

LAMMHULTS

20

16

WORKS

THE FUTURE'S SO BRIGHT WE SHOULD BE
WEARING SHADES. FROM LEFT TO RIGHT:
JULIA PRYTZ, TUVÅ RIVEDAL TJUGEN,
THERÉSE HALLBERG, VILDE ØRITSLAND HOUGE,
ANDRÉS NILSON.





D05

Palets

D0

ANDRÉS NILSON TRIES OUT HIS PROTOTYPE.



VILDE ØRITSLAND HOUGE
AT THE STUDIO IN BERGEN.

THE NEXT GENERATION

FIVE NORDIC DESIGN STUDENTS HAVE BEEN SELECTED TO TAKE PART IN THE X-WORKS 2.0 WORKSHOP PROJECT AT LAMMHULTS. DURING THE PAST YEAR, THEY HAVE BEEN CREATING PROTOTYPES IN THE FACTORY. WILL ONE OF THEM BECOME TOMORROW'S DESIGN STAR?

It is early morning on 16 December 2014. The streets of the Bergen harbour glisten in the rain. Fog wraps the top of the Fløyen mountain in soft candy floss. In a run-down classroom on the outskirts of town, the third year students in the design programme at the Bergen Academy of Art and Design have gathered to present their new projects for the Lammhults management.

The atmosphere is charged. There is a lot at stake. One or several of the students may have the opportunity to participate in X-Works 2.0, a talent search of sorts for Nordic design students organised by the company. Their lecturer Steinar Hindenes stands beside them, watching. The students are used to competition, he says reassuringly: "If you're in a competition, someone is always going to win, and next time it could be you. They are mentally prepared for that."

That same autumn, similar scenes take place also at the Carl Malmsten Furniture Studies in Lidingö and at Beckmans Academy of Arts and Design in Östermalm in Stockholm. In total, 26 students are in the competition, five of them will ultimately be crowned winners at the Stockholm Furniture Fair in February 2015.

At stake is one year of free work at the factory in Lammhult, Småland. There the five students will develop prototypes that may come to be incorporated into the Lammhults core range. The project is an independent sequel to the workshop that Lammhults initiated in 1989. At the time, five students from the University College of Arts, Crafts and Design were invited to the factory to develop prototypes. One of them, Gunilla Allard, connected quickly with the company and has, over the 25 years since, become one of the country's – and of Lammhults' – most prominent designers.

"X-Works was a breakthrough both for me and for Lammhults," says Gunilla Allard today. "It opened doors to the world, and completely new things happened."

The aim of the project is twofold: To find new talent, and to inject new blood into Lammhults' solid design tradition. Since the 60s, Lammhults have had close collaborations with reigning top talents, from graphic designer HC Ericson and the legendary design duo Lindau Lindekrantz to stars of our time like Anya Sebton, Johannes Foersom and Peter Hiort-Lorenzen. And it is now time to replenish. For a company subject to competition in a changing world, it is vital to constantly stay in motion and join up with hot new names.

And who are they? Well, this catalogue will acquaint you with five winners whom a beaming Lars Bülow, then CEO for Lammhults, proudly presented at the Furniture Fair in Stockholm in the spring of 2015: Julia Prytz and Andrés Nilson from Malmstens, Therése Hallberg from Beckmans, and Vilde Øritsland Houge and Tuva Rivedal Tjugen from Bergen.

You will also get a first sneak peek at their products for Lammhults that they are presenting at the next Furniture Fair in Stockholm. Without revealing too much, we can tell you that they include a swinging bench, a clothes rack and a seating unit with a high, transparent backrest. On the following pages, the students tell their own stories of their ideas and experiences of their workshop year at the factory in Lammhult.

If it's been a transformative journey for the five students who finally landed the prestigious assignment, then it has also been a vitamin boost for Lammhults. The students have made themselves at home on the factory floor, where they've discussed both technical solutions and aesthetic choices with the company's experienced craftsmen.

And who knows: perhaps one or several of tomorrow's star designers are represented on the following pages. But who they are remains to be seen.



