

REPUBLIC®

Ro™ by Jaime Hayón

- a style icon in the making

+ *Quiet Please – why we increasingly feel the need for peace • La vuelta de Hayón – we visited designer Jaime Hayón in Valencia • Bjarke Ingels and urban oases • Me and my chair: Jamie Oliver's unique Egg™*

PHOTO KlunderBie

REPUBLIC OF **Fritz Hansen®**

IT TAKES AN ORIGINAL TO MAKE AN ORIGINAL

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ME, MYSELF AND I

PHOTO *Egon Gade*

Is the most used mantra of our time really “me, myself and I”? Have we become that vain and self-obsessed? Maybe some people have. And perhaps we all are every once in a while.

But let's not confuse reflection with self-sufficiency. At a glance, pondering and self-reflection may seem like secrecy. But it is in fact tranquillity. And in contrast to secrecy, it is an open state of mind and the opposite of self-sufficiency.

Reflection and self-reflection, where the individual independently thinks about things is a prerequisite for a civilised society. If we are to enter meaningful relationships with others, we must be aware of ourselves. As individuals.

In the fast-paced attention economy, where more and more people fight to capture our interest, the outburst “give me peace to think, to be” is not just understandable, but essential. Peace, however, has become a rare commodity.

Which is why tranquillity is the right concept for our time. Together with designer Jaime Hayón, we have designed a wonderful easy chair, which will give you space for reflection, and a moment to yourself. It safeguards your unprotected back and flanks against the world. But it also leaves your soft front open to receiving. The moment has become yours, no one else owns it. From here on you determine the journey – this is where you become you.

Now, isn't that one of the nicest things you can say about a piece of furniture?

Jacob Holm, CEO

[QUIET PLEASE]

TEXT *Søren Nøhr, Branding expert*

Once upon a time, peace was an integral part of life. Quietness prevailed in the country, where most of us lived until 100 years ago. Noise was an exception to be noticed. But modernity brought us to the cities, closer together - within constant earshot of one other. And we have created a noisy society. Noise comes from cars, mobile phones, speakers, machines, computers, ventilators - and ourselves. There are meetings, seminars, brainstorming, roundtable discussions and AGMs, where we chat and we talk with great intent. We have become so accustomed to noise, that our idea of relaxation is to put our feet up in front of a TV, or YouTube - with even more talking and noise. Noise has become such an intrinsic part of our lives that we don't even notice it any more.

Well, until we experience complete peace – stillness. Real peace can seem so daunting and alien to many of us that we panic when we encounter it. We feverishly grab the first piece of equipment to fill the empty space with noise.

The fact remains that an element of oblivion, a displacement exists amidst the hustle and bustle. In his book "Slowness", Milan Kundera claims there is a close connection between slowness and memory, and speed and forgetfulness. When we are busy and our senses are overloaded, we do not have to listen to ourselves and our thoughts.

But without memories and reflection, we cannot move on with our lives, change or adapt to new situations. The displacement may soothe us for a while, but the need for reflection, to ask instead of answering, still remains. We need reflection, to enable our thoughts to run freely. We need to allow ourselves to get lost in the moment. And you can only achieve this if you have peace.

Perhaps that is why we increasingly search for peace, and attempt to create a space for reflection? The financial crisis has brought us under even greater pressure. We sense the financial insecurity in addition to the question of our own identity, the need for control and the sky-high ambitions. And with that comes the need to stop and think too. There is a close relationship between a crisis and being critical, so a time of crisis also become a time for thought, for reflection. What happened? Can we do anything differently? And reflection, more than anything else, requires peace.

A major study by Gerzema and D'Antonio from 2011 captured a megatrend called "New reflection". In the wake of the crisis, we reflect on our lifestyle, reassess many of our values and reduce our consumption, our material needs, our speed, while cultivating the close and the local communities. No one is going to give you the peace you need for this. You have to take it yourself.

“Rice is like porcelain – you can shape it so beautifully,,

Jaime Hayón

La vuelta de Hayón

PHOTO KlunderBie

With a twinkle in his eye and an exceptionally high degree of professionalism, the 38-year old Spanish Jaime Hayón has seduced the world of furniture and design. We took a trip to Valencia to get to know him a little better.

Marie Ihlemann, Fritz Hansen's Corporate Marketing Manager, has gone to Spain's third largest town, joined by a lighting and camera man to make a short film about Jaime Hayón. She says, "Even before we get to his studio, all our questions about his reasons for settling here become completely irrelevant. Valencia seems to have everything you want from a town: culture, magnificent architecture, a wonderful climate, palms and orange trees, local delicacies, markets and beaches. Even though Valencia is a city, it still seems to have a manageable, leafy and intimate feel about it."

