

**Stockholm
Design Week
2025**

**Faye Toogood
Swedish design now
New radicals
Lab La Bla
Lucy's Flower Shop
Misschiefs
Design Disruptors
Aspirin pillows
SDW map
Form Us With Love
Craft Punk
Oyster-shell plastic
David Taylor
Studio Ololoo
Great food
Terrible service
Outgrowing IKEA
Simon Skinner
Late-night drinks
Big names
Young blood
Note Design Studio
AI-volution
Hidden gems
Breaking the mould
New ways of making
Ineke Hans
Secret roof terrace
What's Cookin?**

**Pick me up
I'm free!**

**de
zeen
dis
patch**

"CENTER CENTER IS REIMAGINING THE WORKPLACE."

John Löfgren, designer and co-founder of FUWL

STRING FURNITURE

CENTER CENTER IS A COLLABORATION BETWEEN STRING FURNITURE AND FORM US WITH LOVE, DESIGNED FOR THE MODERN AND DYNAMIC OFFICE. THE MODULAR SYSTEM CAN BE COMBINED AND EXPANDED VERTICALLY, ALMOST INFINITELY. VISIT AT STOCKHOLM FURNITURE FAIR A05:34. STRINGFURNITURE.COM

Editor's letter Welcome to the first edition of Dezeen Dispatch

Words by Max Fraser

It's February and despite the chilly weather of the season, the design industry is turning up the heat in Stockholm as it debuts a multitude of new products and we all reunite for this annual celebration of design.

We, too, are launching something new. The publication you're holding is the first edition of Dezeen Dispatch, specifically produced to coincide with Stockholm Design Week

2025. With this newspaper-style publication, we're providing you with a succinct snapshot of the events, exhibitions, talks and hotspots worth visiting in Stockholm this week, as determined by Dezeen's editorial team.

In this edition, you can find Stockholm Furniture Fair highlights (page 19) as well as our hotly-contested pick of emerging design talents not to miss (page 26). Outside of the fair's Stockholmsmässan venue, check out the key exhibitions and events to visit across the city (page 22).

In case you fancy a break from the torrents of design, we also called upon a diverse group of Stockholm locals to share with you some of their favourite restaurants, bars, cafes, cultural spots and secret gems (page 35).

Should you find yourself with a few spare minutes, take the time to read our interviews and features. Dezeen's deputy editor (and

native Swede) Cajsa Carlson explores recent shifts in Sweden's design scene and pinpoints the many characteristics that are defining Swedish design today (page 5). Editor-at-large Amy Frearson talks to designers across the country experimenting with alternative and inventive ways of making furniture and products with the intention to disrupt industry conventions (page 15).

Speaking of disruption, that is the theme we have assigned to the keynotes and panel discussions that Dezeen is staging at the fair (page 29). Involving designers and entrepreneurs from across northern Europe, our talk series

spotlights the people, technologies, materials and processes that are shaking up the way the design industry operates today and in the future. Be sure to attend.

We've interviewed two of our "disruptors". The fair's guest of honour, British designer Faye Toogood, spoke to Carlson about the need to reinvent how we manufacture products (page 10), while Dezeen's design and interiors reporter Jane Englefield spoke to Norwegian entrepreneur Celine Sandberg, who is busy inventing a much-needed natural alternative to foams currently made from fossil fuels (page 31).

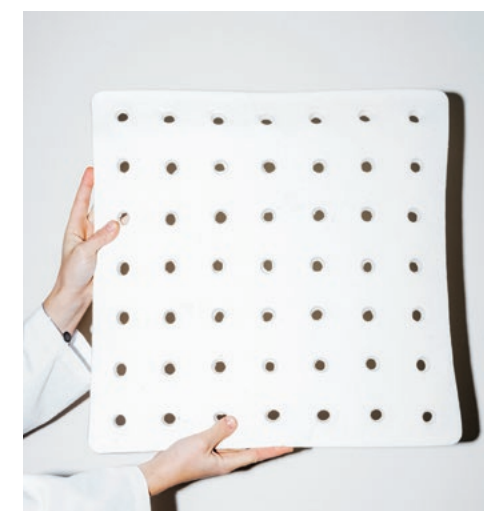
Dezeen's coverage of Stockholm doesn't end with these printed pages. Be sure to keep an eye out for our live coverage throughout Stockholm Design Week on [dezeen.com](https://www.dezeen.com) and via our social media channels.

Myself and the Dezeen team look forward to seeing you out and about in Stockholm this week!

[dezeen.com](https://www.dezeen.com)
[@dezeen](https://www.instagram.com/dezeen)



Special Effects by David Taylor at Bukowskis (page 23). Photo by Bukowskis



Agoprene biofoam (page 31). Photo by Johanne Nyborg

Edited by Tom Ravenscroft, Cajsa Carlson, Nat Barker, Jennifer Hahn

Published by Max Fraser, Benedict Hobson, Wai Shin Li, Alexis Williams

Sales led by Margot Stokes

Designed by Micha Weidmann Studio

Dezeen Dispatch was published by Dezeen in February 2025
© Dezeen Limited
Printed in Stockholm on FSC-certified paper

NO GA

LAMP 53

Lamp 53 is designed by Axel Wannberg for NO GA. The lamp is characterised by a 53-degree angle, from which it derives its name, and features a play with angles and proportions. It is crafted from metal, welded with precision to create smooth but precise angles. Lamp 53 is available in blue, mustard and grey.

Launching at Stockholm Design Week, February 3-9, 2025.

www.no-ga.com

Nybrogatan 11, Stockholm

Northern lights Emerging Swedish designers and brands are breaking the minimalist mould

Words by Cajsa Carlson

Swedish design has long been associated with minimalism – or IKEA, whose affordable, practical furniture became synonymous with the country around the world. But in recent years, Sweden's design scene has become increasingly varied. With a difficult economic environment leading to an uptick in innovative design, designers are blending traditional craft with new technology and focusing on sustainability.

“People outside Sweden often struggle to distinguish Swedish design from the broader concept of ‘Scandinavian design,’” Note Design Studio design manager Cristiano Pigazzini says. “For many, Swedish design remains synonymous with IKEA. However, for those with a deeper interest or knowledge of design, the perception has evolved. Swedish design is increasingly seen as moving from traditional, production-optimized work to something more playful, artistic, and highly sustainable.”

In the words of Stockholm Furniture Fair and Stockholm Design Week director Daniel Heckscher, emerging Swedish designers have helped build a scene that is “bold, explorative, conscious and f***ing amazing.” “The scene, as it should be, is way ahead of the audience and the industry in general,” he says. “It’s created by emerging designers. Most of them with no means other than an innovative creative mind and a skillset adapted to a world in chaos.”

A host of newer brands are also challenging the traditional notion of Swedish design, according to Hanna Nova Beatrice, The New Era magazine founder and chief brand officer of retailer NO GA Group. “Brands like Teenage Engineering, Hem, Niko June, Gustaf Westman and Massproductions have all played a big part in paving the way for a Swedish design language that is very far removed from the idea of Scandinavian minimalism promoted by mainly Danish brands,” she says.

The result, according to Marcus Engman, creative director at IKEA franchisee Ingka Group, is that Sweden is currently experiencing its most important design movement in decades. “We had a big Swedish design moment back in the 1990s, but I would argue that we have a far more interesting and diverse moment of design right now,” he says. “Whether or not it is a Swedish moment? I don’t think it matters.”



Daniel Heckscher, Stockholm Furniture Fair director
Photo by Angelica Liljenroth



Standing Clock by David Taylor. Photo by David Taylor



Instantanea installation for Vibia in Copenhagen by Note Design Studio. Photo courtesy of Note Design Studio

“My line of thinking has always been that you can never be too supportive when it comes to emerging talent,” Engman added. “I think it is an obligation to us all in the creative industries to make it possible for a more diverse pool of talent that better represent the people our designs should serve.”

Among the most interesting design studios in Sweden right now is Malmö-based Lab La Bla, which works with innovative materials such as mining dust and ground-up wine corks. Its founders argue that Swedish designers often turn to innovation to create more sustainable designs. “Swedish design seamlessly blends tradition and technology, using innovation as a tool to address ecological and cultural responsibilities,” founders Axel Landström and Victor Isaksson Pirtti explain. “There’s a growing ambition among creatives to reclaim Swedish design on the international stage.”

