

REPUBLIC

THE ANNUAL BRIEFING FROM FRITZ HANSEN'S UNIVERSE. NO. 13 / 2012

INTERVIEW

CECILIE MANZ

THE DESIGNER BEHIND
FRITZ HANSEN'S
NEW FURNITURE SERIES

NATURAL COMEBACK

ICONIC STACKABLE CHAIR IN EVEN
MORE OF NATURE'S COLOURS

A HARMONIC
MASTERPIECE
ROUNDS 50 YEARS
COME ALONG TO ST. CATHERINE'S
COLLEGE IN OXFORD

FORMAL CHAIR FOR INFORMAL MEETINGS

ME & MY CHAIR

SIR PAUL SMITH

REPUBLIC MAKES A VISIT

OBSESSED
BY QUALITY

LENE TRANBERG
MEET SCANDINAVIA'S
LEADING ARCHITECT

REPUBLIC OF **Fritz Hansen®**

MAKING
STATEMENTS
SINCE
1872



REPUBLIC OF **Fritz Hansen®**

THE ORIGINAL KAISER IDELL™ LAMP DESIGNED BY CHRISTIAN DELL 1931

THE ORIGINAL ESSAY™ TABLE DESIGNED BY CECILIE MANZ 2009



COVER minuscule™
Photographed by Ditte Isager
Styling by Christine Rudolph



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REPUBLIC OF **Fritz Hansen®**

THE ORIGINAL FRITZ HANSEN FAVN™ SOFA DESIGNED BY JAIME HAYÓN 2011

FRITZHANSEN.COM

INTRODUCTION



THIS YEAR, IT WILL BE 20 YEARS AGO THAT THE FORMER NORWEGIAN PRIME MINISTER, GRO HARLEM BRUNDTLAND, TAUGHT US FOR THE FIRST TIME ABOUT OUR OBLIGATIONS TO FUTURE GENERATIONS. THIS IS NO LONGER A SUBJECT OF DEBATE, AND THE TIME HAS COME TO MAKE DEMANDS ON EVERYTHING THAT WE BUY. I AM REFERRING TO ISSUES SUCH AS REUSABILITY, OUR DUTY TO ENSURE A LOW CONSUMPTION OF SCARCE RESOURCES AND TO DESIGN PRODUCTS THAT WILL LAST A WHOLE GENERATION.

IN MY OPINION, THERE ARE NOT MANY PEOPLE IN THE INTERIORS AND FURNITURE INDUSTRY WHO GIVE THIS ENOUGH THOUGHT OR GUARANTEE THEIR PRODUCTS SUFFICIENTLY. AND WHY NOT? WELL, THE SIMPLE FACT OF THE MATTER IS THAT NOBODY DEMANDS THIS OF US AS CONSUMERS AND MANUFACTURERS. I AM NOT A GREAT SUPPORTER OF LEGISLATION AND BUREAUCRACY, BUT I SUPPORT A NATIONAL MOVEMENT FOR DEMANDING QUALITY AND SUSTAINABILITY, SO WE CAN ENSURE A SAFE EARTH FOR FUTURE GENERATIONS. IN MY EYES, THIS IS SOMETHING THAT MANKIND HAS AN OBLIGATION TO FULFIL.

IN 1955, FRITZ HANSEN AND ARNE JACOBSEN INTRODUCED A UNIQUE, INTERNATIONALLY RENOWNED DESIGN, WHICH HAS SOLD MORE THAN EIGHT MILLION PIECES ALL OVER THE WORLD, AND WHICH MEETS EVEN THE STRICTEST REQUIREMENTS FOR REUSABILITY. FOR EXAMPLE, THE SERIES 7™ IS MADE OF WOOD AND COMES WITH A 10-YEAR WARRANTY. FURTHERMORE, THE CHAIR IS PRODUCED IN THE MOST ZEALOUS, ECONOMICALLY AND ENVIRONMENTALLY STRICT CONDITIONS, ADHERING TO BOTH LEGAL AND ETHICAL STANDARDS.

IN THE LIGHT OF THE ABOVE, THERE REMAINS ONLY ONE THING TO SAY: TRY SERIES 7™ CHAIR – QUITE SIMPLY, IT LASTS AN ENTIRE LIFETIME, BOTH IN ITS QUALITY AND DESIGN.

JACOB HOLM CEO





NATURE'S NUANCES

BY SIGNE LØNTOFT

FOR OVER HALF A CENTURY, ARNE JACOBSEN'S ICONIC STACKABLE CHAIRS HAVE BEEN CELEBRATED ALL OVER THE WORLD FOR THEIR TIMELESS COMBINATION OF FUNCTIONALITY, COMFORT AND ELEGANCE. NOW THE CHAIRS ARE RELAUNCHED IN NINE WOOD VARIETIES AND NINE NEW COLOURS.