In the afternoon, the taxi drops off the small Danish delegation in front of the beautiful old building where Jaime has his studio. He leaps down the steps to welcome us with hugs and kisses. "I'll see you again shortly," he says after his warm welcome. He is dashing off to pick up his 20-month old son from nursery – by bicycle, mind you. Jaime suggests

his guests should take the lattice door elevator, but they prefer to walk. "The stairway, with the dark, carved wood panelling and patterned mosaic floor is so fabulous that we don't want to miss out on anything – even though we have to go right up to the fifth floor", says Marie Ihlemann and continues, "When we step inside the old, high-ceilinged luxury flat, we are totally bowled over. There are exquisite details everywhere you look: in the stucco, high panels, mosaic floor, bay windows, a little balcony overlooking the old town and the most stunning light. The room where Jaime works is almost like a living room. It is beautifully and personally decorated, with a couple of sofas (one of them a Favn™), coffee tables, rugs, lamps and a desk in the bay window. And the messy, overflowing shelves have that wonderful look of organised chaos that only truly creative people can achieve."

Further down the corridor, Jaime's wife, the Dutch photographer Nienke Klunder has her office. She is also an important part of the enterprise, and she is heavily pregnant with the couple's second son. There are also two additional en-suite rooms in the apartment, which are furnished in a more traditional office style with desks for three-four employees.

EXPERIENCE JAIME LIVE AT
fritzhenzen.com/ro-film



"We often use Skype to communicate with our other employees who are based in the small design studios I have established in London, Barcelona and Treviso in Italy," explains Jaime, who has since returned from his trip to the nursery. He goes on to say that it is here in Valencia where he has finally found the inner peace that is so crucial for him to do his work. His wife adds, "Jaime spends so many days travelling, but when he is at home he is an extremely attentive, fantastic father – I really don't know how

he does it". With great enthusiasm, the couple also tell us about the new house they have just bought on a fantastic road with beautiful old houses. The house needs to be thoroughly renovated, but the little family anticipate being able to move in by summer. That evening, as they meet up with Jaime, he

"Jaime spends so many days travelling, but when he is at home he is an extremely attentive, fantastic father – I really don't know how he does it,"

Nienke Klunder

tells them that he just managed to make a fish dish for his family before he left again. Time permitting, he's in charge of the cooking at home. He loves making food, and rice dishes are his absolute favourite. "Rice is like porcelain – you can shape it so beautifully," he explains.

Dinner is consumed at a nearby restaurant, owned by one of Jaime's friends, and he orders for everybody. Jaime knows exactly what to choose. Perhaps it is something he picked up in the restaurant his parents owned in Madrid when he was a child, and where he liked to interfere in how everything should look. He's also a bit of a connoisseur when it comes to wine. He actually owns a little vineyard and the family produces wine for their household requirements.

When the company breaks up at around one, Jaime's last words are to inform the Danes that they will need to make an early start in the morning. They simply HAVE to see the market in the square, where you can buy everything your heart desires in the way of local delicacies. "If we can draw any conclusions about who the real Jaime is, I would have to say that he is a man who appreciates the GOOD life and who has discovered the optimal way to combine the working and private elements of his life. An incredibly talented and very busy man, but it has certainly not taken away his love of life," concludes Marie Ihlemann.

Hayón – Facts

Jaime Hayón works in the space between art and design and his toolbox is just as crammed full as his pencil case. We decided to take a closer look at what he actually does.



INTERIORS

Camper, Faberge, Ocium Jewellery, Lladro, Groninger Museum, Le Sergent Recruteur, La Terraza del Casino.

Jewellery shops in Kuwait and Switzerland, shoe shops in Tokyo, Barcelona and London, porcelain and arts & crafts in New York, a museum in Holland and restaurants in Paris and Madrid. Jaime Hayón is constantly on the go, with the entire world as his playground. Hayón's designs are ultra personal, inspired by his love of colour and vivid imagination. Hard edges have little place in his interiors, making way for curved and organic shapes instead.

The dimensions are elegant, often tall and slender, and Jaime Hayón enjoys mixing the most sophisticated materials such as metallic mosaics and heavy textiles in silk velour, with the rawest form of concrete and wood. He loves to allow plenty of space for differences, in more sense than one. The furniture is often tailor-made for individual projects, but the seductive, dreamy state he leads us into exists in all of them. Hayón is always on the look-out for that indefinable special feature that can bridge the gap between art and design, and makes frequent use of his fascination for circus elements. His world is quite simply – brilliant.



