Swedish design studio Front. Their works are based on common discussions, explorations and experiments and they collaborate in all projects from initial ideas to the final product. Front's design objects often communicate a story to the observer about the design process, about the material it is made of or about conventions within the design field. In their work they have assigned part of the making of design to animals, computers or machines. They have made a constantly changing interior, created objects with explosions, robotic furniture and a range of furniture inspired by their fascination with magic.

Front's work is represented at MoMA, Victoria & Albert Museum, M+, Nationalmuseum, Vitra Design Museum and Centre Pompidou.



EMMA OLBERS
EMMA OLBERS DESIGN

Emma Olbers is a Swedish designer and creative director. Her mission is to try to design good products – good from all aspects, including being good for our planet. In her studio at Södermalm in Stockholm, where she has been working for over 20 years, sustainability has been consistent throughout everything she creates. Products should preferably be made from low carbon or recycled materials, be carefully produced and last for a long time.

As a designer, she really enjoys being involved in every step of the design process – from the development of products and portfolios to branding and everything in between. She believes that sustainability and product lifecycles are key concerns and core values that she strives to incorporate in her work. This is exemplified in her work for Now or Never on our Sustainability page.



PATRICIA URQUIOLA
STUDIO URQUIOLA

Originally from Oviedo, Spain, Patricia Urquiola studied architecture and design at the Universidad Politécnica de Madrid and completed her studies at the Politecnico di Milano where she graduated under the mentorship of Achille Castiglioni.

Studio Urquiola is frequently asked to design not only objects and architectures but also to think about the future of mobility, workplace and production cycles. Creating links between craftsmanship and industrial research, the heritage together with innovation and technology.

Patricia Urquiola starts each project by building an empathic connection with the user that will eventually interact with her designs and believes in an original design point of view merging humanistic, technological and social approaches. Her design thinking is the intersection of challenges and breaking prejudices, finding unexpected connections between the familiar and the unexplored.

ÕRU, launched by Andreu World, 2022. See new product launches for images.



PAULINE DELTOUR
1983 - 2021

Born in Landerneau, France, Pauline Deltour opened her very own office in Paris, in 2011. Distinguished by being both severe and delicate, its designs reflect a vocabulary which is characteristic of her own personality. Her precise hand, neat lines, carefully selected materials and colour ranges, and the way in which they come together, form the individual identity of this French designer's work. Emblematic, hard-hitting seduction is achieved through rare qualities which are as elemental to the design as they are challenging to implement. Expanding her focus, Pauline is now exploring possibilities on every scale, from small individual pieces right through to complete interior architecture.

Pauline Deltour pulls out from the materials and their properties, prime inspirational sources, to explore shapes in which sturdiness and usefulness as well as poetry and sensitivity mingle. An iron fist in a velvet glove is how she drives all the projects she is working on.

Offect launched Pauline Deltour's Pauline armchair, 2 and 3 seat sofas, 2022, featuring an elegantly subtle curved back and front seat line. See new product launches for images.



SUSTAINABILITY



1

COMMUNICATION IS KEY IN MEETING SUSTAINABLE TARGETS AND IN MOVING OUR SECTOR FORWARD.

One of the trends I saw at the event was brands using their stand as a platform of educate their customers on the specific materials used with their products.

Transparency in material selection, and in-depth exploration in the materials compounds in relation to recycled content, recyclability and material longevity, was evident on many stands.

This level of transparency is new and I suspect it will grow in popularity as brands improve on how they communicate their sustainable achievements with their customers. However, as we all so often find, it will be important for customers to determine for themselves what information has true value and what belongs in the green-washing bucket.



2

NOW OR NEVER 1KG CO2E? HOW MUCH MATERIAL CAN YOU GET FOR 1KG CO2E?

This fantastic exhibition was another of my event highlights. By 2030 we must reduce our global emissions by more than half to avoid irreversible climate change. That is just a few short years to achieve the significant shifts required. The exhibition 1kg CO2e was created to inspire a transformation in how furniture is made - demonstrating the quantity of different materials we can get for 1kg CO2e.