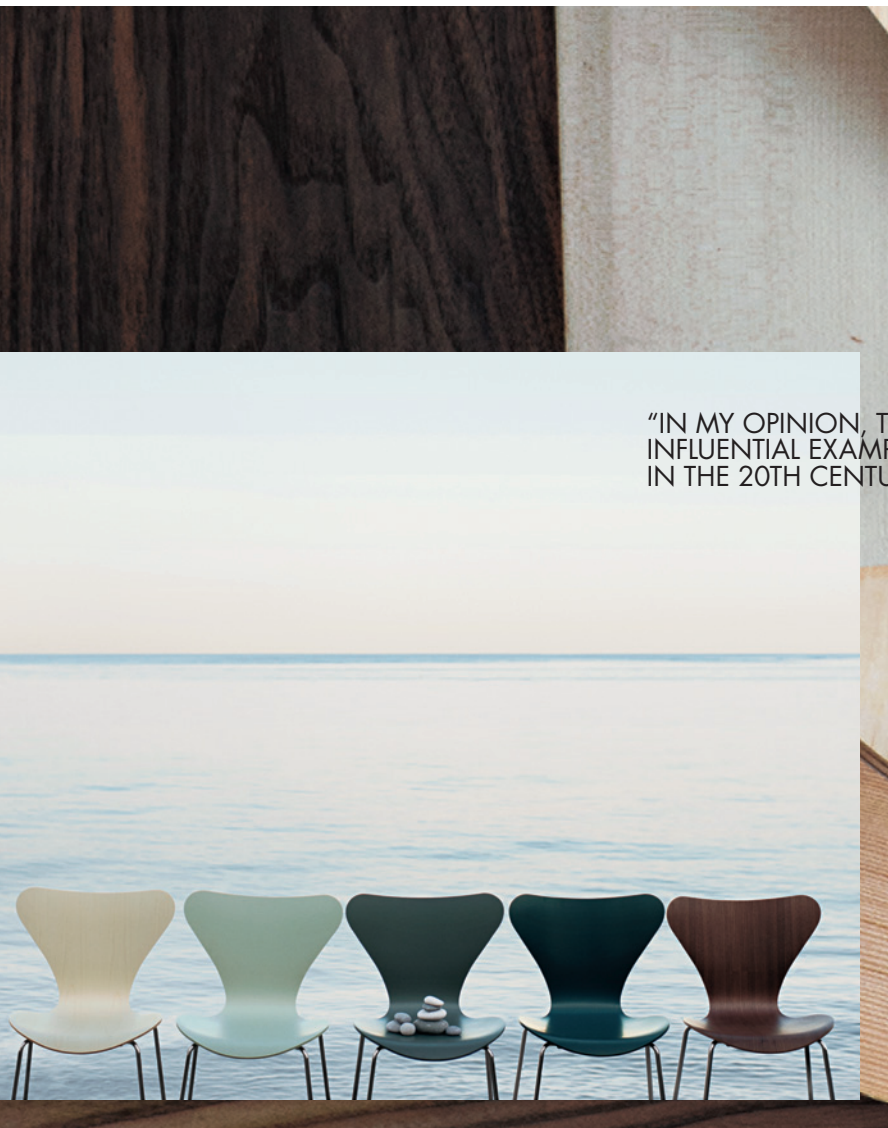
You just can't help touching the new versions of Arne Jacobsen's famous stackable chairs in wooden veneer. Wood is a material that has an inherent appeal to most of us: Maple, ash, beech, cherry, Oregon pine, elm, oak, walnut and dark stained oak. Names that are softly reminiscent of the forest deep, quiet peace and, with a palette of veneers, each containing hundreds of subtle shades. And chairs that will always have their own personal touch, as wood is a living material and no two trees are alike. The fine, grainy patterns are a part of nature's story and become a part of the interior design.

Today, Arne Jacobsen is particularly known for his pioneering sense of shape and proportion, but he was also very sensitive to materials and colour schemes.

"He was fascinated in the possibilities of working innovatively with various materials. The moulded plywood used in the stacking chairs is an excellent example of this. He had a great curiosity and found it challenging to work with something that had never been tried before. It was a tremendous achievement for Arne Jacobsen and Fritz Hansen when the Ani™ was introduced in 1952," explains architect Kjeld Vindum, author of several Arne Jacobsen books.

"Wood had a special meaning for him, and its importance grew over time. Throughout the 1950's, he became increasingly interested in the sensual and tactile elements of materials. It reflected a kind of humanism that was a substitute for the very earliest modernism's austerity, and this was connected to his relationship to nature. This is apparent in his furniture as well as in some of his architectural works, where details such as wooden panels and natural stones began to creep in, even though the overall impression is still one of cool modernism."





"IN MY OPINION, THE ANT™ IS THE MOST
INFLUENTIAL EXAMPLE OF FURNITURE DESIGN
IN THE 20TH CENTURY." – *Kjeld Vindum*





Arne Jacobsen had some of his own stackable chairs in wood at his private home. His personal favourite type of wood was beech.

"He often talked about beech. He found the pure, light colour beautiful, and he liked the fact that it was a humble type of wood," explains Kjeld Vindum.

Arne Jacobsen's iconic stackable chair was first introduced on the market 60 years ago. The AntTM was originally designed for the canteen at the international pharmaceuticals company, Novo Nordisk.

The chair was groundbreaking because of its simplicity. The lightweight, stackable chair consists of two parts: a moulded veneer shell that comprises both the seat and back, and a frame of thin steel pipes. This was followed a couple of years later by the Series 7TM and consequently a number of variants, including Grand PrixTM and the LilyTM, which are still in production. The chairs have established themselves all over the world and over eight million chairs have taken the journey through the factory at Fritz Hansen's headquarters in Allerød, north of Copenhagen.

"I took the starting point in what the needs were: What kind of chairs are needed? I discovered that a new type of chair was needed for the small kitchen/diners found in most new buildings – a small, lightweight chair. At the same time, I made it so it could also be used in canteens, as a stackable chair. They can be stacked by pushing the chairs into each other, thereby saving time and energy," said Arne Jacobsen about the background of the stackable chairs.

"In my opinion, the AntTM is the most influential example of furniture design in the 20th century," says Kjeld Vindum. "It is an immensely important chair because it takes into account the new way of life and the new possibilities, and at the same time it has an elegant and up-to-date expression. It is Arne Jacobsen's masterpiece."

When Fritz Hansen relaunches the famous stackable chair in wood, it is kind of going back to the roots, explains the head of design at Fritz Hansen, Christian Grosen:

"The chair has always been in wood and is thought in wood, but this had been forgotten, as it has become known as a varnished chair, which is often confused with plastic, and that just isn't fair. Therefore it is high time that the original story is told."

At that time, it was Arne Jacobsen's and Fritz Hansen's innovative use of plywood that echoed in the design world. Veneer is thin layers of wood, cut using a special

technique from large, carefully selected tree trunks that are soaked during the process to give the veneer the correct hardness. The soaking process varies depending on the type of wood. Plywood is made from thin sheets of wood that are glued together, so the grains in the wood run against each other. Two kinds of veneer are used: seven layers of inner veneer about one millimetre thick and two layers of even thinner outer veneer. The veneer is carefully selected, prepared and cut in order to create a beautiful pattern of the grains in the wood.

"Wood is a fantastic material. Even today, nearly 60 years after the Series 7TM was created, no other material can compete with veneer for these chairs if you compare sustainability, strength and price," says Christian Grosen. The stackable chairs are produced at Fritz Hansen's factory in Vassingerød in North Zealand, where the beech forest stretches just outside the door. Although the factory is automated, manual work is still part of the design process as a supplement and quality control. By the time a chair is packed and ready to leave the factory, 22 hands or 11 people will have handled it – and a person from quality control will have checked the fine veneer twice to ensure optimal quality.