JULIA PRYTZ SURROUNDED BY SOME OF HER CLASSMATES DURING THE FIRST PRESENTATION OF X-WORKS.





BRIGHT YOUNG THINGS



ANDREAS MATTISSON
LAMMHULTS RANGE & PRODUCT DEVELOPMENT MANAGER

It is with great pride that Lammhults now present the results of the two-year-long project X-Works 2.0. The project was founded in 2012, when the strategy for the next five years was established in the form of a number of vital objectives. Four of these were directly linked to design collaboration: to strengthen our collaborations, to launch the history of the company, to start collaborations with international designers, and to carry out X-Works 2.0. In other words, to show the company's past, improve the present and secure the future.

In 2014, we launched the project X-Works 2.0 together with the design programmes at the Beckmans College of Design, the Bergen Academy of Art and Design, as well as the Carl Malmsten Furniture Studies at Linköping University. 26 students worked with three different briefs under management of the company. The briefs had great variation, the students could choose to work with a practical, historic or activity-based task.

All students, and by that I mean every participant, presented results that far exceeded our expectations. Everyone from Lammhults unanimously agreed that the final presentations were impressive. It was fascinating to follow the students' processes and gain insight into their design work. I feel the inspiration and energy that the participants gave Lammhults was just as valuable as the advice we gave in return. I especially remember one occasion when we criticised a project, actually chopped it to bits. At the next presentation, the person showed the same idea again, but further developed – despite our clear criticism. It was refreshingly daring and very much appreciated. This is only one example of how the students gave us energy and inspiration. All

of us at Lammhults are very grateful to all the participants, they have inspired us and educated us.

At the Stockholm Furniture Fair 2015, five students were selected to continue their collaboration for one year. The year gone has been busy for all involved, numerous prototypes have been developed and at the time of writing, I have yet to know the end result. But so far, 217 prototypes have been produced within the framework of the X-Works 2.0 project. We can also happily deem the year a success to say the least, as all five students are offered the chance to launch at least one product each after the year's Stockholm Furniture Fair.

We are also delighted that these launches were not a provision of the project, but rather that all proposals have been reviewed and rated by the Lammhults range council. No special consideration has been given to projects from X-Works 2.0. Each participant in phase two has created at least one project that has been judged commercially viable.

It has been exciting to follow Therése Hallberg, Andrés Nilson, Julia Prytz, Vilde Øritsland Houge and Tuve Rivedal Tjügen. They have had their own processes and stayed true to their design, and still managed to adapt to Lammhults. These are designers whom we will see more of in the future, some also under the Lammhults logo.

In 1989, Lammhults offered five young designers the opportunity to develop their ideas for one year in the company's workshops. One of them was Gunilla Allard and 27 years on, this is a partnership in progress. We are convinced that there will be at least one long-term partnership for a common future between us and a designer from today's young generation.

AN EARLY PROTOTYPE OF TUVA
RIVEDAL TJUGEN'S BENCH.





LEFT: JULIA PRYTZ WITH HER ROOM DIVIDER. THIS PAGE, CLOCKWISE FROM UPPER LEFT: ANDRÉS NILSON, TUVÅ RIVEDAL TJUGEN, VILDE ØRITSLAND HOUGE, THERÉSE HALLBERG.



THERÉSE HALLBERG

BORN IN STOCKHOLM IN 1987. LIVES IN STOCKHOLM.

“THE HEALTHCARE ENVIRONMENT IS OFTEN CLINICAL AND STRICT, I WANTED TO CREATE A HOMELY ATMOSPHERE THAT PROVIDES PEACE. PEOPLE SHOULD FEEL THAT THEY ARE IN THE ROOM, BUT STILL SAFE AND SNUG.”

I have created a piece of furniture for paediatric clinic waiting rooms and other healthcare environments. It's a chair with a transparent screen around the backrest. The idea is to provide privacy while still keeping you available for communication. The design was inspired by nature, the backrest is based on the shape of a leaf with a stalk in the middle. The name "Releaf" is a combination of the words leaf and relax.