On display were 40+ materials - both traditional materials, and new climate innovative ones. As a part of the exhibition, several panel discussions were held, and the installation served as a venue for meaningful conversations and networking.

The 1kg CO2e exhibit was the brain child of furniture designer Emma Olbers and the result of a creative partnership with SALLY - a future manifestation lab at the design and innovation agency EY Doberman.

sally.doberman.co/nowornever/



1. Baux: World leader in sustainable acoustic sound absorbers

2. Forms designed by Mari Koppanen. Shapes imitating the characteristics of a polypore mushroom

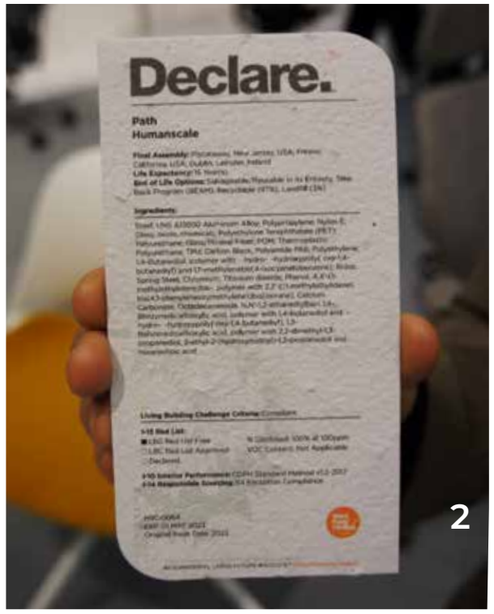
3. Verk: Working exclusively with Swedish raw materials



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1&2. Humanscale 3. Camira 4. Kinnarps

COMMUNICATION & CERTIFICATION!

We have all enjoyed seminars where extremely knowledgeable industry leaders discuss sustainability and have looked at the many ways in which we can address this within our own work.

Commercial Interior Designers are astoundingly talented and knowledgeable, and they increasing need very specific information in order to meet their client's sustainable objective. This raises 3 challenges for commercial interior suppliers:

1. Commercial interior products need to reach increasingly high sustainability standards requiring true innovation.

2. Commercial interior suppliers need to gather specific data which demonstrates the sustainable standards their products and production is achieving. Here lies the first problem: The lack of industry standard data criteria for furnishings leaves suppliers gathering data inconsistent to their competitors which specifiers are therefore unable to accurately cross compare.

3. Commercial interior suppliers need to invest in certifications which communicate their sustainable standards. Second problem: There is not currently an industry standard being used consistently across the sector which prevents manufacturers from making the considerable investment needed due to fear of selecting the 'wrong' accreditation.

At the event many brands took the opportunity to clearly communicate their sustainability standards and the ways in which their brand is focused on sustainability innovation.

Humanscale led the way with both clarity of data on their stand and depth of data on their product specific 'declare' labels.

THE GREENHOUSE

AS AN INTERNATIONAL PLATFORM FOR UP-AND-COMING YOUNG DESIGNERS AT STOCKHOLM FURNITURE FAIR, GREENHOUSE ACTS AS A STEPPING STONE FOR THE DESIGN STARS OF TOMORROW. THE JURY HAVE SELECTED EXHIBITORS FOR 2023, WITH A TOTAL OF 32 DESIGNERS AND 30 DESIGN SCHOOLS FROM 18 DIFFERENT COUNTRIES.







1. Grow, designed by Cornelia Fast, Julia Bjork Fahlstrom & Melina Kronholm. Industrial Design University of Gavle hig.se

2. The Greenhouse 'The 2023 exhibitors are notable for their high level of playfulness and exploratory creativity'

3. The Rooted Project, 1st year students set out to see how the cyclic approach could be implemented for local food production schoolofindustrialdesign.com

4. What if we could inspire hope in the future with the actions we take today? Linnaeus University lnu.se



Incorporated within The Greenhouse was Young Swedish Design. The exhibition platform Ung Svensk Form - Young Swedish Design - returns to Stockholm Furniture Fair to celebrate their 25th anniversary.