Originally, Arne Jacobsen wanted to be an artist, but his wholesaler father persuaded him to apply for a place at the School of Architecture. However, he maintained his love of artistic nature studies, and throughout his whole life he painted watercolours alongside his primary work as an architect and designer. In an interview, he told how one of the teachers at the School of Architecture once took away a couple of his sketches, saying: "I'll just hang these up at the Art School, because that is where they will look most at home."

His instinctive colour sense was apparent in everything he did, whether he was drawing prestigious buildings, chairs, lamps or ashtrays. Sometimes it manifested itself through his work by the sunlight's reflection on the buildings he had designed, other times it was apparent in the colour schemes in his furniture. In 1968, he designed a colour palette that has formed the basis for Fritz Hansen's relaunch.

"The colours that were originally created for the stackable chairs looked really beautiful together," explains Kjeld Vindum. "They were slightly toned, but still intense and they suited this type of chair really well."

Besides the nine wood varieties, nine completely new colours will be introduced based on Arne Jacobsen's original palette. The nine new colours are designed to complement the natural wood variants, so that maple, ash, beech, cherry, Oregon pine, elm, oak, walnut and dark stained oak can be combined with the coloured veneers. The head of design emphasises that although wood is currently in high demand, as far as Fritz Hansen is concerned, this is not just a temporary campaign to keep up with the times.

"Wood and sustainability are buzz words right now, but we do not consider this relaunch as a campaign that will disappear again in a couple of months. For us, it is about a fundamental change in the way Arne Jacobsen's stackable chairs are perceived and understood," says Christian Grosen, who is personally enamoured with the new version of the AntTM in Oregon pine – a chair, that was actually in Arne Jacobsen's own home a good 50 years ago.





FULL OF FAVN

ONE OF THE FRITZ HANSEN FAMILY'S LATEST MEMBERS, JAIME HAYÓN, IS CURRENTLY ONE OF EUROPE'S LEADING AND MOST SOUGHT-AFTER DESIGNERS. THE SPANISH DESIGNER IS BEHIND FRITZ HANSEN'S ELEGANT AND ORGANIC FAVN™ SOFA, WHICH WAS LAUNCHED IN 2011. MULTI-TALENTED HAYÓN IS CURRENTLY INVOLVED IN A NUMBER OF DESIGN PROJECTS, INCLUDING A CHOCOLATE SHOP IN KUWAIT.

How was it to work with FAVN™? "I am very pleased with the final version of FAVN™. We made a great effort to create a sofa with its own DNA, and yet that would also fit into Fritz Hansen's universe. We succeeded. The level of detail and technical knowledge that the collaboration with Fritz Hansen required has also been incredibly inspiring for me as a designer."

What kind of reactions have you experienced to the collaboration? "I have felt them as a really warm welcome, and I am pleasantly surprised by the great enthusiasm the sofa has received from other designers and not least the customers. All the time and energy we have invested in the collaboration has paid off and it makes me extremely proud."

What are you involved with at the moment? "I'm busy with lots of new design and interior design projects: a restaurant in Paris, a chocolate shop in Kuwait and other new exciting design collaborations. I'm always on the lookout for new challenges, new materials and new opportunities to learn."



AROUND THE WORLD

FRITZ HANSEN IS EXPANDING TO MORE CONTINENTS. IN SEPTEMBER, FRITZ HANSEN OPENED ITS FIRST FLAGSHIP STORE IN LONDON, THE DOORS WILL OPEN TO A NEW SHOP IN JAPAN LATER THIS SPRING, AND IN STOCKHOLM THE FRITZ HANSEN SHOP IS MOVING TO LARGER PREMISES IN THE BEAUTIFUL ØSTERMÄLM NEIGHBOURHOOD. ALL THESE SHOPS WILL OFFER THE CLASSIC FRITZ HANSEN ICONS.



REMNANTS WITH RESULTS

Why not create new chairs with the remnants from one of history's greatest design icons, and thereby making it an even more sustainable design? Every year, the manufacturing process of the Series 7™ leaves Fritz Hansen with veneer remnants. In collaboration with Fritz Hansen, the students at the School of Architecture have created 12 new and innovative chair designs by using these remnants. Models that have been created include Little Brother™, which is plaited from 12 layers of the surplus veneer.

60 YEARS WITH THE ANT™

Usually, these kind of things live for a couple of days at the most, but this year Arne Jacobsen's Ant™ will celebrate its 60th birthday. The idea behind this iconic chair, which was made for the canteen at Novo Nordisk, was to design an aesthetic and functional piece of furniture for industrial production. With its organic shape, the stackable chair became a role model for future chair production back in 1952, and today the Ant, with its simple and minimalistic design, is more alive than ever before.



WE LIKE ...

BOOK MICHAEL SHERIDAN

Through a number of books about architectural icons such as Arne Jacobsen and Poul Kjærholm, the American architect, writer and Republic contributor, Michael Sheridan, has reached expert status in the area of modern Danish design. Sheridan's latest book 'Mesterværker' explores modern single-family houses built in the 1950's architectural golden age in Denmark. Read his contribution to this edition of Republic on page 28.



INTERIORS SARAH JESSICA PARKER

She is famous for her extravagant stilettos in the TV series Sex and the City, but in private, the American actress Sarah Jessica Parker is more preoccupied with Danish furniture designers, including Arne Jacobsen and Cecilie Manz, she tells American Vogue, where a beautiful photo spread shot by the American photographer Mario Testino also shows her passion for Danish furniture.

PHOTOGRAPHY MIKAEL OLSSON

The renowned photographer and Republic contributor, Mikael Olsson, explores Swedish modernism at its best in the book Södrakull Frösakull from the publishers Steidl. Olsson portrays the legacy of the legendary architect Bruno Mathsson using light, emptiness and shadows as the only props in an impressive photographic universe.

