

REPUBLIC®

The Drop™ - Rebirth of a classic

Analog™ the new table by Jaime Hayón

+ Focus on architecture and relations • Poul Kjærholm Perfectionist

The return of Grand Prix™ • Kasper Salto updates Little Friend™

M/S Maritime Museum of Denmark

PHOTO Ditte Isager STYLING Christine Rudolph

REPUBLIC OF Fritz Hansen®

DESIGNED TO LAST YOU A LIFETIME

Egg™

designed by Arne Jacobsen
produced by Fritz Hansen



REPUBLIC OF **Fritz Hansen**®

UNPLUGGED RELATIONS

PHOTO Egon Gade

We all know the feeling of attachment to a favorite object. Not because what it is, but what it does. The memories it carries and the stories it tells. That is true for our furniture. Thanks to the design and the quality that we put into the development, they last through generations and people relate to them as more than just mere chairs and tables.

The first scratch or dent may hurt a bit, but gradually the sign of wear and usage adds to the sense of "something special". If you own a piece of Fritz Hansen furniture there is a good chance that you will pass it on to the next generation. Maybe you ARE the next generation.

Just as we believe in perfectionism, craftsmanship and attention to detail, we believe in lasting design. Two good examples of this are the iconic Arne Jacobsen designs Grand Prix™ and Drop™ that we introduce this year. Both created to beautify and impress their surroundings with their uniquely aesthetic quality. Today the on-line media constitute a larger part of our interaction than ever. We "chat", "like", "tweet", "post", "share" all day long, and though we meet people or create

"friendships" through social media, it does not substitute the face-to-face meeting of people.

We understand the concept of quality time as spending time face-to-face. That's why we asked Jaime Hayon to design a table, celebrating the authentic way of connecting with people by bringing us closer. The project has resulted in a unique table that is inviting us to sit down, to talk, share a meal, have a meeting, write a letter, laugh or cry - or just plainly be there. At a table you are present in a physical way. The table promotes a return to the genuine togetherness that is a contrast to the digital life we face, with demands of constant on-line presence. We call the table Analog™ - it's an invitation to engage, to share, to be intimate and present - to be off-line.

Jacob Holm, CEO
Republic of Fritz Hansen



REPUBLIC®

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ART AND INDUSTRY

THE RETURN OF THE DROP™

TEXT Michael Sheridan PHOTO Strüwing

The Danish architect Arne Jacobsen is renowned for treating his buildings as total works and completing the interiors with furniture, lighting and textiles of his own design. Nowhere was this more true or Jacobsen's talents in greater evidence than at the SAS House (1956-60), which combined a satellite air terminal for the Scandinavian Airlines System and the five-star Royal Hotel. Located in the center of Copenhagen, across from Tivoli Gardens, the building utilized the latest technology, which Jacobsen adapted to his own humanistic vision.

The 22-story tower of the hotel would alter the Copenhagen skyline and Jacobsen was anxious that his building might overwhelm the area around Tivoli. Working through a long series of color studies and his own watercolor paintings, Jacobsen arrived at a delicate curtain wall of closely spaced aluminum mullions and grey-green spandrel glass. The result is a luminous shell that registers even the most nuanced shifts in the atmosphere, so that the building has a constantly changing appearance and becomes part of the setting.

While the building is a model of rational, rectilinear construction with an underlying module of 240 centimeters, the furnishings have an organic quality that that reflects their purpose as cradles for the human body. Given the complexity and prestige of the project, Jacobsen decided to create a new type of chair for each of the major, public spaces in the hotel. While all of the chairs would have the same basic function, Jacobsen believed that comfort required a consideration of both physical and psychological factors, and he tailored each of the chairs to its social setting. Four of the chairs would be made of Styropore, a liquid plastic that had originally been developed in Norway for molding small

boats. In the mid-1950s, Henry W. Klein, a Norwegian industrial designer, developed a technique for molding Styropore into rigid shells that could be padded and upholstered to provide seating. In 1957, Klein and a group of investors set up Plastmobler A/S and began licensing the process to furniture factories around the world, including Fritz Hansen—which immediately put the new technique at Jacobsen's disposal. Working with full-scale plaster models, Jacobsen sculpted a quartet of voluptuous shells that satisfied his aesthetic standards while providing comfort for both body and mind. Confronted with a synthetic material that lacked any inherent structure or suggested any specific form, Jacobsen took his inspiration from the human form and the contours of the body. In this way, he humanized technology and his chairs for the Royal Hotel represent a masterful intersection of art and industry.

In the lobby, Jacobsen wanted a high-backed chair that would provide a protective shell around the occupant in the midst of the heavily trafficked, semi-public room. The result was the Egg, which recalls an English wingback chair, but was set on a swiveling base with a one-piece foot of cast aluminum. The swiveling base was as important as the sculptural shell, as it allowed the occupants to



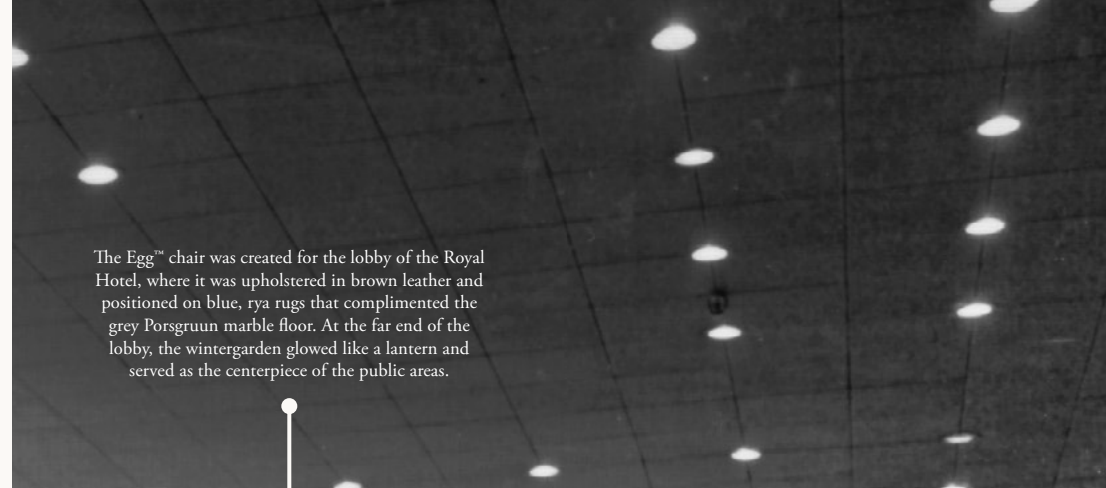
find their own level of comfort. Solitary travelers could turn away from the crowd, while groups of travelers could rotate and form an intimate circle.