DESIGN

Camper, & Tradition, Rug Company, Au, Gaia and Gino, Fritz Hansen, Orolog Watches, BD Barcelona Design, Baccarat, Metalarte, Lladro, SE London, Moooi, Bernhardt design and Bisazza.

Watches, mobile phones, furniture, carpets, textiles, crystal glass, porcelain figures, ceramics, lamps, shoes and a bathroom range. The list is long and the elements vary widely, but Jaime Hayón's design elements are just as recognisable as his interiors. He quite brilliantly manages to combine his own unique aesthetic expression with the individual DNA of his customers. "I listen closely to my customers", he explains, "because at the end of the day, we both have to be able to identify with the product and love it."

There is something glamorous about Jaime Hayón's design, yet it is a wonderfully unpretentious kind of glamour. Hayón understands how to give it just the right edge of humour, such as by using classic circus elements, which is precisely what stops it from becoming ostentatious. The products are richly detailed, quirky and a little caricaturistic. He plays with the traditional dimensions, his aesthetic expression is organic, he teases our curiosity and is partial to the unusual, "because it makes the design more exciting, more alive and much more interesting," he explains. Hayón's designs retain a wonderfully laid-back distance from the surrounding world, and one thing is certain, you can't help but respect it.



AN

It has been 24 months in the making

EASY CHAIR

Fritz Hansen's new easy chair, named Ro™

IS

We have been following its creation

BORN

PHOTO *Ditte Isager*
STYLING *Christine Rudolph*

"It is actually quite interesting that apart from the Egg™ we do not have a proper easy chair in our range," explains Christian Grosen, the Head of Design at Fritz Hansen who has been with the company for eight years. "We have probably been a little hesitant about embarking on it," he continues, "maybe because there is so much to live up to, but also because we have been unable for so long to find the right designer to design the chair for us".

After the success of FAVN™ Fritz Hansen had to look no further. The Spanish top designer Jaime Hayón had a good understanding of the company's DNA. Fritz Hansen wanted a comfortable seat for one person and the chair had to work together with FAVN, without being just a 1 person version of FAVN. Let's go two years back in time. Jaime Hayón has gone to Denmark to start the project. He brought his sketch pad with him, from which he is inseparable, and his enormous pencil case. His sketch book contains heaps of sketches of his ideas for the new easy chair. He is going to meet Christian Grosen and





Jaime Hayón wanted the legs of Ro™ to be sharp, like high stilettos, because after all, he is not a shoe designer for nothing. But out of fear that the legs would mark people's floors, a less sharp shape was chosen. The legs are made from brushed aluminium.

Fritz Hansen's model builder and prototype developer Michael Helmer Larsen. The three men head towards that holiest of rooms in Allerød – the workshop. There is no doubt whatsoever which of them is the Spanish designer. Apart from Jaime Hayón having a distinctive southern European look, it is his shoes that give it away. They are bright green. Same colour as a Granny Smith apple. Leather, soles and laces. Otherwise he is casually dressed, almost recklessly so, but he is of course here to work.

"We will start with a quite simple scaled model, which we will make from stretched gauze over bent wire. We will do this based on some sketches from Jaime's book. When we start to see some features in what we are doing, we start to build a primitive model in a 1:1 size from some flamingo blocks. And then we cut, saw and carve until we see any shapes we like. We work just like sculptors," explains Michael Helmer Larsen. After a couple of days in the workshop, Jaime Hayón travels back to Valencia and Michael Helmer continues fine-tuning the model. Now he fills and models on top of the flamingo cast. Once he is ready he calls Jaime Hayón again. This time the shoes are not bright green, but bright red. Leather, soles and laces. Hayón is apparently in the process of testing the shoes he has designed for shoe manufacturer Camper.

Back to the chair, the body of which has now gained a human form. The three men even refer to its parts as the shoulders, waist and neck. But there are also other clear references. If you look at the chair from behind and from a certain angle, the shape is just like an antique Greek vase. Minor adjustments are made, just like in a tailor's workshop. They are almost there and sections can now be sent to the CAD workshop, where the shape is digitalised. "This chair is developing quicker than FAVN, perhaps because we know each other so much better now," explains Christian Grosen. But they still reach six or seven prototypes before they are satisfied.