See more at www.steidlville.com



MAGAZINE APARTAMENTO

The New York Times has hailed apartamento as the interiors magazine that post-materialists have been waiting for. Since 2008, the magazine has maintained that a beloved home is not created by good design alone, but also by real life. A magazine dedicated to good space and the people that live in it. See more at www.apartamentomagazine.com



ARCHITECTURE TERUNOBU FUJIMORI

With charred cedar wood and raw, natural materials such as stone, earth, bark and mortar as building blocks, architecture can be quirky and folkloristic, traditional and modern at the same time. This is proved by award winning Japanese architect and architecture historian Terunobu Fujimori, who has become a front-runner for an entire generation of Japanese design studios with a sustainable flair for captivating architecture.





"IT ALWAYS STARTS WITH THE MATERIAL"

CECILIE MANZ

BY **SIGNE LØNTOFT** PHOTOS **MORTEN BJARNHOF**

AESTHETICS AND CONSCIOUSNESS ARE INTRINSICALLY LINKED FOR CECILIE MANZ. THE RENOWNED DESIGNER CREATES FURNITURE AND DESIGN OBJECTS THAT CAN LAST AN ENTIRE LIFETIME. THIS YEAR FRITZ HANSEN LAUNCHES HER NEW CHAIR AND TABLE SERIES, minuscule™.

Somewhere in central Copenhagen, 14 fabric samples in different colours and three large stones lie on a streamlined desk.

The stones, which were found on the beach in Odsherred in North-West Zealand, have been rounded by the waves over time. Cecilie Manz picked them up during a walk in the landscape where she spent the first 17 years of her life. And now they are here in her studio and are a part of the story of the new chair, minuscule™, which the 39-year-old designer has created for Fritz Hansen.

"I am fascinated by all the variations that you can find in nature, as well as variations within a very small area," says Cecilie Manz, as we weigh the stones in our hands. "All three of them are grey, but even though they might superficially seem like three identical stones, they are actually all completely different shades of grey."

She has used the stones as a part of her inspiration for the little collection, which consists of a smaller lounge table that goes with the minuscule™ chair. The table is square with rounded corners and has a frame that is clearly in the same family as the chair's geometrically built frame. The plastic frame has a colour and beautiful rounded shape like the three stones from the beach at Odsherred. The sculptural shell with natural leather piping creates a severe edge towards the inner shell which curves downwards. Cecilie Manz is particularly pleased with the piping detail as the beautiful natural leather is used in a new and untraditional way. The outer shell of the chair is available in dark or light grey, while the interior colours range from cold to warm shades.

The chair is on the floor. Not a finished version, but a rounded shell and a half-finished frame reflecting a working process that has stretched over one and a half years.

"We wanted to create a chair that could be used as a formal lounge chair for informal meetings. It has been made for a context where you have to interact with others, and you can just turn around in it and talk to the person sitting next to you. The height is adjusted compared to most lounge chairs, so minuscule™ is 40 centimetres high, whereas many lounge chairs are 30. If you meet other people in a professional context, you do not want to sit too low – you need to be able to get up on your feet again in a dignified manner, regardless of what you are wearing. The shell also creates a protected space, where you do not have to worry about how you look from behind or something falling out of your pocket," says Cecilie Manz.

The expression is simple. The round shell is held by the frame. The chair padding has been kept light and elegant. This reinforces the feeling of a chair that is informal and stringent at the same time.

"It has been a long, but very satisfying design process with room to explore different possibilities underway. We have approached it in a rather untraditional way, involving other professionals in our field work, and it has been an inspiring and open collaboration," explains Cecilie Manz. Together with a handful of professionals from Fritz Hansen, she moved from stage to stage; from



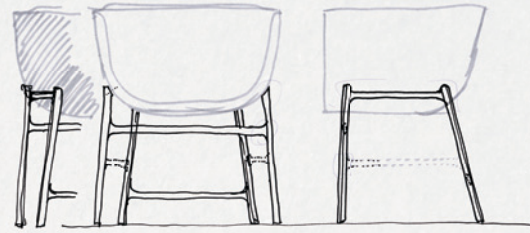
"MY IDEAL IS TO CREATE THINGS THAT CAN ACCOMPANY YOU THROUGH ALL THE DIFFERENT PHASES OF YOUR LIFE - AND CAN BE PASSED ON TO YOUR CHILDREN." – Cecilie Manz

the very abstract material experiments to company visits and the first tentative drawings and models. Along the way, she has also worked on other projects in her little design studio and exhibited her most conceptual and legendary designs at a separate exhibition, Objets Ordinaires i Maison du Danemark (The Danish House, ed.) in Paris.

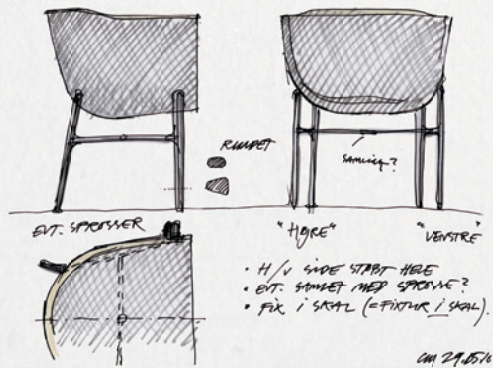
"I try to make room in my schedule for making something where I don't have to think about production and sales, as it has a positive effect on my design projects. However, if a design process becomes too abstract, I need a stricter framework to progress, as I am not a trained artist. I am first and foremost trained to solve design issues. But these two working methods stimulate each other and I would not want to be without either of them."

Cecilie Manz has long been hailed as one of Denmark's most significant younger design names. She has designed glass for Holmegaard, ceramics for Kähler, and the ESSAY™ table for Fritz Hansen, as well as textile and furniture projects for a large number of international design companies. Her designs are modernistic and elegant and she has a reputation for being uncompromising. As she admits herself:

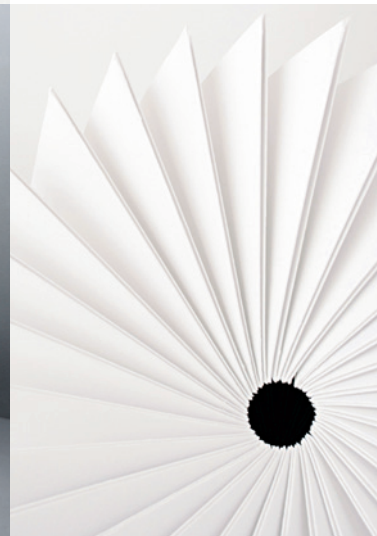
"Some people think I am strict. But you don't get anything out of being in my industry if you don't go after the best result."



