

&TRADITION COMPOSED





&TRADITION COMPOSED





&tradition
Papirøen, Trangravsvej 24
DK - 1436 Copenhagen K
andtradition.com

©&tradition 2017

#andtradition

CONCEPT / CREATIVE DIRECTION

All the Way to Paris

ARTICLES

Julie Ralphs

PHOTOGRAPHY

Brian Buchard: p. 8, 10-24

Sacha Maric: Cover and p. 33-45

Irina Boersma & Peter Krasilnikoff: p. 73-85

Klunderbie: p. 98-107

Alastair Philip Wiper: p. 66-71

Petra Bindel: p. 54-55, 57-59, 64-65, 88-89, 90, 93, 96-97

Mikkel Rahr Mortensen: p. 52-53, 56, 60-63, 86-87, 92, 94-95

Cover and p. 33-45

Model: Emma Høgh

Styling: Andree Hoxfeldt

Hair & Make-up: Morten Kongsbak

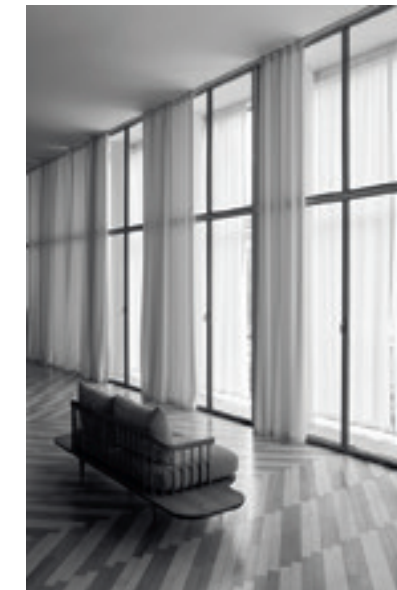
GRAPHIC DESIGN

All the Way to Paris

PRINTED AT

Narayana Press

Compositions no. 1 – 5



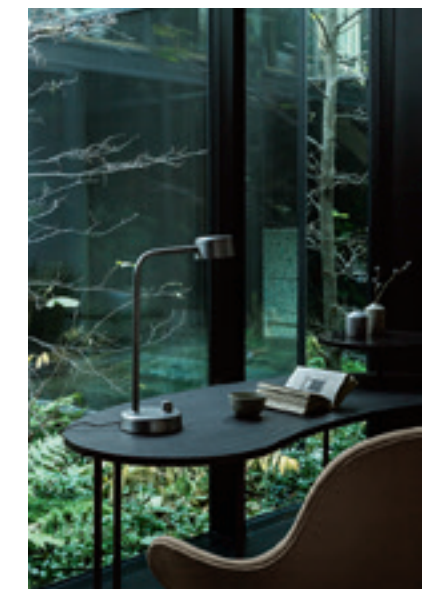
no. 1
Eyes on the Horizon
page 8



no. 2
Human Scale
page 32



no. 3
Solo Performances
page 52



no. 4
Off Season
page 72



no. 5
Director's Cut
page 108

Foreword

What makes an object more than an object? And a space more than merely a space? Composition. The art of arranging elements so there's beauty, harmony and a sense of balance. Contrast and cohesion. Unity and variety. Where every line and curve, colour and texture is carefully considered to give you a feeling of rhythm and movement even in a photo that's static. We hope you enjoy our angle on aesthetics, as you explore &tradition Composed. Telling stories without words. Where the object is the subject.

Architecture: Vilhelm Lauritzen,
Radiohuset, former headquarters of national
Danish broadcaster DR
Photography: Brian Buchard

Eyes on the Horizon



Jaime Hayon, *Catch Lounge JH13*, 2017







Arne Jacobsen & Flemming Lassen, *Mayor Sofa AJ5*, 1939





Jaime Hayon, *Catch Chair JH15*, 2017





SPACE Copenhagen, *Fly Sofa SC3*, 2013



SPACE Copenhagen, *Copenhagen Pendant SC7*, 2014





**We strive for timeless designs
born out of tradition and revolution.
We honour old masters
who were avant-garde in their time
and welcome new designers creating
icons of tomorrow.**

Jonas Bjerre-Poulsen is quite a contemplative guy with a passion for phenomenology: the study of consciousness and our subjective experience of objects. In partnership with fellow architects Kasper Rønn and Linda Korndal, together they have evolved Norm Architects into an award-winning, multi-disciplinary design firm with projects that extend from architecture, interiors and exhibitions to furniture and design objects to branding, art direction and photography. Ask Jonas about their design doctrine and his answers are more psycho-socio-philosophical. Delving into time compression. The 10% factor. Anthropomorphism. Norm's vision to look beyond sight. And their eternal quest for equilibrium.

The Essence of Everything



Kasper Rønn, Linda Korndal & Jonas Bjerre-Poulsen, Norm Architects

Why is minimalism so welcome
in a maxed out world?

In general, there's a speed and acceleration that seems unstoppable. Digitisation means everything and everyone is connected in a matter of seconds. Communication, impressions, transportation. We're expanding in terms of our global reach and awareness, but we're actually contracting in terms of the depth of our experiences. So many people are so stressed out. Our physical space is our cosmos. It's where we can have more control. To tackle this, our approach at Norm is to create objects and spaces with a balance of simple, beautiful and sensorial.



*The Village, &tradition showroom,
Copenhagen*

The essence of your work
seems to involve finding the essence.
Can you elaborate?

We seek the essence of a shape until there's nothing to add or subtract, but without seeming bereft or boring. With materials, we explore ways to play with their intrinsic qualities to enhance the uniqueness of a design. With space, we eliminate any excess without it feeling empty. What is essential for a workspace so it doesn't feel like work? And so a home is like an inner sanctuary? The process of finding the essence in order to simplify the outcome is often quite complex.



*The Village, &tradition showroom,
Copenhagen*



When is a design an icon?

Going back thousands of years, most iconic designs are very simple, with something that stands out – and stands the test of time. It's rare to see iconic objects that are complex in shape. An iconic design has to have something distinctive and recognisable. Be timeless without becoming tiresome. Simplicity in itself is not enough to ensure timelessness. At Norm we actually make a point of having 10% of our designs be a little odd or off somehow. You see it in nature. What makes a seashell forever fascinating is not the symmetry, but the 10% that deviates from its genetic coding. With our Milk Table Lamp for &tradition, we were working with anthropomorphic shapes. We deliberately designed everything round, including the round tips of the round legs, which together with the shade looks almost animal like. It's inspired by Japan's concept of Kawaii, the quality of cuteness. Kawaii has permeated everything from products to how people look and act. It's the culture of cute. Yet regardless of culture, people instinctively respond to our Milk lamp as if it were a little creature, because it's human nature for us to be caretaking.

How do you imbue a space with serenity?

Muted hues, natural materials, organic shapes, a tactile dimension ... All that tends to make people feel at peace and welcome in a space. We have a deep desire to create a sense of wellbeing. Yes it's probably something very Nordic but it's also very Japanese. It all leads back to human beings, how we instinctively feel connected to nature. When we design interiors, we try to blur the boundaries between the nature outside by translating that experience inside. We also try to capture as much daylight as possible. The way we perceive our world involves all our senses. Sight is just one out of five.



Milk Table Lamp by &tradition. Designed by Norm Architects

Your thoughts on space in cyber space?

As architects we're keen on creating physical environments that heighten the senses. We recently curated the Cabinetmaker's Autumn Exhibition, which we staged at Copenhagen's Lapidarium of Kings, a museum of classic stone sculptures. Our theme was "Pitch Black". The entire space was drenched in darkness except for a single spotlight on each piece. Our aim was to intensify and expand people's multi-sensory experience of design. In contrast, what I'm seeing in the virtual world is the opposite of expansiveness. In social media, people primarily think about how an interior should be photographed vs. how it should be experienced.

What about &tradition's space? A hybrid showroom and high-end HQ ...

Watching trends work-wise, people have dispensed with the suit and tie, the power and hierarchy of formality for informality, instead. Going from a "me" space to a "we" space, with open offices allowing people to engage more with each other. For &tradition, we transformed a former warehouse for storing paper into an airy 1,000 m2 space they could use as a showroom, exhibition and office space. We constructed 12 monolithic enclaves to showcase different furniture scenarios from different designers, varying in height to allow for different light.



Bar Stool NA4 by &tradition. Designed by Norm Architects

While each one is an entity all its own, assembled under one roof the space is an abstract archetype of a village. We've been working with &tradition since they first emerged on the scene, developing their brand image, their photography and their physical presence at trade fairs. We continue to launch new products together, often drawing our insights from phenomenology – the study of how each of us as humans experience things, thus the meaning that things have in our experience. It might sound a bit cerebral, until you extract the essence of it ...

Human Scale

Photography: Sacha Maric



Fly Chair SC1,
Smoked solid oak, mohair velour



Fly Chair SC1,
Smoked solid oak, mohair velour



Tricolore SH1,
Mouth-blown glass



*The Moor Rug AP6, Pure New Zealand wool & viscose,
Fly Table SC4, Smoked solid oak, honed Pietra di Fossena marble*

*Shuffle Table MH1,
Polished marble, solid oiled oak*





Catch Lounge JH13,
Steel base, wool & viscose



*Tricolore SH1 & SH3,
Mouth-blown glass*



*Marble Light SV2,
White Bianco Carrara marble and clear, mouth-blown Borosilicate glass*



721 Grams IG1,
Brass



In Between SK5,
Black stained oak



Another Rug AP2,
Pure New Zealand wool & cotton



Mayor Sofa AJ5,
Smoked oiled oak base, twill

The Art of Engaging in Space

Delving into the impact of aesthetics, SPACE Copenhagen draws on the tangible aspect of materials to evoke the intangible – a myriad of emotions that intuitively connect people with their surroundings.



Signe Bindslev Henriksen & Peter Bundgaard Rützou,
SPACE Copenhagen

SPACE Copenhagen has skyrocketed to become one of the most sought-after design firms from Denmark, boasting New York's 11 Howard hotel as their most haute claim to fame, in addition to their work with &tradition. We caught up with founders Signe Bindslev Henriksen and Peter Bundgaard Rützou to hear about the intangible emotions they evoke from their very tangible world. And why design shouldn't need an explanation to justify its existence.

"There's an intrinsic difference between art and design," says Peter, "With design, the brief comes from outside and you have to fulfil a mission that engages the world in a collective experience." "Versus art," notes Signe, "which comes from inside of you and it connects with someone who is moved to buy it."

Blurring the boundaries in between is SPACE Copenhagen's sensual, sculptural approach to architecture, interiors, furniture and design for an expansive array of exclusive venues. From Michelin-star restaurants, champagne bars, high-end hotels, boutiques and spas to art museums and installations. While each creative solution evolves from a different design dilemma, what they all share is something intangible. Thoughts, feelings, emotions and sensations stemming from Signe and Peter's seductive fusion of sculptural shapes, sumptuous materials and sublime sense of composition.

"We strive to create intuitive interiors with innately beautiful materials, where the composition of the space itself contributes to the ambience," says Signe. "Objects should have a sculptural element and there should be a certain sensuality there." "It's not enough for form to follow function," notes Peter. "There has to be an aesthetic dimension all its own. In the end of the day, a design or interior shouldn't need an explanation to justify its existence."

All their design decisions, from the choice of materials, textures and tones to the spatial relations to the atmosphere ... It's all driven by the ultimate intent of each project. "One of our strengths is our ability to listen to the circumstances and intentions of each project," explains Signe. "Out of that derives a direction. We create a mood board with the tone, values and aspirations, which serves as an index for whoever works on the project, so everyone is on board with the vision. It's an open language that belongs to the project, encompassing a set of feelings and associations. We let the project itself generate a direction and we develop and finesse it from there."