The spectacular centerpiece of the hotel was a double-height winter garden encased in hanging walls of orchids and furnished with the Pot™, a low-backed lounge chair with integral armrests that provided points of contact when sitting or rising.

The shells were supported on a steel base, adapted from the Seven chair, and plated with copper to match the framework that enclosed the orchids. Additional examples of the Pot, with different finishes, were used in the bar on the second floor and in the corridors of the hotel tower.

Behind the wintergarden, the snack bar included a seating area that was furnished with the Drop chair. Jacobsen designed the chair without arms, so that diners could get in and out with limited clearance. The sloping form allowed a full range of movement at the sides, while still providing upper back support for diners who wanted to lean back and relax after eating. The deliberate contrast between seat and legs reinforces the sculptural character of

The Egg™ chair was created for the lobby of the Royal Hotel, where it was upholstered in brown leather and positioned on blue, rya rugs that complimented the grey Porsgrunn marble floor. At the far end of the lobby, the wintergarden glowed like a lantern and served as the centerpiece of the public areas.



the seat, so that the occupant seems to float in mid-air.

The most flamboyant of Jacobsen's voluptuous quartet was the Swan™, a low-backed armchair that he designed for the Panorama Room, a lounge on the 21st-floor of the hotel that offered views over the city on three sides. The restricted height of the chair kept it from interfering with the views through the panoramic windows, but also encouraged an informal, convivial atmosphere appropriate to the festive setting. At the same time, the swiveling base allowed patrons to turn and enjoy the views of the city, and each other.

Today, the interiors of the SAS House are no longer intact. Aside from the hotel lobby, the original settings for the Pot, Drop and Swan chairs no longer exist and out of the original 275 hotel rooms, only one—Room 606—retains its original finishes, textiles and built-in furnishings. Despite the dismemberment of Jacobsen's masterwork, many of the industrial designs that he created for the hotel have been in continuous production since 1959, most notably the Egg and Swan chairs. The Pot chair also entered standard production, but was discontinued by the late-1960s, while the Drop chair never entered the Fritz Hansen catalogue.

Now, with the passage of time and the benefit of hindsight, the Drop is being made for the general market and rightly takes its place alongside the Egg and the Swan in Jacobsen's constellation of timeless industrial designs. In contrast to so much contemporary design, Jacobsen's molded chairs were conceived with people in mind and created to address very human needs for physical and psychological comfort. As a result, they have an enduring value that transcends their original settings and possess a universal quality that exists outside of time or fashion.

Like all of Jacobsen's best work, they remind us that technology is a simply a tool in the service of human well-being and that the most meaningful forms result from an intersection of ethics and aesthetics.

Michael Sheridan is a practicing architect in New York City, as well as a leading scholar of Danish architecture and design. His published works on these subjects include *Room 606 - The SAS House and The Work of Arne Jacobsen* (Phaidon, 2003), *Poul Kjærholm - Furniture Architect* (Louisiana Museum, 2006) and *Landmarks - The Modern House in Denmark* (Hatje Cantz, 2014).

More than 50 years after its birth, the design icon 'The Drop'™ is now in production, in its original version with upholstery of fabric or leather, and in a new plastic version in colours matching the modern Nordic lifestyle.

In the plastic version 'The Drop'™ is available in colours matching the iconic design and with a choice of legs in chrome or painted in the colour of the chair.



AN ORIGINAL

TO MATCH AN ORIGINAL

With a design as unique as 50 years ago,
the Drop™ remains exclusive regardless which
material you choose.

HOW DOES ARCHITECTURE AFFECT US AS PEOPLE?

TEXT *Katrine Martensen Larsen*
PHOTO *Adam Mørk, 3XN*

Do people really behave the way architects imagine them to? Do they hang out together in waiting areas, meet on the stairs, eat lunch together in the canteen, and generally thrive in the large, open office landscape? We talked with a researcher who specialises in architectural psychology. At architecture studio 3XN, Mille Sylvest is in the middle of a large-scale research project that attempts to map how architectural design affects people's social behaviour and well-being. As far as 3XN is concerned, the PhD project is an exercise in finding out how their architectural signature – the lavish stairwell – achieves its desired effect; namely, of being the meeting point, the very backbone, in fact, of the building. Through interviews, video recordings and observations of her subjects, Mille Sylvest has followed daily life at three of 3XN's buildings – Ørestad Gymnasium, the City Hall in Nieuwegein, The Netherlands, and Tangen Polytechnic College, Norway – all with a large open stairwell.

Open atrium

"The keyword these days, apart from social sustainability, is knowledge sharing. Many proprietors now focus on the greatest possible amount of social interaction between their employees or their students. This creates the best conditions for helping one another and achieving a pleasant working and/or learning environment," says Mille Sylvest, and explains that the open stairwell is a fantastic way of achieving precisely this high degree of social interaction. "Because yes, people do meet on the stairs to talk, to greet each other and to exchange short conversations. Or rather, they stand on the landing. They don't stand on the stairs themselves, as architects have imagined they might." The open stairwell also helps create visibility. "For example, the fact that you can see out to and from

the stairs – the visual contact, that is created by the open atrium," Sylvest explains, continuing: "The positive aspects of the open atrium and the central stairwell apply to all users. It makes it easier to gain a sense of direction and find your way around the building, and it provides an opportunity to see who meets where, and what activities are going on. It leads to a greater understanding about one's college and fellow students, which then leads to an increase in social interaction."