"We work with the chair's shape, because it should be both extremely comfortable but also extremely beautiful. You might sit well on a large, cool chair, but I want to create a slim and elegant chair. This was probably one of our biggest challenges," explains Jaime Hayón. He and Michael Helmer start to shape the chair's legs. The



“We worked intensively with the chair’s shape because it should be both comfortable and utterly elegant,,

Jaime Hayón





legs are to be made of brushed aluminium and Jaime Hayón wants them sharp. Like high stilettos, he is not a shoe designer for nothing after all. But here Grosen and Helmer's experience gets in the way. They know that if the legs are too sharp, they will mark people's floors and they will have dissatisfied customers. They will have to convince Jaime Hayón to make the legs less sharp. "And he is incredibly receptive. He is very easy to work with". Once the chair is in place, the team starts to look at materials. It quickly becomes apparent that the most difficult part of production is the padding. "The material has to be sewn like a dress, and we only have one stitching that has to follow the chair's external edges. When the dress has been stitched it is turned inside out and then it has to be put on. Millimetre by millimetre it is glued on to the shell. Where the chair's body is narrow (at the neck) there is excess material in contrast to the parts where the chair is wide (at the shoulders), where the material needs to be stretched and pulled. This places enormous demands on the furniture upholsterer, and we currently only have one person who can do it properly, so we have to train up some more," explains Christian Grosen.

In addition to the challenge the shape of the chair poses to the stuffing, not all textiles are suitable either. The material has to be a little elastic and it cannot be too patterned. To make the chair more vibrant and interesting, Jaime Hayón chooses to work with two textures of the same colour on each chair. One textile for the shell and another for the loose internal cushions. And together they decide to launch it in nine colours. Three traditional (black, light grey and taupe), three bright colours (violet, blue and yellow), and three softer colours (light pink, sage green and sand). All colours contain a shade of grey. "A completely conscious choice because it means it will match better with existing interiors. It is sort of more muted. But the grey shade also means the chair will age beautifully," explains Hayón.

The chair is now ready for launch, but just needs a name. The choice falls on Ro™ (Tranquillity), "because we wanted it to ooze of responsiveness and to that extent invite contemplation," explains Christian Grosen and continues: "So it should not be any different". And to the question how Ro relates to the FAVN name, Jaime Hayón responds assuredly: "They are like cousins".



Ro™ is launched in nine colours. Three traditional (black, light grey and taupe), three bright (violet, blue and yellow) and three softer colours (light pink, sage green and sand). To make the chair more vibrant, Jaime Hayón has chosen two types of textile for each colour, one for the shell and one for the cushions.

“We have named the chair Ro™ (Tranquillity)
because we wanted it to ooze of responsiveness and
thus invite contemplation,,

Christian Grosen



PHOTO
Ulrik Jantzen, BIG&Glessner, Jakob Boserup

URBAN OASES

TEXT
Katrine Martensen-Larsen

Their creative minds turn everything on its head. When they come across problems or obstacles, they turn them into challenges, and their ideas are unconventional and rousing. They are the talented young architects from Bjarke Ingels' architects' practice BIG. The studio abides by the slogan "Yes Is More", and thus as an artistic consequence identifies itself with the spirit of our time, while ruthlessly challenging the controversial cross-fields and prejudices in contemporary architecture.

Half-dead cities, infrastructural chaos, climate change and global urbanisation are just some of the challenges BIG deals with using architectural concepts.

“Our mission is quite simply to help make living in our cities more fun,” explains partner Jakob Lange as he shows us round the new chic industrial premises in Valby (red. Copenhagen), which the company has just occupied. The atmosphere is hectic and bubbling with ideas. Everywhere vast fixed models tower. Made from Lego, foam or cardboard, they do not resemble what we traditionally associate with architecture, rather organic shapes filled with green spots and blue waterholes.

In Denmark, BIG is the company behind the Bjerget housing estate, the figure 8 in Ørestaden and the urban space Superkilen at Nørrebro (red. Copenhagen), which was elected the world's best architectural project. In 2010, BIG broke onto the international stage with its ingenious idea of moving the little mermaid to China for the World EXPO. It was also BIG that won the competition to design the Danish pavilion, which the design studio imaginatively named “Welfairytales”.

The project fills the void in the harbour front in downtown Fort Lauderdale and gathers the existing fragments of the promenade into a new and revitalised park along the river.



The practice recently won the bid to design a new incineration plant at Amager (red. Copenhagen), a project which will house 1500 metres of artificial ski runs and a chimney that can do smoke rings. Perhaps not exactly what you would initially associate with an incineration plant, but a refreshing and brave choice by the developers, the municipalities of Copenhagen, who jointly own the plant. And Bjarke Ingels himself? Well he has since moved to New York to build skyscrapers in Manhattan, and a housing complex in Florida.

“New York is rapidly becoming a green and vibrant city. The renovation of the harbour front by the Hudson River and the green parks alongside the High Lines old train tracks, the existing efforts to plant a million trees, pedestrian zones on Broadway and the creation of miles of cycle paths are all proof that urban oases are blossoming all over town. With West 57th we are trying to continue this transformation right into the heart of the city in the centre of an apartment block,” explains Bjarke Ingels.