Interior detail from
11 Howard, New York



Interior details from
11 Howard, New York



Bedroom Suite from
11 Howard, New York

THE PSYCHOLOGY OF SPACE

Obviously different intentions present different challenges. The purpose of a museum is quite different from an upscale champagne bar or an immersive experience at a spa. It needs to be reflected in the space – and our experience of the space. “We are different people at different times,” adds Peter. “Take the various demands of an exclusive hotel. It’s a more complex, diverse set of experiences, based on different needs from each space.” As Signe sees it, “We love to penetrate the surface to explore human psychology. We need to understand who is the owner of the project and who will be experiencing the outcome of it.”

Signe and Peter met while attending the Royal Danish Academy of Fine Arts, School of Architecture, where they shared a similar perspective on design. Given the very theoretical approach at school and the Danish cultural emphasis on minimalism, they had a deep desire to free themselves from a design imperative they found reductive and restrictive. Replete with pages of material justifying a manifesto they felt was too narrow focused. It motivated them to follow their intuition and seek a new design language that revolves more around engaging in space.

What emerged is an exquisite signature approach. Delving into the impact of aesthetics, SPACE Copenhagen draws on the tangible aspect of materials to evoke the intangible – a myriad of emotions that intuitively connect people with their surroundings.

“The focus of our education was very intellectual,” explains Peter. “Isolated, inhuman reflections on architecture, space and design. We both sensed an enormous frustration that it didn’t incorporate any curiosity about the human factor, embracing how people will actually live with the products and spaces we design.” “We had a mutual interest defined by the human body and human behaviour,” says Signe. “They’re crucial for defining the scale and detail of things. At the same time, bearing in mind how spaces and designs are used after we design them.”

INNATE TRUTH & BEAUTY

Surrounded by piles of stones, luscious leather, polished oak and marble, Signe and Peter have a profound passion for natural materials, which they mix and morph into their notion of luxury. “Each piece has its own personality, its own patterns,” smiles Signe. “We have a puzzle of combinations, where we also integrate the texture, tactility and how the materials age over time. Like leather with a patina that adds character.” “Natural materials have an inherent truth and beauty,” says Peter. “It’s about understanding the innate qualities, limitations and exploring the possibilities. Focusing on the detailing and working closely with artisans to capture that in the craftsmanship.”



Interior detail from
11 Howard, New York

11 HOWARD

Most recently, SPACE Copenhagen was commissioned to design the architecture, interior, furniture and decorative details for 11 Howard in Soho, Manhattan. Their first hotel and first project in the US, it’s a boutique hotel combining cutting-edge Nordic design with a New York accent. Here they incorporated elements of the ambience outside - inside. Bespoke pieces to articulate the unique aesthetics. Kinetic mobiles from Alexander Calder and references to Jeff Koons. Small vignettes with coveted pieces from Giò Ponti, Carlo Scarpa, Rick Owens and Arne Jacobsen. A curated, eclectic mix of vintage details. In addition to customised furniture produced by &tradition. The 11 Howard is a new breed of hotels, echoing an understated sense of luxury from Scandinavia with a Soho vibe.

“We love New York,” says Signe. “We wanted to bring a different take to the hotel where the exclusivity was imbedded in the materials, the tactile experience and the airy simplicity. Still with a complex composition of very personal, curated elements to reflect the creative environment of Soho itself. Like the industrial fire

escape stairways you typically see outside buildings in Manhattan. We brought that iconic aspect inside, expressed in a spiral staircase made of burnished steel in the lobby. After all, the hotel belongs to New York.”

“Designing hotels is quite interesting,” says Peter. “A hotel is a manifold of multiple projects within a project. Involving certain shifts in mood and levels of intimacy as you move through different spaces. Dwelling in the space, for example spending time in the lounge, is very different from the intimacy of a private bedroom or the social milieu of a living room. For 11 Howard, it meant finding the unique typologies for each space. We like to put ourselves in the mindset of the guests to design what needs to be there – and what doesn’t. You could say it’s our Danish precision of choices and desire to omit anything unnecessary.”



Interior detail from
Lou Lou, Copenhagen

THE FLY COLLECTION FLEW TO NEW YORK

Amidst the Nordic elements chosen for 11 Howard are customised versions of the Fly Collection, designed by SPACE Copenhagen for &tradition. As Signe explains it,

“Fly has a visual language that was compatible with the intent of the hotel experience: sculptural, a mix of materials and interesting views from all angles. The series is all about slouching, relaxing, lounging. Some of the hotel rooms had limited floor space, so we customised versions of the Fly chair and sofa to suit the dimensions.”

Looking at SPACE Copenhagen’s other high profile projects, their roster of restaurants is impressive. They have designed the interior for two-Michelin star Restaurant Noma, awarded the Best Restaurant in the World twice. Geranium, owned by Bóchuse D’or winner Rasmus Kofoed. Restaurant Geist and Lou Lou, headed up by Michelin star chef Bo Bech. Just to name a few from a long list of others, especially on the New Nordic cuisine scene.



Fly Chair from the Fly Collection
by &tradition. Designed by SPACE Copenhagen

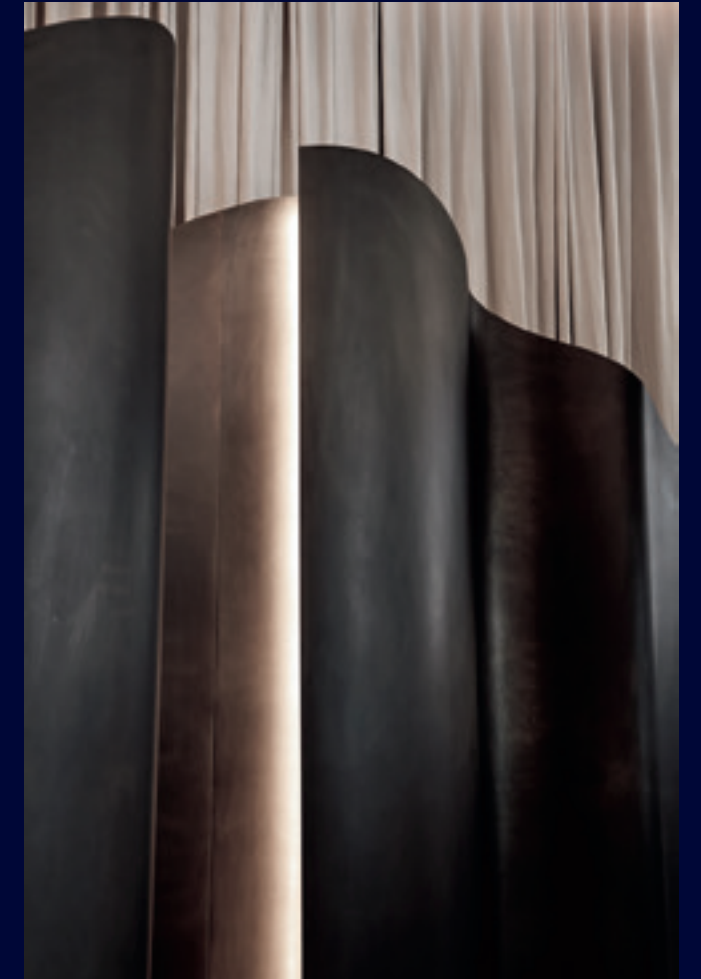
“We’ve learned a lot from our work with restaurants,” admits Peter. “Chefs are quite skilled with other aspects of sensations and sensory input. Based on our dialogues, we determine how we set the mood for people to experience the restaurant – before they experience the food. In fact, before Noma became what it today, the chef René Redzepi had a very clear philosophy about what he wanted. To reflect Noma’s rustic approach to authenticity, we balanced earthy with elegant and the rough with the refined. Using organic materials like wood, stone, leather, linen and brass in a new way. Honest materials that reflect the same approach to the food they serve.”

In contrast, five-star Hotel D’Angleterre posed a different set of challenges with their spa called Amazing Space, where the overall intent was an indulgent oasis of escape. Here Signe and Peter created a luxurious, unspoken elegance. A sense of wellbeing by just being there, especially in their choice of muted tones, textures and composition of natural materials that instantly set a soothing mood for body and soul. As Signe sees it, “We carefully chose elements which would make you feel protected. Where you would feel comfortable and secure taking your clothes off. With an ambience that, even though you’re naked, somehow wraps around you. Not Zen, not Asian, not hippie. Instead, a modern, clean, uncluttered space with no sharp lines or sense of corners. Soft, comfy, carefully, poetically deliberate.”

THE 3RD ELEMENT

Inseparable as sparring partners since joining forces in 2005, Peter and Signe view each client as the 3rd element in their creative process. In their open, inclusive approach, they cherish their clients’ input, opinions and ambitions. For them, a client brings something extra into the sphere of possibilities.

A case in point is &tradition. “&tradition is truly a breath of fresh air for us,” says Peter. “After a long period of only traditional, famous manufacturers defining the classics, &tradition stepped out of that shadow. We’re still Scandinavian design but it’s time for us to perceive it differently. To make our mark on the global arena with something else. Old institutions have not been daring enough. Whereas Martin is quite daring in terms of design and unafraid to take chances.” “Martin is open to possibilities,” adds Signe. “He knows that the only way we can evolve is to take risks, to make people curious and to ignite their interest. Martin has a really good eye for design and for finding a new territory. We share the same mindset and he keeps the momentum, which is extremely beneficial for the creative process. We have several projects in the works with &tradition that we’re really enthusiastic about.” (Watch this space.)



Interior detail from
11 Howard, New York

WHAT IF ...

As a design duo rooted in reality, what if Signe and Peter had no brief, no must-haves, no restrictions and no limit to their budget? What would be their idea of a paradise project? “We would love the opportunity to take the senses and sensations to the max,” says Peter. “Investigating space, the potential of the material.” “I think we would create more abstract, sculptural work,” says Signe. “There are some aspects of 11 Howard that showcase a more artistic, sculptural dimension. It would be interesting for us to pursue projects that didn’t have a functional or commercial purpose, as such. Products to be seen and spatial relations to be experienced purely based on beauty and curiosity.”

They say you’ll find the future wherever people are having the most fun. Even when Signe and Peter disagree, which is extremely seldom, they enjoy the process of mutual provocation. It prompts them re-evaluate their perspectives and challenge any pre-set preferences. Before turning their talents to designing a sensual, sculptural, aesthetic concept that doesn’t exist in reality – yet.



TRICOLORE SH1-SH3, SEBASTIAN HERKNER



FLY CHAIR SC1, SPACE COPENHAGEN



FLY TABLE SC5, SPACE COPENHAGEN



PALETTE DESK JH9, JAIME HAYON



COPENHAGEN PENDANT SC7, SPACE COPENHAGEN



FORMAKAMI JH3-JH5, JAIME HAYON



CATCH LOUNGE JH13 & JH14, JAIME HAYON



MAYOR SOFA AJ5, ARNE JACOBSEN & FLEMMING LASSEN



BELLEVUE WALL LAMP AJ9, ARNE JACOBSEN



PALETTE TABLE JH8, JAIME HAYON



BELLEVUE FLOOR LAMP AJ7, ARNE JACOBSEN

Pen and ink. Pantone colours. Fonts. Photos. Posters. Postcards. Lipstick.
 Step inside the Copenhagen studio of All The Way To Paris / ATWTP
 and you'll instantly see their artsy, poetic and eclectic angle on everything in
 conceptual communications – and beyond.

