

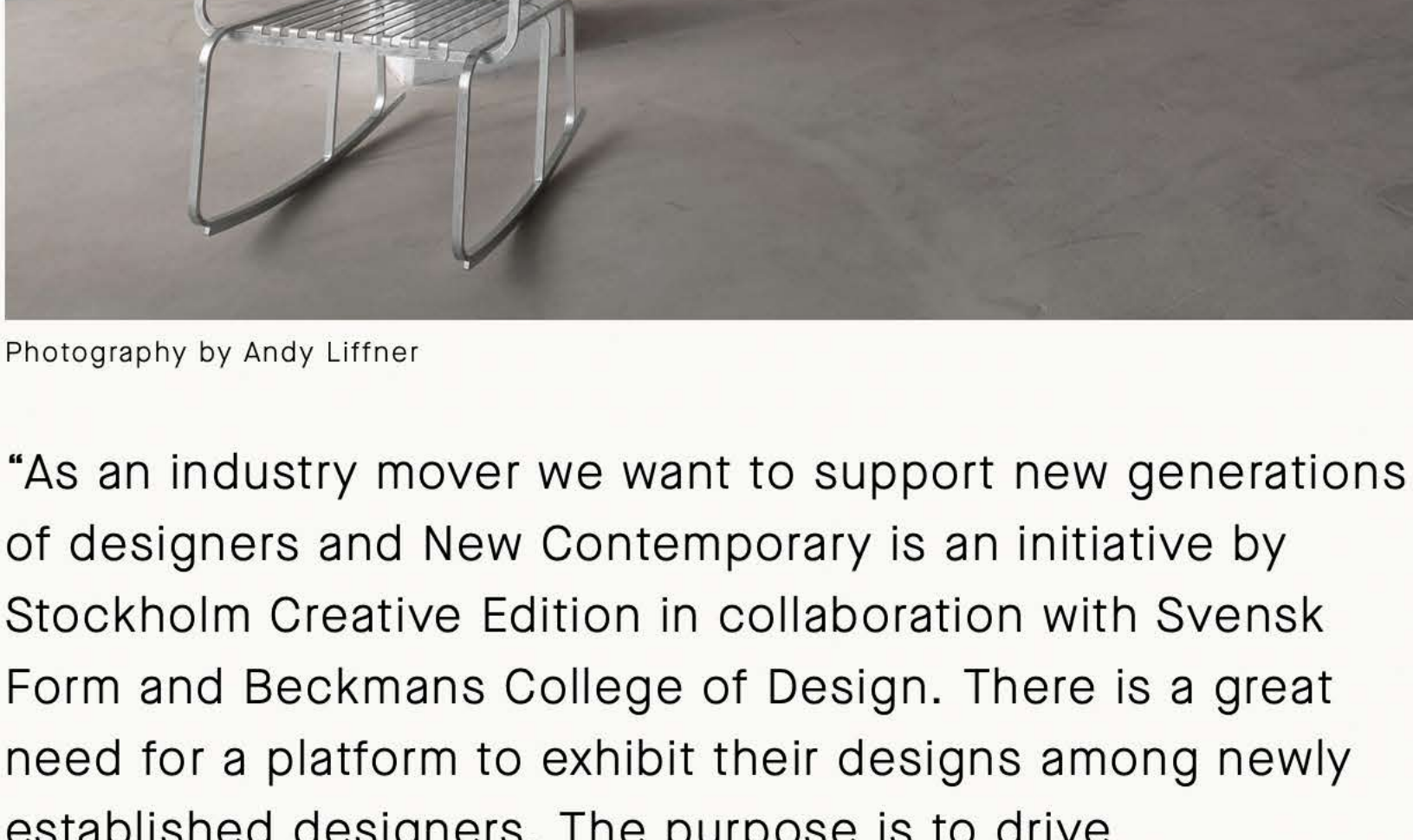
## New Contemporary

Julia H. Montanez

From May 18th to the 21st, Stockholm Creative Edition hosted its second annual independent design fair showcasing various activations across the city. NEW CONTEMPORARY was one of the exhibitions on view, an open call exhibition featuring designers who graduated from Swedish design schools in the past five years.