Hybrid between apartment block and skyscraper

The building is guaranteed to ruffle a few feathers with New Yorkers. As a hybrid between the traditional European apartment block and a typical Manhattan skyscraper, it has a unique shape that combines the benefits of being both an apartment block, with an internal court-

yard to give residents a feeling of intimacy and safety, and a skyscraper, with spaciousness and views that lend a certain vastness. By keeping three of the building's corners low, and only lifting the north-eastern corner up to 142 metres in height, the courtyard opens up to the Hudson River, and brings the low evening sun deep into the block and courtyard. This is where residents can find peace – a sort of breathing space.

A life along the river

Further south, and following the same principle, BIG is involved in yet another impressive project. In Fort Lauderdale, Florida, a run-down stretch of land along the New River is to be developed into a dynamic and attractive residential area with a total of 1,000 rental apartments, 1,000 square metres dedicated to restaurants and a just over double that dedicated to shops. A generous public promenade towards the south will be demarcated by two residential towers, which will help bring life to the river while still maintaining the city's existing harbour activities. A public space will be created between the two towers, thus extending city life towards the water.

“The project fills the void in the harbour front in downtown Fort Lauderdale and gathers the existing fragments of the promenade into a new and revitalised park along the river. We add density and life to the green surroundings. The two buildings have been hoisted up to create a den and a gap – an opening for the area towards the river. A design that was created through subtraction rather than addition,” explains Bjarke Ingels.

We ask Jakob Lange what Bjarke Ingels actually means by subtraction rather than addition, to which he responds by tearing off a piece of kitchen roll, folding the tissue and ripping a hole in the middle. “You see, by removing something you create something new and interesting. A hole in which we can create something”. He then puts his coffee cup in the middle of the table and continues: “...a building that stands alone has nothing to play against. However, if you put another building close by (and now my cup of coffee comes into use) we create a “space” between the two. A space we can use for something. It is in this space we will create the urban oasis, which will hopefully make life for those living there better and more beautiful,” he says.

BIG

BIG - Bjarke Ingels Group is a group of architects, designers and thinkers that operates within architecture, urbanism, research and development. BIG has gained a reputation for designing buildings that are as programmatic and technically innovative as they are cost-effective and resource conscious. BIG received the extremely honourable title of “Innovator of the Year, 2011” by The Wall Street Journal. The studio employs a total of 170 people, of which 110 are based in Copenhagen (red. Denmark) and 60 in New York. Read more on: big.dk



BIG's mission is quite simply to help make living in our cities more fun.

Bjerget in Ørestaden came to light because local planning dictated that 2/3 of the building plot had to be used for parking and 1/3 for housing. BIG thought it would be incredibly dull for future residents to look directly out onto a car park, and so had the idea of using the car park as an extension to the housing. “A sort of architectural alchemy”.



AGEING WITH BEAUTY

TEXT *Henrik Engström*
PHOTO *Ole Konstanyer*

Wood is currently enjoying a renaissance in interior design, so it's no surprise to find no fewer than nine different types of wood in the Fritz Hansen veneer assortment. Part of the appeal of wood is its patina, the particular sheen produced by age, wear and care. At Fritz Hansen, patina is also a sign of quality and a testament to the skills of the craftsmen who created what would become a vintage chair or table.

The classic Ant™, Series 7™, Lily™ and Grand Prix™ chairs are all made by Fritz Hansen. Produced using veneer techniques, they are perfect examples of the dedication that goes into making some of the finest wood furniture available.

Veneer wood is divided into outer and inner layers. In a Series 7 chair, for example, the veneer consists of nine layers. The inner layers are beech, glued together with the grain crossed for improved strength. The outer layers come in a number of wood varieties and also require a different treatment. First, the outer-layer veneer is cut up into panels. The panels are then matched and glued back together to create a beautiful visual effect in the grain. For extra strength, a sheet of Indian cotton is glued to the back. Once the veneer is bent and pressured into shape, every chair is sanded several times, and coats of paint or lacquer are added in stages.

Contrary to what one might expect from a modern production facility such as Fritz Hansen, producing a wooden chair is a surprisingly manual process. All in all, every chair undergoes no fewer than 22 operations performed by hand. This means that every chair is scrutinized and checked for flaws in the wood several times during the manufacturing process. But thanks to the experience and expertise of the purchasing department, most irregularities never enter the factory in the first place. Fritz Hansen puts great care into selecting the best wood for its products. Over the years, suppliers have become familiar with the quality Fritz Hansen expects, and offers only the top five to ten per cent of the available veneer wood. For Fritz Hansen, choosing to invest in quality simply makes sense. In production terms, it minimizes the risk of wasting time working on wood that does not live up to the company's standards. And of course, by choosing to work with the best wood available, Fritz Hansen creates the perfect conditions for a long, beautifully patinated life.