Double Trouble



Tanja Vibe and Petra Olsson Gendt,
 All the Way to Paris, Copenhagen



Studio detail,
 All the Way to Paris, Copenhagen

Petra Olsson Gendt is Swedish, blonde, with almond eyes and soft features. Tanja Vibe is Danish, brunette, with angular features and a wicked smile. They're married (to other people) and they both have twins. They met as graphic design students in 2000 while attending Denmark's Design School, where they dared to question assumptions. To create their own projects despite the brief – to the annoyance of their professors. And they've been partners in crime ever since.

Petra and Tanja have an uncanny synchronicity. They share the same curiosity and kinetic energy. A drive to merge art and industry. Along with a restlessness they describe as "positive impatience". It propels them to continuously move forward. Seen in the epic leaps they've made from their roots in graphic design, creating online and offline identities, magazines and museum books to re-branding clients - to designing decorative objects, rugs and entire interiors.

The name ATWTP.
 It begs the question ...

"Paris is the epitome of interesting, a mecca of art, film and fashion," explains Tanja. "We've always had a global outlook and don't believe in borders. We like to go beyond."

Much of ATWTP's success stems from their curiosity and urge to explore new territories, where they thrive on challenging others and vice versa. As they see it, the ultimate challenge starts with developing a company's graphic identity. Here the imperative is to sum up the essence of a brand in an instant. Creating an aesthetic universe that triggers emotions and associations. Telling stories that engage the senses. Especially since the identities they create are eventually to be experienced by others.

Prisms & Perceptions

"Design is a dialogue that involves life itself," says Tanja. "It's about client relations and finding the right story to tell." "So it's not just the logo," adds Petra. "We create a narrative with the colours, the layout, the brand personality. "Of course, brands have to have a personality. For ATWTP, it would be tough to work with a brand without one. Their task is to find it, define it and exude that personality.



Studio wall,
All the Way to Paris, Copenhagen

“Also to have it in full bloom, for it to flourish,” smiles Petra. “We love to build a new identity starting from scratch. We also love to re-think an existing identity when we’re re-branding clients. To see new perspectives and possibilities. Like a prism reflecting different facets and angles - which create different impressions.”

It’s all about exuding

In a digitally obsessed world, tactile design is truly gaining traction. Bridging the gap between the two are several series of rugs ATWTP designed for &tradition.



Studio library,
All the Way to Paris, Copenhagen



Studio detail,
All the Way to Paris, Copenhagen

The one called “Another Rug” is an abstract trompe-l’œil of a staircase, creating the illusion of a room within a room. As Tanja explains it, “We approached the rugs like a graphic composition. They’re 2D like graphics, but then again 3D.”

The rugs were a typical task where Tanja and Petra did their own version - despite the brief. “The initial brief was to design some wallpaper,” laughs Petra. “Luckily Martin, &tradition’s Brand Director, is open and a real visionary. He shares a similar eagerness to move things forward. We have a great relationship where we are creative partners with Martin and his terrific team. From evolving the brand and its visual expression to creating new products already in the pipeline.”



Studio wall,
All the Way to Paris, Copenhagen

ATWTP's overall scope spans from restaurants, hotels, museums, design firms, fashion brands, boutiques and cosmetics ... to the magazine you're reading right now. It could even be the space you're reading it in. ATWTP are enthralled with the idea of creating visual poetry. Designing an atmosphere that simply exudes.

Differences in Dualities

Do they ever disagree? "Whenever we're nominated for an award, while I'm reluctant to assume that we'll win, Tanja is completely convinced and ready with our acceptance speech," laughs Petra. In fact, differences and dualities run deep in their design DNA. "We aim for the unexpected and the imperfect versus logic and symmetry," explains Tanja. "If things become too perfect, they have no soul. Like Leonard Cohen's lyric: There's a crack, a crack in everything. That's how the light gets in."

On that note, one of their staff cracks open the door to say there's a call for them in the other room. As we end with their thoughts on personal branding and exuding their own identity, typically they make their point visually - they both put on lipstick, just not the same colour. Ready to conquer new creative ground all the way to Paris - and beyond.



Studio detail,
All the Way to Paris, Copenhagen

Photography: Irina Boersma & Peter Krasilnikoff
Milieu: Private house, Copenhagen

Off Season

Palette Desk JH9 by Jaime Hayon, Catch Chair JH2 by Jaime Hayon,
Working Title Table Lamp HK1 by Harri Koskinen





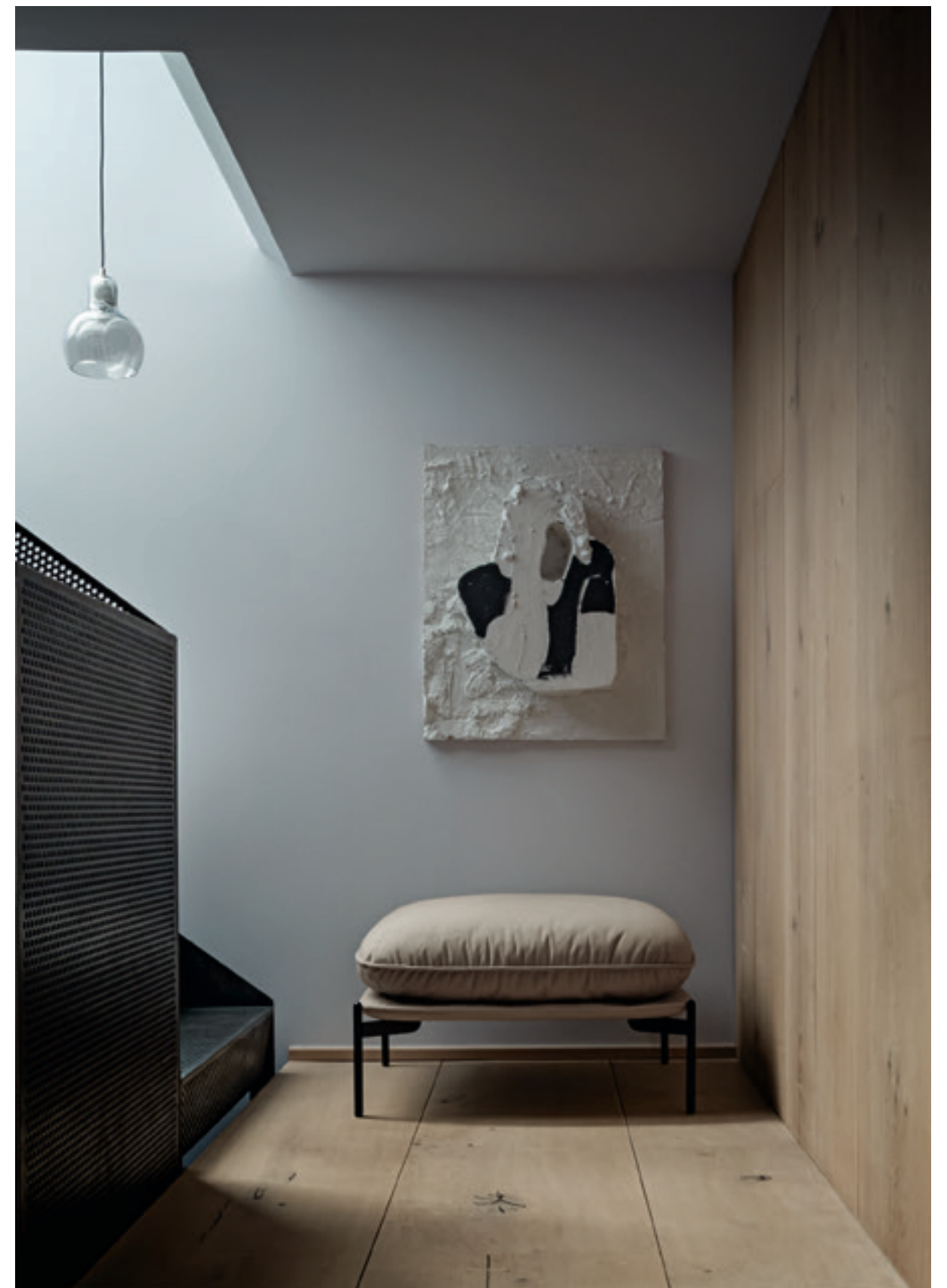
Palette Table JH7 by Jaime Hayon, Mayor Sofa AJ5 by Arne Jacobsen & Flemming Lassen, Bellevue Floor Lamp AJ7 by Arne Jacobsen, 721 Grams by Isabell Gatzten, The Moor Rug AP7 by All the Way to Paris



Palette Desk JH9 by Jaime Hayon, Catch Chair JH2 by Jaime Hayon, Working Title Table Lamp HK1 by Harri Koskinen



In Between Bar Stools SK7 by Sami Kallio,
Marble Light SV2 & SV4 by Studio Vit



Cloud Pouf LN4 by Luca Nichetto
Mega Bulb SR2 by Sofie Refer

Tricolore SH1–SH3 by Sebastian Herkner



Catch Lounge JH13 by Jaime Hayon,
Marble Light SV6 by Studio Vit



In Between SK2 & SK5 by Sami Kallio, 721 Grams by Isabell Gatzen,
True Colours by Lex Pott, Copenhagen Pendant SC7 by SPACE Copenhagen



In Between SK1 & SK3 by Sami Kallio,
Mass Light Pendant NA5 by Norm Architects



Cloud Sofa LN3.2 by Luca Nichetto, Formakami JH3 & JH5 by Jaime Hayon,
 Palette Table JH8 by Jaime Hayon, Catch Lounge JH14 by Jaime Hayon, The Moor Rug AP6 by All the Way to Paris



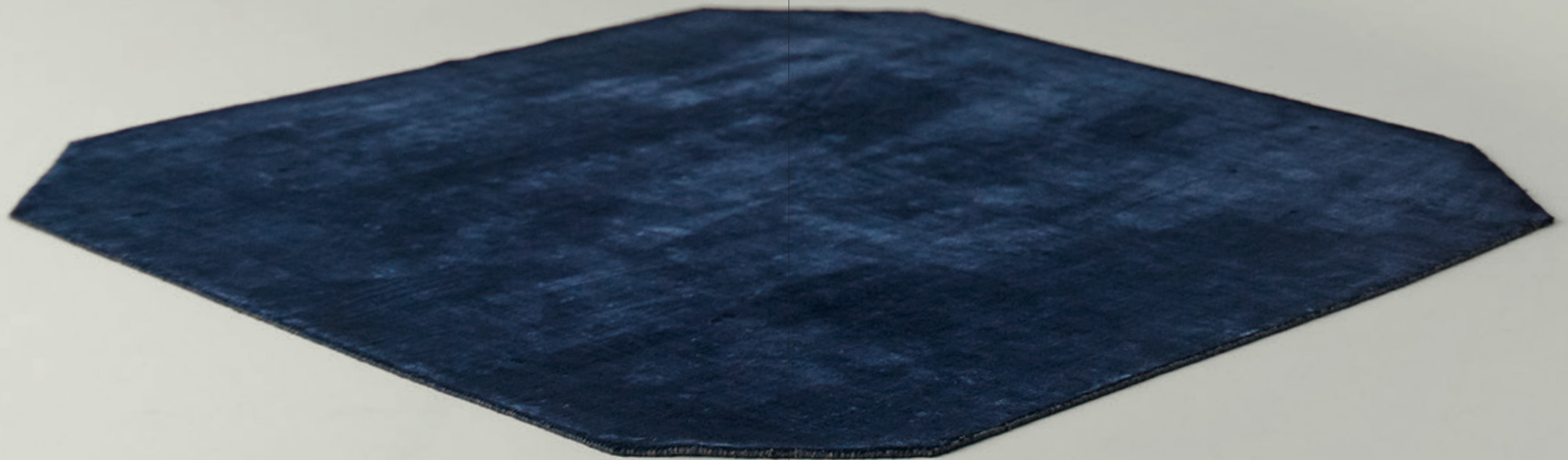
Catch Chair JH15 by Jaime Hayon,
 Utzon Lamp JU1 by Jørn Utzon