The ongoing recession in Sweden has clearly been a factor, with journalist and co-founder of design brand Matsson Marnell Katarina Matsson arguing that the economic downturn has made room for experimentation. “The recession has taken a big toll on the traditional design market and brands who are depending heavily on business-to-business, but that also gives room for a younger scene to evolve and expand,” she says. “There’s a lot of new talent to watch, working on a small scale within historic Swedish industries such as wood, glass and ceramics, and innovative handicraft and creative designers focusing on high-end collectibles.”

But Landström and Isaksson Pirtti argue that a tendency towards “gatekeeping and a reliance on safe aesthetics” can also be stifling. “Emerging voices struggle to break through entrenched networks, especially in a tough economic climate where risk aversion dominates,” they say.

Nova Beatrice agrees that the economic woes have had a knock-on effect on designers. “Many

Swedish brands and producers are having a very hard time at the moment,” she says. “Due to the economic situation on the market, many brands are forced to cut down on costs and personnel, which affects their self-confidence and strength to invest, which in turn affects the designers. This is not only true for Sweden, but you can really sense it here.”

“There’s a growing ambition among creatives to reclaim Swedish design on the international stage”



Surface Club by Lab La Bla. Photo by Erik Lefvander



Wooden table by Matsson Marnell. Photo by Andy Liffner



Tracing Water by Folkform. Photo by Casper Sejersen



Buké lamp by Simon Skinner. Photo by Gustav Almestål

“Swedish design seems to be in a transitional phase”

Sweden’s design scene is now at an “in-between” moment, says Note’s Pigazzini. “Swedish design has been one of the strongest voices in the Scandinavian scene for many years, but

with the rise of a new Danish era, Swedish design seems to be in a transitional phase,” he says. “This is also evident in the latest Stockholm Design Week and Furniture Fair. Many well-known Swedish brands chose not to participate in the fair or design week, reflecting a more hesitant approach. The energy, innovation, and creativity these established Swedish companies traditionally brought were noticeably absent.”

However, this has also left an opening for others to take their place, he adds, though the shift is still at an early stage. “Swedish designers and creators seem to have stepped in to fill this gap, taking on a bigger role and substituting for the companies. While new brands like Pholc and Verk are emerging, they remain relatively small and cannot yet take on the role of Swedish design ambassadors.”

Initiatives pairing established brands with emerging designers also remain a significant part of the Swedish design scene. One such example at Stockholm Design Week is Design Collaboration, established by design school Beckmans, which helps young designers get designs onto the market.

“The Swedish design scene is supportive of emerging designers, but of course, the uncertain economic times globally also affect recent design graduates that struggle to get into the design world,” explains Anna Holmquist, a Beckmans tutor and co-founder of design studio Folkform.

Holmquist takes a positive view of the Swedish design scene, which she says is “more interdisciplinary and diversified” than in the past. “A new generation of designers in the furniture industry are bringing sustainability, fashion, music and contemporary culture together, and are using sustainable materials, ethical production processes and innovative approaches,” she says.

Emerging designer Simon Skinner, who is showing at Stockholm Furniture Fair this year, concludes that Swedish design continues to be relevant in a changing world. “I think people outside Sweden view Swedish design differently today than they did 20 years ago,” he says.

“Unless something has a distinctly Scandinavian expression or execution, Swedish creative work now tends to be seen as part of larger global trends. That said, I believe Sweden plays a significant and unique role in shaping those trends, which reflects the strength of our influence on the global design scene.”



MAKERS OF BEAUTIFUL RUGS CREATORS OF DESIGN CULTURE SINCE 1889

The mill is the heart of Kasthall, where industrial craftsmanship meets generations of expertise, bringing each rug to life. While skills can be taught, mastery must be earned, and Kasthall's culture is defined by curiosity and ambition, always striving for excellence.

Welcome to the Kasthall exhibition, during Stockholm Design Week, and discover:

- **FASAD** by architect Sir David Chipperfield
 - New woven rug innovation with post-consumer wool
- **LANDSKAB** by Cecilie Manz
 - A celebrated and awarded collection of Nordic rug design
- Selected **KASTHALL CLASSICS**

FEBRUARY 3rd–9th 2025

Stockholm Showroom
Ingmar Bergmans Gata 4, Stockholm
kasthall.com

Interview

“The way we’re designing and manufacturing is broken” says Faye Toogood

Words by
Cajsa Carlson

This year’s guest of honour at the Stockholm Furniture Fair, Faye Toogood, has a more unusual background than many of her contemporaries. She trained as an artist, studying

fine art and working in sculpture, before moving into a role as editor and stylist at the monthly magazine World of Interiors.

Those early years in her career have formed Toogood into the designer she is today. “I left [World of Interiors] because I got quite frustrated with the two-dimensional page and wanted to do something more three-dimensional,” she remembers. “Everything is sort of edging me towards that sculpture background.”

Now working across several different fields, Toogood is reluctant to define whether she’s an artist, a designer or a fashion designer. “People want a term, but I find it really difficult to do that – if you’re creative, you move between design and art and a creative way of seeing things,” Toogood explains. “I don’t really like to apply the word ‘designer’ or ‘artist’, because I feel I’m a bit of both. My art background, and maybe being a female designer, is giving me a different viewpoint on design, which seems to be connecting and resonating in some way.”



Palette side table



Palette coffee table

Toogood, whose work includes the easily recognisable Roly-Poly Chair, has become one of the most influential British designers working today. Her Puffy Lounge Chair for Hem was awarded Seating Design of the Year at Dezeen Awards 2021, and she was recently named French trade fair Maison & Objet’s Designer of the Year 2025.

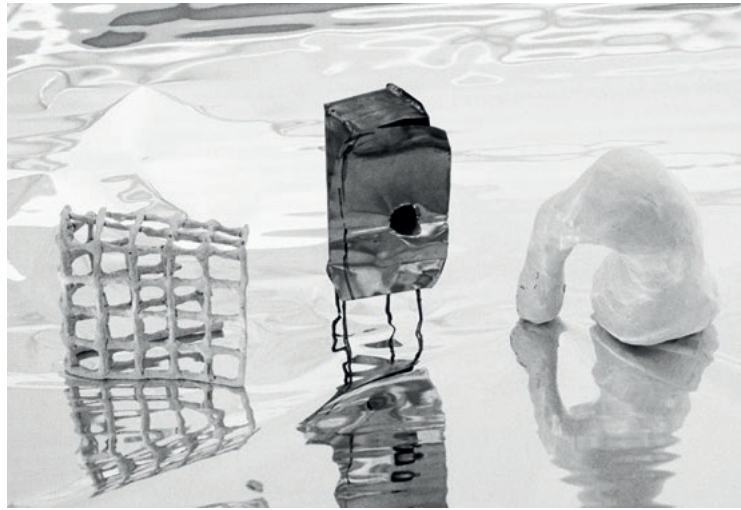
Toogood’s guest of honour exhibition at this year’s Stockholm Furniture Fair focuses on the “hands of craft”. Called Manufacture, it shows pieces from her personal archives. “I’m bringing a lot of prototypes, things that didn’t work or are half-made, showing the vulnerability of the designer and how sometimes the solutions are not always present – how many years it takes to get something off the ground, how many failures before a success,” Toogood explains.

The name Manufacture refers to two different things; firstly, Toogood’s belief that the manufacturing industry is broken. “At the moment, we are making things in different parts of the world from materials from another part of the world, and then we’re shipping them around the world – because of the way the economy is, because of the way Brexit is, because of the way that the world is – and that is becoming prohibitively expensive,” she says.

“It’s the squeeze on the economy that’s making everybody look at this problem, but it’s a systemic problem that we need to deal with from a sustainability point of view. I don’t think we all know what the answers are, but we have to look at it. The way we’re designing and manufacturing is broken.”



Faye Toogood is this year’s guest of honour at Stockholm Furniture Fair



Stockholm Furniture Fair models



Gummy Sofa and Palette side table

“If we’ve got AI coming, surely AI will be able to design a better Faye Toogood chair than Faye Toogood”

“But somehow we’re unable to make that connection with furniture and objects. And I have to say, things like homeware collections on the high street are also making that more difficult because they can copy things quicker than we can get it out there.”

However, Toogood is still hopeful about the future of design in the UK. “British design, I’m proud to say I feel like – as ever – is very strong, the young designers have more attitude,” she says.

“It’s hard for them, they’re surrounded by a saturated world where there’s probably more designers than there is work. But I feel the fight, and they’re understanding that they have to be agile.”