A NEW KAISER HAS BEEN BORN

New KAISER idell™ table lamp in matt black
designed by Christian Dell
produced by Fritz Hansen



See the entire collection of the iconic KAISER idell™
Bauhaus lamps at fritzhansen.com/kaiseridell

REPUBLIC OF **Fritz Hansen**®

We like.



Photo: Lior Zilberstein

Behind the bar at 1105, three-time champion of the classic Danish cocktail competition, the bartender Hardeep Rehal mixes the best cocktails in town. "If anything has inspired us, it would have to be that cosy, chic and elegant combination so often associated with English cocktail bars," says owner Morten Drastrup. 1105 is named after the postcode of the bar's location (red. Copenhagen city center), and made it onto Condé Nast's international hollist only a year after opening. www.1105.dk

For an alternative hotel experience, look to "Ett Hem" in central Stockholm. Guests are hospitably treated as family friends. Relax by switching on the television in the lounge, or leafing through one of the many inspiring books on the shelves. You can even borrow the hotel car or enjoy a stroll with the resident dog. Beautifully and personally decorated by designer Ilse Crawford, you can't help but feel totally at home in this charming old townhouse. www.ett hem stockholm.se



Photo: Magnus Mårding

When the Bauhaus School in Dessau moved to new premises in 1925, they were remarkably brave in their colour choice of blue, yellow, grey and orange tones for the staircase. Artist Paul Klee was among those who taught chromatology to the students.

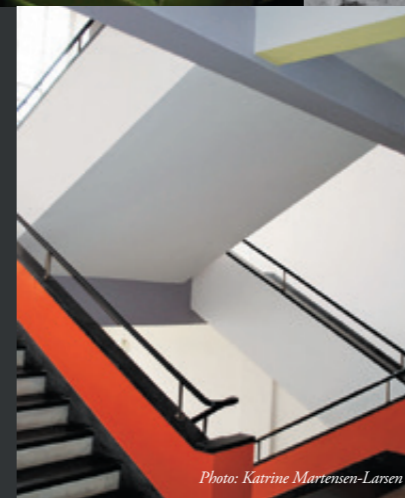


Photo: Kattrine Martensen-Larsen

Brass is an alloy that is formed when copper and zinc are mixed together, and this material is currently enjoying a new surge in popularity. It is most effective when used for interior details at home, and when not too polished. Visit the famous Swedish company Skultuna, which has worked with brass for over 400 years. www.skultuna.com