Flowerpot Pendant VP1 by Verner Panton,
Stool NA3 by Norm Architects



Fly Sofa SC3, Fly Chair SC10, Fly Table SC11 by SPACE Copenhagen,
721 Grams by Isabell Gatzen, The Moor Rug AP6 by All the Way to Paris





MARBLE LIGHTS BY STUDIO VIT



FLOWERPOT PENDANT VP2 BY VERNER PANTON



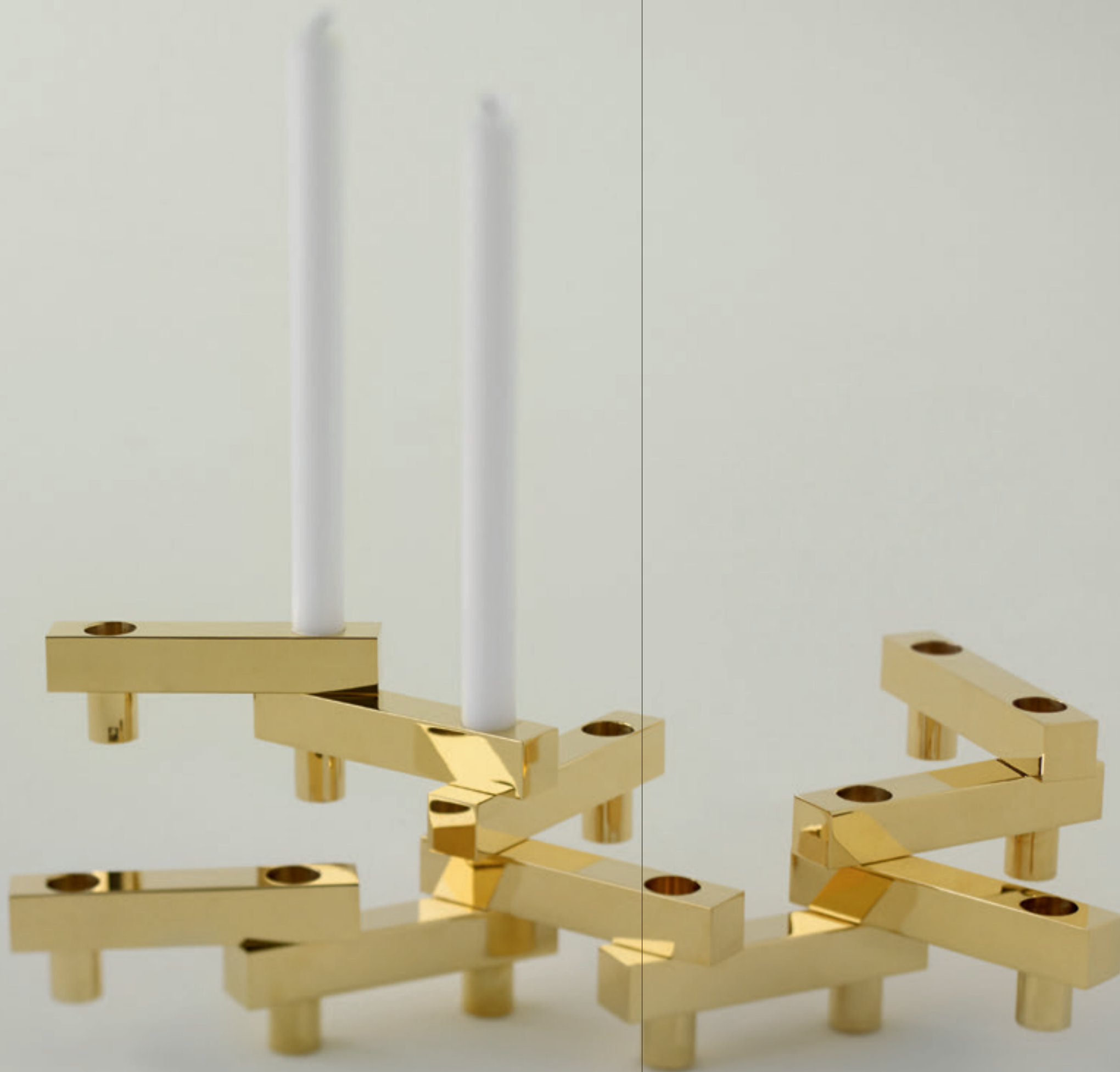
CLOUD ONE SEATER LN1 BY LUCA NICHETTO



PASSEPARTOUT JH11 & JH12 BY JAIME HAYON



LIGHT FOREST OD2 BY ONTWERPDUO



721 GRAMS IG1 BY ISABELL GATZEN



IN BETWEEN SK1 & SK3 BY SAMI KALLIO

Some see him as a wunderkind.
Others as a big kid dressed as a bunny rabbit.
While others revere him as a rebel
questioning convention.
A playful provocateur who challenges
assumptions about design,
infusing objects, furniture and spaces with humour,
humanity and a touch of surreality.
Creating cohesive concepts
based on curious contradictions.

King of Contradictions





Studio detail,
Hayon Studio, Valencia

Jaime Hayon is at the forefront of blurring the lines between art, design, interiors and aesthetic experiences. Since opening his studio in 2000, he has experienced a meteoric rise on the global art and design arena. Hayon is ranked one of Time Magazine's "100 Most Relevant Creators" and Wallpaper* magazine's "Breakthrough Creator", high on their "Power List" of the most important influencers in the design industry. Not to mention two-time winner of Elle Décor's prestigious International Design Award. Hayon is a prolific talent who designs furniture, lamps, home accessories, decorative objects, sculptures and more. Most notably, a capsule collection of Swiss watches, a line of men's shoes, cake creatures for Häagen-Dazs, a larger-than-life ceramic chess set, masks-like Murano glass mirrors, massive animal sculptures, a crystal zoo and porcelain aliens.

More than anything, Hayon is passionate about play. Especially the importance of freedom from fear. He is a proponent of positivity and serious fun as crucial factors for creativity, where he explores an unusual combination of concepts in search of the unexpected. Mixing fantasy with reality and metaphors with materiality. At the same time, he is an advocate of creating a platform for ancient artisan crafts, so techniques from the past have a future.

While travelling in between his offices in Spain, Italy and Japan, Hayon took us behind the scenes - in his mind. Up close and personal, with insights as to what fuels his creative fire.

What have we lost as adults that we once had as children?

Openness. Innocence. The process of discovery. All that. But what we've lost completely is the playfulness. Taking risks like a child does. I'm a very, very easy risk taker. I think, what's the worst that could happen? Kids don't have a sense of danger. They just go and try something. If you don't risk, you don't go anywhere. If you don't try something different, you will always be the same. If you always have the same thoughts, you will always do the same things. The first thing people lose is this sense of freedom. Facing this fear of trying. You just have to try anyway and forget about being scared. You just gotta' go and try it. Otherwise there's no glory.

How does play come into play with your work?

I could be doing something very coherent and concise. Mapped out step by step and directed towards a goal. Then suddenly I do something completely unexpected. So an object or a space has something different and so it's remembered. Or mixing themes so



Jaime Hayon's sketchbook,
Hayon Studio, Valencia

there's a contradiction, like fire and water. With material, I love to think of a material that might fit bizarrely with another. And how I can have these materials together without the typical techniques to combine them. That leads to a new method of putting them together.

For some, out of chaos comes beauty.
And for you?

The beauty of ideas is that they can come from anywhere. For me, they come from traveling, good conversations, discovering things I've never tried before. Taking the road less travelled and the longer path vs. the easy path. I like to discover things when I'm already in the midst of them. I'm full of energy because I'm just in the middle of a mess. Which means loads of possible solutions to explore ... So many times an idea is traced back to something else. Unrelated to the creative outcome. It starts with a conversation or an observation. It's stored in your memory. Sketched in a sketchbook. It's just left as a thought or an image in your head. And it might make sense at a certain moment when those ingredients fall into place. Like when you're cooking. It could be that it just comes out in the most irrelevant way. I think those are the beautiful things in life. When bizarre things come together. I love lost civilizations. I love things that are a little bit strange. I love the circus. You can be inspired by colours, textures, typography. By mistakes. You can do the same thing again but you do it differently.

You often have a concept based on a contradiction. Like the Palette Table.
It's static but inspired by a kinetic sculpture that's not. Can you elaborate?

I've got plenty of contradictions because that's the playfulness of it. I always observe things that could be interesting to use as metaphors or to recycle in a different way.

Take the Palette Series for &tradition. I needed to find something that would show different forms put together. Lightness. Materiality. Something floating. Even though you think the Alexander Calder sculpture isn't moving, I would tell you that it is moving. But as soon as it stops, you could take a photo and see that it's solid and yet it's floating with lightness. This is the same with the Palette Table.

You say that creativity is about conquering fear. How?

Creativity is all about fear. It's about being scared of something. Creativity is not always a joyful thing. It's something you have to practice. You have to confront it. If you lose your fear then you will become creative. Because a creative person is the one who breaks the rules. Who tries beyond what's said and done. Who doesn't follow the brief and sees it from another angle. If there are 16 pages, you see 18 or 2. Creativity is the way you look at things.



Palette Table JH6,
Hayon Studio, Valencia



Hayon Studio, Valencia

How did you question the status quo with the Catch Chair?

I kept seeing these chairs that are all square. And none of them matched the form of the human body. Bodies are round. So whoever thinks that a square-ish chair would be ergonomically interesting for a rounded body, which we all have ... It doesn't make much sense. I was thinking comfort. How a chair is like an object that in one way or another embraces you. Then I found myself looking at penguins. For me the Catch Chair for &tradition is like a little creature. A character. It's like someone waiting for you to come and sit down and have a good time. This is how human the Catch Chair is. The form, the comfort, the beautiful lines. It's a chair that welcomes you.

Catch Chair,
Hayon Studio, ValenciaSketchbook,
Hayon Studio, Valencia

Talk to us about fantasy, reality and materiality.

To be honest, I live in a world of fantasy but I do think that reality is the only path that leads you to something that makes sense. Something that, at the end of the day, really matters. In the design world, for me crafts are the most important thing. We need to preserve these artisans and their traditions. If you're a designer or an artist, you have to work with crafts and techniques, so it's actually an obligation to bring them to the next generation. Those techniques have been there for centuries. Ceramics, crystal, metal work. You have to continue working with them, finding new applications, evolving the techniques.

If a chair is like a character then do you think an object has a soul?

Absolutely. Every object is different. For example, the marble used in the Palette Series, you're given a grain of something



Hayon Studio detail, Valencia

which is different every time. Because it's handmade. That gives it personality. In doing so, it eliminates the mirror effect that we live through all this massification. The mass production of tons of things that are all identical. No wonder a mass produced object is impersonal - and so is your experience of it.

Apropos of soul ...

How does your soul mate, your wife, influence your world?