For female designers, things have also improved since Toogood started out. “In my early days, there were very few female designers to work as my mentors,” she recalls. “I felt like I had to remove gender as part of the equation, so I wouldn’t take any interviews on being a female in design. I purposely took on quite seemingly masculine materials, in terms of heavy steel,” she adds. “I was working a lot with welding, I didn’t work in textiles or ceramics – anything that could be considered decorative arts – and I removed colour and pattern from the work.”

This was in a bid to be taken seriously at the time, she explains. “But I’m pleased to say that now, 15 to 20 years on, it feels like a completely different landscape. There are a lot more – though not enough – [women] in high positions in the design world. We’re getting there. I suddenly feel comfortable talking about being a woman designer.”

Toogood’s keynote presentation – Manufacture – takes place at 11.00am on 4 February on the main stage at Stockholm Furniture Fair. She will be in conversation with Dezeen’s deputy editor Cajsa Carlson. See page 29 for more information.

Visit Toogood’s Manufacture installation in the entrance hall of the Stockholm Furniture Fair, 4 to 8 February.

All images courtesy of Toogood

Manufactured’s second aspect is the fracturing in the role of the designer. Being a designer “used to be about solving problems or because we needed something,” Toogood says. “That’s not the case now, because aside from technology, we have everything we need. Do we really need more chairs? The answer, probably, is no.”

She believes this fracture is also underlined by the advent of artificial intelligence (AI) as a design tool. “If we’ve got AI coming, surely AI will be able to design a better Faye Toogood chair than Faye Toogood,” she said. “In theory, what can I bring? It’s humanity and emotion – those are things that I feel are important, and designers now need to be focusing more on that.”

She hopes that by highlighting the importance of the design process in the Manufacture exhibition, she will also help inform visitors about why higher prices are sometimes necessary. “We all understand the difference between a £2.99 chicken and a £15 chicken. When it comes to food, we get what’s involved – how it’s been made, how it’s been reared, the process, what it’s been fed,” she says.

The future of the workplace is closer than you think.

Studio B3
Monday–Friday
09:00–17:00



Private tours

framery



vestre

TELLUS

World's first furniture
made from fossil-free steel

vestre.com

New radicals Designers are exploring new ways of making – and the results are eye-opening

**Words by Amy
Frearson**

Experiments with digital technologies and alternative materials are providing new ways for designers to develop and produce furniture. Today's creatives are not just making use of new technologies and resources; they are using them to completely overhaul the conventional design process.

The growing availability of biomaterials and waste products is leading more designers to adopt a fabric-first approach, allowing the materials to fuel the design direction. The advancement of technologies such as artificial intelligence, virtual reality (VR) and 3D printing has been equally transformative, paving the way for shapes that previously weren't conceivable.

In Sweden, designers at the forefront of this trend include Stockholm-based InterestingTimes Gang. This innovation-led studio has created products using materials ranging from peeled orange rinds to used car airbags. At the Stockholm Furniture Fair, InterestingTimes Gang is showcasing the results of recent experiments with oyster shells. A bioplastic made from crushed shells was 3D-printed to create the free-flowing curves of the Gigas Table and Infuana Lamp.

The studio is also presenting a collaboration with furniture label Ingridsdotter – a version of the Jonas Bohlin-designed LIV table featuring a surface made from recycled fishing nets. This results in a finish resembling frothy ocean waves.

“A regular studio might have a preconceived idea about how something should look,” says the studio's head of design, Alexander Westerlund. “We work the other way round – we start by seeing what can be done with that material, then we try to create something that fits that material's properties.”

InterestingTimes Gang is best known for the Kelp Collection, a series of 3D-printed chairs. One version is made from fishing nets mixed with wood fibre, while another is a biocomposite made from seaweed. The project came about after the design studio approached Nordic SeaFarm, Sweden's largest seaweed producer. “Kelp regenerates really quickly, so we knew it could be a good material to use if something interesting could be done with it,” says Westerlund.

The project proved so successful that Nordic SeaFarm, which was previously focused on the food sector, is now exploring the wider potential



LIV Mahalo table by Jonas Bohlin and InterestingTimes Gang with Ingridsdotter. Photo by Love Örtörström



InterestingTimes Gang has developed a bioplastic made from crushed oyster shells. Photo by Carlos Blanchard



Gigas Table by InterestingTimes Gang
Photo by Carolina Jägborn Rung



Kajsa Willner sculpture for The Office Group
Photo by David Möller



Detail of Kajsa Willner sculpture. Photo by David Möller

of kelp in furniture production. IKEA's parent company was among the investors in a recent funding round worth 25 million Swedish kronor.

“Some of the stuff we’re doing has never been done before, so it can be stressful to make it work; sometimes you need to have two or three ideas in your back pocket in case the materials don’t perform as you want them to,” explains Westerlund. But it’s worth the effort, he says, when projects are influencing the likes of IKEA. “It can be hard as a small studio to make change but we’re managing to inspire larger companies.”

Other designers exploring a fabric-first approach include Malmö-based Kajsa Willner, who has developed a technique she calls “craft punk”. This stemmed from a 2023 collaboration with Fogia, exploring how the Swedish furniture brand’s manufacturing waste could be reintroduced into the production cycle. It led Willner to develop a process for creating objects from small pieces of scrap wood. She coats these creations in paint, followed by a water-based lacquer, resulting in a colourful high-gloss finish.

The designer has been experimenting with this technique ever since, producing vases, chairs, tables and art installations. Her latest creation is a pair of large-scale sculptures for The Office Group in London, made using offcuts from flooring brand Dinesen. “Some people think upcycling is basic, when it’s the only thing we should be doing,” she says.

A similar theme of reuse and repair underpins the Associations exhibition she is presenting at Stockholm Modern (see page 22) during Stockholm Design Week – a series of polished steel objects featuring torn strips and ripped holes. Willner believes the global push for sustainability, particularly waste reduction, creates an opportunity to promote more small-scale manufacturing and handcrafted products.

The designer hopes that Sweden, which has become synonymous with mass production thanks to IKEA, can become a hotspot for a more material-focused approach to design. “I’m interested in pushing the boundaries of how you can work with design,” Willner says. “If we want to reduce our waste, maybe the future

of furniture is in medium-scale and small-scale production. With these research-based projects, it’s all about connecting the dots.”

Stockholm-based designer Gustav Winsth has taken a different route to the design process, using digital technologies to uncover new forms of furniture and objects. He and collaborator Alexander

“Some of the stuff we’re doing has never been done before, so it can be stressful”

“I seldom look at design classics when I’m drawing, but I can be mesmerized by a video of a tube-bending machine”

Lervik created a stir at last year’s Stockholm Furniture Fair when they presented Reality, a chair designed in virtual reality.

With the use of VR goggles, the duo worked in digital platform Gravity Sketch to share ideas and sketch out the

design shape. The process resulted in a curvaceous aluminium form that could only be brought to life by skilled metalworkers.

“A few years ago, we couldn’t have done that chair,” Winsth says. “The software is developing all the time. I could see the potential.” Winsth has already shown that the process can be used on a production scale. He designed the Tension Trolley, a product for furniture brand Lammhults, in the same way.

The designer is now exploring how he can apply this approach to interior design, with two projects just open in Stockholm. One is a revamp of restaurant Hosoi, launching during design week. The other is the newly unveiled showroom of glassmaker BOBO.

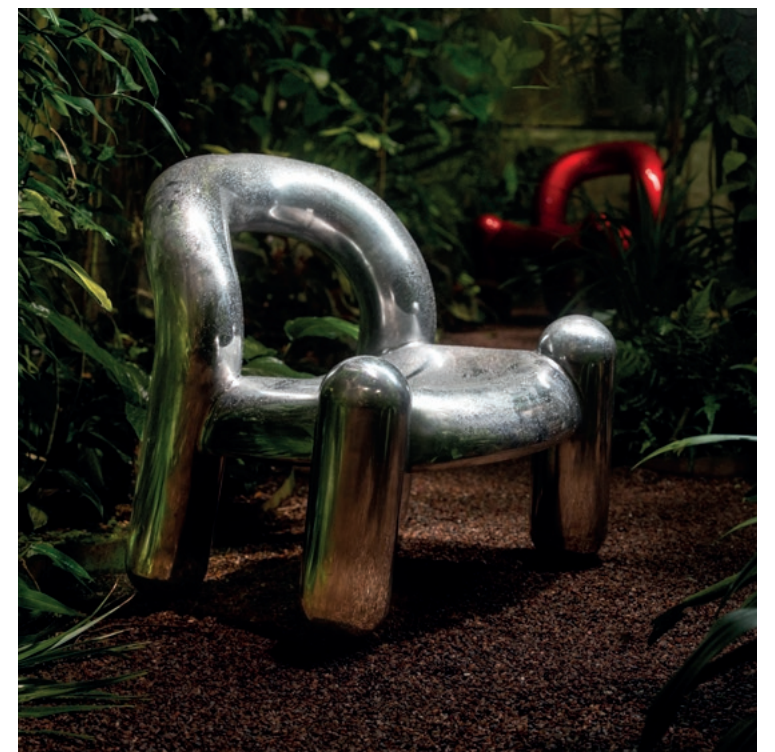
“It means we can go from a really rough sketch to knowing exactly what it feels like to be in the room,” Winsth says. “You can walk around and get a good sense of how it will be.”

