

The Standard



Fall/Winter 2015-2016

The Kaari Collection by
Ronan & Erwan Bouroullec
and three other highlights from Artek

artek

Kaari by Ronan & Erwan Bouroullec

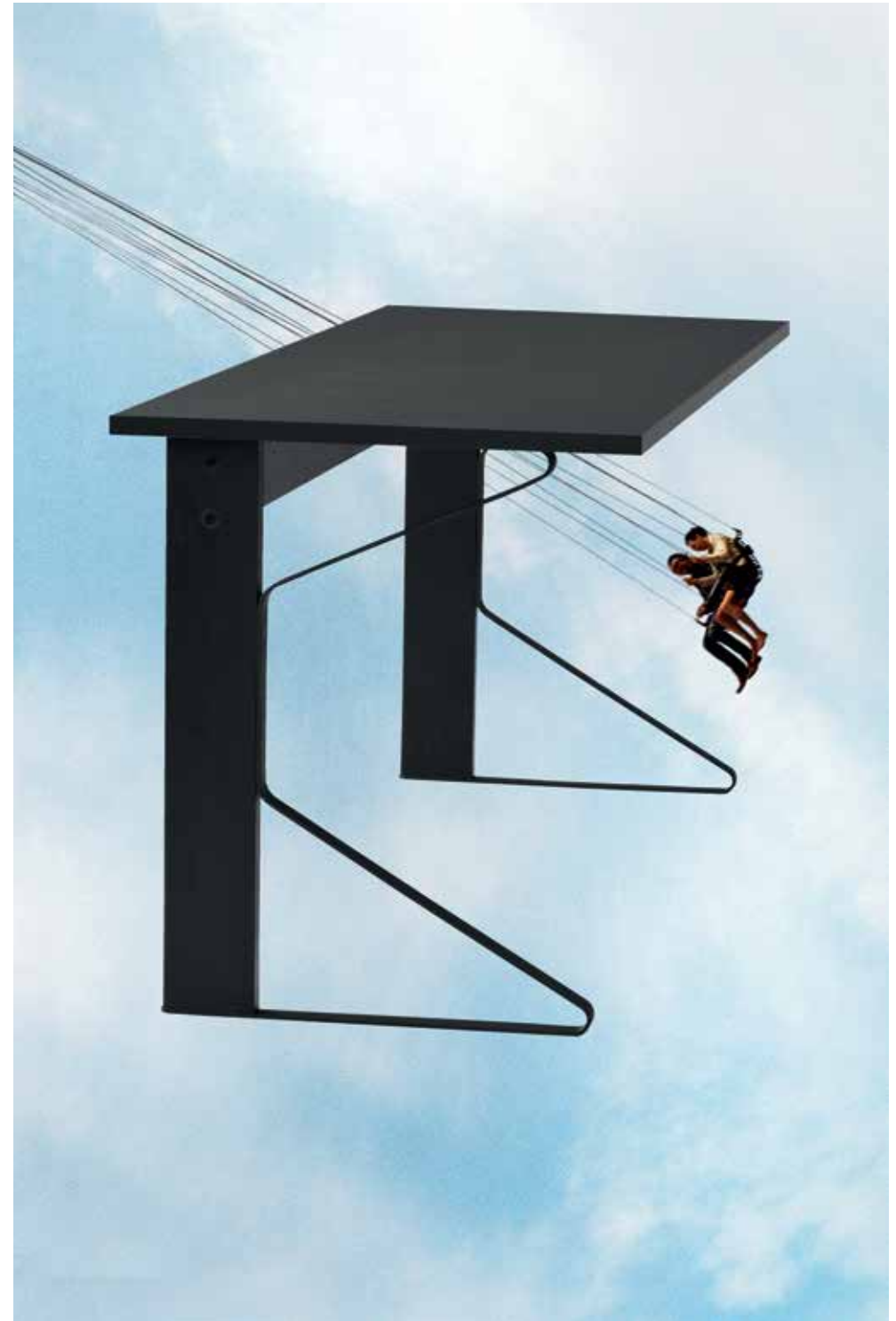
The Bouroullec brothers combine formal brilliance with simple construction to generate a family of elegantly practical products.