First of all, she is the mother of my child. We share the same passion for creating things. She's an artist. A photographer. An art director. She has a vision and a lot of aesthetic points of views. She also has a brain and thinks a lot about what I think. She actually challenges me quite a bit. She has another perspective that I respect.

So she's really relevant. She is very much someone who understands what I'm all about. Also because we have fun together. For me it's about living your signature life with passion. Surrounding yourself with beautiful things around you and beautiful people who matter.

You're known for being an eternal optimist. What's the power in positivity?

I put great importance on positivity. Even in collaborations with the people I work with. I like the idea of thinking that everything is do-able. Everything is possible. It's really important to be enthusiastic. To keep everyone on track. To think that together we can make something really special. If there's a positive vibe and everyone's optimistic, then you can reach something else. You can attain uniqueness. You can achieve something that makes you excited about doing what you really want to do.

What about your creative connection with &tradition?

I like &tradition because it's a young, open-minded company that wants to explore new things. I also enjoy going there. There is no way I would work with anyone I don't enjoy being with. The first time I stepped into the &tradition showroom, I could feel that Martin is a fun guy and that the team around him is happy. They have energy and they're willing to do something new. And this is really important. That's what truly clicks with me the most. I enjoy working with people who really care about making things well, and having a good time in the process.

Anything else you'd like to add?

Of course.
It would be a contradiction if I didn't!

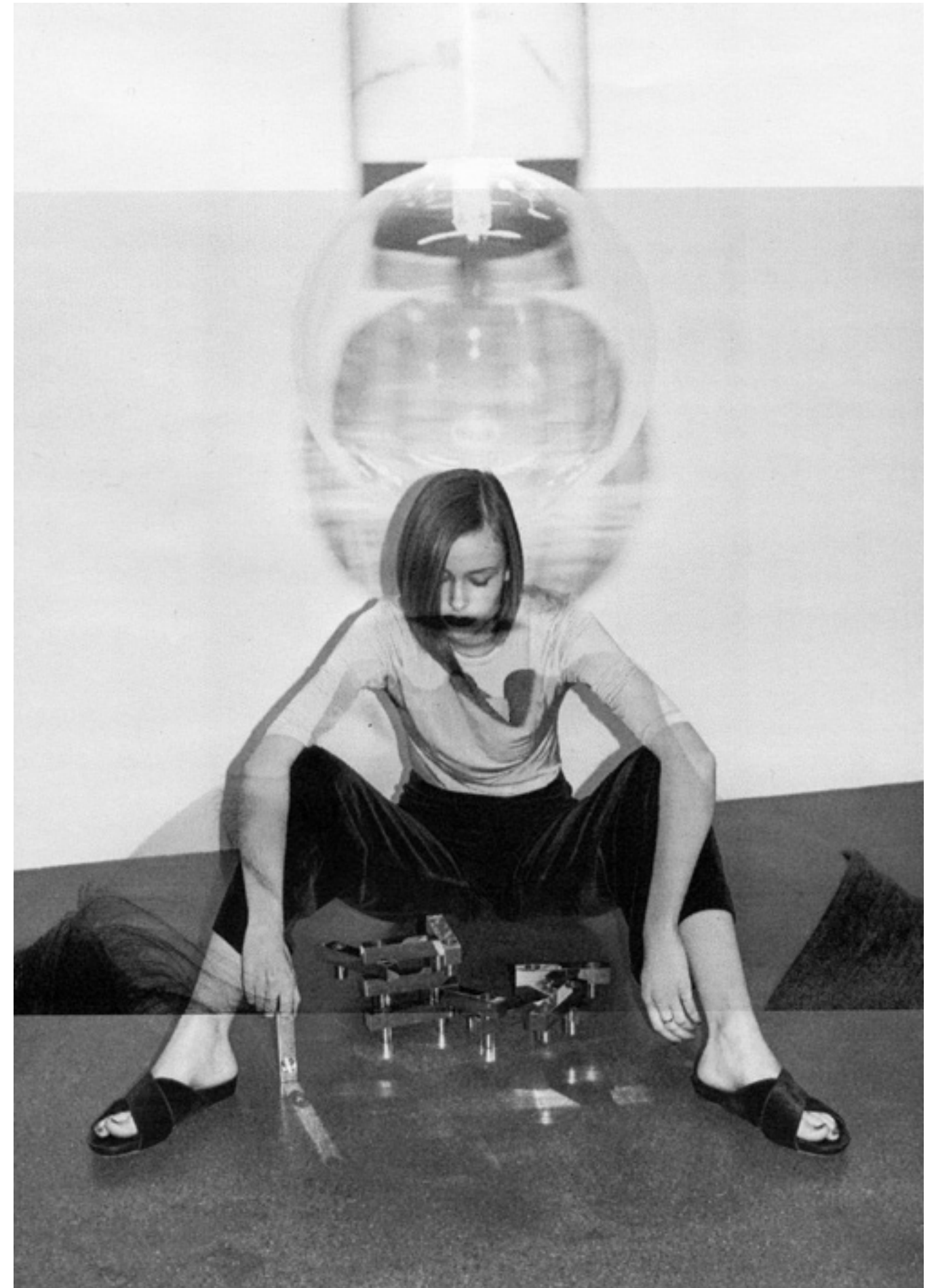
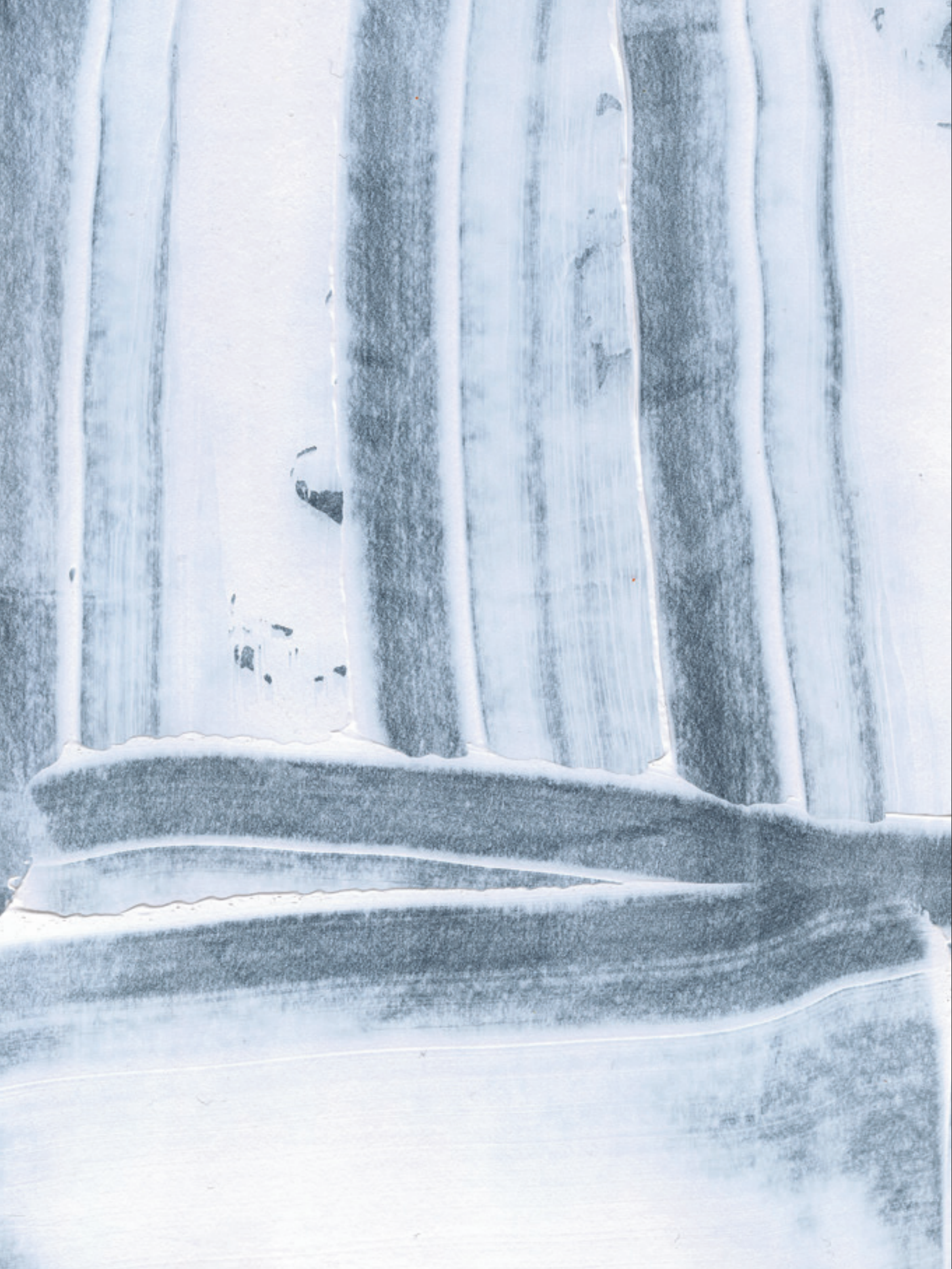
Jaime Hayon,
Hayon Studio, Valencia

