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Hallingdal 65
7 renowned curators
32 talented designers
1 iconic textile

Curated by:
Tord Boontje, Ilse Crawford, Sharon Rose,
Constance Rubini, Hans Meier-Aichen,
Jeffrey Bennett, Andre Fu

Executive curators:
Patrizia Moroso & Giulio Ridolfo

Salone Internazionale del Mobile
11-22 April 2012

Jil Sander Showroom
via Luca Beltrami 5, 20121 Milano

kvadrat.dk/hallingdal65

Quadratcoll by Jean Saphire Fournier



kvadrat



CUTTING EDGE

A hand-picked team of young international designers make the cut to get creative with a Kvadrat classic

Identifying a design classic is a largely subjective business. There are, however, a few criteria that most of us could agree on – longevity, innovation and quality are the non-negotiables of an icon. By these standards, the woven textile Hallingdal, designed by Nanna Ditzel in 1965, certainly has classic status.

Ditzel is perhaps best known for her 'Trinidad' and 'Egg' chairs. A rare woman in the design industry at that time (even in her more equality-minded homeland of Denmark), she worked alongside Arne Jacobsen, Borge Mogensen, Hans Wegner and Verner Panton. Her distinctive tweedy

wool, produced by Danish manufacturer Kvadrat since 1968, continues to be the upholstery of choice for public and domestic spaces (the Koncerthuset in Copenhagen and MoMA in New York being two examples), as well as being favoured by furniture makers across the globe, from Fritz Hansen to Moroso. Over four million metres of the fabric have been sold since its launch.

But even iconic designs can benefit from the occasional injection of colour. This year, the fabric is being relaunched as Hallingdal 65, in 58 colours, including 22 new shades that were in Ditzel's

SCREEN GEMS

Objects featured in the exhibition include a chair by Todd Bracher, and a screen by Stephen Burks, both selected by US curator Jeffrey Bennett, as well as an ottoman by Singapore studio Ministry of Design, selected by Asia curator Andre Fu



For more images of the Kvadrat collaborations, see Wallpaper.com

original colour samples. To celebrate, it will be the focal point of an exhibition, 'Hallingdal 65', opening in Milan during the Salone del Mobile. Kvadrat has invited seven curators from around the world to nominate their pick of emerging and established design talents in their region, then asked them to create a new piece using the fabric. The curators make a formidable list. Representing the UK is Tord Boontje, while Jeffrey Bennett looks after the US. The rest of the world is covered by Ilse Crawford (Benelux), Soren Rose and Sara Vinther Martinsen (Scandinavia), Constance Rubini >>

SLEEP ON IT

Right, a bed by US-based designer Jonah Takagi and a coffee table with book rack by French designer Pauline Deltour

Below, Sara Vinther Martinsen, co-curator of Scandinavia with Soren Rose, and Njusa de Gier, Kvadrat's marketing director and co-ordinator of the exhibition

(Southern Europe), Hans Maier-Aichen (Germany, Austria and Switzerland), and Andre Fu (Asia), and a total of 32 designers made the final cut.

Crawford's selection features Léon de Lange, who designed a series of objects for leaning or perching on. Philippe Malouin, her other nominee, used the textile in the design for a new stool. Malouin's rationale is that, while fabric is usually used to create a padding around a frame, a textile with the sturdiness of Hallingdal could have a structural role as well as an aesthetic one. 'By rolling the fabric and combining it with resin, the fabric acts in a similar way to laminated fibreglass or carbon fibre,' he explains.

Studio Glithero in the UK chose to celebrate Hallingdal's colourful history while also introducing the fabric to a new process. For its project, lengths of Hallingdal fabric were partly immersed in a natural red pigment called rubia. While dipping, the designers instructed the pigment specialists to raise the fabrics slowly in intervals from the drum of dye, creating a gradient colour scheme and revealing the passing of time.

Boontje says this focus on processes and materials is typical of the UK contingent to the project. His other picks for the project include Simon Hasan and Fredrikson Stallard, both longstanding Wallpaper* favourites. Fredrikson Stallard's contribution, a table using nothing but the fabric itself as the main building block, has strong narrative qualities. Like Malouin, but on a far larger scale, the design duo have created a structural form by tightly rolling the fabric, a process that lends the finished structure a visual language of a tree trunk section with its concentric rings.


'Another similarity to wood is the way that Hallingdal fabric is constructed from fibres, and by packing these fibres tightly they can become a solid material,' says Patrik Fredrikson. 'At the same time, it keeps a sensual, soft, very human surface quality.' A showstopping cerulean blue is used as a deliberate departure from the natural colours of wood, and a reminder that the piece was created from dyed fabric. 'Interestingly, the colour has created a visual link to ripples in water,' adds Ian Stallard.

While the colour palette provided inspiration for many, other designers took their lead from the comforting, stress-absorbing qualities of the textile, building tent-inspired structures (Katrin Greiling) and playhouses (Mermelada), as well as screens (Stephen Burks) and even shoes (Henrik Tjærby). A particular favourite is sure to be Ionna Vautrin's animals series – giant cushions



in the form of a whale, a toucan and a panda. For Andre Fu, the Hallingdal 65 project provides an important platform for young Asian designers, and his picks are Small Projects (Malaysia) and Ministry of Design (Singapore). 'This is a big opportunity,' says Fu. 'These designers are not just here to represent where they are from, but to use this as a stage to speak to an international audience.'

Kvadrat CEO Anders Byriell agrees that this has been one of the biggest incentives behind the project. 'We have a long history of working with brilliant designers, and have been in a luxurious position of being able to offer many young and upcoming talents their big break. While we do a lot of work with established collaborators, I'd say half of those we've worked with have been new names, and it's great to see that they are able to use their projects with us as a platform to increase their profile.'

The 'Hallingdal 65' exhibition will travel across the globe over the next 12 months. 'We want to get to know our new markets, just as much as we want to share our own story,' says Byriell. 'And we want to open the doors for talent in different parts of the world.'  www.kvadrat.dk