STØBT PÅST : 2 SIDER



"THE COMBINATION OF STRICT MINIMALISM AND THE CHAOS THAT PREVAILS IN A CITY LIKE TOKYO, WITH ITS LOOSE CABLES, NEON ADVERTISEMENTS AND PEOPLE FROM ALL WALKS OF LIFE, IS INCREDIBLY INSPIRING" – *Cecilie Manz*



When she says the best result, Cecilie Manz means a result that will last for many, many years. Durability is an important ambition in a world where far too many cheap, new things are mass produced, and soon afterwards are just filling up the rubbish dump.

"Aesthetics are intrinsically linked to consciousness. My opinion is that I have a responsibility not to be involved in making things that the world doesn't really have a great need for. Therefore, it is a quality barometer if things can last, both from an aesthetical and functional point of view. It's incredibly important for me, even though some people think that it's an old-fashioned opinion. My working method is tied up with functionality. I don't like it when design becomes contrived and a whole lot of unnecessary words are required to create a need just because we constantly think we need to have new things. So I don't like to add too many non-slip gadgets that are not needed."

Cecilie Manz has her innate respect of materials and good craftsmanship from back home. As the daughter of internationally renowned craftsfolk, the ceramicist couple Bodil and Richard Manz, she grew up in a home where work and pleasure were fruitfully fused together. The family lived in the old village school in Odsherred, where the old school gym had been converted into a large workshop.

Cecilie Manz and her siblings loved to spend their afternoons at the workshop, where they earned pocket money by wiping off the edges and glazes.

"For me, design always starts with the material. I've always been very fond of all types of wood, and actually at one stage I did consider becoming a carpenter. In the same way, I have to have all the materials in my hands before I can feel if it is something I can work with." All three children have chosen a life in design, in that Cecilie Manz's older brother is an architect, whilst her younger sister is a graphic designer.

Cecilie Manz studied at The Danish Design School and University of Art and Design in Helsinki, Finland, from

1992 to 1997. She knew early on that she wanted to work for herself and the year after her graduation, she started working in her own design studio. From the beginning, the simplicity of her designs characterised her work. Minimalism has never been dead as far as she is concerned, and she has travelled to Japan both during her childhood and as an adult. The Japanese combination of minimalism and sensitivity is an eternal source of inspiration, just as it was for many of the world famous Danish furniture designers back in the 1960's. Some of her earliest childhood memories originate from the half a year when she lived surrounded by rice fields in the small Japanese village Furukoba. As an adult, she returned to rediscover both the village and the modern Japan in the metropolis of Tokyo.

"The combination of strict minimalism and the chaos that prevails in a city like Tokyo, with its loose cables, neon advertisements and people from all walks of life, is incredibly inspiring."

Apart from Japan, Cecilie Manz is also inspired by art. She loves the Danish painter Vilhelm Hammershøi's enigmatic works in hushed tones of grey and brown.

I just love the grey tones. I can get quite high from all that grey. In the same way, some mornings I might like to wander down to the harbour here in Copenhagen, where it's like a kind of grey curtain has been pulled down from heaven, so it's all grey within grey. It's a totally unique light that absorbs all the colours and captures the Nordic essence. This unique temperament could become an introverted and melancholy mood, but I associate it with depth, reflection and sense of bliss" she says.

Cecilie Manz turns the combination of Japanese inspiration and Nordic temperament into a clean and simple expression. This is apparent in objects such as the ESSAY™ table, which she designed for Fritz Hansen in 2010: a solid wooden table consisting of two bases and a table top, without aprons, bars or other unnecessary elements. And now it is also evident in the minuscule™ chair and accompanying table.





Manz and minuscule™

PHOTOS **DITTE ISAGER** STYLING **CHRISTINE RUDOLPH**

INNOVATION MEETS LOVING CRAFTWORK, DANISH FURNITURE TRADITIONS IN DIALOGUE WITH CURIOUS INNOVATION, ELEGANCE AND SOFT FORMS UNITED IN THE DESIGNER CECILIE MANZ'S NEW minuscule™ FURNITURE SERIES. COMFORTABLE QUALITIES THAT DO NOT PUT LIMITATIONS ON THE DESIGN'S EXPRESSION. A CHAIR AND A TABLE THAT BEAUTIFULLY FOLLOW THE LINES OF ARNE JACOBSEN'S CURVY CLASSICS.



THE SHELL HAS A SCULPTURAL EXPRESSION,
BUT WITH A NATURAL LEATHER PIPING, GIVING
IT A STARK EDGE TOWARDS THE INNER SHELL.
THE FRAME IS MADE IN PLASTIC.

LEFT: minuscule™ chair *light grey & grey*

RIGHT: minuscule™ chair *light grey & grey* White KAISER idell™ pendant.





"WE HAVE APPROACHED IT IN A RATHER
UNTRADITIONAL WAY, INVOLVING OTHER
PROFESSIONALS IN OUR FIELD WORK,
AND IT HAS BEEN AN INSPIRING AND
OPEN COLLABORATION." – *Cecilie Manz*





minuscule™ table white compact laminate minuscule™ chair light grey
rust orange & grey. White KAISER idell™ floor lamp.

"WE WANTED TO CREATE A CHAIR THAT COULD BE
USED AS A FORMAL CHAIR FOR INFORMAL MEETINGS."
— *Cecilie Manz*






THE CHAIR PADDING HAS BEEN KEPT LIGHT AND ELEGANT.
THIS REINFORCES THE FEELING OF A CHAIR THAT IS INFORMAL
AND STRINGENT AT THE SAME TIME.

LEFT: minuscule™ table *white compact laminate*. minuscule™ chair *light grey*,
corn yellow and *denim blue* RIGHT: minuscule™ table *white compact laminate*.
minuscule™ chair *light grey*, *corn yellow*, *denim blue* & *grey*.