It's interesting to work with the first place one sees in a healthcare facility, before they meet the doctor. It's about feelings like anxiety, expectations, hopes and fears. The healthcare environment is often clinical and strict, I wanted to create a homely atmosphere that provides peace. People should feel that they are in the room, but still safe and snug.



How someone moves around furniture says more about that person than one may think. The subconscious and psychology are interesting aspects of the design profession. I keep my feelers out and I like to analyse why people do as they do.

I often work with organic, soft shapes. I like working with compositions, geometric displacements, and mixing various materials that contrast with one another. The idea is that you should want to pick up an object and touch it.

As a designer, you're often dependent on someone else's craft, but I believe it makes you a better designer if you have a personal understanding of the craft. I love the factory environment, the rawness, the smell, and there's incredible expertise. If I'm ever unsure of something, all I have to do is ask in the factory.

My vision in five years is to have my own studio with a few machines so I can get into the factory environment. When you work physically, it's like a form of meditation, it feels good for my body. My dream would be to work freelance with my own products, as well as in larger contexts and for large companies.





JULIA PRYTZ

BORN IN UPPSALA IN 1988. LIVES IN STOCKHOLM.

“I WANT TO BE GENEROUS WITH COLOUR AND DESIGN EVEN WHEN I WORK WITH FURNITURE FOR PUBLIC ENVIRONMENTS.”

In this project I've created a table with a decorative look for both public and private environments. It's made for both outdoor and indoor use. In the same spirit, I've created a freestanding garment rack in three different designs.

I've also made a decorative screen to be used as a room divider and room marker. I thought Lamhults were going to think my projects were too challenging, but it's been very creative here.

I like working with my own ideas, but it's always an exciting challenge to base my work on a brief. On a training course, you've got to run the whole project yourself, it's trial and error, and that takes time. In that sense, it's much easier than one may think to work with a company where there's a lot of competence and experience to rely on. It's fun to exchange ideas and knowledge, and it's nice to not have to deal with everything yourself.