What can be opened, should also be closed

At Ørestad Gymnasium, very few of those who the researcher has spoken to has a problem with the large, open space. "The reason that the open plan design works so well at Ørestad is not only that the users have adjusted their behaviour to the open space, but also that it is still possible to find quiet, more enclosed areas in the corners of the building, which everyone, regardless of age, needs sometimes – just as the teachers can retreat into the Teacher's Lounge."

Users have responded a little differently to the open landscape of the City Hall in Nieuwegein in The Netherlands, where a mixture of older and younger people work. People can see as well as be seen, and also meet on and around the stairs here at City Hall, but how has this affected the well-being of the older employees? "Results from other studies show that in general, the older an employee is, the less selective attention he or she exhibits. This makes it hard to work in large, open offices, because the employee is much more easily disturbed. In Nieuwegein, the employees have the possibility of retreating into a more enclosed space, as 3XN always strive to design environments with large variations of scale, that is, with both small, more private rooms in addition to the large,



The staircase at Ørestads Gymnasium has been rather eloquently dubbed 'The Catwalk' by students, as you can't avoid being seen as you walk down it. According to architect studio 3XN, it is the backbone of the building.

open office space." One of Mille Sylvest's conclusions therefore has been that the more open a space is, the greater the need is for a separate private, closed space. And a closed room made of glass is of no use, either: "When you use glass as a wall, you should always consider your motives carefully. It works fine in the canteen, where the staff can ascertain quickly and easily who is eating where and at what time. But a glass wall into a meeting room is not such a good idea, and a frosted panel to shield it off is not enough. Depending on the design, you can often see over it or under it," she elaborates.

Embracing openness and interaction wholeheartedly

Mille Sylvest further concludes that a large degree of honesty on the part of proprietors and management is essential in order to achieve a successful building with a large, central open space. "It can actually have a negative effect if it is only symbolic, and if the entire company's vision of openness and interaction is not embraced wholeheartedly. In an instant, everything becomes very visible. Who sits closest to the managing director? How much space does everyone else have? Who talks to who, and so on."

"Difficulties can often arise at workplaces where mobile workspaces have been established. I've seen examples of people waiting impatiently outside the door in the morning to get in and close off their usual

spot. It can be extremely stressful for the staff. People have a need to mark their territory, and this need should not be underestimated."

Like animals on the plains

Another interesting aspect of the large open plan office is how to ensure that people have a clear view and can see 'the big picture', yet don't feel like they're being watched from behind. "You can compare it to prehistoric man's life on the plains," Sylvest explains. "This is where many of our instincts come from. It is a human need to feel protected, to be able to take in one's surroundings and any potential dangers that may be approaching." In order to accommodate these needs, architects the world over have attempted countless approaches to dividing up the open plan office, but these partition walls have often proved even more of a disturbance. "You can hear things, but you can't see where the sound is coming from, which makes it far more of a nuisance. One solution has been to place people into smaller groups, facing each other, with their backs to the next group," continues Sylvest. Nor do the dedicated social meeting places of the architects always work according to plan in a building: "If dining tables in a canteen are placed directly below a flight of stairs, for example, this probably isn't going to be the nicest place to sit and eat. You might feel like you're being stared at, which might stress you out. The same goes for the group of sofas where people sit and relax. They should be hidden out of the way a little so that users don't feel disturbed, or feel like they are disturbing anyone else."

In the private home

What about our private lives? Has the trend towards large, open plan schools and offices influenced the way we arrange our homes? "Yes, I think some parallels can be drawn. You can see that the trend towards large, open plan kitchens brings with it a desire for smaller, private rooms at home. And if you've been sitting in a large open plan office all day at work, it's even more likely that you'll want to come home to a quiet, peaceful retreat. The same trend seems to apply to much of the furniture we're seeing nowadays. The high-backed, closed sofas and armchairs are ideal for closing off a small space in the open space we're met with everywhere," concludes Mille Sylvest.



Mille Sylvest

There is no great tradition in Denmark for architects to work in collaboration with psychologists. This means that very little information exists on how architecture influences our behaviour. A new research project carried out by a specialist in architectural psychology, Mille Sylvest, in collaboration with Roskilde University, Real Dania and architects from architectural practice 3XN's innovation lab GXN seeks to redress the balance. The goal of the project is to map how architectural design affects people's social behaviour and well-being.

"Landmarks" by the American architect and writer Michael Sheridan uses text and full-colour photographs to describe 14 single-family homes from 1950-1962 designed by 11 great Danish architects, including Jørn Utzon, Arne Jacobsen and Hanne Kjærholm, as well as Jørgen Bo and Vilhelm Wohlert, all of whom were ground breaking in their vision of the single-family home. The book is now in its third edition in Danish under the title "Mesterværker".



On a steep slope in the Valdalen valley in Norway, midway between boulders sculpted by the elements and by beech, aspen and pine trees, is Juvet - the first landscape hotel in Europe. There is neither champagne bar nor designer bath products here, but for those people searching for the ultimate in calm and the chance to come as close to nature as possible (with a roof over their heads), this place is sublime. www.juvet.com

Star chef Rasmus Kofoed rules in the kitchen at Geranium - a light, fresh and dynamic kitchen, where the mission is to serve up meals that captivate all the senses. Geranium has two Michelin stars and has recently scooped the title of Scandinavia's best restaurant. www.geranium.dk



Photo: Claes Bech Poulsen



The Japanese artist Yasuaki Onishi's installation "Vertical Emptiness" surrounds the viewer in a massive sculptural artwork consisting of hundreds of suspended layers of hot, melted glue. The fine thread has been carefully detached from the branches hanging upside down from the ceiling, and the result is a dense, willowy forest that testifies to life's complexities and vulnerability. www.onys.net



Landmarks
The Modern House in Denmark · Michael Sheridan



Olafur Eliasson has exhibited at Louisiana several times, but so far either in the presentation of new acquisitions to Louisiana's collection or in thematic exhibitions. This picture is set to change however with the museum's major autumn show for 2014, in which Eliasson will fill the museum's entire South Wing with a huge project that reverses the relation between nature outside and art inside. www.louisiana.dk



Olafur Eliasson, Iceland Series, 2004, C-print
© Olafur Eliasson

With a functional and versatile design philosophy, the family-owned business OLE LYNNGAARD COPENHAGEN promises women everywhere a unique and personal look, and ensures that their classic designs are passed down as treasured heirlooms from generation to generation. See the complete collection here: www.olelynggaard.com

We like.