The designer believes his background in mechanical engineering gave him a different perspective on product development than other designers. He thinks that experimenting with processes is key to pushing boundaries in a meaningful way. “Materials and processes interest me more than design itself,” he states. “I seldom look at design classics when I’m drawing, but I can be mesmerized by a video of a tube-bending machine. I like seeing different techniques and materials, then trying to find uses for them.”

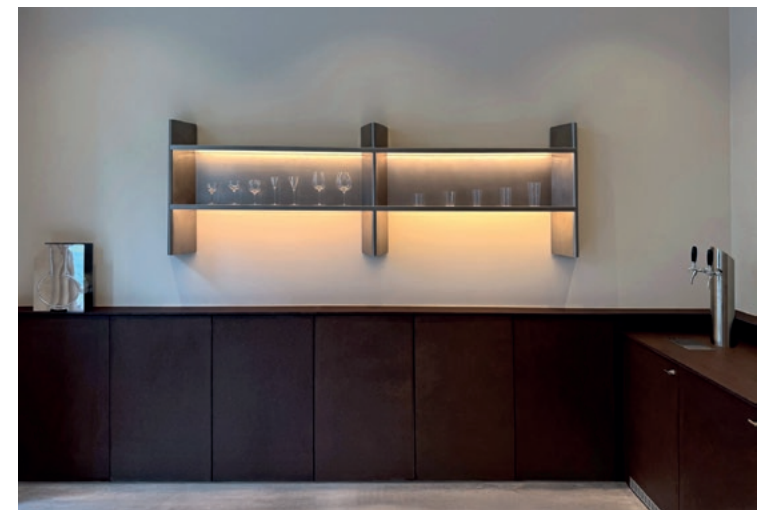
Winsth is excited by what might be possible if more designers and manufacturers embrace the arrival of digital technologies like VR. “There is so much potential when it comes to prototyping in furniture – the idea that you can go into the same room as a product developer in another country, discuss something you both see in front of you and make changes in real-time,” he says. “I hope that more producers realise that potential.”



Tension Trolley by Gustav Winsth for Lammhults
Photo by Erik Lefvander for Lammhults



VR-designed chair by Gustav Winsth and Alexander Lervik
Photo by Martin Brusewitz



BOBO showroom by Gustav Winsth. Photo by Gustav Winsth



Designed in Sweden for European Drivers

Visit Zeekr at Stockholm Furniture Fair and
Zeekr Stockholm Showroom in Gallerian.

ZEEKR

Stockholm
Design Week

zeekr.se

Fair highlights Installations, special exhibitions, talks and bars to visit at Stockholm Furniture Fair

Pop-up shops

Leading bookshop Konst-ig is selling a selection of the latest architecture and design titles and hosting book signings in its shop, alongside pop-ups from local brand Public Studio and art gallery Way Gallery.
Entrance Hall

Spotlight on new talent

The fair is once again hosting its Greenhouse platform for graduates and emerging designers in Hall C, among which is a student-led seating installation by Beckmans College of Design, presented in collaboration with local furniture brands. The New Ventures programme returns to showcase a selection of young design brands. In Hall A, the Älvsjö Gård exhibition of small-scale, experimental design is on display.
Greenhouse and New Ventures: Hall C
Älvsjö Gård: Hall A



Marmelade Chair. Photo by Roosa Ryhanen

Talks, keynotes and panel discussions

Curated in collaboration with Dezeen (see page 29) and Disegno, Paper Bar is hosting a talks series on some of the design industry's most pressing issues – from the ongoing climate crisis to the rise of artificial intelligence. Featuring leading names including Ineke Hans (pictured), Natsai Audrey Chieza, Jo Nagasaka and Ini Archibong, the five-day programme includes keynotes, Q&A sessions and panel discussions with over 30 speakers. The Industry Talks programme is also taking place at Bar Material Dialogues, with seminars on subjects ranging from circular transformation to digital product passports.
Paper Bar: Hall A
Bar Material Dialogues: Hall C

Special exhibitions

Furniture designer Alexander Lervik is presenting the Light Doesn't Exist exhibition as a philosophical reflection on what light actually is. In each of the four equally-sized spaces, the designer is exploring ways of describing daylight, darkness, colour and reflection. Milan's ADI Museum is bringing the Italia Geniale showcase to the fair, exhibiting historical and contemporary objects from the museum's archive in a celebration of the diversity of Italian industrial design.
Light Doesn't Exist and Italia Geniale: Hall A

Manufacture installation by Faye Toogood

British designer and furniture fair guest of honour Faye Toogood is presenting Manufacture, an installation designed to demystify the design process. Featuring maquettes from Toogood's professional archive, the installation encourages fairgoers to acknowledge the complex chain of makers that it takes to create a finished product.
Entrance Hall



Ineke Hans. Photo by Rene van der Hulst

New product launches

Dotted throughout the fair, look out for a diverse selection of new product launches from the many exhibitors, including furniture, lighting and accessories, as well as new materials and finishes. Working with both local and international designers, expect new designs from brands such as String, Grythyttan, Flokk, Johanson, Dalform, Blå Station, Edsbyn, Verk, Gemla, Källemo, Lintex, Fogia and Nola.

Design bars

Unwind and recharge at not one but three design bars across the fair, specially commissioned for 2025. Among the offerings is Paper Bar by Helsinki studio Fyra, brought to life by paper in a variety of forms. Swedish designer Emma Olbers has created Bar Material Dialogues as a platform for tackling the ever-growing issue of climate change, complete with a menu by local chef Paul Svensson. En Bar Bara, Swedish for "just a bar", is located in the fair's Greenhouse space for emerging designers and was created by local firm All Matters Studio as a calm hub amidst the bustling fairground.
Paper Bar: Hall A
Bar Material Dialogues: Hall C
En Bar Bara: Hall C

Citywide highlights

BOBO by Gustav Winsth

BOBO showroom, Roslagsgatan 32

Bolon Lab Store

Birger Jarlsgatan 32A

Reclaim! by Misschiefs

By appointment only (see page 24)

Associations by Kajsa Willner

Stockholm Modern, Fleminggatan 28

Seek More by Zeekr Design

Zeekr Showroom,
Hamngatan 37

Testing Grounds Bistro by Form Us With Love

Testing Grounds Bistro, Norr Mälarstrand 58

Special Effects by David Taylor

Bukowskis, Berzelii Park 1

Tarkett Ateljé by Note Design Studio

Tarkett Ateljé, Rosenlundsgatan 40

What's Cookin? at Konstfack

Konstfack, LM Ericssons väg 14

&Tradition x Luca Nichetto

Gulled Showroom, Rosenlundsgatan 38

Stockholm Furniture Fair

Stockholmsmässan, Mässvägen 1

Made in Sweden and Together 2025

Nordiska Kompaniet, Hamngatan 18 – 20

Axel Wannberg and Sami Kallio

Nordiska Galleriet, Nybrogatan 11

In Blue: Claesson Koivisto Rune at Jackson Design

Jackson Design, Sibyllegatan 53

Frank in the Loom

Svenskt Tenn, Strandvägen 5

House of Bolon

House of Bolon, Sibyllegatan 7
Riche restaurant, Birger Jarlsgatan 4

Kääpä by Mari Koppanen

Nordiska museet, Djurgårdsvägen 6 – 16

Crème x Stockholms Bränneri

Stockholms Bränneri,
Folkungagatan 136A

SDW late nights at the Gold Bar

Gold Bar at the Nobis Hotel,
Norrmalmstorg 2 – 4

Burn Lace by Färg & Blanche

Baker's House, Bondegatan 21A

All Matters Studio flower shop takeover

Your [Flower] Bouquet, Skånegatan 78

Hosoi

Styckmästargatan 5

Check out more Stockholm event
listings at Dezeen Events Guide
[dezeen.com/eventsguide/stockholm-
design-week-2025/](https://www.dezeen.com/eventsguide/stockholm-design-week-2025/)



Citywide highlights

Our roundup of must-see events across the city during Stockholm Design Week

Compiled by Cajsa Carlson, Max Fraser, Jennifer Hahn



Tarkett Ateljé illustration by Note Design Studio

What’s Cookin? at Konstfack

4 to 8 February. **Konstfack, LM Ericssons väg 14.** Food is on the agenda at art and design school Konstfack, which is hosting a series of exhibitions under the theme “designing futures and tasting the past”. Industrial design students are showcasing playful products for eating and cooking, created in collaboration with young people with special needs, while students from the school’s Design Ecologies graduate programme have imagined sustainable food systems of the future. Elsewhere in the city, Sergels Torg has been taken over by four dramatic textile works from Konstfack industrial and textile design students.