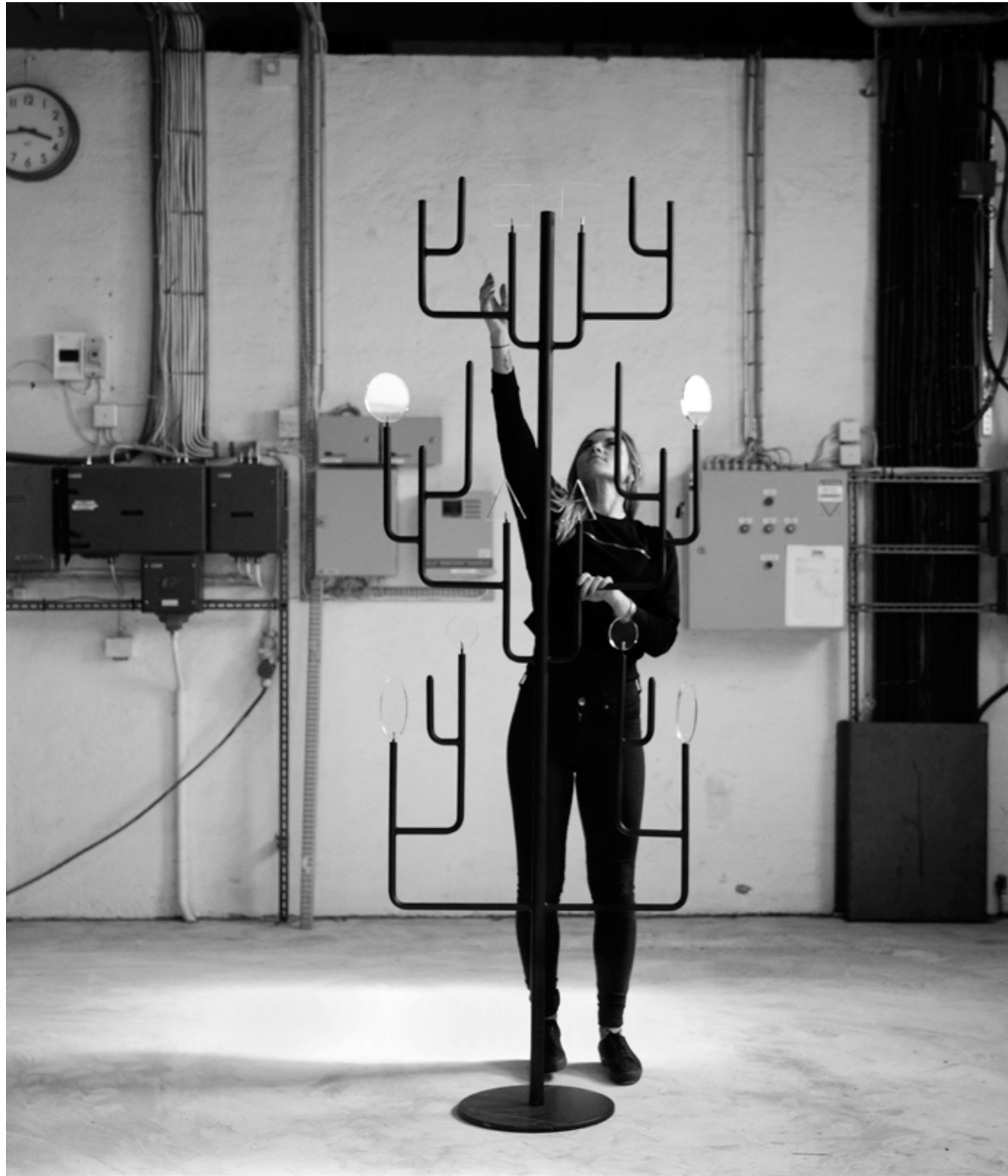


The industry is kinder than its reputation, I believe. My studies prepared me well for my working life, I learnt to face rejection and carry on, to be structured and maintain a design strategy.

It's really great to work freelance, but I would love to combine my own work with a permanent job to evolve even more. The advantage of working with a producer is that you can focus on the actual design. I want to be a visionary, but I'm very happy for someone else to take it down to earth and make it happen.

Technology and materials are fun, but I truly love working with design. I'm not scared to go all out, and I'm drawn to organic designs and bright colours. I want to be generous with colour and design even when I work with furniture for public environments.

In this project I've looked a lot at art deco, especially in architecture, fashion and interior design. History is an important source of inspiration for me.



TUVA RIVEDAL TJUGEN

BORN IN 1987. RAISED IN RIVEDAL, LIVES IN BERGEN.

“I WANT TO DO DESIGN THAT MAKES A DIFFERENCE AND HAS MEANING, WHETHER IT HAS TO DO WITH COMFORT OR DURABILITY.”

I've based my project on the word diversity. It is a bench with two cushions that can be used either as seating or a table. It's intended for relaxed, intimate conversation, with space for a computer, a notepad or a coffee cup. The bench can expand into a family of various sizes, small, medium and large.

In my bachelor thesis I worked with updated dustbins. They are often abused and heavily used. I wanted to return their respect through strong design and high quality. The design is based on nature, with an aesthetic of layer upon layer that alludes to the bark of trees. I've given the dustbins the ambiguous name "Boss", which means rubbish in Norwegian.

I would now like to take the ideas of "Boss" and "Diversity" further. I have been sketching a light chair for offices, coffee shops and cafeterias. Not all chairs have a long lifespan, and I want to take on the challenge. I want to do design that makes a difference and has meaning, whether it has to do with comfort



or durability. My furniture should relate to the user, it shouldn't only be a product, but also have history and a goal.

During my time at Lammhults, I want to learn as much as possible, from how to build networks to understanding processes. If I get a product on the market, it'll just be a bonus. But I work hard and aim high.