To design the Kaari Collection (kaari meaning “arch” in Finnish), Ronan and Erwan Bouroullec looked at Artek’s history with fresh eyes. In creating a simple bent steel band to provide support for a series of tables, shelves, a desk, and a console, they arrived at an element as practical and adaptable as the L-shaped leg patented by Alvar Aalto in 1933. While it has antecedents in Aalto’s own work, the strip has a surprisingly light outline. It could well have been drawn with the single stroke of a pen.

In the development of the Kaari Collection, the arch proved to have as much flexibility as character. The principle behind the pieces is simple: the vertical load of the tabletops and

shelves is held by a piece of solid wood, while the bent steel provides diagonal support. Both wood and steel banding are traditional materials that have featured prominently in Artek’s history, but they have never before been combined in this way.

The surfaces of the Kaari Collection are made from linoleum and glossy laminate, materials that develop a rich patina. The Bouroullecs’ designs are fresh in form, but, like all Artek’s products, they promise to last a lifetime.



Supported by a steel band braced against solid wood, the Bouroullec brothers’ Kaari desk has a uniquely light profile.

TW003: A classic by Tapio Wirkkala covered in new shades

Creating beautiful and simple products for everyday life, Artek upholds the tradition of Finland's celebrated twentieth century designers.

The success of Artek is bound with mid twentieth century Finland's large cohort of brilliant architects and designers. The Aaltos, Alvar and Aino, drew inspiration from the country's landscape and made the best possible use of its forests and climate. Likewise, their younger colleagues Tapio Wirkkala and Ilmari Tapiovaara expressed in their designs the Finnish preference for modest beauty.

The year 2015 marks not only the 80th anniversary of Artek, but also the centenary of Wirkkala's birth. Trained as a carver and sculptor, Wirkkala is best remembered for his exquisite work in blown glass, but he also designed a number of apparently more

mundane products, most memorably a plastic ketchup bottle. Artek recently released an LED version of Wirkkala's diamond-shaped lightbulb, a product that won the Grand Prix upon its launch at the 1960 Milan Triennale. In 2015, in celebration of the designer's anniversary, the company is releasing a new edition of the blown glass lampshade that Wirkkala designed to cover the bulb. Produced by master glassblowers capable of stretching the material to its thinnest, the shade showcases a high level of skill applied to an everyday object. As an embodiment of both superlative craft and concern for quotidian existence, it's a re-edition that perfectly captures the Artek spirit.



Re-edited in three colors, each faithful to the original design, the form of Tapio Wirkkala's blown glass lampshade echoes that of the bulb beneath. Glass shades available starting 2016.

The Quality of Imperfection

Like the trees from which they are made, Artek's products derive their beauty from unique markings and natural quirks.

Finland's forests are an important element of the country's identity. They cover nearly two thirds of its total land area, are partially owned by one in five Finnish families, and are incorporated into the curriculum of the nation's schools. Thanks to intelligent management dating back more than a century, these forests are actually growing in size, rather than being depleted. Artek keeps up the good work in its factory with the economical use of materials and a heating system fueled by wood waste. The particular beauty of Finnish wood derives in part from the slow tree growth characteristic of mixed forests, which renders their trunks particularly dense. Those used by Artek are about eighty years old, making the material of the products manufactured in 2015 roughly the same age as the company itself. At the start of Alvar Aalto's career, Finland's

vast wood resources far outweighed its level of industrialization. In opting to work with wood, he was thus making a rational choice. But he was also devoted to the material's intrinsic qualities. Determined to prove that wood could be as adaptable as bent steel, he collaborated with skilled craftsmen on innovations such as the iconic L-shaped leg. Eighty years later, Artek's processes are still bound to the properties of the material. Both arms of the Armchair 400, for example—nicknamed the Tank Chair—must be cut from the same trunk to ensure equal density. Perhaps most significant of all, the company views wood's natural irregularities as a virtue rather than a flaw.