Tarkett Ateljé by Note Design Studio

3 to 7 February. **Tarkett Ateljé, Rosenlundsgatan 40.** Note Design Studio has revamped the interiors of the Tarkett Ateljé showroom in Södermalm, originally completed for the flooring brand in 2021. Opening its doors for the first time as part of SDW, the space and its newly added sunken lounge is playing host to different events throughout the week.

Associations by Kajsa Willner

4 to 8 February. **Stockholm Modern, Fleminggatan 28.** Malmö-based industrial designer Kajsa Willner was influenced by literature, music videos and photography when creating her collection of mirror-polished steel furniture, which is on show at Stockholm Modern in a solo exhibition called Associations. Each of Willner’s pieces were laser cut and bent to create seating and lighting characterised by torn strips and ripped holes, resulting in pieces that reveal “a tension between the malleable and the fixed.”

Axel Wannberg and Sami Kallio at Nordiska Galleriet

3 to 9 February. **Nordiska Galleriet, Nybrogatan 11.** Designers Axel Wannberg and Sami Kallio are launching new products at retailer Nordiska Galleriet this SDW. Wannberg is presenting a metal version of his Lamp 53, characterised by the 53-degree angle from which it takes its name. Kallio, meanwhile, is showcasing his Empire Chair, which references 1920s architecture. Nordiska Galleriet is also showing objects by design studio Front made “in collaboration with AI” as well as the new Geometry glassware collection by Claesson Koivisto Rune for Orrefors.

Frank in the Loom by Svenskt Tenn

4 February to 12 May. **Svenskt Tenn, Strandvägen 5.** Beloved interiors store Svenskt Tenn is entering its second century with an exhibition of upcycled rugs crafted from salvaged textiles originally designed by modernist Austrian architect Josef Frank. Presented in collaboration with local manufacturer Vandra Rugs, the show spotlights Frank’s most iconic patterns – from the giant leaves and butterflies that characterise his Delhi print to his colourful Brazil textile – and explores the longstanding art of weaving.

SDW late nights at the Gold Bar

3 to 8 February. **Gold Bar at the Nobis Hotel, Norrmalmstorg 2 – 4.** Stockholm has long lacked an after-hours spot to rival Milan’s Bar Basso, where industry insiders and enthusiasts can get together over a negroni or five. But this year, Stockholm Design Week has set up an official late-night hub in the Gold Bar of the opulent Nobis Hotel. The bar is covered almost entirely in gold-toned mirrors courtesy of Claesson Koivisto Rune, so it’s the perfect place to see and be seen.

&Tradition x Luca Nichetto

4 to 7 February. **Gulled Showroom, Rosenlundsgatan 38.** Danish brand &Tradition is launching two new designs, the Gio chandelier and Muno lounge chair, created by Italian designer Luca Nichetto. The pieces are being unveiled as part of a specially designed installation by Nichetto in the brand’s Stockholm showroom.



Scentual Nourishment by Konstfack’s Francesca Pezzotti.Schjetnan



Hosoi. Photo by Victor Sanchez

Hosoi

5 to 8 February. **Hosoi, Styckmästargatan 5.** Locals’ favourite listening bar Hosoi (see our city guide on page 35) has recruited a roster of Stockholm designers to create custom objects for its

space in buzzy Slakthusområdet. Among the pieces unveiled for SDW are psychedelic terrazzo tables with donated second-hand legs by Gustav Winsth, bar stools by Fredrik Paulsen’s Joy Objects, textile hangings by My Zachrisson and bar tables made from waste wood by Lars Oscar Wall.

Special Effects by David Taylor

4 to 7 February. **Bukowskis, Berzelii Park 1.** Self-described “errant Scottish silversmith” turned metal designer David Taylor is venturing into collectible design with his latest collection, on show at auction house Bukowskis. The pieces are still made from his signature bent aluminium pipes, as seen in his Dezeen Award-winning Knuckle lights. But in this case, the pipes were contorted into more ambitious furniture pieces including a chair, bench and cabinet, as well as a modern take on a grandfather clock.



Anna Nordström cushions
Photo by Sanna Lindberg

BOBO by Gustav Winsth

4 to 9 February. BOBO showroom, Roslagsgatan 32. A bar counter wraps all the way around the newly opened showroom of glassware brand BOBO in Sibirien, created by designer Gustav Winsth as a minimalist take on a traditional tavern. Beer and negroni will be flowing throughout the week as visitors are invited to check out the new space.

Burn Lace by Färg & Blanche

6 to 7 February and by appointment on 3 to 8 February. Baker's House, Bondegatan 21A. Following a major exhibition in 2019, design studio Färg & Blanche is once again taking over the entrance of co-founder Emma Marga Blanche's great-great-grandfather's house in Södermalm, which once served as a gateway to the family's crispbread factory. Now, the space is being used to show off a new lighting collection made from polyester felt that was singed to create an intriguing lace-like pattern.

In Blue: Claesson Koivisto Rune at Jackson Design

4 February to 1 March. Jackson Design, Sibyllegatan 53. This exhibition shows contemporary designs by local studio Claesson Koivisto Rune alongside a selection of lesser-known historical objects from the archive of retailer Jackson Design, designed by the likes of Hans Wegner, Alvar Aalto, Gio Ponti and Poul Henningsen. Claesson Koivisto Rune displays Hand Suite – a dining table, bench and stools that were handmade by a Japanese master cabinetmaker in Hiroshima, Japan.

Reclaim! by Misschiefs

3 to 9 February. By appointment only via paola@misschiefs.se. Paola Bjäringer, founder of design collective Misschiefs, has turned her apartment in downtown Stockholm into a private gallery for the duration of SDW. On show is Bjäringer's own private collection – including works by designers Mathieu Lehanneur and Matali Crasset – alongside newly commissioned pieces by six Swedish designers on the theme of upcycling. Highlights include Kajsa Willner's Craft Punk Vases, a reclaimed wooden armchair by Sara Szyber and cushions disguised as packets of Aspirin and chewing gum by Anna Nordström.

Crème x Stockholms Bränneri

7 February from 5pm. Stockholms Bränneri, Folkungagatan 136A. To round off SDW, Crème Atelier will take over Stockholms Bränneri on Friday. The distillery, set in an old Jaguar workshop, will be serving cocktails designed specifically for the occasion, while the design studio's 3D-printed bioplastic lamps will illuminate the industrial space. Crème Atelier is also opening its new studio in Nacka to the public throughout the week so that visitors can watch the 3D printers at work.



Crème Atelier's Soft Serve lamp

Bolon and House of Bolon

4 to 7 February. Bolon Lab Store, Birger Jarlsgatan 32A. House of Bolon, Sibyllegatan 7. Riche restaurant, Birger Jarlsgatan 4. At Bolon Lab Store, the Swedish contract flooring brand is presenting its latest collection of made-to-measure rugs. Stop by for a glass of spumante on Tuesday evening or afternoon tea from Wednesday to Friday. Meanwhile, sister brand House of Bolon is launching 16 new flooring colour combinations for its Harlequin collection and a new dining table at its showroom. These designs are also being displayed at a pop-up exhibition at Riche restaurant.

Made in Sweden and Together 2025

3 February to 2 March. Nordiska Kompaniet, Hamngatan 18 – 20. Made in Sweden is an exhibition celebrating Swedish design with a focus on local production, sustainability and the application of quality materials. Presented by NK Interior, the exhibition spotlights designers including Monica Förster, Pia Wallén, Jonas Bohlin and Lisa Hilland. The work of 2025 Together scholar Lukas Carpelan is also on display. The scholarship initiative, set up in 2022 by NK Interior founder Kadi Harjak, has this year collaborated with Kasthall, Sweden's oldest rug brand.