LEFT: minuscule™ table *white compact laminate & Oregon pine.*
minuscule™ chair *aubergine, denim blue, rust orange, dark grey, grey & corn yellow.*
RIGHT: minuscule™ chair *corn yellow, ochre, aubergine, denim blue, grey, green, blue-grey, rust orange, beige, dark ultramarine, dark blue, blue,*

minuscule™ IS CREATED IN 14 EXCEPTIONAL VERSIONS.
THE COLOUR PALETTE INCLUDES: CORN YELLOW,
OCHRE, DENIM BLUE, GREY, GREEN, DARK GREY,
RUST ORANGE, BEIGE, DARK ULTRAMARINE, BLUE GREY,
DARK BLUE & AUBERGINE.





A HARMONIC MASTERPIECE ROUNDS 50 YEARS

BY **MICHAEL SHERIDAN** PHOTOS **ARNE JACOBSEN, STRÜWING, FRITZ HANSEN ARCHIVE**

WHEN THE COMBINED EXPERIENCE, KNOWLEDGE AND DESIRE TO CREATE WAS AT ITS GREATEST, ARNE JACOBSEN CREATED THE MOST COMPLETE ASSIGNMENT OF HIS CAREER: ST. CATHERINE'S COLLEGE AND THE WHOLE OXFORD™ SERIES OF ICONIC FURNITURE. THE ARCHITECT AND ARNE JACOBSEN EXPERT, MICHAEL SHERIDAN, WILL COMMEMORATE THE 50TH ANNIVERSARY OF THE HARMONIC MASTERPIECE IN THE ENGLISH UNIVERSITY TOWN OF OXFORD.



See more at www.stcatz.ox.ac.uk



Outside of Denmark, the architect Arne Jacobsen (1902-71) is best known for his design of furniture and lamps, many of which have today achieved iconic status and are still in production, 60 years after they first saw the light of day. But Jacobsen was also one of the 20th century's most gifted architects and his finest buildings are examples of the humanistic, modern architecture that Danish architects created from 1930 until the mid 1960's. Jacobsen was also a talented landscape architect and a connoisseur of gardens. His most important furniture was designed for specific buildings, and his two most complete works were the SAS Royal Hotel in Copenhagen (1956-60) and St. Catherine's College (1959-64) at Oxford University in England. The buildings were created when Jacobsen's career was at its peak, and he perfected them with gardens of his own specially designed furnishings that included door handles, textiles and cutlery, giving its residents a complete sensation of beauty in every manner of the word. Today the legendary room 606 at the Radisson Blu Royal hotel remains the only untouched part of the original interior, but St. Catherine's College is still intact. Jacobsen's garden has flourished perfectly here, making the English college more beautiful than ever, and thus completing Jacobsen's original vision.

Arne Jacobsen based St. Catherine's on the elementary model for traditional colleges: A cluster of buildings arranged around rectangular lawns, also known as quadrangles. On the outskirts of Oxford, Jacobsen established a low platform with detached buildings that make overlapping quadrangles that open and shut when the perspective changes. The complex is built symmetrically around a central axis, where Jacobsen placed the communal buildings: the dining hall, auditorium and library. On each side of the axis are the long, three-storey buildings with the dormitories divided into traditional 'staircases': the individual clusters of dormitory rooms that make up the small communities within each college. Together, the buildings and the platform create an enclosed area which you enter through a central gate via a bridge that crosses a long, narrow pool— a kind of modern moat that runs parallel to the River Cherwell. All the buildings share a simple architectural language created by slight concrete frames that are embedded in yellow brick walls. Low, free-standing walls divide the space between the buildings into intimate gardens and, to strengthen the tie with nature, Arne Jacobsen crammed St. Catherine's College full with a rich variety of trees and

flowering bushes, resulting in a grand total of 758 different species of plants. A small row of houses outside the moat completes this idyllic formation. This includes the principal's house, a bicycle shed and a music pavilion.

With his characteristic energy and ambition, Jacobsen designed a series of furniture and lamps specially for the English college. The rooms were equipped with a special desk and a seating area that included lounge and desk chairs as well as a little table that could also be used as a stool. Arne Jacobsen created his most original and characteristic designs for the dining hall, which formed the symbolic centre of St. Catherine's College. According to old Oxford tradition, the students eat at the long communal tables whilst the principal and the faculty eat separately at a high table. The students sat on simple benches that were later replaced by Jacobsen's Series 7™ chairs, whilst the university's fellows sat on high-backed chairs that Jacobsen had designed especially for the room.

Having worked with wood for ten years, Jacobsen was able to create a shell out of one piece of wood, veneered in English oak, which was equally comfortable and formal. Seen from the back, the shell looks like a rectangle that goes softly inwards at the top, but from the profile it has a sensual curve that follows the backbone and supports the lower back. The shell was on top of four pieces of moulded oak that formed a column but divided at the bottom and at the top, at the same time as it evenly balanced the weight and distributed it over the floor. In this way, the faculty had a closed community of scholars, who, as they



"ALL THE BUILDINGS SHARE A SIMPLE ARCHITECTURAL
LANGUAGE CREATED BY SLIGHT CONCRETE FRAMES
EMBEDDED IN YELLOW BRICK WALLS."

— Michael Sheridan





sat concealed behind their chair backs, were somewhat reminiscent of the monastery universities of the Middle Ages. Jacobsen followed up on his bold and elegantly understated style with a low-backed chair for the faculty office that was equipped with curved bands of laminated wood as armrests. This low chair remained a prototype, but has had a considerable significance nevertheless.

In a very literal way, the two chairs' shells were a culmination of Jacobsen's work as a furniture designer. In his early commissions, he imitated the organic furniture made by his mentor, the pioneering Swedish architect Gunnar Asplund, even when he tried to incorporate modern materials. The bar stools that Jacobsen designed for his Bellevue restaurant (1932-35) combined organic backs à la Asplund with bases of steel tubes inspired by the Bauhaus trends of the time. Even though the intersections of the parts are slightly raw and the backrests are thought to be too small for real comfort, the steel bases contain the inspiration for the aluminium pedestals for the Egg™ and the Swan™ (1957-58), and the columns in curved wood for the chairs from St. Catherine's. Throughout the 1930's and 1940's, Jacobsen continued to design specially made furniture for his buildings, but it was first in the 1950's, when he began to work with industrial techniques instead of traditional craftsmanship, that the beauty of his traditional equalled that of his architecture. At the time when Jacobsen received the commission for St. Catherine's College, he had already created a number of masterpieces including the revolutionary Ant™ chair (1952), the Series 7™ (1955) and perhaps his most graceful chair frame, 4130™ (1957), which was made purely of wood and had four laminated wooden legs that were cut to form a triangular cross section. The 4130™ was awarded the finest distinction at the 11th Milano Triennale and consequently became known as the Grand Prix™ chair. At St. Catherine's College, Jacobsen more or less turned the foot of the Grand Prix™ chair inside out and gathered the legs in the middle to create a rigid column. Seen in sequence, the development from Jacobsen's earlier experiments with tube formed steel to the 1950's laminated wooden shells leads directly to his final great furniture series.