BAUHAUS SERIES GROWS - NOW WITH THE SCISSOR LAMP

TEXT *Anne Katrine Knudsen* PHOTO *Ditte Isager* STYLING *Christine Rudolph*

The scissor lamp, designed by Christian Dell for the German company Gebr. Kaiser & Co. in the 1930s, is to be the next lamp from the KAISER idell™ series to be brought back into production. This now completes the collection, which comprises table lamps, floor lamps, a pendant and a wall lamp.

With its wall mount, swivelling shade and flexible scissor arm, this lamp is not only suited for use as a classic reading light but also serves the need for good lighting elsewhere in the home, for example in the kitchen, hallway and other places with limited table or floor space. The lamp is available in a range of colours: black, matt black, ivory, white and ruby red (some versions are only available in a limited colour selection). The lamp is produced from steel and brass. The shade has a hand-varnished high-gloss/matt finish (matt finish in black only), and the chrome-plated lamp elements consist of hand-polished and silversoldered brass. KAISER idell is original Bauhaus design, and the series is based on a world-patented swivel joint and the characteristic dome embossed with "ORIGINAL KAISER-idell". The term "idell" is a play on the word "idea" and designer Christian Dell's last name. "Kaiser" is a reference to the original manufacturer.

Christian Dell was born in Offenbach am Main in Hesse. He completed the silver forging studies at the academy in 1911, and from 1912 to 1913, he studied at the Saxon College of Arts and Crafts in Weimar. From 1922 to 1925, Christian Dell worked as foreman of the metal workshop at the Bauhaus in Weimar. In 1926, he began to sketch lamps, primarily for the lamp factory Gebr. Kaiser & Co in Neheim Hüsten. The first catalogue was launched in 1936, in which the table lamp model 6631 Luksus appeared for the first time. This lamp soon became the undisputed top model of the KAISER idell series - then, as well as today, it was the symbol of noble Germanic design, exquisite choice of materials and precise engineering. As an early industrial designer and pioneer of plastic design, he used bakelite and amino plastics as materials.

After World War II, Christian Dell manufactured silver goods and opened a jeweller's shop in Wiesbaden in 1948, which he ran until 1955. He died in Wiesbaden in 1974.



The new table Analog™ flanked by the sofa Favn™ and the chair Ro™, all designed by Jaime Hayón. The table legs are placed slightly back from the edge, so there is plenty of room to sit, even at the ends of the table. The tables comes with legs in oak, walnut and black. The dyed base emphasises the idea of a completely unified lower section and a thin table top.

HAYÓN'S INVITATION TO ENGAGE

TEXT *Katrine Martensen Larsen* PHOTO *Ditte Isager* STYLING *Christine Rudolph*



Material-wise, the table top is in two parts: a top of oak veneer, walnut veneer or white laminate combined with a black or white lacquered underside. The same colour is used for the aluminium base which the legs are mounted into, thus giving a fluid, unified expression to the table and a table top with a slender, elegant appearance.

A new, multi-functional table was at the top of Fritz Hansen's wish list when the company briefed its Spanish star designer in a Milan bar a couple of years ago.

"We have a good number of chairs in our product range, but were definitely missing a table in our collection, so we asked Jaime Hayón if he felt like creating

a few ideas as to how our new table should look," explains Head of Design, Christian Grosen. He remembers that first discussion clearly:

"It was two years ago, at Bar Magenta in Milan. It was during the furniture fair, and there was a couple of us that had gone out for a combined lunch-briefing

meeting. There was a frenetic, lively atmosphere in the bar and we were sitting around this table filled with plates, glasses, laptops and a whole load of paper."

The design team at Fritz Hansen explained to Hayón that they wanted a table with international appeal: a table that radiated warmth. Preferably one made from wood. We also spent a long time discussing everything that went on around a table. Who would be sitting around it? What would they be doing?, etc. The briefing was just loose enough that Hayón had ample opportunity to develop ideas, but tight enough that he didn't lose focus. "That's how he works best," says Grosen, who has worked with the flamboyant designer in developing both the sofa Favn™ and the easy chair Ro™.

It did not take Hayón long to get the idea of the table fulfilling several functions at the same time: just as the team sat around the table in the bar in Milan, holding a meeting over a good meal. And just like in the old days, when the table was the natural meeting point for the whole family's activities: it was around the table that one would eat, read and work. "It's like



The placement of the legs gives the table a dynamic appearance, as they seem thicker or thinner depending on which angle the table is viewed from.

this again today in most families. The idea of having a dining table in a dining room – there are actually not that many people who need more," Grosen elaborates.

Jaime Hayón then went back to Valencia, and a couple of weeks later, the first rough sketch for a new multi-functional table began to appear on Grosen's computer in Allerød, Denmark. Neither square nor rectangular, neither round nor even ellipseshaped, the table's shape was striking. "It was not shaped according to any known mathematical formula," says Christian Grosen. "Instead, it had this rather remarkable arched feeling, where one sits all the way around the table, even at the ends. The great advantage of this is that it's not only the people on the other side of you, who you can see clearly. Everyone, all the way around the table, can see each other. You could say that Jaime has drawn together the best qualities from other tables; the functional qualities of the square table and the social elements of the round."

It is the unusual shape of the table's top that makes all the difference: it's this, which gives the table its character and resilience. "Look here along the length for example, where the curve just about manages to straighten out and take its place before swinging inwards again. It's details such as this one that makes the table so delightfully unpredictable," explains Grosen, continuing: "And then there are the solid wooden legs, which, like pillars, give the table an extremely stable and grounded expression -



Analog™ is available in two sizes, to seat 6 or 8 people, and with table tops in white laminate or with oak or walnut veneer.