Käapä by Mari Koppanen

6 February to 27 April. Nordiska museet, Djurgårdsvägen 6-16. Finnish designer Mari Koppanen's exhibition explores contemporary uses for amadou – a suede-like leather alternative that's derived from fungus instead of animals. Koppanen has created a range of modern design objects from the material, traditionally used as a fire starter and folk medicine, which was found on the 5,300-year-old mummy Ötzi in the Tyrolean Alps.



Form Us With Love's Catena light for Blond

Testing Grounds Bistro by Form Us With Love

4 to 6 February. Form Us With Love, Norr Mälarstrand 58. Design studio Form Us With Love is reviving the Testing Grounds pop-up at its waterfront space

in Kungsholmen. This year, the studio has been transformed into a “casual and convivial” place to meet, eat and discuss. Called Bistro, the restaurant, bar and cafe-style pop-up features furniture from an ongoing collaboration with Danish brand +Halle and a first-time modular strip lighting project designed in collaboration with Swedish lighting manufacturer Blond.

Seek More by Zeekr Design

4 to 7 February. Zeekr Showroom, Hamngatan 37. Electric vehicle brand Zeekr is hosting a series of talks, panel discussions and exhibitions at its showroom in shopping centre Gallerian. Through the lens of “seeking more” from design, the programme includes collaborations with local studios Massproductions and Note Design Studio.

Check out more Stockholm event listings at Dezeen Events Guide dezeen.com/eventsguide/stockholm-design-week-2025/



Young blood

Six emerging designers to look out for at Stockholm Furniture Fair

Words by
Jennifer Hahn

Although originally conceived in 1951 as a way for Swedish manufacturers and retailers to present

their new launches, Stockholm Furniture Fair (SFF) now shines an almost equally sized spotlight on young, up-and-coming designers.

Just look at the Greenhouse area, the Ung Svensk Form showcase and, most recently, the Älvsjö Gård exhibition introduced by Hanna Nova Beatrice in 2023. This year's roster is brimming with fresh talent and below, we've narrowed down a much-debated selection of our favourites.



Studio Ololoo

Chinese firm Studio Ololoo blew up with the release of

its debut product – an adjustable, inflatable lamp that won first prize at the 2024 SaloneSatellite Awards. Work and life partners Jaco Qian and Zhen Bian, who met by chance at a concert of Finnish symphonic metal band Nightwish, have gone on to create a vase and the Dezeen Award-winning Bubble Stool following the same principle. The inflatable pieces can be found in the Greenhouse. **@studio.ololoo**

Photo by Fengfan Yang



Simon Skinner

Simon Skinner originally burst onto the

scene in 2019 with Afropicks – a range of hair combs exploring the Black Swedish experience that captivated the design press and were promptly acquired by the Swedish National Museum. More recently, Skinner has focused on subverting traditional design objects, making lamps from a collage of 19th-century glassware and reimagining upholstered furniture for this year's Älvsjö Gård exhibition. **@simongskinner**

Photo by Gustav Almestål



Polymorf

A 3D printer coaxes clay into elaborate, algorithmically designed forms in the signature production process of Malmö

studio Polymorf. Founders Johanna Jonsson and Albin Karlsson started small, with homeware objects sold via Ssense, but are now investigating architectural applications with their Greenhouse pavilion. The structure incorporates ceramic structural joints that eliminate the need for adhesives and allow the installation to be easily dismantled and adapted. **@plymrf**

Photo by Johanna Jonsson



Jonas Lutz

The furniture of Finnish designer Jonas Lutz bears the marks of his paradoxical

education – first in traditional woodworking at the Carl Malmsten School and later in the more left-field approach of the Design Academy Eindhoven. The resulting pieces fuse Nordic design tropes with experimental techniques and have graced Austria's Schloss Hollenegg, New York's Collectible design fair and Sabine Marcelis's Vitra Loft before landing at the Älvsjö Gård exhibition at SFF. **@joonas_lutz**

Photo by Lipp Zahnschirm



Ellen Aduofua Bernardsson

Ceramicist Ellen Aduofua Bernardsson originally trained as a nurse before discovering her

affinity for clay. Her Konstfack graduation project, selected for this year's Ung Svensk Form exhibition, features a tapestry woven from hair extensions and ceramic versions of traditional Ghanaian asesele stools. Delicately hand-built, they are finished with a glaze made from the ashes of her grandfather's orange tree to explore ideas around family and heritage. **@aduofua**

Photo by Ellen Aduofua Bernardsson



Nils Askhagen

Among the other standout projects from this year's

Ung Svensk Form exhibition for young Swedish design is a couch composed of wooden studs that Konstfack graduate Nils Askhagen salvaged from a demolished building in Kungsholmen. The design explores how standardised industrial waste materials could be used to create affordable mass-produced furniture "without needing to fell a single tree". **@nils_askhagen**

Photo by Fredrik Sandin Carlson

de zeen show room

promote
your products
to dezeen's
huge global
audience
of architects
and designers

dezeen.com/showroom



SSD stool by Tiptoe. Photo: Jonathan Mauloubier

Design Disruptors Dezeen talks at Stockholm Furniture Fair

Dezeen's Design Disruptors talks take place at the Paper Bar during Stockholm Furniture Fair. Comprising keynotes and panel discussions, the talks focus on 'design disruptors' and the people, technologies, materials or processes that are shaking up the way the design industry operates today and in the future.

Taking place during the first two days of the fair, the talks feature a lineup including speakers such as Faye Toogood, Natsai Audrey Chieza, Ineke Hans and Caroline Till. Read on for our full programme of talks.

All talks take place at the Paper Bar and stage area in Hall A at Stockholm Furniture Fair. The talks are open to all fair attendees and no RSVP is required.

Tuesday 4th Manufacture: keynote with Faye Toogood

11.00am – 12.00pm We are surrounded by design, but British designer Faye Toogood wants you to ask more questions about it. In this keynote, Toogood spotlights

the complex and symbiotic relationships between people, craft skills, materials and processes when designing objects. She throws light on her disruptive yet playful design process, her deep respect and knowledge of manufacture and her restless pursuit of quality.

Aligned with her Manufacture installation, the designer explains why she thinks the manufacturing industry is broken and the role of the designer is fracturing.

Moderated by:
Cajsa Carlson, deputy editor of Dezeen

Tuesday 4th Materials of the future

1.00 – 2.00pm How are material innovations and new fabrication technologies changing the fabric of the world around us? Will our future be made from radical new materials, developed through technologies such as bioengineering, or can we find new value in materials that are currently overlooked or treated as waste?

Our panellists reveal how new approaches to materials are shaping their work and how they might enable a shift to a circular economy.

Moderated by:
Jennifer Hahn, design and environment editor of Dezeen
Speakers:
Natsai Audrey Chieza, founder and CEO of Faber Futures
Cristiano Pigazzini, creative director of Note Design Studio
Celine Sandberg, CEO of Agoprene

Wednesday 5th Design disruption: keynote with Ineke Hans

11.00am – 12.00pm Good design often answers a complexity of question, in which different aspects such as materials, techniques, psychology, poetry, function and social context intersect. At a time when we have to urgently produce and waste less while improving lives, it is

necessary for us to continually interrogate and challenge all aspects of mass production as well as social and environmental change.

Designer and educator Ineke Hans talks about her work and how to disrupt more, waste less and act better.

Moderated by:
Max Fraser, editorial director of Dezeen

Wednesday 5th The AI-volution

1.00 – 2.00pm The power of artificial intelligence to produce striking visual images is clear. But how else might it revolutionise the design process? Could it help us make more responsible choices? Our panellists reveal the result of their experiments with AI and other digital tools such as virtual reality and blockchain.

They discuss the opportunities and challenges of AI becoming a digital design collaborator and how it might pave the way for radical new approaches to designing and making.

Moderated by:
Amy Frearson, editor-at-large of Dezeen

Speakers:
Sean Barrett, head of innovation at Interesting Times Gang
Caroline Till, co-founder of FranklinTill
Carl-Axel Wahlström, founder and CEO of The Copy Laboratory
Alexandra Zenner, creative strategy lead at Gharage



The world of House of Bolon



Interview Is it time for the furniture industry to end its love affair with plastic foam?

Words by Jane Englefield
Polyurethane foam has dominated the furniture industry since modernist designer Arne Jacobsen used it to mould his iconic

Egg chair in 1958. But despite its convenience, versatility and affordability, the fossil-fuel-based material comes at an undeniable cost to people and the planet.