READ MORE HERE:

Sheridan, Michael. Room 606 – The SAS Huset and The Work of Arne Jacobsen, Phaidon, 2003.
Thau, Carsten; Vindum, Kjeld. Arne Jacobsen, Arkitektens Forlag, 1998.

Arne Jacobsen and His Laminated Chairs; Henriksen, Bård. Scandinavian Journal of Design History 1997, vol. 7, pp. 7-28.



Even before the last buildings at St. Catherine's College were finished in 1964, Jacobsen began to adapt the two chair shells for mass production. The laminated shells were padded on the inside and covered with leather, whilst the bent wooden feet were replaced with thin steel tubes that enabled the seats to turn around and the height to be adjusted. The steel tubes were fixed on stable aluminium bases with five feet, and the series was later made with wheels. The armrests from the office chair prototype were changed to aluminium and were offered in both high and low versions, with or without padding. In the 1960's, the chairs were also available without padding, laminated in rosewood or teak. In 2008 a medium height shell was introduced, thus completing the series that Jacobsen had christened Oxford™.

Today, 50 years after its debut at St. Catherine's College, the Oxford™ series still has a contemporary feel in an effortless way and its simplicity acts as a shield against modern trends and the whims of fashion. The source of its timeless character lies in the mastermind's controlled use of lines, just as if Jacobsen had drawn it in the room. Even though he chose not to imitate historical styles, he used the most traditional of all forms – the human body – and created a new paradigm that was old and modern, abstract and human at the same time. Stripped of stylistic details, the chair only reflects the form of who is sitting in it, and the chair's silence delivers an eloquent testimony to Jacobsen's artistic mastery and his own unique ability to transform tradition into modernity.



LENE TRANBERG

NATURAL QUALITY

BY MAJ JUNI PHOTOS KIM HØLTERMAND, POLFOTO

THE ARCHITECT LENE TRANBERG HAS REACHED THE TOP OF DANISH ARCHITECTURE WITH AN AGENDA THAT IS BASICALLY ABOUT GETTING A MESSAGE ACROSS.



See more at www.ltarkitekter.dk

"I HAVE A DREAM THAT A DEMOLITION FUND COULD BE CREATED, SO WE COULD CLEAR UP A BIT IN THE THINGS MADE WITHOUT ANY HEART AND SOUL."

– Lene Tranberg

Lundgaard & Tranberg Architects, named after Lene and her partner, architect Boje Lundgaard, who died at the age of 60 in 2004, has always maintained a high level of quality. In an industry where the best ideas and intentions, and the most creative and visionary concepts tend to suffer compromises in meetings with clients, authorities, budgets and general practice, Lundgaard & Tranberg have an impressive track record.

The fascination of nature, of organic matter, is prevalent throughout Lene Tranberg's work. She has found her inspiration for her buildings on several levels. Partly concrete, because Lene Tranberg has a great interest in environmentally friendly houses and sustainable building, partly on a more abstract level, because nature's materials, forms and textures are a recurrent theme in her architecture.

This can be seen in Tietgenkollegiet in Ørestad, Copenhagen, which, with its round, soft shape, creates an inviting atmosphere for the community. With its green, inner courtyard and choice of materials, including American oak, birch veneer, and the soft brass alloy, tombak, it has an almost poetic relationship with the surrounding nature.

This is also seen in the Royal Danish Playhouse in Copenhagen's Harbour, which is a pretty rough building but at the same time it is built halfway in the water and is graced with a wooden floor. Lene Tranberg calls this unique building "An audacious house".

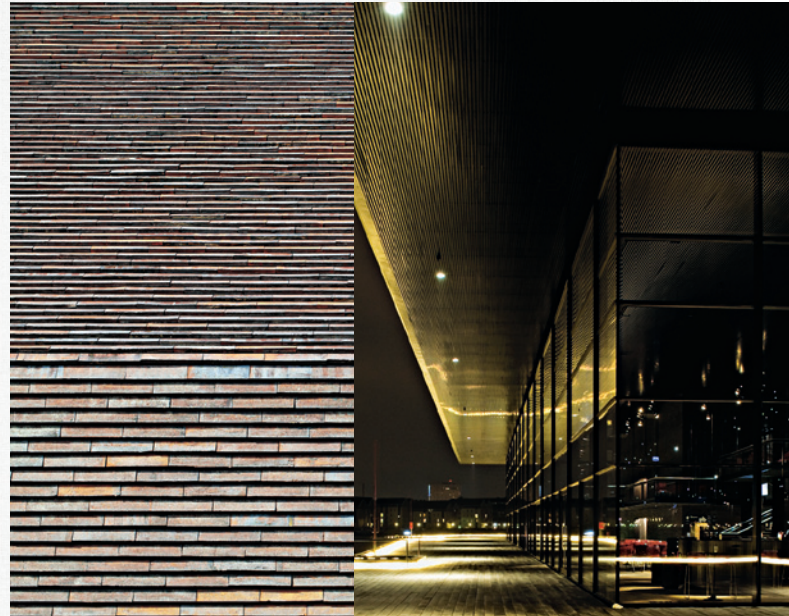
It is also apparent in her own holiday home by the Great Belt Bridge, which she describes as being fairly quiet on the outside, whilst the inside has an almost oriental atmosphere and opens dramatically out towards the roaring sea.

It is also a pretty accurate description of the designer herself. For she always seems so composed, calm and almost mild in her expression, but if you listen to what is being said, there is quite a lot at stake.

Being an architect is "a declaration of love ... in a language that is both physical and subtle," she says. She has also got herself noticed by her comments that she wished it was forbidden to build something unless it was done to get a message across, beyond commercial and business reasons, as that would make the world look completely different.