Made from birch harvested from Finland's forests, every one of Alvar Aalto's chairs and stools is as unique as the tree from which it came.



Designed in 1936, Alvar Aalto's rollable wooden slatted screen combines gentle organic curves with the natural texture of lacquered pine.

Artek's 80th Anniversary

Artek marks its 80th anniversary with a reworking of its celebrated 901 Tea Trolley.

The name Artek evokes the fusion of art and technology. On the company's launch in 1935, the founders—architects Alvar and Aino Aalto, arts patron Maire Gullichsen, and art historian Nils-Gustav Hahl—set out not only to promote Finnish furniture at home and abroad, but also to import modernist ideals into Finland. While Artek arranged international furniture exhibitions embodying the spirit of Nordic modernism, the company's gallery in Helsinki staged pioneering shows of major artists including Calder, Matisse, Picasso, and Léger. More recently, Artek's mission of cultural exchange has been sustained through collaborations with artists and designers such as Shigeru Ban, Enzo Mari, Tobias Rehberger, Konstantin Grcic, Hella Jongerius, and Ronan and Erwan Bouroullec.

On the occasion of its 80th anniversary, Artek invited Jongerius to reinterpret

its classic Tea Trolley 901, which was designed by Alvar Aalto and launched at the 1936 Milan Triennale. Inspired by both the British tea culture and Japanese wood work, the design is a reflection of the Aaltos' travels and the international nature of their friendships. In her new version, Jongerius has used very slight color variations to play with the shifting light on the trolley's upper and lower trays. This most subtle of interventions shows Aalto's simple yet playful design to the best advantage.



An ingenious reworking of Alvar Aalto's Tea Trolley 901, Hella Jongerius's design marries a black lacquered birch frame with linoleum trays in peat and charcoal.

References



1. KAARI table
REB 001 (200 x 85 cm)
REB 002 (240 x 90 cm)
Design: Ronan & Erwan Bouroullec, 2015
Table top available in black linoleum, light grey linoleum, white HPL high gloss, and black HPL high gloss. Base available in solid natural oak or black stained oak.



2. KAARI table
REB 003 (Ø80 cm)
REB 004 (Ø110 cm)
Design: Ronan & Erwan Bouroullec, 2015
Table top available in black linoleum, light grey linoleum, white HPL high gloss, and black HPL high gloss. Base available in solid natural oak or black stained oak.



3. KAARI console
REB 006 (100 x 45 cm)
Design: Ronan & Erwan Bouroullec, 2015
Panel available in black, light grey, red, and blue linoleum. Wall bracket available in solid natural oak or black stained oak.



4. KAARI shelf
REB 007 (Ø35 cm)
Design: Ronan & Erwan Bouroullec, 2015
Panel available in black, light grey, red, and blue linoleum. Wall bracket available in solid natural oak or black stained oak.



5. KAARI shelf with desk
REB010 (200 x 142 cm)
Design: Ronan & Erwan Bouroullec, 2015
Panels / shelves: black glossy melamine. Desk panel: black linoleum. Wall bracket: solid natural oak.



6. Ronan & Erwan Bouroullec
Ronan (1971) and Erwan (1976) Bouroullec have been working together for more than twenty years. Bonded by diligence, their very different personalities make collaboration both challenging and fruitful. Their work runs the gamut from designing spaces to furniture, architectural projects to textile wall systems and comprehensive collections. The designer brothers are also committed to experimental

activity, which is essential to the development of their work. Several institutions have devoted exhibitions to Ronan and Erwan Bouroullec, including the Design Museum London, the Museum of Contemporary Art Los Angeles, the Vitra Design Museum, the Centre Pompidou Metz, the Museum of Contemporary Art in Chicago, and the Musée des Arts Décoratifs in Paris. In December 2014, Ronan and Erwan Bouroullec were awarded the prestigious Panerai London Design Medal.