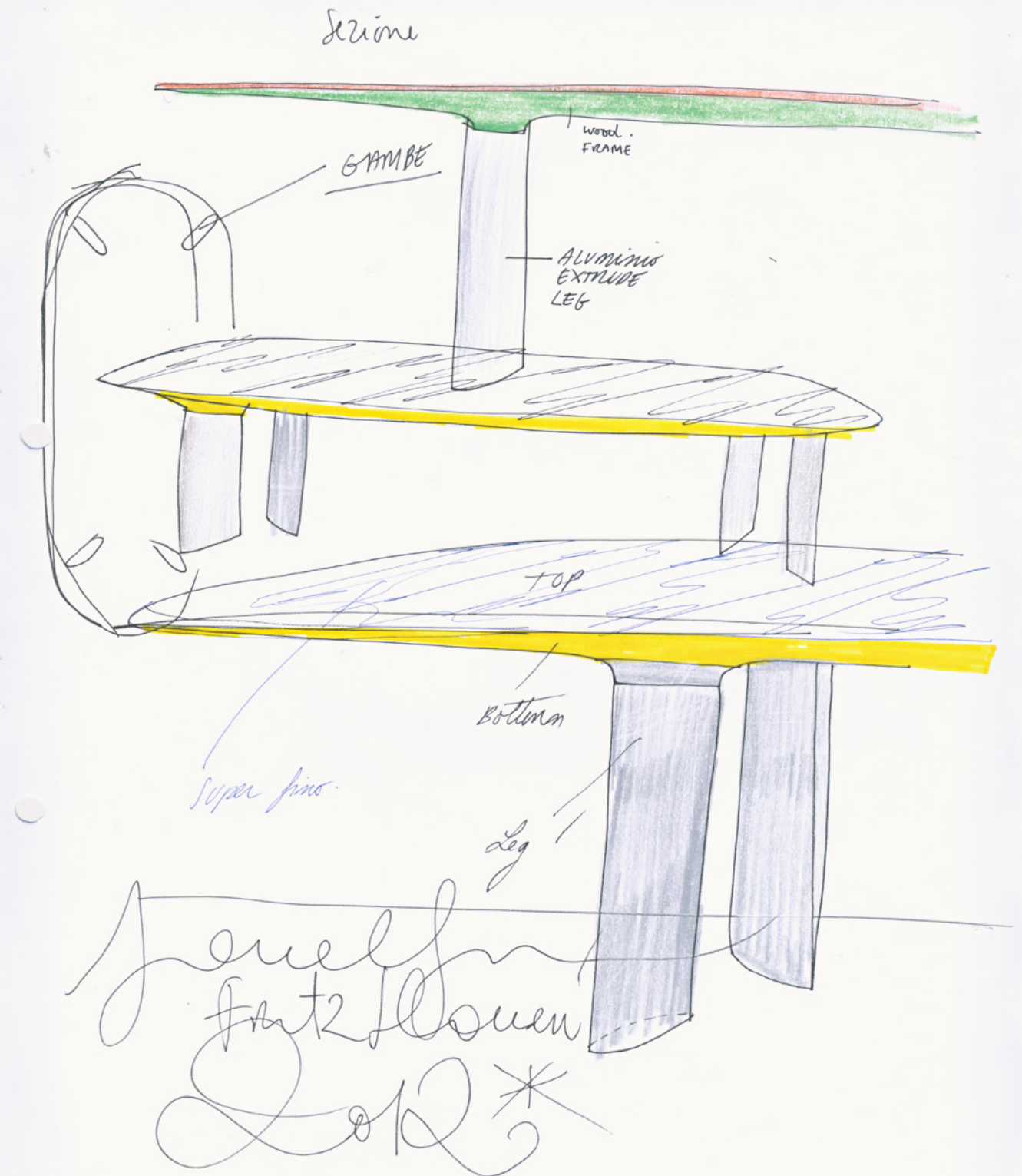
this is crucial for a table that needs to be calm and collected, as opposed to the chairs, which are allowed to scatter in a more scattered fashion."

Once the shape of the table had been decided, the design team began to look more closely at the type of materials - a combination of oak and walnut veneers together with a white laminate - the table's exact dimensions and where to place the legs in order to offer the greatest amount of flexibility around the table. Grosen recalls an amusing scene when Jaime and his

wife Nienke were visiting Fritz Hansen's head office in Allerød, and the three of them ran back and forth between the canteen and the workshop laden with cutlery, plates and glasses. "We laid the table so we could see exactly how much space was needed for every single place setting," explains Grosen, concluding: "It's taken a couple of years all in all, but now we have a table that we have very high hopes for - a table that can be marketed in a very attractive price range. We have named the table Analog™."

"At the table, we share our greatest joys and sorrows, and at the end of the day, some of the greatest things in life happens at the table,,

Jaime Hayón



JAIME HAYÓN

PHOTO KlunderBie

A true multi-talent, Spanish Jaime Hayón works across a full range of art and design media. As an interior designer, he has decorated shops, restaurants and museums all over the world. He has designed shoes, watches, furniture, lamps, glasses, porcelain figurines and ceramics for many well-known multinational brands, and still finds time for his own art installations.

Jaime Hayón was born in Madrid in 1974. Today, he lives and works in Valencia. He is married to the Dutch photographer Nienke Klunder, and together they have two small children. Times Magazine places Hayón on its list of the 100 most relevant designers of our time, and the magazine Wallpaper has described him as one of the most influential designers of the 21st century.

Hayón has designed three outstanding products for Fritz Hansen: the Favn™ sofa (2011), the easy chair Ro™ (2013) and the multi-functional table Analog™ (2014). Jaime Hayón now has a detailed understanding of the Fritz Hansen design DNA and philosophy, and could almost be regarded as the company's in-house designer.