As founder of Norway’s seaweed-based biofoam company Agoprene, Celine Sandberg is at the forefront of a small but energetic design movement pushing for alternatives. Sandberg was first motivated to enter the space after learning that 90 per cent of all raw materials are derived from petrochemicals during her master’s degree at the Norwegian University of Science and Technology’s School of Entrepreneurship in 2020.

“I was like, wow, so we’re sitting on plastic, we’re eating from plastic, we’re surrounded by plastic. How is this going to fit into the future?” she recalls. Such was her alarm at the realisation that she banged down her professors’ doors to discuss the issue. Agoprene was later born from a string of experiments conducted in her university kitchen. “A lot of people had previously made great bioplastic products but I was intrigued by polyurethane because there weren’t any alternative solutions,” she says.

Polyurethane is produced by mixing chemicals derived from crude oil with specific blowing agents. The global production of petroleum-based furniture foam emits 105 million tonnes of carbon dioxide annually, with less than 10 per cent of furniture recycled across the European Union.

And according to Sandberg, enough foam mattresses are thrown away each year to stack the height of Mount Everest 904 times over. She says: “Polyurethane foam is nearly impossible to recycle, and when it can’t be recycled, it’s burned, releasing all its stored carbon back into the atmosphere.”



Agoprene is a Norwegian biofoam. Photo courtesy of Material Connexion



The material is made of surplus seaweed. Photo courtesy of Agoprene

The foam is highly flammable and releases extreme heat and toxic smoke when burned. As the material degrades over time, the dust emitted is also harmful to human health. Agoprene, meanwhile, is entirely natural, formed from locally sourced, renewable seaweed biomass mixed with other bio-based ingredients.

“With Agoprene, from the start, it was like: make this material without petroleum, or don’t make it at all,” reflects Sandberg. “We’re not interested in having 80 per cent plant-based and 20 per cent petroleum-based. It would have made the development much easier, but we would never compromise. It had to be all in, or nothing.”

Because it can be injected into a mould to produce something comfortable and durable in virtually any shape in a matter of minutes, polyurethane foam has been a furniture – and mattress – manufacturing staple for over half a century.

“Initially, polyurethane was used for industrial applications like coatings, adhesives and rigid foams, as the flexible version hadn’t been developed yet,” explains Sandberg. “It wasn’t until the 1950s that polyurethane started being used in furniture. By then, it had been adapted into a softer, more flexible material that worked well for cushioning and upholstery. This was a game-changer because it allowed designers to create sleek, curved furniture that wasn’t possible with traditional materials.”

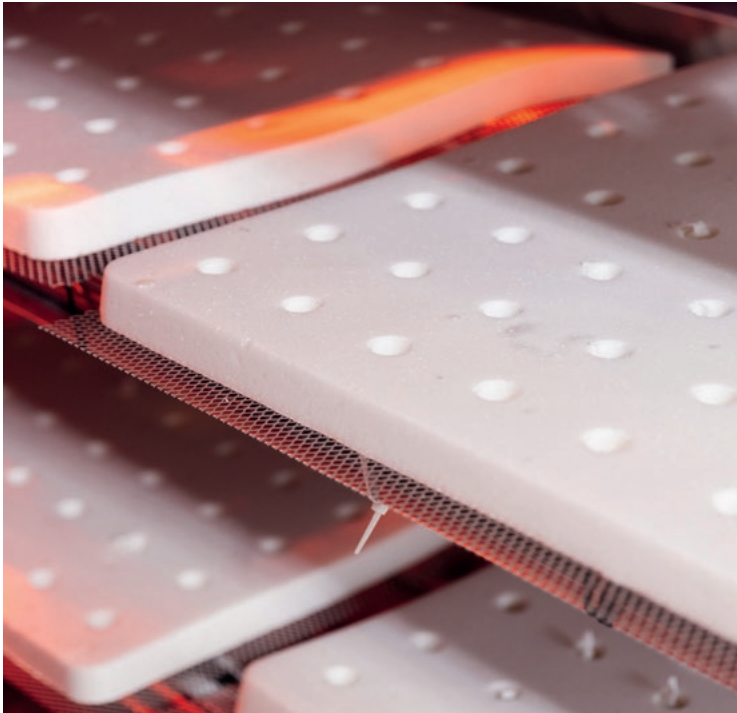
Sandberg claims that Agoprene mimics the practical benefits of polyurethane foam “without the environmental downsides”. The material is produced in sheets rather than large injection-moulded blocks and comes in closed-cell, open-cell or semi-closed-cell iterations. This means that the air pockets can be tailored depending on the intended density or squishiness of the furniture or mattress being manufactured.

Unlike polyurethane foam, Agoprene is inherently fire-retardant thanks to its high density and chemical composition, with seaweed less flammable than petroleum-based materials.

Sandberg chose seaweed as Agoprene’s core ingredient due to its local abundance – Norway has the world’s second-longest coastline – and the marine algae’s ability to capture carbon. The material owes its white colour to its combination of natural ingredients, including surplus eggshells from unsellable eggs salvaged from the food industry that would normally be thrown out. As well as reducing Agoprene’s environmental footprint, using raw materials that would otherwise go to waste also helps to limit overall costs, according to Sandberg.



Agoprene is cast into moulds. Photo by Johanne Nyborg



The biofoam is produced in sheets. Photo by Johanne Nyborg

“I don’t believe it’s sustainable for seaweed-based materials to replace all polyurethane”

Until the end of last year, Agoprene was handcrafted by the company’s small team in Norway. This year, the product is being scaled up and manufactured with automated machinery that produces sheets of Agoprene over 24 hours. Despite its benefits, Sandberg does not believe seaweed is the only answer in the struggle against foam. She argues that it is crucial to make use of an array of natural materials rather than obsess over one. “I don’t believe it’s sustainable for seaweed-based materials to replace all polyurethane,” she considers.

“In a perfect future, there should be a thousand alternatives derived from various bio-based sources,” she adds. “My dream is to have a portfolio of different biomaterials derived from different resources so that the customer could pick and choose.”

According to Sandberg, it is also critical to make use of existing recycled materials instead of reaching only for raw biomaterials. “There are so many things that already exist that we need to reuse,” she says. For example, Sandberg and her team are experimenting by layering recycled materials such as cotton with Agoprene to perfect the comfort surface.

Ultimately, she believes the need to move away from polyurethane foam will require the furniture industry to fundamentally change its approach to design. “I think people will need to think differently when creating the sofa,” says Sandberg. “There are so many possibilities.”

“We also need to remember that there was a world before petroleum and polyurethane,” she concludes. “We lived without them before, and we can do it again, this time even better.”

Celine Sandberg is speaking as part of Dezeen’s Materials of the future panel discussion at 1.00pm on 4 February on the main talks stage at Stockholm Furniture Fair. See page 29 for more information.



Grand Relations

GLOBAL PR & COMMUNICATIONS AGENCY
IN THE PREMIUM DESIGN AND LIFESTYLE SEGMENT

GRANDRELATIONS.COM - @GRANDRELATIONS - INFO@GRANDRELATIONS.COM

Part of
Stockholm
Design Week

*Meet up for exciting design talks,
seminars, inspiration and party!*

Kinnarpshuset | Fannys Väg 5
Monday - Friday 8-17

Sjömansinstitutet | Katarinavägen 19
Monday - Thursday 8-17
Friday 14-17, Saturday 9-14

See full program at kinnarps.com/sdw



Design with a purpose

We develop interior design solutions that make a positive difference to people's lives. At the heart of our philosophy lies a seamless interplay of aesthetics, functionality, ergonomics and sustainability. There's always a conscious direction, something greater at stake, with everything flowing from the user's needs and dreams. Creating design with a purpose – for you and for future generations – has been our main driving force since 1942.