In my design, I am inspired by nature and the human. I work with clean forms in simple design where the materials are allowed to come into their own. I'm also captivated by storytelling, it's important for me to have a clear story and goal. The aim of my design is to reduce stress, build security and relationships, contribute to a better work position, streamline everyday life and work for better use of resources.

A dream project would be to simply work creatively, physically, and make something I'm passionate about. It would be jolly nice to make a classic, a piece of furniture that lasts through generations. Then I would feel like I've accomplished something. It's interesting to work with work environments and offices, it's a big arena where you can influence people and contribute with something good. My motivation is to help out in various ways.





ANDRÉS NILSON

BORN IN MEDELLIN, COLOMBIA IN 1996 AND RAISED IN LUND. LIVES IN STOCKHOLM.

"I'M NOT VERY DIGITAL IN MY DESIGN PROCESS, I LIKE MAKING MODELS, BUT AT THE SAME TIME I'M VERY INTERESTED IN THE DIGITAL FUTURE."

I've thought a lot about how I want to position myself in the design world. At first I sought affirmation, like all naive students, but that has passed now. Some designers are very firm in their expression, but I'm more interested in a fluid, flexible design. I don't want to limit myself to one material, but rather work in parallel with ceramics, wood, glass, shoes or more artistic expressions. At the end of the day, all my projects are filtered through my experiences and personality, so I'm not too worried about not having my own style. As a designer, you must above all be true to yourself.

Within the framework of X-Works, I have created a modular bench system for public environments that is available made to exact measure. The armrests are placeable anywhere, and the





furniture has a built-in power solution. It looks simple, but it's been a lot of work with all the technical details. I'm obsessed with the industrial process, but my next project for Lammhults will be more conceptual.

I've been a professional athlete, which has made me spontaneous, unafraid and used to working hard. That was a very good education. I was in the junior national team in badminton and partook in 70 international competitions on a professional level. That gave me a valuable understanding of other cultures.

I have always liked the physical feel of an object. For example, I loved the minidisc when that came out, that could be the reason I started with crafts. I always take my prototypes home so I can feel them and test them. I'm not very digital in my design process, I like making models, but at the same time I'm very interested in the digital future.

My sources of inspiration are primarily the old masters. Especially the Danish designers who worked for a holistic approach between architecture and design, right down to the slightest door handle. What I love about design is that one thing leads to another and a mistake can transform into something good. It's a magical process.

There is a lot to do within less developed areas of design. In the future I would love to work more with things like elderly care. Or with architecture. I'm always bouncing between different areas, I feel I need to stimulate both sides of my brain.



VILDE ØRITSLAND HOUGE

BORN IN STAVANGER IN 1991. LIVES IN BERGEN.

“IN MY DESIGN, I FOCUS ON CONCEPTS AND ERGONOMICS. AT THE SAME TIME, IT HAS TO BE AESTHETIC. IT’S IMPORTANT THAT THE PIECES BOTH LOOK NICE AND FUNCTION WELL.”

I have created the bench “Rockit Science” as a way to encourage conversation and loosen the tension in a meeting room. It was inspired by a classic seesaw. High enough to be fun, but your feet still touch the floor so it’s not scary. The idea is to make the room playful, like a social experiment. I’m also working on a chair to prevent back pain – in Norway, we have a traditional focus on ergonomics.

Of course it’s hard to predict my professional life, but I truly love working with furniture design. I can also see myself working as an interior architect, but in that case with a focus on furniture.





Here at Lammhults I've been given valuable insight into how the production works. My learning curve is heading straight up, I'm young and I absorb all the information I can. I want to experiment and explore myself.

In my design, I focus on concepts and ergonomics. At the same time, it has to be aesthetic. It's important that the pieces both look nice and function well. My design is based on simple, clean lines and cheerful colours, I like colours and playing with different materials.

There are so many talented designers, and among those who inspire me are Vera og Kyte, two designers from Bergen, my teacher Torbjørn Anderssen, and Peter Opsvik's experiments with ergonomic furniture. My dream project is to design a piece of furniture that lives long and stands strong after a whole lifetime.





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