THE RETURN OF THE GRAND PRIX™

TEXT *Katrine Martensen Larsen* PHOTO *Ditte Isager* STYLING *Christine Rudolph*



In the 1940s, Fritz Hansen experimented with steam bending plywood, and this caught the attention of the young architect, Arne Jacobsen. Jacobsen normally designed his furniture for a specific purpose, but in 1952, he developed the three-legged Ant™ - for no other reason than a desire to make an all purpose chair that was easy to stack. This was a chair with a moulded, double-curved seat and back element, in one complete piece which, with a light spring in the back, felt both comfortable and secure. The Ant proved

itself to be Denmark's first real piece of industrial furniture, but at first, Fritz Hansen was not interested in producing the chair. It required major investment in new production machinery, and the manufacturer did not believe it would sell. But when Arne Jacobsen turned up with an advance order for 400 chairs for the canteen of Danish healthcare company Novo Nordisk, he was able to convince his manufacturer of the product's potential. Arne Jacobsen continued to develop the Ant, and in 1955, the Series 7™ was launched. It had the





same self-supporting plywood seat shell and pre-assembled frame of chrome-plated legs, but the seat and back were wider, and the new chair was equipped with four legs instead of three to ensure greater stability.

The finest distinction

In 1957, one more chair was launched along the same principles. The chair was introduced at the Designers' Spring Exhibition at the Danish Museum of Art & Design in Copenhagen. The chair got its nickname later that year while on show at the Triennale in Milan, when it received the Grand Prix – the finest distinction of the exhibition. A number of new types of glue had recently been developed that made it possible to glue larger pieces together than previously. Jacobsen exploited this technical triumph to construct a new edition of his steel chair, now with wooden legs as well as seat, and with a more defined shape to the back. He saw the chair as an alternative to the first two steel chairs, which with their steel legs had a rather colder and more industrial expression. In order to make the new chair's legs appear more slender, he shaved arched lines into the circular legs, so that a section at a right angle to the central line of the legs shows a surface that could almost be a triangle. When the chair first came on the market, the four legs were laminated from 31 layers of veneer. The grooves in the legs' two outside edges ended where the legs reached the bottom of the seat, so that the glued surface on the flat part of the legs could be as large as possible.

The Grand Prix™ chair did not achieve anywhere near the same success or sales figures as either the Ant or the Series 7. This was partly because it was so complicated and expensive to produce, but also due to problems with its construction, which proved to be fragile - the legs broke off too easily, and the chair was taken out of production.

New production methods have today made it possible to produce the Grand Prix chair's frame in

one piece, which is attached to the bottom of the seat in a circular shape - in exactly the same way as both the Ant and Series 7. This has improved the chair's construction considerably, making it far sturdier.



After the contours have been sanded down, the individual layers of veneer are coated with glue and bonded into shape using heat and pressure. After hardening, the three-dimensional shell is machine-trimmed and then surface treated and finished. The shell is manufactured today in much the same way as it was produced for the first time in the 1950s.

MORE RO™

TEXT *Christian Grosen Rasmussen* PHOTO *Ditte Isager* STYLING *Christine Rudolph*

Last year, at the international furniture fair Salone del Mobile in Milan, we launched the "Ro" easy chair. The chair is designed by the Spanish artist-designer Jaime Hayon, and we are extremely pleased to announce that Ro has been very well received by both customers and press.

The goal was to create an easy chair that invites the user to take a break from the hectic daily routine, offering plenty of room to sit comfortably with a newspaper, the laptop or the kids. It is inspired by the arched shapes of the human body, and extremely simple and elegant in its expression.

- But we think it's missing something: a spot to rest the legs when that need for peace and contemplation really kicks in, or when you just need to close your eyes for a moment. So we gave Ro a companion, in the form of the perfect little footstool.

We talked at length with Hayon about how much of the total picture this little footstool should take. Should it be a piece of furniture in itself? Or should it stay discreetly in the wings and let Ro take centre stage? We agreed to allow the footstool to play a smaller part, and we believe the result speaks for itself.

The Ro furniture comes in nine different colours: three traditional shades (black, grey and taupe), three bright colours (violet, blue and yellow) and three soft colours (light pink, sage-green and sand), as well as two different types of textile textures. We've also added a new option: you can now order both easy chair and footstool with oak legs, which gives a warmer expression that is a touch more traditional.





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P O U L K J Æ R H O L M

TEXT *Katrine Martensen Larsen*
PHOTO *Ditte Isager*
STYLING *Christine Rudolph*



“At our house, the PK9™ chair has never been called anything else but mother's bottom. My father designed it specifically for the dining room in our new house and cast the seat according to a paper mache mould of my mother's bottom. He wanted her to sit comfortably,,

Thomas Kjaerholm

There were a handful of young Danish furniture designers in the middle of the 20th-century that tried to live up to the intensely moving, expressive and sculptural furniture designs of Jacobsen, Juhl, Wegner and Mogensen, but there was only one who seriously succeeded - Poul Kjaerholm.

Poul Kjaerholm trained first as a carpenter, but while attending the Danish School of Arts and Crafts, his attention turned to other construction materials than just solid wood. He had a particular preference for steel, and he worked just as meticulously and methodically with the metal as the previous generation had worked with wood. As a trained carpenter, Kjaerholm soon learned that if he did not attend to the details, the rest of the work would suffer. Strongly inspired by the artist Piet Mondrian and the architects Gerrit Rietveld and Mies van der Rohe, his furniture was charged with a love for clarity, perfection and detail. Poul Kjaerholm's early furniture bore a close resemblance to that of the Bauhaus designers, but neither the German school's ideology nor its social morals attracted Kjaerholm, who possessed an artist's vision. A likeness can also be seen between Mies van der Rohe's Barcelona chair from 1929 and Kjaerholm's lounge chair PK22™ from 1955. This resemblance is limited to the overall look, however; when it comes to the details, the two chairs are very different.