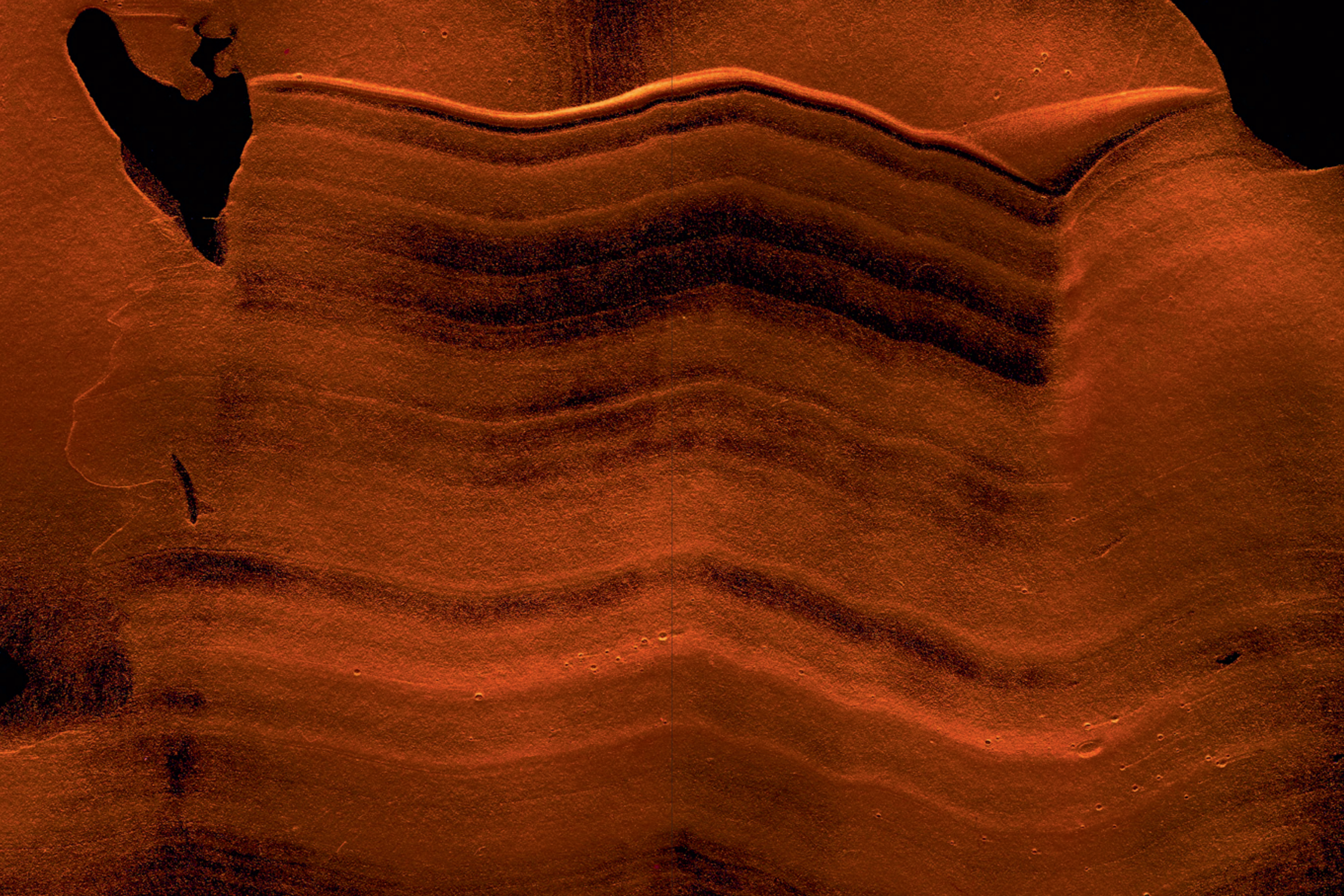
Director's Cut

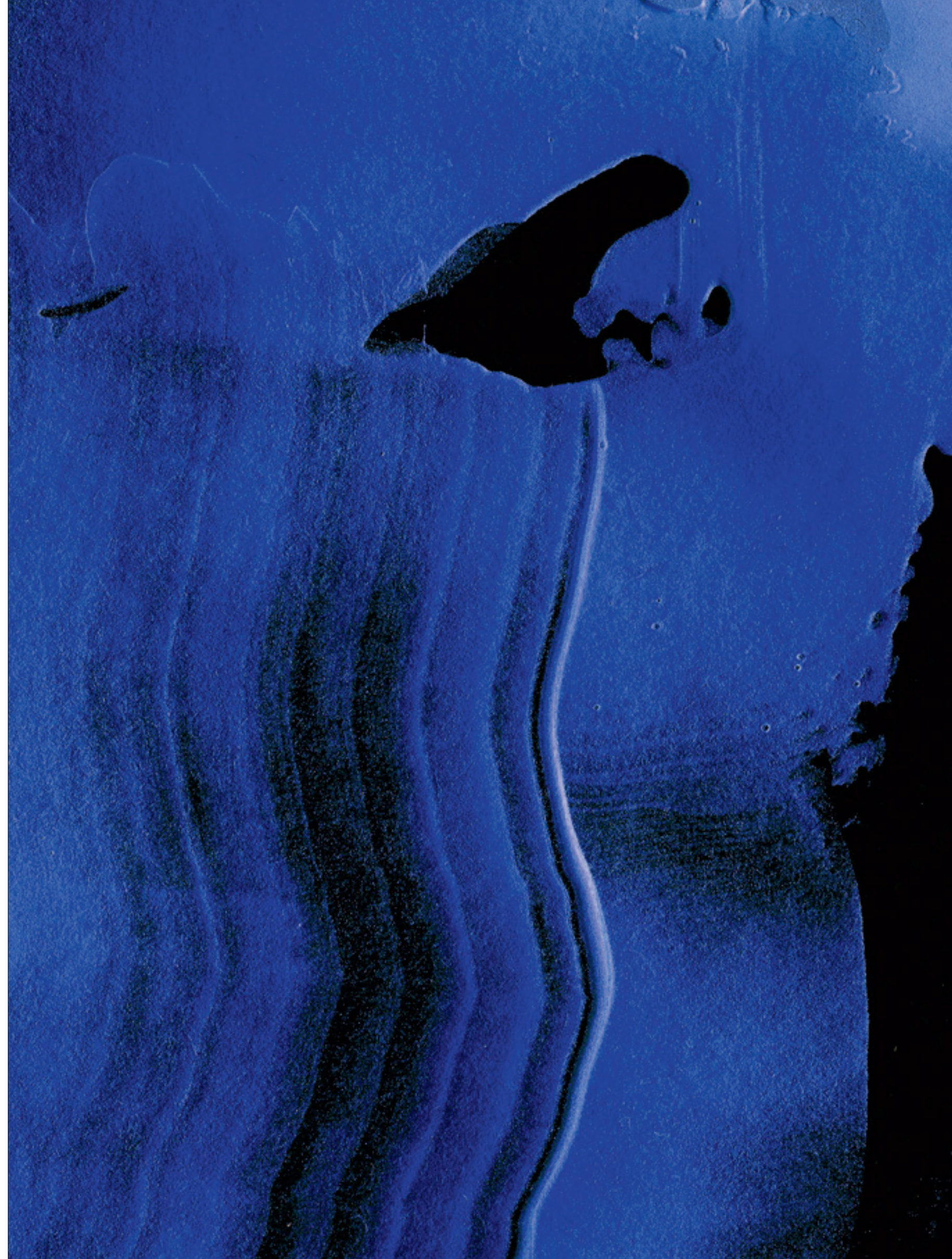
Acrylic on A4 print errors













Danish Modernism from the archives

Kastholm and Fabricius

Driven by a mutual mission to make form a pure derivative of function, designers Jørgen Kastholm and Preben Fabricius defined a visual vernacular in Danish Modernism, with iconic furniture characterised by sleek shapes, sensual curves, elongated lines and superlative clarity. Following a trip to America where they were inspired by lords of “less is more”, Mies Van der Rohe and Charles Eames, Kastholm and Fabricius summed up their own manifesto as a quest to minimise without compromise – where “the simplest lasts longest”.



Jørgen Kastholm



Preben Fabricius



Courtesy of Kastholm / Fabricius

They initially met while studying at the School of Interior Design in Copenhagen under Finn Juhl and after graduation with Arne Jacobsen. Given Kastholm's background as a blacksmith and Fabricius' education as a cabinetmaker, their mutual mindset led to the launch of their studio in 1961. A creative hub for countless classics which greatly influenced the direction of aesthetics attributed to Scandinavian design. Kastholm and Fabricius were known for working so closely together, it was difficult to reverse engineer who did what. Drawings were often sent back and forth between them until it was impossible to trace the first lines.

While their partnership spanned less than a decade, the impact of the original work they co-designed lives on. With selected pieces in permanent exhibitions at renowned art institutions worldwide, such as MoMa in New York, Musée du Louvre in Paris, Design Center Stuttgart and El Museo de Art, São Paulo, amongst a long list of others.

Together they were instrumental in defining a new kind of luxury, with numerous pieces featured in penthouse apartments, high-brow lifestyle magazines and very early James Bond films.





Courtesy of Kastholm / Fabricius



Courtesy of Kastholm / Fabricius

The Designers

All The Way To Paris
Andreas Bozarth Fornell

Arne Jacobsen
Benjamin Hubert
Flemming Lassen
Harri Koskinen
Isabell Gatzen
Jaime Hayon
Jørn Utzon
Lex Pott
Luca Nichetto
Mia Hamborg
Norm Architects
Ontwerpduo
Sami Kallio
Samuel Wilkinson
Sebastian Herkner
Sofie Refer
Space Copenhagen
Studio Vit
Verner Panton
Victor Vetterlein



How we produce

We challenge convention to create objects
that rethink how we use materials and
manufacturing techniques.

We use the most modern, innovative processes
as well as traditional artisan techniques
that have evolved over centuries.

We embrace the innate beauty of natural materials
in our desire to create compelling designs
with timeless appeal for generations to come.

The Collection



MAYOR SOFA ^{AJ5}
BY ARNE JACOBSEN
& FLEMMING LASSEN 1939

Product Sofa
Materials Solid oak base, solid beech frame, CMHR foam, fabric or leather upholstery.
Dimensions H: 82cm/32.3in, D: 62cm/24.4in, L: 200cm/78.7in, Seat height: 40cm/17.3in.



CLOUD TWO SEATER ^{LN2}
BY LUCA NICHETTO
2015

Product Sofa
Materials Structure in wood and metal with no-zag springs. CMHR foam, Comforell and feather pillows. Solid steel legs. Fabric or leather upholstery.
Dimensions H: 75cm/29.5in, D: 84cm/33in, L: 168cm/66in, Seat height: 40cm/15.7in.



CLOUD THREE SEATER ^{LN3.2}
BY LUCA NICHETTO
2015

Product Sofa
Materials Structure in wood and metal with no-zag springs. CMHR foam, Comforell and feather pillows. Solid steel legs. Fabric or leather upholstery.
Dimensions H: 75cm/29.5in, D: 84cm/33in, L: 220cm/86.5in, Seat height: 40cm/15.7in.



CLOUD ONE SEATER ^{LN1}
BY LUCA NICHETTO
2015

Product Lounge Chair
Materials Structure in wood and metal with no-zag springs. CMHR foam, Comforell and feather pillows. Solid steel legs. Fabric or leather upholstery.
Dimensions H: 75cm/29.5in, D: 84cm/33in, L: 100cm/39.3in, Seat height: 40cm/15.7in.



CLOUD POUF ^{LN4}
BY LUCA NICHETTO
2015

Product Pouf
Materials Structure in wood and metal with no-zag springs. CMHR foam, Comforell and feather pillows. Solid steel legs. Fabric or leather upholstery.
Dimensions H: 40cm/15.7in, D: 72cm/28.3in, L: 78cm/30.7in, Seat height: 40cm/15.7in.



FLY CHAIR ^{SC10}
BY SPACE COPENHAGEN
2017

Product Armchair
Materials Oak frame and base. CMHR foam and feather pillows. Fabric upholstery.
Dimensions H: 70cm/27.6in, W: 77cm/30.3in, D: 74cm/29.1in, Seat height: 40cm/15.7in.



FLY CHAIR ^{SC1}
BY SPACE COPENHAGEN
2015

Product Armchair
Materials Oak frame and base. CMHR foam and feather pillows. Fabric upholstery.
Dimensions H: 70cm/27.6in, D: 80cm/31.5in, L: 87cm/34.3in, Seat height: 40cm/15.7in.



FLY SOFA ^{SC2}
BY SPACE COPENHAGEN
2015

Product Sofa
Materials Oak frame and base. CMHR foam and feather pillows. Fabric upholstery.
Dimensions H: 70cm/27.6in, D: 80cm/31.5in, L: 162cm/63.8in, Seat height: 40cm/15.7in.



FLY SOFA ^{SC3}
BY SPACE COPENHAGEN
2015

Product Sofa with side tables
Materials Oak frame and base. CMHR foam and feather pillows. Fabric upholstery.
Dimensions H: 70cm/27.6in, D: 80cm/31.5in, L: 240cm/94.5in, Seat height: 40cm/15.7in.



FLY POUF SC9

BY SPACE COPENHAGEN
2015

Product Pouf
Materials Oak base. CMHR foam and feather pillow. Fabric upholstery.
Dimensions H: 40cm/15.7in, D: 80cm/31.5in, L: 80cm/31.5in. Seat height: 40cm/15.7in.



FLY TABLE SC4

BY SPACE COPENHAGEN
2015

Product Lounge table
Materials Oak base with marble table top.
Dimensions H: 26cm/10.2in, D: 80cm/31.5in, L: 80cm/31.5in.



FLY TABLE SC5

BY SPACE COPENHAGEN
2015

Product Lounge table
Materials Oak base with marble table top.
Dimensions H: 26cm/10.2in, D: 60cm/23.6in, L: 120cm/47.2in.