The Swedish Design Movement was also on the periphery of The Greenhouse space with a selection of standing room only talks. Swedish Design Movement brings together players in Swedish design, fashion and architecture who are spearheading the transition to sustainability. The initiative seeks to put Sweden on the international design map, raise the profile of sustainable Swedish businesses and set a global example.

Within these pages I have shared the designers and institutions which grabbed our attention, please visit the individual websites for more information.



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1. Young Swedish Design 2023 ungsvenskform.se

2. Swedish Design Movement swedishdesignmovement.com

3. The Story of a Dress, Matilda Envall. A collection of synthetic dresses overlaid with sharp ink drawing elements. matildaenvall.com

4. Bioimicry Furniture Design made from mycelium, Olle Sahlqvist, Swedish Wood Scholarship

5. WD-DP is a London based design studio founded by Dom Postlethwaite and Will Drye wd-dp.com

6. Forms designed by Mari Koppanen marikoppanen.com

7. Granland, designed by Simon Mattisson. 3D printed using wood damaged by the Spruce bark beetle. simonmattisson.com

8. Graceful Return, A true life cycle, by Jakob Tangen



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THE GALLERY EDITION

THE GALLERY EDITION AIMED TO STRENGTHEN THE SYNERGIES BETWEEN THE FAIR AND THE DESIGN WEEK IN THE CITY.



THE NUDE EDITION

THE NUDE EDITION AREA IS A STEP TOWARDS A MORE SUSTAINABLE WAY OF EXHIBITING.



THE GALLERY SHOWCASED SELECTED NEWS FROM PARTICIPANTS IN DESIGN WEEK, IN AN EXHIBITION BEAUTIFULLY STYLED BY SOPHIA BRATT.

Two key pieces stood out in this curated selection, both showing 3D printing as a manufacturing method for a full piece of furniture but both also exploring the opportunities to utilise sustainable and innovative compounds as a printing medium.

1. Kelp Collection. Swedish studio Interesting Times Gang, 3D-printed chair made from recycled fishing nets

“Kelp Collection is inspired by biomimicry, with undulating lines and organically swaying silhouettes to emulate the forms found in ocean vegetation”
itg.studio

2. Anemone Side Tables by Ekbacken Studios. 3D printed using PENYLON®, a newly developed material by Ocean Tech Hub in collaboration with Ekbacken Studios. Fishing nets made from highest quality polyamide are made into a compound with local additives, such as mineral waste from the stone industry, to optimise value creation
ekbackenstudios.com







THE NUDE EDITION IS A NEW EXHIBITION AREA WITH STANDS MADE OF RECYCLED MATERIAL.

The Nude Edition curators have looked at the life cycle of the stand build materials as well as the volume of materials used. The stands are small, measuring only 15 square meters, and the material will return to be recycled after use. This concept was interesting, although the space didn’t feel revolutionary. The products showcased were selected because of their sustainability credentials.

Two key pieces stood out in this curated selection. The first was a further example of fully 3D printed furniture, the second was a playful lighting design which added much needed character to the space.

1. Reform Chaise designed by Reform Design Lab, manufactured from 3D printed biocomposite. Reform Design Lab deliver ‘next generation furniture through art, technology, innovation and sustainability’

2. Candy designed by Swedish Ninja

‘In Sweden we love CANDY, and our big crush is PickNmix. On Saturdays you see kids and adults alike, with sparkles in their eyes, carefully picking out their favourite mix of gummy bears, chocolates, marshmallows…

ÄLVSJÖ GÅRD



A new platform for experimental, collectible design. Älvsjö gård is a new platform for experimental, research driven and collectible design, set in one of the oldest still existing manors in Stockholm.