7. L-shaped leg
First presented at the Milan Triennale and the Wood Only exhibition in London's Fortnum & Mason, Alvar Aalto's L-leg, a solid wood leg with a laminated part bent ninety degrees, was patented in 1933. The L-leg quickly became a standard component of Aalto's philosophy of standardized furniture parts and systems, allowing the designer to combine horizontal and vertical elements to create stools, chairs, benches, tables, storage elements, and other furniture. The introduction of the L-leg was an important milestone leading to the foundation of Artek in 1935.



8. Finnish climate
The use of natural light to shape interiors is fundamental to Alvar Aalto's architecture. So too is artificial light. Given the Finnish climate and its dark winter months, it has always been an integral factor not only of his interiors, but within the Artek range, which includes light fixtures by Aalto as well as Finnish master Tapio Wirkkala. Concerned not only with the psychological and optical qualities of light sources, but also with their sculptural value, Aalto started designing light fixtures for his architectural projects as early as the mid 1920s. Each of his lights is both beautiful and functional, meant to be appreciated whether switched on or off.



9. A110 Pendant Light "Hand Grenade"
The A110 light, nicknamed the Hand Grenade for its distinct shape, was designed for Aalto's Finnish Engineers' Association building 1948-53. The same model was also used in the Council Chamber of Säynätsalo

Town Hall (Alvar Aalto 1949-1952).

Design: Alvar Aalto, 1952
Available in black shade / brass plated ring, white shade / brass plated ring, black shade / black ring, white shade / white ring.



10. A331 Pendant Light "Beehive"
The A331 pendant light was designed for the University of Jyväskylä in Finland and became one of Aalto's most popular light fixtures for homes and public spaces alike. The Beehive creates a warm, diffused light when switched on and remains sculptural even when switched off.

Design: Alvar Aalto, 1953
Available in white painted aluminum shade / brass plated steel rings, white painted aluminum shade / chrome plated steel rings.



11. A330S Pendant Light "Golden Bell"
The so-called Golden Bell, Aalto's A330S, was originally designed for the Savoy Restaurant in Helsinki. Made from one single piece of brass, the Golden Bell combines Alvar Aalto's typical streamlined design with his characteristic diffused light.

Design: Alvar Aalto, 1937
Available in brass shade / inside white, chromed steel shade / inside white, black steel shade / inside white, white steel shade, inside white.



12. A333 Pendant Light "Turnip"
The A333, also known as the Turnip because of its organic shape, was frequently featured in Aalto's National Pensions Institute building in Helsinki (1956). The light is reflected through the circles of the lampshade's upper part and emphasizes the pendant's round form.

Design: Alvar Aalto, 1950s
Available in white steel shade / brass plated ring, white steel shade / white ring.



13. Tapio Wirkkala (1915–1985)

Tapio Wirkkala is the embodiment of modern Finnish design. He was an exceptionally versatile and prolific designer and artist who never felt constrained by limits imposed by materials, functions, or professional disciplines. The scale of his work extends from postage stamp size to futuristic cityscape, from jewelry to land art the size of an entire field, from electric switches to banknotes. He combined craft and industrial manufacturing, unique artistic form and anonymous mass production, tradition and innovation. Wirkkala produced designs for several factories in Finland and also worked in Italy, Germany, and Mexico.



14. Wirkkala's diamond-shaped lightbulb, WIR-105 LED Light source

Design: Tapio Wirkkala, 1959
Life span: 15,000h
Lumen output: 470 LUMEN (equivalent to 40W incandescent lamp), energy class A+



15. Pendant light TW003 Design: Tapio Wirkkala, 1960 Black painted steel.



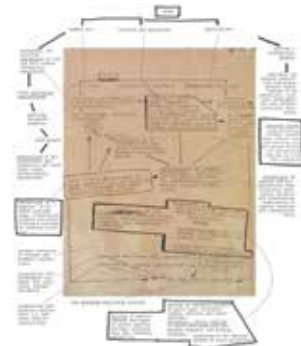
16. Lampshade K2-140 Design: Tapio Wirkkala, 1960 Hand blown colored glass. Glass shade available starting 2016.