FLY TABLE SC11

BY SPACE COPENHAGEN
2017

Product Lounge table
Materials Oak base with marble table top.
Dimensions H: 32cm/12.6in, D: 120cm/47.2in, L: 120cm/47.2in.



CATCH LOUNGE JH13

BY JAIME HAYON
2017

Product Lounge chair
Materials Molded PU foam, CMHR foam, steel base, fabric or leather upholstery.
Dimensions H: 86cm/33.9in, W: 82cm/32.3in, D: 92cm/36.2in. Armrest height: 58cm/22.8in. Seat height: 36cm/14.2in.



CATCH LOUNGE JH14

BY JAIME HAYON
2017

Product Lounge chair
Materials Molded PU foam, CMHR foam, steel base, fabric or leather upholstery.
Dimensions H: 86cm/33.9in, W: 82cm/32.3in, D: 92cm/36.2in. Armrest height: 58cm/22.8in. Seat height: 36cm/14.2in.



CATCH CHAIR JH1

BY JAIME HAYON
2014

Product Chair with armrest
Materials Molded PU foam, CMHR foam, oak legs, fabric or leather upholstery.
Dimensions H: 90cm/35.4in, D: 58cm/22.8in, W: 58cm/22.8in. Armrest height: 68cm/26.8in. Seat height: 45cm/17.7in.



CATCH CHAIR JH15

BY JAIME HAYON
2017

Product Chair with armrest
Materials Molded PU foam, CMHR foam, tube base, fabric or leather upholstery.
Dimensions H: 90cm/35.4in, D: 58cm/22.8in, W: 58cm/22.8in. Armrest height: 68cm/26.8in. Seat height: 45cm/17.7in.



CATCH CHAIR JH2

BY JAIME HAYON
2014

Product Chair with armrest
Materials Molded PU foam, CMHR foam, aluminium swivel base, fabric or leather upholstery.
Dimensions H: 90cm/35.4in, D: 58cm/22.8in, W: 58cm/22.8in. Armrest height: 68cm/26.8in. Seat height: 45cm/17.7in.



IN BETWEEN SK1

BY SAMI KALLIO
2015

Product Chair with armrest
Materials Solid oak and formpressed oak veneer.
Dimensions H: 77cm/30.3in, W: 58cm/22.8in, D: 54cm/21.2in. Armrest height: 70cm/27.6in. Seat height: 45cm/17.7in.



IN BETWEEN SK2

BY SAMI KALLIO
2015

Product Chair with armrest
Materials Solid oak and formpressed veneer. The chair comes with a fully upholstered seat.
Dimensions H: 77cm/30.3in, W: 58cm/22.8in, D: 54cm/21.2in. Armrest height: 70cm/27.6in. Seat height: 45cm/17.7in.



IN BETWEEN SK7 & SK9

BY SAMI KALLIO
2017

Product Barstool
Materials Solid oak and formpressed oak veneer
Dimensions SK7: H: 92cm/36.2in, W: 58cm/22.8in, D: 54cm/21.2in. Armrest height: 88cm/34.6in. Seat height: 65cm/26.3in. SK9: H: 102cm/40.2in, W: 58cm/22.8in, D: 54cm/21.2in. Armrest height: 98cm/38.6in. Seat height: 75cm/30.2in.



IN BETWEEN SK8 & SK10

BY SAMI KALLIO
2017

Product Barstool
Materials Solid oak and formpressed veneer. The chair comes with a fully upholstered seat.
Dimensions SK7: H: 92cm/36.2in, W: 58cm/22.8in, D: 54cm/21.2in. Armrest height: 88cm/34.6in. Seat height: 65cm/26.3in. SK9: H: 102cm/40.2in, W: 58cm/22.8in, D: 54cm/21.2in. Armrest height: 98cm/38.6in. Seat height: 75cm/30.2in.



IN BETWEEN SK3 & SK4

BY SAMI KALLIO
2015

Product Dining table
Materials Solid oak.
Dimensions SK3: Ø: 90cm/35.4in, H: 73cm/28.7in. SK4: Ø: 120cm/47.2in, H: 73cm/28.7in.



IN BETWEEN SK5 & SK6

BY SAMI KALLIO
2015

Product Dining table
Materials Lacquered solid oak and oak veneer, Stained solid oak and oak veneer.
Dimensions SK5: D: 200cm/78.7in, W: 90cm/35.4in, H: 73cm/28.7in. SK6: D: 250cm/98.4in, W: 100cm/39.4in, H: 73cm/28.7in.



NA TABLE NA2

BY NORM.ARCHITECTS
2011

Product Dining table
Materials Powdercoated steel structure and sand blasted solid oak legs with table top in either ash veneer, laminate or solid oak.
Dimensions H: 75cm/29.5in, D: 90cm/35.4in, L: 200cm/78.7in.



HOOF TABLE SW1 & SW2

BY SAMUEL WILKINSON
2012

Product Coffee table
Materials Solid oak with a brushed surface.
Dimensions SW1: Ø: 50cm/19.7in, H: 50cm/19.7in. SW2: Ø: 90cm/35.4in, H: 40cm/15.7in.



SHUFFLE TABLE MH1

BY MIA HAMBORG
BLACK EDITION BY PETER HAGEN 2010

Product Side Table
Materials PU lacquered MDF, polished marble, PU lacquered solid beech, Solid oiled oak.
Dimensions Ø: 45cm/17.7in, H: 69cm/27.2in.



NA STOOL ^{NA3}

BY **NORM.ARCHITECTS**
2011

Product Stool
Materials Powdercoated steel and sandblasted solid oak.
Dimensions H: 46cm/18.1in, D: 45cm/17.7in, W: 50cm/19.7in.



NA BARSTOOL ^{NA4}

BY **NORM.ARCHITECTS**
2011

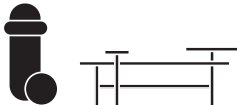
Product Barstool
Materials Powdercoated steel and sandblasted solid oak.
Dimensions H: 73cm/28.7in, D: 45 cm/17.7in, W: 50cm/19.7in.



PALETTE ^{JH6}

BY **JAIME HAYON**
2015

Product Lounge table
Materials Stainless steel, white Bianco Carrara marble, pale pink stained ash.
Dimensions D: 82.5cm/32.5in, W: 70.8cm/27.9in, H: 46.7cm/18.4in.



PALETTE ^{JH7}

BY **JAIME HAYON**
2015

Product Lounge table
Materials Brass, black Nero Marquina marble, black stained ash.
Dimensions D: 115.2cm/45.4in, W: 67.8cm/26.7in, H: 47cm/18.5in.



PALETTE ^{JH8}

BY **JAIME HAYON**
2015

Product Lounge chair
Materials Brass, red Rosso Levanto marble, blue stained ash.
Dimensions D: 66.3cm/26in, W: 54.9cm/21.6in, H: 57 cm/22.4in.



PALETTE DESK ^{JH9}

BY **JAIME HAYON**
2015

Product Desk
Materials Polished black Nero Marquina marble, black stained ash veneer. Honed white Bianco Carrara marble, red stained ash veneer. Satin polished brass, grey-green stained ash veneer.
Dimensions H: 73/83cm/28.7/32.7in, D: 62cm/24.4in L: 146cm/57.5in



THE MOOR ^{AP5 & AP7}

BY **ALL THE WAY TO PARIS**
2016

Product Rug
Materials Handloom-woven rug with a dense, soft and highly exclusive velvet-like expression made from 85% pure New Zealand wool, 15% viscose.
Dimensions AP5: W: 170cm/66.9in, L: 240cm/94.5in AP7: W: 200cm/78.7in, L: 300cm/118.1in



THE MOOR ^{AP6}

BY **ALL THE WAY TO PARIS**
2016

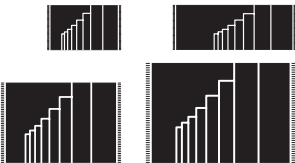
Product Rug
Materials Handloom-woven rug with a dense, soft and highly exclusive velvet-like expression made from 85% pure New Zealand wool, 15% viscose.
Dimensions W: 240cm/94.5in, L: 240cm/94.5in



THE MOOR ^{AP8}

BY **ALL THE WAY TO PARIS**
2014

Product Rug
Materials Handloom-woven rug with a dense, soft and highly exclusive velvet-like expression made from 85% pure New Zealand wool, 15% viscose.
Dimensions W: 300cm/118.1in, L: 300cm/118.1in



ANOTHER RUG ^{AP1-AP4}

BY **ALL THE WAY TO PARIS**
2014

Product Rug
Materials Handwoven kelim rug made from carefully selected natural materials. 80% pure New Zealand wool, 20% cotton.
Dimensions AP1: W: 90cm/35.4in, L: 140cm/55.1in. AP2: W: 90cm/35.4in, L: 240cm/94.5in. AP3: W: 170cm/66.9in, L: 240cm/94.5in. AP4: W: 200cm/78.7in, L: 300cm/118.1in.



TRICOLORE ^{SH2}

BY **SEBASTIAN HERKNER**
2017

Product Vases
Materials Mouth-blown coloured bohemian glass
Dimensions Inner vase: Ø: 14cm/5.5in, H: 25cm/9.8in. Bottom vase: Ø: 13cm/5.1in, H: 17cm/6.7in



FORNELL ^{ABF1}

BY **ANDREAS BOZARTH FORNELL**
2017

Product Pendant
Materials Mirror polished & matt lacquered stainless steel, PC diffuser, 6m cable & stainless steel wires.
Dimensions Lamp shade: H: 6cm/2.4in, L: 120cm/47.2in, W: 7.5cm/2.9in. Canopy: H: 4cm/1.6in, L: 49cm/19.3in, W: 5cm/1.9in



721 GRAMS ^{IG1}

BY **ISABELL GATZEN**
2016

Product Candle holder
Materials Brass
Dimensions H: 4.8cm/1.9in, D: 2.4cm/0.9in, W: 14cm/5.5in



TRICOLORE ^{SH3}

BY **SEBASTIAN HERKNER**
2017

Product Vases
Materials Mouth-blown coloured bohemian glass
Dimensions Inner vase: Ø: 22cm/8.7in, H: 9cm/3.5in. Bottom vase: Ø: 21cm/8.3in, H: 6cm/2.3in



LIGHT FOREST ^{OD1}

BY **ONTWERPDOO**
2010
Product Ceiling light
Materials Lacquered copper, aluminium and ABS.
Dimensions Conf.1: W: 100cm/39.4in, D: 100cm/39.4in. Conf.2: W: 125cm/49.2in, D: 120cm/47.2in. Conf.3: W: 145cm/57.1in, D: 75cm/29.5in. Conf.4: W: 100cm/39.4in, D: 75cm/29.5in.



TRICOLORE ^{SH1}

BY **SEBASTIAN HERKNER**
2017

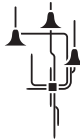
Product Vases
Materials Mouth-blown coloured bohemian glass
Dimensions Inner vase: Ø: 18cm/7.1in, H: 20cm/7.9in. Bottom vase: Ø: 17cm/6.7in, H: 9cm/3.5in



TRUE COLOURS ^{LP1-LP7}

BY **LEX POTT**
2013

Product Vases
Materials Brass, Aluminium, Copper, Steel.
Dimensions LP1: Ø: 10cm/3.9in, H: 20cm/7.9in LP2: Ø: 10cm/3.9in, H: 24cm/9.4in LP3: Ø: 8cm/3.1in, H:20cm/7.9in LP4: Ø: 8cm/3.1in, H: 10cm/3.9in LP5: Ø: 10cm/3.9in, H: 14cm/5.5in LP6: Ø: 6,5cm/2.6in, H: 16cm/6.3in LP7: Ø: 8cm/3.1in, H:18cm/7.1in



LIGHT FOREST ^{OD2}

BY **ONTWERPDOO**
2010
Product Wall mounting set
Materials Lacquered copper, aluminium, ABS, 3-meter clear pvc cord with CE plug.
Dimensions Conf.1: H: 120cm/47.2in, W: 70cm/27.6in. Conf.2: H: 95cm/37.4in, W: 150cm/59.1in.