Kjaerholm's work was done with tremendous care and attention to detail, and production was thus not massive. Often, just one piece of furniture would be produced per year. Kjaerholm was at his most productive at the end of the 1950s, when he designed a number of pieces for the home in Rungsted he designed and built together with his wife, the architect Hanne Kjaerholm. In 1955, Poul Kjaerholm was hired as a teacher at the Danish School of Arts and Crafts, and was made professor in 1976. He died in 1980, just 51 years old. Fritz Hansen has been producing a wide range of his furniture since 1982.



With his minimalist design and use of steel, glass, marble and leather, Kjaerholm was a distinguished Danish representative of international functionalism; and yet he was also firmly anchored in the Danish furniture tradition.

Worth knowing

Contrary to popular assumption, Kjaerholm preferred to design furniture for the private home (particularly his own), determining the size and materials later. He hoped, that the economic development could bring his furniture within reach of the general population.

Fritz Hansen has worked with Poul Kjaerholm's minimalist design for decades, and today produces more Kjaerholm products than ever before.



The lounge chair PK22™ is produced from satin brushed stainless steel with leather upholstery. The chair was designed in 1955.



Among the new products in the Kjaerholm collection is the PK55™ table and the accompanying PK11™ chair; both exquisite examples of Poul Kjaerholm's minimalist design and sense for detail.



PHOTO

Luca Santiago Mona, Rasmus Hjortshøj, Thijs Wolzak

WORLD-CLASS ARCHITECTURE

TEXT

Katrine Martensen-Larsen



Basically, the job description was something like this: Design a unique building of 4,000 cubic metres in an eight-metre deep dry dock in the former Elsinore Shipyard. The building could not be more than a metre above the surface of the earth. And this is what they did - or at least four of the architectural firms that submitted bids for the project. The fifth firm, however, opted to go in a wholly different direction. Bjarke Ingels Group (BIG) thought quite literally "out of the box" and chose to place the museum on the outside - all the way around the docks. They ran away with the project. "Once we had seen the submitted projects, there was never any doubt. Four of the submissions were perfectly adequate, but the fifth was quite simply brilliant," says the museum's curator and historian, Benjamin Asmussen.

It took seven years to realise the project, and there were many challenges along the way. "Just drying out the docks without harming Kronborg, which is of course a UNESCO-listed heritage site, was incredibly difficult," explains press and communications officer Signe Lundgren, as she shows us around.

The Kronborg Bridge

After dropping down an entire storey, you are led through the narrow exhibition hallways all the way around the dock, and via zigzag footbridges of glass and steel across to the dock room. In the middle of all of this is the Kronborg Bridge, where the museum's conference room is situated. "It is the heart of the museum and perhaps the most beautiful room in the building. It's also its most photographed," Lundgren continues, and highlights this point by mentioning that this, in any case, is where most pictures are taken that then appear on social media sites.

In a triangle, a sea of Series 7™ oak shells preside over a matching oak floor, fixed to matt-finished brass columns. "Oak meets brass meets oak," says Lundgren, continuing: "It is only here in the auditorium where brass has been used, and this warm material, with its maritime associations, makes a welcome contrast to all the cold glass and aluminium that flows through the rest of the museum's construction. And not least to the surrounding dock, which is made of raw

concrete." The conference room, with its beautiful chairs, functions as intended. "We've already had 39 arrangements, and we've only been open for four months," says Lundgren, as she demonstrates how the room can be closed off completely from the rest of the museum with the aid of sound-absorbing blackout curtains.

Blue Ocean Strategy

We continue our tour back to the exhibition hallways, where the viewer is met by a fleet of trading ships and personal histories tied together with the museum's collections from the last four centuries, and thus by the Danish maritime sector from a global perspective, past as well as present. In thematic sections, you are thrown into the many challenges of the seafaring life as you navigate the seven seas, among the temptations of the ports and the bosom of the family. You experience the myths of the macho sailor, sit in the captain's seat as you sail between the Danish colonies of the 1700s, and then in the chair of the shipping office, from where global shipping is directed today. The mass of

goods we use and surround ourselves with, which have travelled thousands of nautical miles to reach us, are placed in relief.

Less text – more interaction

As you wander around, it's hard not to play with the exhibits: sitting down in the tattoo parlour chair and having a tattoo projected onto one's arm, which you can begin to fill in with an authentic tattoo needle filled with ink; or in an 18th century tea room, where interactive audio-visuals spool back the centuries. Here, you can borrow a thick, leather-bound book and begin buying, shipping and selling goods such as tea, silk, coffee, cotton, blubber, dry fish, porcelain or even slaves from out in the big wide world. In sharp competition with other museum visitors, up to 20 people can play against each other at a time, competing as to who can earn the most rigsdaler, and if you've kept your eyes and ears open, you will know which goods are the most lucrative to ship home with you. The sublime and innovative architecture acts as a frame to a modern and involved museum experience, where the visitor is in constant contact with the maritime theme; many parts of the museum give the viewer the feeling of being in a ship's hold. The museum's vision to minimise text and provide more interactivity succeeds completely, and when you leave the place - by way of the broad, wave-patterned concrete staircase, you will be much more informed about the maritime world.

Worth knowing

The Danish Maritime Museum is designed by the architectural firm BIG Bjarke Ingels Group. The museum is located underground around the old dry dock of Elsinore Shipyard. BIG has therefore preserved the old dock as a historical, industrial monument and left the dock standing as an open, outdoor exhibition room and event space.

The building has been constructed by the Maritim Museums Fond with support from a number of donations and with Maritim Museums Byg ApS as the owner. The total price has reached several hundred million Danish kroner.

The Danish Maritime Museum was officially opened by the museum's protector, H.M. Queen Margrethe II, on 5 October 2013.

During its first four months of opening, the museum welcomed almost 40,000 visitors. The target is to reach 100,000 visitors a year. The museum's total area is 6,500 cubic metres. The building has received glowing reviews in the Danish press, and when the American newspaper "The New York Times" compiled a list of places to visit in 2014, it included the Danish Maritime Museum in Elsinore. The museum recently won ArchDaily's "Building of the Year" competition in the category Cultural Architecture.