Photo: Stuart McIntyre

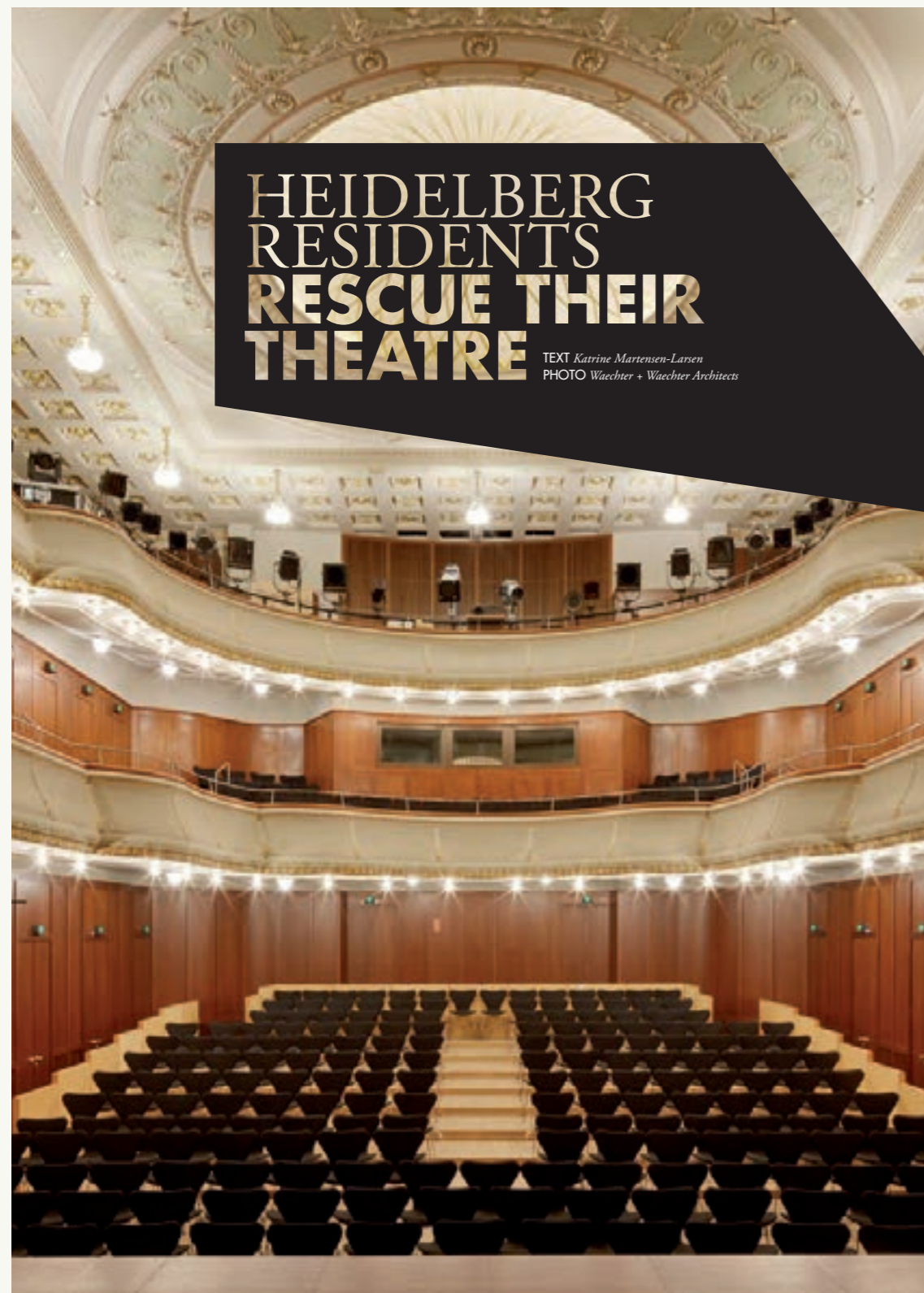


Photo: Yves Saint Laurent, Rue Aubriot, Paris, 1975 © Helmut Newton Estate

One of the world's largest photo art collections is on display at the Fotografiska Museum in Stockholm. In the coming season, two retrospective exhibitions will be shown with Henri Cartier-Bresson from 9 March – 26 May and Helmut Newton from 31 May – 29 September. www.fotografiska.eu



Norwegian Karl Ove Knausgård's autobiographical work is nothing short of phenomenal. An impressive six volumes and 4000 pages. Quite a feat to read them all in one go. "My Struggle" has been translated in a considerable number of countries, including the US, where the recently published book received great critical acclaim. www.oktober.no



"With their modern design, the Series 7™ chairs create a contrast to the historical substance and the curved shape of the chairs is gracefully integrated into the historical hall", explains the architect Felix Waechter.

When this beautiful, old city theatre was threatened with closure in 2006 due to serious safety issues, its future looked uncertain. However, six years later – and thanks to mammoth efforts from the town's residents – performances, music and singing will once again grace the stage in Heidelberg, Germany.

Over the years, the 160-year old theatre had literally begun to burst at the seams, and lack of space was a constant issue. With a diverse range of operas, concerts, dance, children's and youth theatre on the billboards, it had been forced to make use of several other neighbouring premises. The sprawling theatre gradually took over an entire block in the old town centre, and it was some of these ancient buildings that could no longer meet the safety requirements. The safety issue obviously had to be addressed, but this was no easy task with so many different localities. It is easy to understand why the theatre had such an immense desire to gather all its facilities under one roof.

Town's cultural hub

"The entire project could not have been achieved without the local town committee. They managed to obtain nearly a third of the total required budget of €60 million with their "Save our theatre" campaign. The townspeople were determined to preserve their cultural hub, and so a major initiative was launched. No less than 3,000 different patrons, entrepreneurs and residents were involved; from the young school boy who gave €5, to the music lover Wolfgang Marguerre, who alone contributed €16.5 million to the project," explains theatre director Holger Schultze. The theatre was able to start the extensive project in 2009. Hammering and banging was soon underway on the listed buildings, while giant cranes worked outside. Sights and sounds that would dominate the cityscape for nearly 3 years. In addition to gathering all the halls, workshops, rehearsal rooms, changing rooms, canteen, etc. under one roof, the theatre was also extended with another theatre hall and a two-storey foyer. A cathedral of light, air and space furnished exclusively with elegant black Swans™. "The Swans bring a refreshing feeling of lightness into an otherwise very rigid architecture," explains architect Felix Waechter from architects Waechter + Waechter.