> "SHOWCASING SOME OF THE NORDICS BEST DESIGN GALLERIES, COLLECTIVES AND DESIGNERS SPECIALISING IN LIMITED AND SMALL-SCALE DESIGN, IT IS A LONG AWAITED ADDITION, EMBLEMATIC OF A NEW ENERGY THAT PULSES THIS YEARS PROGRAMME." ARK JOURNAL

In the same way that historically large scale, polished, London events have been offset by new, raw and experimental collaborations (I'm particularly thinking of how 100% Design contrasted Designers Block) this event showed experimental flair, risk taking and concept driven design which wasn't visible in the main fair. Although, just because it wasn't visible doesn't mean that is wasn't there, as clearly articulated by Front's display of their design process and realised product for Kvadrat. It's exciting to think that these boundary pushing brains may find a place in rethinking designs for the commercial sector in the future.

This event was in a unique position to showcase limited and small scale design to a wide audience. The organisers invited design galleries, makers, independent artist and designers to exhibit their work in 13 rooms set over two floors. Here are three exhibitors/collectives which caught me eye:

1. Fredrik Nielsen is a Swedish artist influenced by graffiti, pop culture and music, to push our perceptions of glass in new directions. A trained glass blower, he approaches each piece in his own unique way. fredriknielsen.se

2. Kajsa Melchior is an independent designer and sculptor based in Stockholm. Her work has a design critical approach and investigates in the borderlands between furniture and sculpture, facts and fiction. kmelchior.com

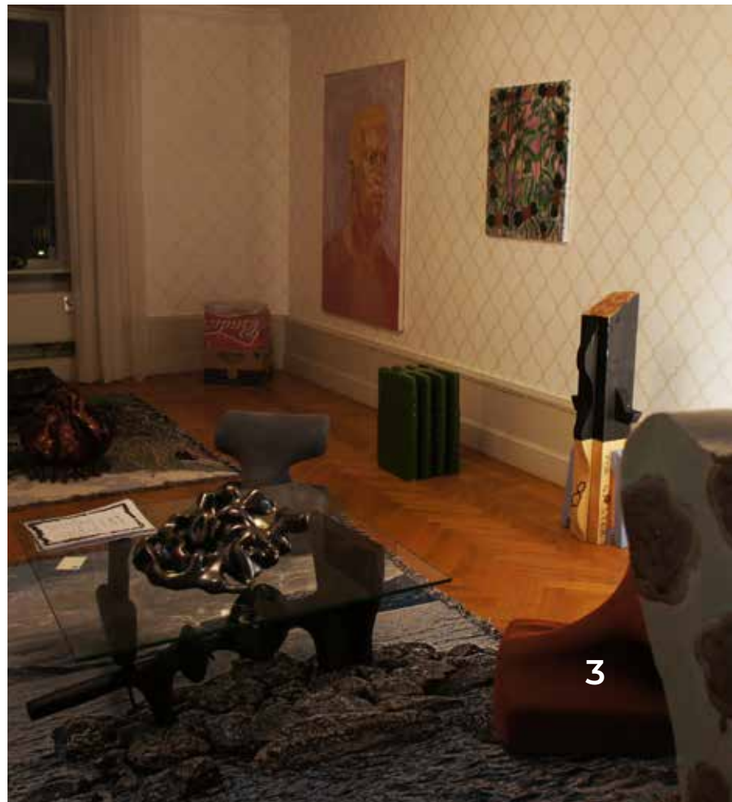
3. Pyton Gallery is a multidisciplinary exhibition platform and artist group in Oslo, showcasing historic and contemporary Norwegian craft, art and design. Founded in 2019. pyton.site



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TEXTILES FOR CIRCULARITY

UK TEXTILES MANUFACTURER CAMIRA DISCUSS CIRCULARITY AND THEIR RESULTING COLLECTION, REVOLUTION.



Jodie Padgett, Senior Innovator and Ian Burn, Director of Marketing, at Camira took to the stage and began by taking us through their innovative work with natural materials, including nettles, hemp and flax, before moving onto petro-chemical textiles and their collections which utilise post consumer waste and ocean found PET bottles. There presentation included many statistics including the percentage of opportunity to reduce CO2 in different materials, surprisingly with wool being at 30% and recycled polyester at 95%.