Kinnarps

SUCCESSFUL INTERIORS

With brands:

Kinnarps

drabert

MARTINSTOLL

MATERIA

skandiform



City guide

**Here's what to eat,
drink and do in
Stockholm, according
to some of the
city's most prominent
designers (and one
architect)**

Compiled by **Cajsa Carlson,**
Max Fraser, Jennifer Hahn,
Gabriella Wong

Bars and cafes Balue

Nackagatan 3 "Balue is a coffee
and tea room run by David You, who's
all about crafting amazing drinks and
pastries with an East Asian touch."
– Simon Skinner, designer

Hosoi

Styckmästargatan 5 "A cool bar
and music venue with a secret entrance
in Slakthusområdet." – Annica Eklund,
owner of Bolon

Bak

**Söndagsvägen 3 and Hammarby
Allé 14** "Let's venture out into
the suburbs. My local bakery Bak
in Hökarängen is worth the trip.
They also have a cafe closer to
Södermalm with amazing interiors
designed by Contem and made out
of a beautiful salvaged Elm tree."
– Katarina Matsson, journalist and
co-founder of Matsson Marnell

Lucy's Flower Shop

Birger Jarlsgatan 20 "A speakeasy bar
hidden behind an unmarked door. The drink list
is short but impeccably curated. Every cocktail
is a surprise." – Luca Nichetto, designer

Stadshotell

Björngårdsgatan 23 "This hotel with a bar
and two restaurants just opened less than one
month ago in an old building from 1873. It's
fun to see a forgotten area coming to life with
a mix of old and new design." – Emma Marga
Blanche, co-founder of Färg & Blanche



Café Banacado. Photo by Mikael
Lundblad

Café Banacado and Savant Bar

Tegnérgatan 4 and 6 "The best cafe
is without doubt Café Banacado!
But if I can't recommend something
I have designed myself, I would go with
Savant Bar next door – a small, cozy
wine bar with LP records and a nice
wine selection." – Polina Sandström,
founder of ASKA Architects

Crum Heaven

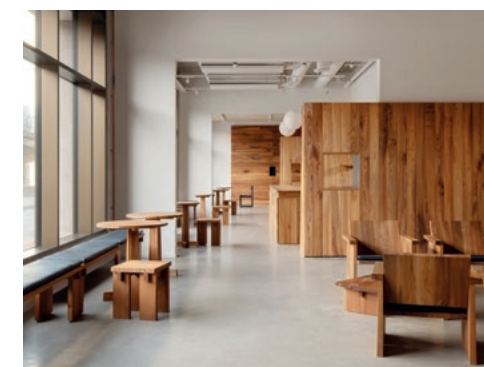
Högbergsgatan 38 "One bar/café
that I would absolutely recommend
is Crum Heaven. One of the owners
designed and handcrafted all the
furniture himself, and every month
a new exhibition takes place in the
main room." – Emma Marga Blanche,
co-founder of Färg & Blanche



Bar Central. Photo by Idha Lindhag

Bar Central

Hornsgatan 72 "A cafe and bar with
dishes from central Europe – like
Hungarian Pörkölt, Polish Pierogi and
Austrian Apfelstrudel – and interiors
designed by Uglycute." – Anna
Holmquist, designer at Folkform and
tutor at Beckmans



Bak. Photo by Mikael Olsson

Indigo

Götgatan 19 "A bar located on
Götgatsbacken designed by an
unknown talent 30 years ago with
interiors intact – a must-visit."
– Johannes Karlström, co-founder
of Note Design Studio

Restaurants Brutalisten

Regeringsgatan 71 “Please check out Brutalisten, a very conceptual place by artist Carsten Höller. Or, when I don’t know where to go, I always end up at Café Nizza in Södermalm.” – Katarina Matsson, journalist and co-founder of Matsson Marnell

Den Gyldene Freden

Österlånggatan 51 “The restaurant opened in 1722 at its current address and is thus one of the world’s oldest continuously existing restaurants in the same location, as well as Stockholm’s oldest preserved city tavern – now with a contemporary crowd.” – Anna Holmquist, designer at Folkform and tutor at Beckmans

Bambi

Bjurholmsgatan 18 “Go here if you like a hip French vibe. But be aware – part of their charm is their lack of service, so when the waiter attends make sure to order straight away.” – Polina Sandström, founder of ASKA Architects

Indio

Kocksgatan 52 “A great Peruvian restaurant that mixes the best of Japanese and South American tastes.” – Johannes Karlström, co-founder of Note Design Studio

Stora Bageriet

Sankt Eriksgatan 88 “I eat breakfast here every Saturday morning after my weekly run.” – Daniel Heckscher, director of Stockholm Furniture Fair and Stockholm Design Week

Restaurang Springrolls

Hantverkaregatan 84 “Our favourite lunch place. The austere interior speaks of their ambition: it’s all about nutritious well-made food and a friendly welcome.” – Jonas Pettersson, co-founder of Form Us With Love

Cane Rum Society

Ninni Kronbergs Gata 1 “The name says it all – Caribbean cuisine, Scandinavia’s biggest rum collection and a relaxed, soothing vibe. The staff really know their stuff, too.” – Simon Skinner, designer

Bar Montan

Förbindelsehallen “Not to miss is Bar Montan in the Meatpacking District – an interesting area currently undergoing development with old factory buildings and exposed brick facades. Make sure to book in advance and you can grab a pre-drink at nearby Solen or Hosoi.” – Polina Sandström, founder of ASKA Architects



Bar Montan. Photo by Johan Dehlin



Bord chef Joel Aronsson

Bord

Roslagsgatan 43 “A restaurant I’m always happy to return to.” – Annica Eklund, owner of Bolon

Matateljén

Stora Gungans väg 7 “Housed in a small, charming home, it offers a ‘home-cooked’ experience with creative dishes and a relaxed atmosphere far from the city buzz.” – Luca Nichetto, designer

de zeen awards

in partnership with



BENTLEY

2025

Celebrating the
best architecture,
interiors and
design projects
around the world

Enter your projects now!
dezeen.com/awards



Cultural Spots

Hallwyl Museum

Hamngatan 4 “As a photographer I like to keep an eye on the Fotografiska Museum, but a secret gem is the Hallwyl Museum – an original home and palace in the middle of the city!” – Annica Eklund, owner of Bolon

Färgfabriken

Lövholmsbrinken 1 “A former factory transformed into an experimental art and cultural space. Perfect for those seeking boundary-pushing exhibitions.” – Luca Nichetto, designer

Millesgården Museum

Herseudsvägen 32 “Millesgården is definitely worth the trip.” – Katarina Matsson, journalist and co-founder of Matsson Marnell

Carl Eldhs Ateljémuseum

Lögebodavägen 10 “Carl Eldh’s studio museum is a nice place to visit if you have some time off during the day. The charming atelier served as the studio of Carl Eldh, one of Sweden’s most prominent sculptors of the 20th century. Built in 1919, it was designed by renowned Swedish architect Ragnar Östberg, who also designed Stockholm City Hall.” – Polina Sandström, founder of ASKA Architects

ArkDes

Exercisplan 4 “An obvious pick. Really worth a visit to the museum for those interested in design and architecture. Don’t forget to swing by Café Blom.” – Jonas Pettersson, co-founder of Form Us With Love

Aspen Bio

Hägerstenvägen 100A “A small independent cinema run by volunteers, showing arthouse films and rare gems. The nostalgic and intimate vibe is unmatched.” – Luca Nichetto, designer

Best-kept secrets

Form Us With Love’s rooftop terrace

Norr Mälarstrand 58 “Our rooftop terrace with views of Riddarfjärden is open only by appointment and definitely recommended in early spring rather than winter. But anyone is always welcome to knock on the door and ask for the guided tour!” Jonas Pettersson, co-founder of Form Us With Love

Skinnarviksberget

Söder Mälarstrand “It is not a secret to the locals but Skinnarviksberget has one of the best views of Stockholm.” – Johannes Karlström, co-founder of Note Design Studio

Myrorna’s basement

Götgatan 79 “A secret corner in one of Stockholm’s iconic vintage stores, ideal for discovering vinyl treasures and hidden gems.” – Luca Nichetto, designer

Konstnärernas Kollektiv-verkstad

Mårbackagatan 11 “A shared workshop for artists, rarely open to the public, showcasing unique machinery and artisanal techniques.” – Luca Nichetto, designer

Shanti Gossip

Skånegatan 71 “Great Indian street food and poor service.” – Daniel Heckscher, director of Stockholm Furniture Fair and Stockholm Design Week



Carl Eldhs Ateljémuseum. Photo by Nikodem Calczynski



Färgfabriken. Photo by Åke E:son Lindman



ArkDes. Photo by Marco Cappelletti



&Tradition at Stockholm Design Week
Presenting new collections and a window installation by Luca Nichetto

Gulled Showroom | Rosenlundsgatan 38 | 118 53 Stockholm
4 – 7 February | 9.00 – 17.30

CUTTING-EDGE TECHNOLOGY
IN TIMELESS DESIGN



LEICA CINE PLAY 1

With its powerful combination of Triple RGB-laser, Leica Summicron zoom lens, and Leica Image Optimization (LIO™), the Leica Cine Play 1 delivers stunning 4K images with exceptional brightness and vivid colors.



[LEICA-CAMERA.COM/CINE-PLAY](https://leica-camera.com/cine-play)