MARBLE LIGHT ^{SV1}

BY **STUDIO VIT**
2014

Product Pendant
Materials White Bianco Carrara marble and clear mouth blown borosilicate glass with 4-meter white fabric cord.
Dimensions Marble: Ø: 11,5cm/4.5in, H: 7cm/2.7in. Glass: Ø: 8cm/3.1in.



MARBLE LIGHT ^{SV2}

BY **STUDIO VIT**
2014

Product Pendant
Materials White Bianco Carrara marble and clear mouth blown borosilicate glass with 4-meter white fabric cord.
Dimensions Marble: Ø: 8cm/3.1in, H: 10cm/3.9in. Glass: Ø: 13cm/5.1in.



MARBLE LIGHT ^{SV3}

BY **STUDIO VIT**
2014

Product Pendant
Materials White Bianco Carrara marble and clear mouth blown borosilicate glass with 4-meter white fabric cord.
Dimensions Marble: Ø: 7cm/2.7in, H: 5cm/1.9in. Glass: Ø: 8cm/3.1in.



MARBLE LIGHT ^{SV4}

BY **STUDIO VIT**
2014

Product Pendant
Materials White Bianco Carrara marble and clear mouth blown borosilicate glass with 4-meter white fabric cord.
Dimensions Marble: Ø: 9cm/3.5in, H: 6cm/2.3in. Glass: Ø: 11cm/4.3in.



MARBLE LIGHT ^{SV5}

BY **STUDIO VIT**
2014

Product Pendant
Materials White Bianco Carrara marble and clear mouth blown borosilicate glass with 4-meter white fabric cord.
Dimensions Marble: Ø: 5cm/1.9in, H: 16cm/6.3in. Glass: Ø: 16cm/6.3in.



MARBLE LIGHT ^{SV6}

BY **STUDIO VIT**
2014

Product Table lamp
Materials White Bianco Carrara marble and clear mouth blown borosilicate glass with 2-meter white fabric cord with dimmer.
Dimensions Marble: Ø: 7cm/2.7in, H: 5cm/1.9in. Glass: Ø: 16cm/6.3in.



MARBLE LIGHT ^{SV7}

BY **STUDIO VIT**
2014

Product Pendant (SV2) with marble floor weight and 10-meter cable.
Materials White bianco carrara marble with 10-meter white fabric cord fitted with G9 lamp holder. The floor weight is delivered with a white metal hook for ceiling installation and a self-assembly CE plug.
Dimensions Marble: Ø: 20cm/7.8in, H: 8cm/3.1in.



BLOWN ^{SW3}

BY **SAMUEL WILKINSON**
2014

Product Pendant
Materials Mouth-blown glass, powdercoated metal suspension, coated wire, 4-meter fabric cord.
Dimensions Ø: 28cm/11in, H: 28cm/11in.



MILK ^{NA1}

BY **NORM.ARCHITECTS**
2010

Product Table lamp
Materials Mouth blown opal glass, solid ash legs, 2-meter fabric cord with dimmer.
Dimensions Ø: 20cm/7.9in, H: 25cm/9.8in.



PASSEPARTOUT ^{JH10}

BY **JAIME HAYON**
2016

Product Ceiling & wall lamp
Materials Aluminium, Polycarbonate, ABS
Dimensions Ø: 15.5cm/6.1in, H: 17cm/6.7in.



PASSEPARTOUT ^{JH11}

BY **JAIME HAYON**
2016

Product Ceiling & wall lamp
Materials Aluminium, Polycarbonate, ABS
Dimensions Ø: 20cm/7.9in, H: 15.5cm/6.1in.



PASSEPARTOUT ^{JH12}

BY **JAIME HAYON**
2016

Product Ceiling & wall lamp
Materials Aluminium, Polycarbonate, ABS
Dimensions Ø: 28cm/11in, H: 12.5cm/4.9in.



FORMAKAMI ^{JH3}

BY **JAIME HAYON**
2015

Product Pendant
Materials Ivory white paper, black stained oak, 4-meter black fabric cord.
Dimensions Ø: 46cm/18.1in, H: 68cm/26.7in.



FORMAKAMI ^{JH4}

BY **JAIME HAYON**
2015

Product Pendant
Materials Ivory white paper, black stained oak, 4-meter black fabric cord.
Dimensions Ø: 50cm/19.7in, H: 50cm/19.7in.



FORMAKAMI ^{JH5}

BY **JAIME HAYON**
2015

Product Pendant
Materials Ivory white paper, black stained oak, 4-meter black fabric cord.
Dimensions Ø: 70cm/27.6in, H: 74cm/29.1in.



BELLEVUE FLOOR ^{AJ7}

BY **ARNE JACOBSEN**
1929

Product Floor lamp
Materials Satin polished brass or satin polished brass with lacquered aluminium and steel, cast iron base, 2-meter fabric cord with on-off switch.
Dimensions Base: Ø: 27.3cm/10.7in. Lamp: D: 60cm/23.6in, H: 130cm/51.2in.



BELLEVUE TABLE ^{AJ8}

BY **ARNE JACOBSEN**
1929

Product Table lamp
Materials Satin polished brass or satin polished brass with lacquered aluminium and steel, cast iron base, 2-meter fabric cord. On-off switch on base.
Dimensions Base: Ø: 17.5cm/6.9in. Lamp: D: 42cm/16.5in, W: 16.5cm/6.5in, H: 42cm/16.5in.



BELLEVUE WALL ^{AJ9}

BY **ARNE JACOBSEN**
1929

Product Wall lamp
Materials Satin polished brass or satin polished brass with lacquered aluminium and steel. 2-meter fabric cord. On-off switch on wall mount base.
Dimensions Wall Mount: Ø: 8.5cm/3.3in. Lamp: D: 28cm/11in, W: 16.5cm/6.5in, H: 30cm/11.8in.



ARRAY ^{JK1}

BY **SOFIE REFER, JAKOB STAER AND JESPER KONGSHAUG**
2011

Product Chandelier
Materials Lacquered aluminium, acrylic diffuser, silicon cord.
Dimensions Canopy: H: 55cm/21.7in, D: 26cm/10.2in, L: 5cm/1.9in.
Total max length: 250cm/98.4in.



WORKING TITLE ^{HK1}

BY **HARRI KOSKINEN**
2017

Product Table lamp
Materials Hand polished aluminium & black PVC cord.
Dimensions H: 45cm/17.7in, L: 30cm/11.8in, W: 15cm/5.9in



FLOWERPOT ^{VP1}

BY **VERNER PANTON**
1968

Product Pendant
Materials Lacquered metal with 3-meter fabric cord.
Dimensions Ø: 23cm/9.1in, H: 16cm/6.3in.



FLOWERPOT ^{VP2}

BY **VERNER PANTON**
1968

Product Pendant
Materials Lacquered metal with 3-meter fabric cord.
Dimensions Ø: 50cm/19.7in, H: 36cm/14.2in.



FLOWERPOT ^{VP3}

BY **VERNER PANTON**
1969

Product Table lamp
Materials Lacquered steel with 2-meter clear PVC cord.
Dimensions Ø: 23cm/9.1in, H: 50cm/19.7in



FLOWERPOT ^{VP4}

BY **VERNER PANTON**
1969

Product Table lamp
Materials Lacquered metal with 3-meter fabric cord.
Dimensions Ø: 23cm/9.1in, H: 36cm/14.1in



TOPAN ^{VP6}

BY **VERNER PANTON**
1959

Product Pendant
Materials Lacquered aluminium with 3-meter fabric cord.
Dimensions Ø: 21cm/8.3in, H: 19cm/7.5in



SPINNING LIGHT ^{BH1}

BY **BENJAMIN HUBERT**
2010

Product Pendant
Materials Lacquered aluminium with 4-meter PVC cord.
Dimensions H: 45cm/17.7in, Ø: 25cm/9.8in.



SPINNING LIGHT ^{BH2}

BY **BENJAMIN HUBERT**
2010

Product Pendant
Materials Lacquered aluminium with 4-meter PVC cord.
Dimensions Ø: 40cm/15.7in, H: 34cm/13.4in.



COPENHAGEN PENDANT ^{SC6}

BY **SPACE COPENHAGEN**
2014

Product Pendant
Materials Lacquered steel shade with plated steel suspension or satinized opal glass shade with bronzed brass suspension, 4-meter black fabric cord.
Dimensions Ø: 20cm/7.8in, H: 25cm/9.8in.



COPENHAGEN PENDANT ^{SC7}

BY **SPACE COPENHAGEN**
2014

Product Pendant
Materials Lacquered steel shade with plated steel suspension or satinized opal glass shade with bronzed brass suspension, 4-meter black fabric cord.
Dimensions Ø: 35cm/13.8in, H: 40cm/15.7in.



COPENHAGEN PENDANT ^{SC8}

BY **SPACE COPENHAGEN**
2014

Product Pendant
Materials Lacquered aluminum shade with plated steel suspension, 6-meter fabric cord with safety wire.
Dimensions Ø: 60cm/23.6in, H: 53cm/20.7in.



BULB ^{SR1 & SR2}

BY **SOFIE REFER**
2001/2006

Product Pendant
Materials Mouth blown glass with 3-meter cord and porcelain lamp holder.
Dimensions SR1: Ø: 11cm/4.3in, H: 16.3cm/6.4in.
SR2: Ø: 18cm/7.1in, H: 23cm/9in



MASS LIGHT ^{NA5}

BY **NORM.ARCHITECTS**
2012

Product Pendant
Materials Marble, copper or brass, white acid-etched opal glass, 4-meter black fabric cord. Mass Light can also be bought as a chandelier with a canopy for 9 pendants.
Dimensions Ø: Ø12.6cm/5in, H: 18.3cm/7.2in.



MASS LIGHT ^{NA6}

BY **NORM.ARCHITECTS**
2012

Product Chandelier
Materials Marble, copper or brass, white acid-etched opal glass, 4-meter black fabric cord.
Dimensions Ø: 12.6cm/5in, H: 18.3cm/7.2in, L: Min 80cm/31.5in. Max 175cm/68.9in. W: 40cm/15.7in. Base: 16cm.



ICE CHANDELIER ^{SR6–SR10}

BY **SOFIE REFER**
2006

Product Floor lamp
Materials Mouth-blown glass and anodised aluminium with clear PVC cord.
Dimensions SR6: Ø: 38cm/14.9in, L: 180cm/70.8in. Custom sizes available upon request.



UTZON LAMP ^{JU1}

BY **JØRN UTZON**
1947

Product Pendant
Materials Lacquered metal, 3-meter fabric cord.
Dimensions Ø: 22cm/8.7in, H: 23cm/9.1in.



TRASH ME ^{VV1}

BY **VICTOR VETTERLEIN**
2010

Product Table lamp
Materials Paper pulp, 2-meter bordeaux fabric cord.
Dimensions H: 52.4cm/20.6in, L: 25.4cm/10in, W: 16.5cm/6.5in.