The duo moved on to explain their recent work with recycled wool and how they had been informed by the historic trade in 'shoddy' textiles. We were introduced to iinouiio, who seek to repurpose and recycle wool and luxury fibre textile waste for designers, textile manufacturers, and fashion brands. It was interesting to here iinouiio explain the need of material transparency in order for the sector to progress, something which I've mentioned elsewhere in this Trend Report.

Revolution is Camira's new textile which brings together their considerable experience in innovation in order to launch a textile which is recycled wool fabric made from the company's own waste yarn, marking a new era in wool textile circularity.

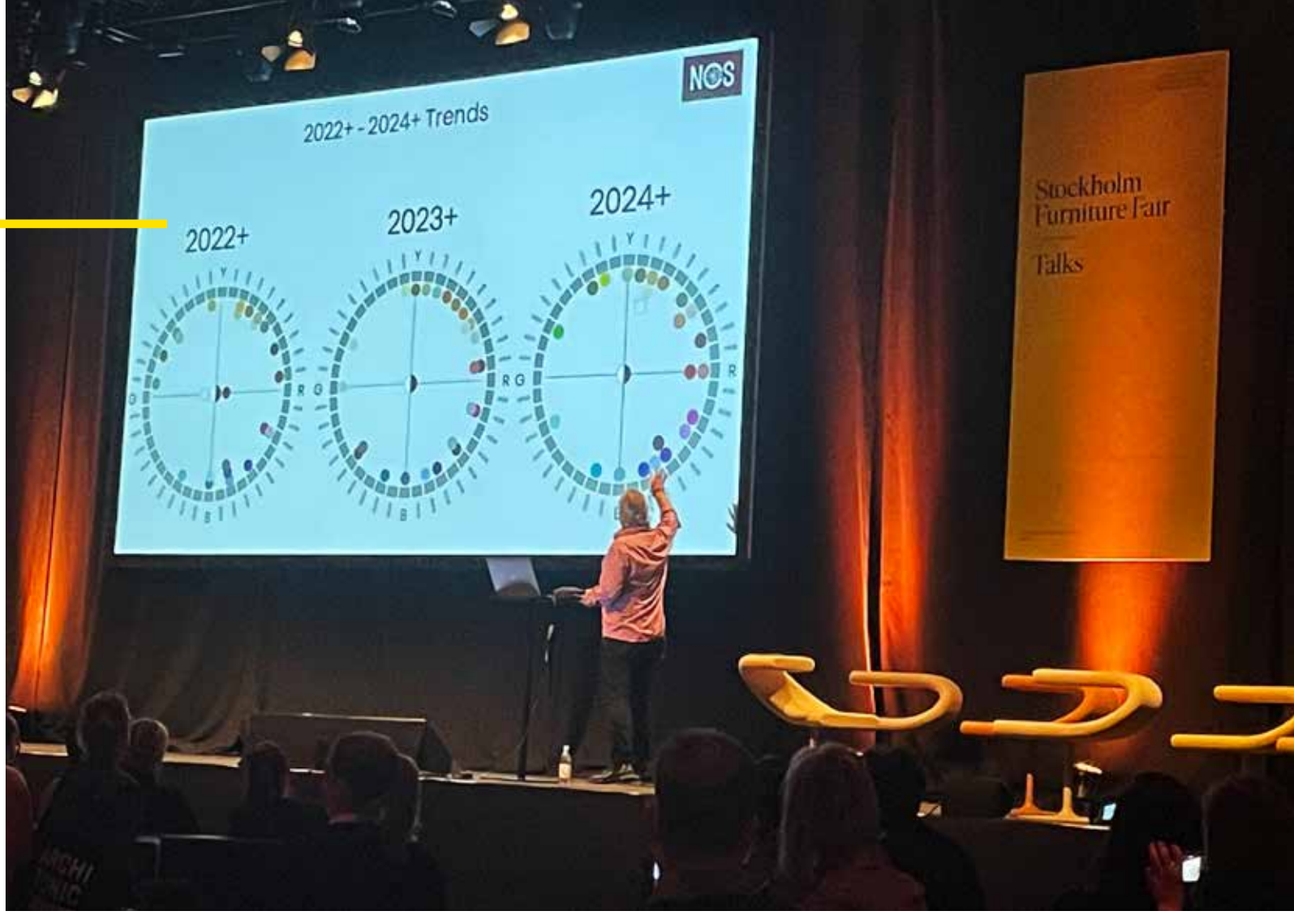
Jodie Padgett, Senior Innovator at Camira explained:

> "REVOLUTION IS AN INCREDIBLY IMPORTANT PRODUCT, NOT JUST FOR CAMIRA, BUT FOR THE WIDER TEXTILE INDUSTRY. AS A COLLECTIVE, WE HAVE BEEN USING RECYCLED MATERIALS AND SUSTAINABLE, NATURAL RESOURCES FOR DECADES, BUT IT IS NOW TIME TO LOOK INWARDS AND ASK WHAT MORE CAN WE DO, HOW CAN WE REDUCE, REUSE, AND RECYCLE OUR OWN WASTE? IN REVOLUTION, WE HAVE THE ANSWER - IT IS A STARTING POINT ON THE JOURNEY TO ACHIEVING FULL CIRCULARITY IN THE FABRICS WE MAKE."





COLOUR TRENDS FOR 2024
KARL JOHAN BERTILSSON
CREATIVE DIRECTOR, NCS



REPORTED BY BARRY JENKINS, DIRECTOR OF BROOMEJENKINS

Compared to other furniture industry trade shows, the Stockholm Fair is relatively compact and not surprisingly, tends to have a strong Scandinavian bias. This year was the same, although Bisley and Camira from the UK were present, as well as a few other non-Scandinavian manufacturers including Nowystyl/Kusch.

Given the size of the exhibition, even with a short visit, there is time to also attend a few seminars. In the vast Victoria Auditorium, Karl Johan Bertilsson - Creative Director of NCS - delivered a presentation looking at the internationally recognised system of colour specification.

Karl Johan gave a very insightful, and at times theatrical presentation, starting by explaining how we choose colour and why it is fundamentally important to our experience of the world.

For those of you not familiar with NCS - (Natural Colour System), it creates an accurate specification by defining 'Hue' based on the colour wheel and 'Nuance' which is a triangular slice through what NCS call the 'colour space'. In simple terms it means that greys are not simply greys and that our preferences at any given time are due to a wide frame of reference including culture, demographics, circumstance etc. As a result our preferences change and 'trends' reflect the mood of the times.

Karl Johan went on to suggest that trends follow a cycle and that looking at what was on show, colours are following what might be regarded as a natural order. That is to say that moving round the wheel, we have been through pastels and on to neutrals. Accent colours - (typically blue and red) have been introduced to sharpen the neutral black and greys and as the wheel would suggest, we are heading towards strong pigmented colours. This was not only evident at the Stockholm Fair, but was also seen at Orgatec last October.

Of course, despite the scientific theory, colour choice is also subjective and influenced by other aspects as mentioned earlier. So in making any predictions about future colour trends, it requires a combination of the theory and external influences.

Presenting four trends, the first proposed that bright and vibrant colours influenced by an on-line experience are emerging, consistent with a digitally native 'Gen Z'. The second trend was in direct contrast, reflecting 'raw nature', with natural materials and warmer tones consistent with growing concerns about the environment and sustainability. The last two trends, Karl Johan suggested, are influenced by other global events - namely a concern about political division and instability in the world, using red as an accent to reflect a strength of feeling and 'passion'. Then with missions to the Moon and Mars planned for 2024, the final trend looks beyond earth to the stars taking references from colours seen in planetary observations.

Comparing 2022, 2023 and 2024 there is a distinct pattern of clustering, with each year moving progressively around the wheel conveying hue. Colour is obviously a subjective and possibly risky matter, which has probably led to the architectural default of the classic white interior. However, trends are transient and with longevity being an essential aspect of making sustainable products, is it possible to move beyond the idea of 'trend prediction'? Or given what NCS know about colour cycles is there a universal and sustainable colour pallet that avoids being bland or vapid?





Left. String
Right. mitab