"I get furious when I can sense that people are uncommitted, yet go around building freely in all shapes and sizes. They shouldn't be allowed to do so. I have a dream that a demolition fund could be created, so we could clear up a bit in the things made without heart and soul."

Lene Tranberg was born in 1956 in Copenhagen. She graduated from the Royal Danish School of Architecture in 1984, where she studied under professor Erik Christian Sørensen. Her innate talent for architecture was in her blood, as both her maternal grandfather and uncle were architects, and she was fortunate enough to virtually "play her way into the profession." However, from an early age,



she was mostly fascinated by nature. "I could lie in the grass and just feel the smell and look up at the clouds and watch them floating by. You know, that feeling of being just an infinitely tiny dot in the great big universe. I felt that very early as a child," she said.

After her After completing her studies, Lene Tranberg was employed at various design studios until 1983, when she formed the design studio Lundgaard & Tranberg together with her colleague Boje Lundgaard. Along the way, they were romantically involved for a period of time, and together they created some of the most interesting buildings in Denmark from the 1980's to the present day.

After Boje Lundgaard's sudden death in 2004 – he never managed to see the completion of their project, the Royal Danish Playhouse – Lene Tranberg has carried the design studio on with new partners. Over the years, she has taught at the Royal Danish School of Architecture, served on a number of boards and received a multitude of prestigious awards.

Amongst other achievements, Lundgaard & Tranberg have twice been awarded the much respected international architect prize, Riba European Award.

Projects have not dwindled over the years; on the contrary. Future projects that the company is involved in include the prestigious building opposite the world-famous amusement park, Tivoli, in the centre of Copenhagen. The existing building will be demolished and will be replaced with five detached round houses from 12 to 57 metres high, all connected by several footbridges. Lene Tranberg has previously expressed that the building's design is connected to the nearby entertainment mecca, Cirkusbygningen and Tivoli's pavilions, but particularly associates it with the old ramparts that existed there in the Middle Ages. Lene Tranberg has therefore suggested that a belt of trees be planted across Vesterbrogade to Tivoli, and that the square be slightly lowered to form a kind of basin that can gather rainwater and serve as a subtle reminder of the once present moat. The building on the Scala site is expected to be finished in 2015.



SIR PAUL SMITH

BY SUSANNE MADSEN PHOTOS MICHAEL HEMY

SIR PAUL SMITH IS ONE OF ENGLAND'S MOST INFLUENTIAL FASHION DESIGNERS. SINCE THE 1970'S, HE HAS MADE A NAME FOR HIMSELF WITH HIS COLOURFUL, STRIPED AND HUMOROUS UNIVERSE. THIS YEAR, HE IS LAUNCHING POINT BY PAUL SMITH, A SERIES OF PATTERNED FURNITURE FABRIC INSPIRED BY SCOTTISH KNITWEAR AND EMBROIDERY, WHICH WILL BE FEATURED ON ARNE JACOBSEN'S FURNITURE.

What signifies good furniture design to you? "It's hard to pin down as I love mad and kitsch things just as much as classic, beautiful furniture. But if I had to summarise, I would probably say scale, proportions and simplicity. Comfort is important for chairs. Unfortunately, far too many chairs in this world are visually beautiful, interesting and special, but they are also unbelievably uncomfortable. And unless you buy a chair as a decorative object for a hall, you should ideally be able to sit in it!"

Which chairs represent something special to you?

"I'm pretty tall, so I usually go for chairs with more depth in the seat. Arne Jacobsen's chairs are perfect examples of the things I value highly in furniture design. His work represents something special for me as he really understood quality, simplicity, scale and proportions. For Jacobsen's 50th anniversary, Fritz Hansen asked me if I would decorate the Series 7™, so I just covered it in colourful stamps. Why change something too much if it is already brilliant?"

When did you start becoming interested in furniture?

"When I was about 18, I began to hang out with a group of students from the local art school, and suddenly great architects and furniture designers entered my world. It was also around the time that I first discovered furniture made from found objects such as old bicycle handlebars. I was very fascinated by the idea of how you can look at an object like a bicycle and imagine a piece of furniture."

What was the first important Danish piece of furniture you bought for yourself? "I first bought a couple of Poul Kjaerholm chairs – a PK22™ chair and a PK33™ stool. Kjaerholm is one of my absolute favourite Danish furniture designers."

What do you think Point by Paul Smith upholstery fabric adds to the classic Kjaerholm and Jacobsen chairs? "The patterns are really striking and I think it creates a good balance and

dialogue with the furniture's simple design. I have designed some lively fabrics, as there is no point in hiring me to make a piece of flat-woven, navy blue fabric! They were based on a Fair Isle knit – a pattern that has inspired me for years and I was particularly inspired by an iconic picture of the Duchess of Windsor in a Fair Isle sweater."

Is there a connection between furniture and fashion?

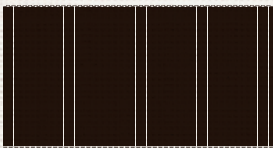
"I love how the two worlds run parallel and cross over each other, but I am also fascinated by the differences between them. When you design clothes, it can often just take an hour from when you have the idea, until you have cut and sewed a roughly finished prototype, whilst the process with upholstery fabric takes much longer. For example, we have a little machine that tests how robust the upholstery fabric is by rubbing it 50,000 times."

How is your office furnished? "I have a desk which I have never even sat at because it is totally covered in things! The only tidy surface in my office is a huge rosewood table that is always empty. The rest of my office is a madhouse – there is kitsch stuff, letters and bits and bobs all over the place. From where I am sitting now, I can see around 10,000 books and CDs, 80 robots, 25 cameras, 50 watches and 12 bikes. From the outside, it looks extremely messy, but I know where everything is. I could hold a fantastic flea market. The only problem would be that I would go to it and buy everything!"

What do you do in your spare time? "Spare time? Ha! What is that? I work most of the time, but I am a pretty cheerful and humorous person, so it doesn't bother me that much. But I swim every morning at 5 o'clock before I start work at my office at 6 o'clock, and I have done so for years. I like to cycle in the summer. I am the kind of cyclist who prefers to get their bike out when the sun shines."

See more at www.paulsmith.co.uk

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