KASPER SALTO'S LITTLE FRIEND

TEXT *Anne Katrine Knudsen*
PHOTO *Ditte Isager, Ole Konstantyner*

Kasper Salto originally got the idea for the table Little Friend™ on his travels around the world, where he saw people sitting with their laptops on their knees in public spaces everywhere. "It's not only awkward, it's ergonomically incorrect, and that's when I decided to design a table that would support all aspects of the modern lifestyle," said Kasper Salto back in 2005.

"The table was originally part of a larger project, which also included a dumb waiter and an umbrella

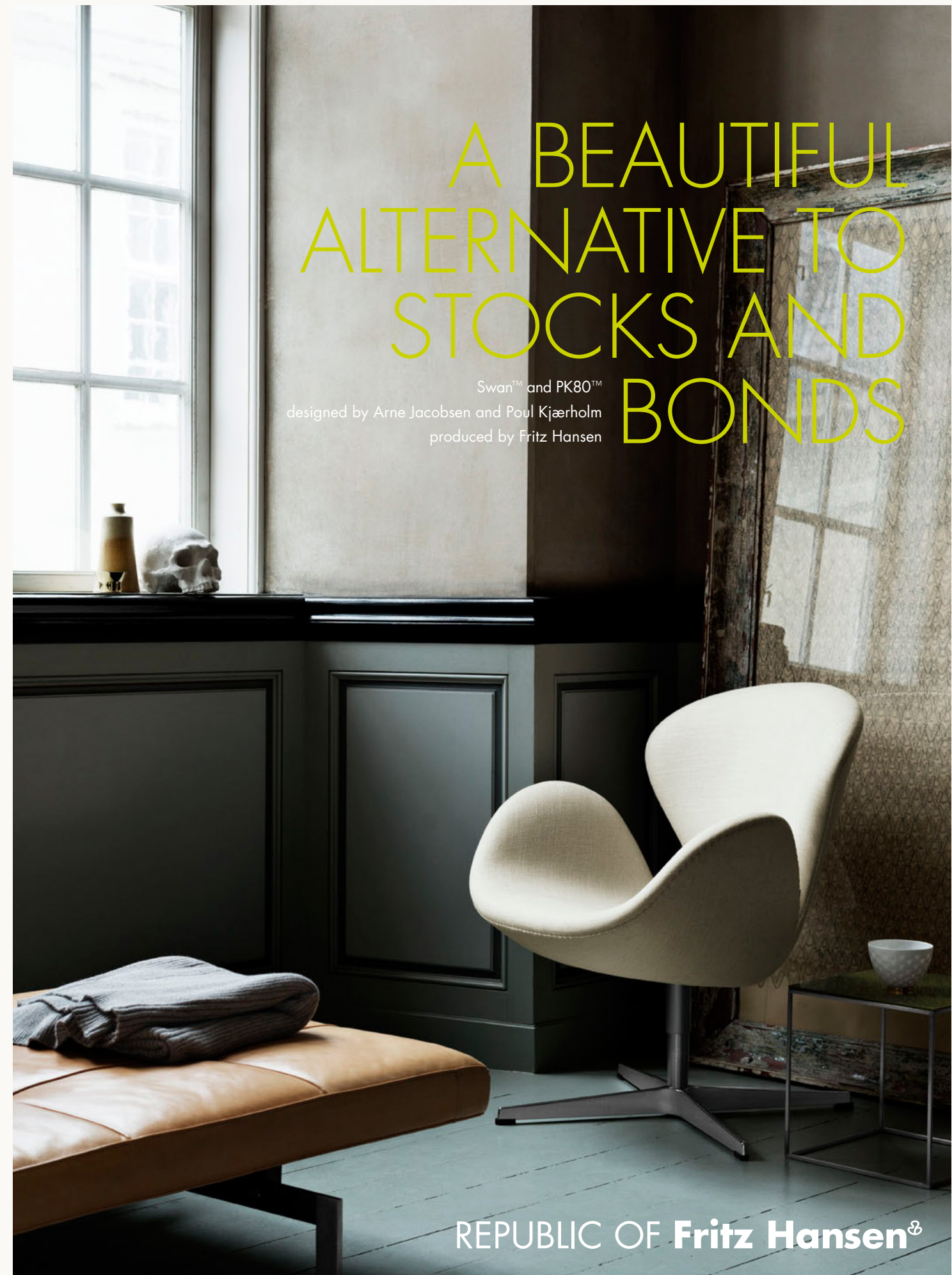
stand, Fritz Hansen had started," recalls Salto, continuing: "but it was only the small, flexible, multi-functional and portable table that ended up being made." The Little Friend table was designed in dyed, compact laminate in both white and black and in two versions - one where the height was fixed and another where it could be adjusted: and it's the latter function in particular where the table comes into its own. The height adjustment mechanism soon showed itself to be the biggest challenge during the production phase. "We dreamed of height adjustment, despite the difficulties in finding a manufacturer that could custom build the mechanism exactly how we wanted it," says Salto.

Kasper Salto and Fritz Hansen's design team finally solved the problem of the height adjustment on a trip to Northern Spain. "We hunted down a specialist who could adjust the pressure in the column so it fitted exactly with the weight of a laptop, and then we developed a release mechanism that we could fit as a button on the top," continues Salto, who remains grateful to Fritz Hansen for believing in the idea. "But I'm just as proud of the quality that Fritz Hansen delivers, and I'm especially pleased that we can now present the table with a top of oak and walnut veneer that gives it a new, warm look that is ideally suited to the home."



Kasper Salto

Kasper Salto trained as a carpenter with Jørgen Wolff and completed his design studies at the Danish Design School in 1994. Today, Kasper Salto runs his own design studio in Copenhagen together with the architect Thomas Sigsgaard. Salto and Sigsgaard achieved worldwide recognition in 2011, after winning the prestigious competition to design new furniture for the Finn Juhl room in the UN Building New York. Kasper Salto has also designed the Ice™ Series and the NAP™ chair for Fritz Hansen.





#myeggchair

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