Part of the project involved a careful renovation of the historical old stage, for which Felix Waechter decided to use Series 7™ chairs upholstered in black material for the audience seating. "With their modern design, the Series 7 chairs create a contrast to the historical substance and the chairs' curved shape is gracefully integrated into the historical hall", he explains.

Fusing the modern and the historical

By the end of 2012, Theater und Orchester Heidelberg could once again open their doors. On the opening day, no less than 14,000 people visited the theatre to witness the extensive renovations of the old buildings, new hall and foyer. They were greatly impressed. And thus the town's residents gave their seal of approval to the architects' union of the modern and the historical.

See more at: theaterheidelberg.de

The magnificent new foyer has been furnished with 24 black upholstered Arne Jacobsen Swans™, which bring a refreshing feeling of lightness into an otherwise very rigid architectural design.



JAMIE OLIVER AND THE BIG CHAIR PROJECT

PHOTO David Loftus



Jamie Oliver has taught us, and the rest of the world, that just a few, high-quality ingredients can make an excellent dish. At Fritz Hansen, we use the same recipe for designing and producing our pieces of furniture. It speaks for itself; good food and good design go hand in hand. And who doesn't want to sit in a nice, comfortable chair while enjoying a delicious meal that has been prepared with love and passion?



Jamie Oliver and Fritz Hansen got to know each other in 2010, when Jamie approached us in search of chairs for his unique and pioneering restaurant called Fifteen. The idea behind the restaurant was to use the magic of food to give young people a chance for a better future, an initiative instigated by Jamie Oliver's The Better Food Foundation. Jamie established the foundation in 2002, with the aim of educating, empowering and inspiring people about food and helping them to make better food choices. Ten years on, hundreds of apprentices have graduated from the programme, which trains unemployed youngsters to become professional chefs. With 2012 marking the 10th anniversary, Jamie thought something celebratory was required to raise the much-needed funds for the next 10 years. And so The Big Chair Project was born.

WE HAD A TALK WITH JAMIE OLIVER ABOUT THE PROJECT

How did The Big Chair Project come about?

Well, Fritz Hansen has been supplying their fantastic chairs to the Fifteen restaurant for ages. So when Angela in our office came up with the idea of asking our friends in the design and fashion

world to design unique chairs to be auctioned off for The Better Food Foundation, we went straight to Fritz Hansen. It was a simple but brilliant idea, and I was happy and excited to get my creative head on to design a chair or two. What started out as 10 chairs soon turned into 20. We were lucky enough to entice some incredible artists onboard like Sir Quentin Black, Sir Paul Smith, Sarah Burton, Christopher Bailey, Tracey Emin and Jonathan Yeo to name but a few.

You designed an Egg™ chair as part of the project to be auctioned off. What are your thoughts on the Egg and why do you think it has become such an iconic piece of furniture?

I think a lot of Fritz Hansen's stuff is iconic – it's just the way they make their beautiful furniture. But the Egg has really earned its place in design history over the last half-century. If you have any interest in design, you'll know about the Egg chair. Each chair is hand-stitched, and I even got to meet Hans who hand-stitched my Egg. So much love goes into them so you know they'll last a lifetime.

How did you come up with the idea of the Fruit Soufflé design and how was it actually printed?

Naturally, I wanted to introduce food in some way, so I thought I'd do a load of prints using seasonal fruits. I'm not the best artist in the world, but I did art at school and produced some fairly decent stuff. It was really just a question of taking my time and making sure I did a good job. And hopefully peo-

ple got the play on words with the egg and the soufflé.

Do you know where the Egg you designed ended up?

I believe it was Matthew Freud who bought the Egg I designed, so bless him for that. But we had loads of wonderful, generous people buying the chairs, including the lovely Lorraine Pascale and my dear friend and actor Jason Flemyng.

What did the proceeds raised from the auction go towards?

The money raised went to help The Better Food Foundation, and more specifically the Fifteen restaurant in London, which continues to train young people for a career in catering. It often takes them in when they've got no real direction or ambition - and transforms them into these amazing chefs that go on to make us all so proud.

The Better Food Foundation

The Better Food Foundation exists to educate, empower and inspire people about food and helps them to make better food choices. "We live in a world where over a billion people are now overweight or obese. I believe that food education is at the heart of the solution to this problem. If people have the knowledge to feed themselves well – even when money is tight – then they're healthier and happier, and generally in a better place. If they don't have the knowledge, then they're always reaching for fast food or cheap ready meals crammed full of too much salt, sugar and fat, and if you eat that every day, it's only going to end badly", explains Jamie Oliver.

The Big Chair Project raised a total of £56,000. The Egg designed by Jamie Oliver was bought for £10,000. Apart from his Egg, another 20 Ants™ were either auctioned off or given away as prizes.



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