17. Armchair 400 "Tank Chair" Affectionately nicknamed The Tank, the Armchair 400 was first shown at the Milan Triennale in 1936 and is one of Aalto's classic pieces. The chair's framework consists of cantilevered laminated birch wood legs, which flex for a comfortable seating experience.

Design: Alvar Aalto, 1936
Armrests: Birch, multiple lacquers and stains available.
Seat: with zig-zag springs,

polyurethane foam, and polyester wadding. Multiple upholstering options.



18. Modernist ideals

In the Manifesto, typed in Finnish and Swedish, Artek's founders set down their mission and objectives, which went far beyond furniture sales and distribution. Their vision was to interconnect modern visual arts, rational furniture production, and popular education, bringing improvements to everyday urban life as well as to architecture and design. Artek saw itself as a standard bearer for the spirit of modernity and as an educational institution. The Manifesto remains an important source of inspiration, an ideological statement, and a key document in defining the spirit of Artek.



19. Konstantin Grcic

Konstantin Grcic (1965) defines function in human terms, combining formal strictness with considerable mental acuity and humor. Each of his products is shaped by a careful research into the history of design and architecture and by his passion

for technology and materials. Since setting up his own practice, Konstantin Grcic Industrial Design (KGID), in Munich in 1991, he has developed furniture, products, and lighting for some of the leading companies in the design field. Many of his products have received international design awards, and his work forms part of the permanent collections of the world's most important design museums. Solo shows of his work have been shown at the Museum Boijmans Van Beuningen in Rotterdam, Haus der Kunst in Munich, the Art Institute of Chicago, the Vitra Design Museum, the Center for Architecture and Design in Stockholm, and at Z33.



20. RIVAL Chair KG001 (Low) KG002 (High) Design: Konstantin Grcic, 2014 Backrest: birch lamella. Legs: solid birch. Seat shell: polypropylene. Swivel seat base. Available in natural birch, white, red, and black. Upholstering versions with 3D knit fabric or leather.



21. Hella Jongerius Designer Hella Jongerius (1963) has become known for the special

way she fuses industry and craft, high and low tech, tradition and the contemporary. After graduating Eindhoven Design Academy in 1993, she started her own design company, Jongeriuslab, through which she produces both her own projects and projects for multiple brands. Her work has been shown at museums and galleries such as the Cooper Hewitt National Design Museum in New York, MoMA in New York, the Design Museum London, the Vitra Design Museum, Museum Boijmans Van Beuningen in Rotterdam, Galerie kreò in Paris, and the Moss gallery in New York.



22. Tea Trolley 901 Design: Alvar Aalto, 1936 White Version: Frame: birch, natural lacquer. Shelves with white laminate, white wheels. Black Version: Frame: birch, natural lacquer. Shelves with black linoleum, white wheels.

Hella Jongerius Collection 2015
Light Version: Frame: birch, natural lacquer. Top tray: cream linoleum. Bottom tray: white laminate. Wheels: cream lacquer with white rubber ring.
Dark Version: Frame: birch, black lacquer. Top tray: peat linoleum. Bottom tray: charcoal linoleum. Wheels: peat lacquer with black rubber ring.

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Artek was founded in 1935 in Helsinki by the young idealists Alvar and Aino Aalto, Maire Gullichsen, and Nils-Gustav Hahl "to sell furniture and promote a modern culture of living by exhibitions and other educational means." Today, the Artek collection comprises furniture, lighting, and accessories designed by Finnish masters and leading international designers, extraordinary in their clarity, functionality, and poetic simplicity. In the radical spirit of its founders, Artek remains one of the most innovative contributors to modern design, breaking new ground at the intersection of design, architecture, and art.

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