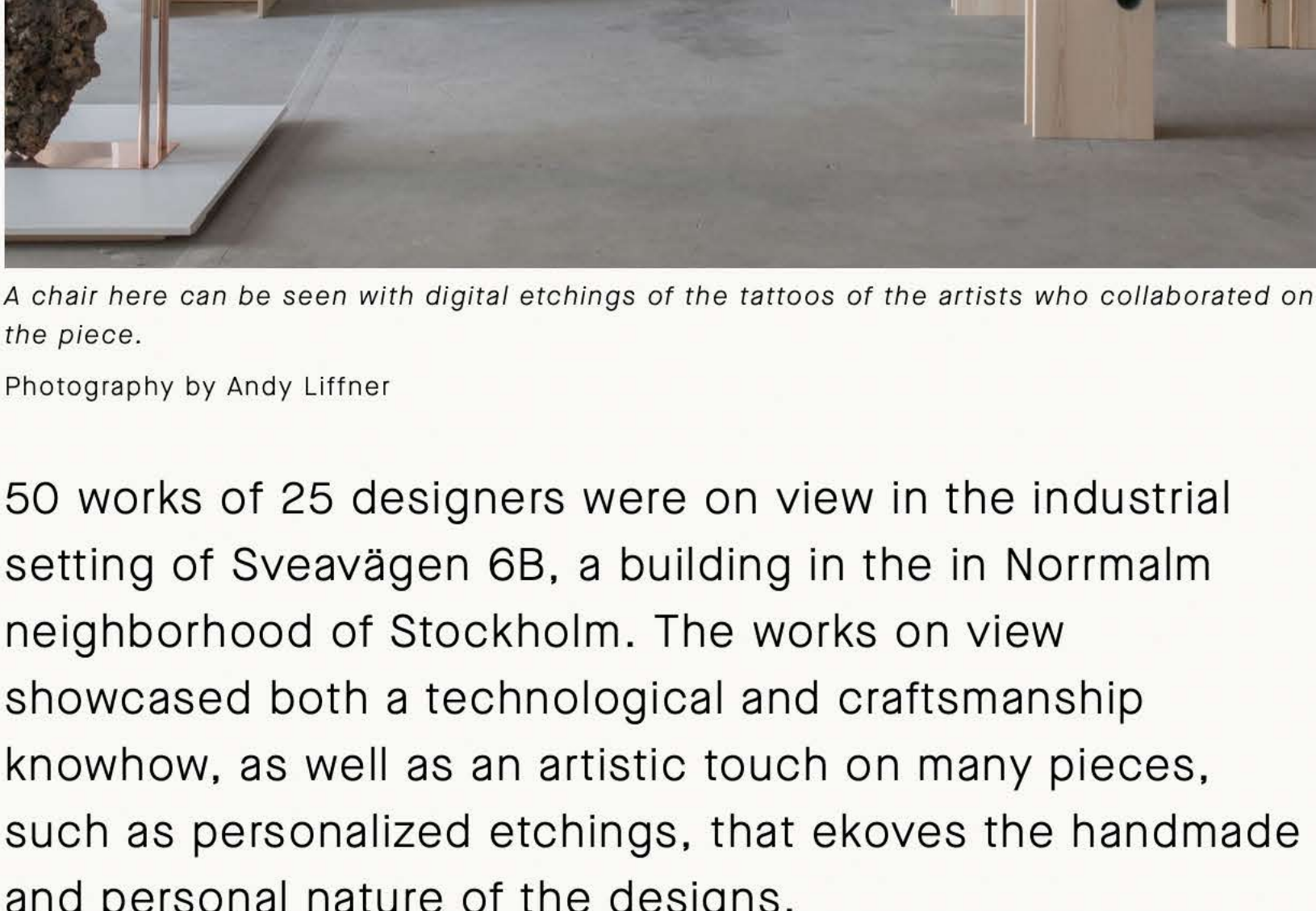
The 2022 exhibition New Contemporary was created to support and celebrate new generations of designers. Initiated by Stockholm Creative Edition, in collaboration with Svensk Form and Beckmans College of Design. This open-call exhibition features designers who graduated from Swedish design schools in the past five years, and as a way for young designers to exhibit their designs side-by-side with newly established designers with a goal to make connections in the industry, and to strengthen Swedish design's position internationally.

Curator Ulrika Kjellström Attar tells us that no particular criteria was given other than the works being a recent design. She continues, “For the curators, it was important to have a totality of objects that worked together with a diversity in typology, techniques and materials. We wanted to give an image of current emerging talent in Sweden.” The curators invited alumni from the past 5 years from all Swedish design colleges to participate. The jury consistent of four people: Ulrika Kjellström Attar (co-founder Stockholm Creative Edition), Chandra Ahlsell, designer and professor at Malmstens, Annika Berner, professor at Beckmans School of Design and Karin Wiberg, from Svensk Form (the Swedish Society of Crafts and Design). “We picked out projects and objects that show a market potential as well as being investigative at the same time. And also objects that explore the boundary between art and design.”



Photography by Andy Liffner

“As an industry mover we want to support new generations of designers and New Contemporary is an initiative by Stockholm Creative Edition in collaboration with Svensk Form and Beckmans College of Design. There is a great need for a platform to exhibit their designs among newly established designers. The purpose is to drive development and support designers through providing an arena where the designers, enlightened producers and other parts of the industry can meet. We want to strengthen Swedish design’s position in the market and create new opportunities to reach new target groups,” says Ulrika.

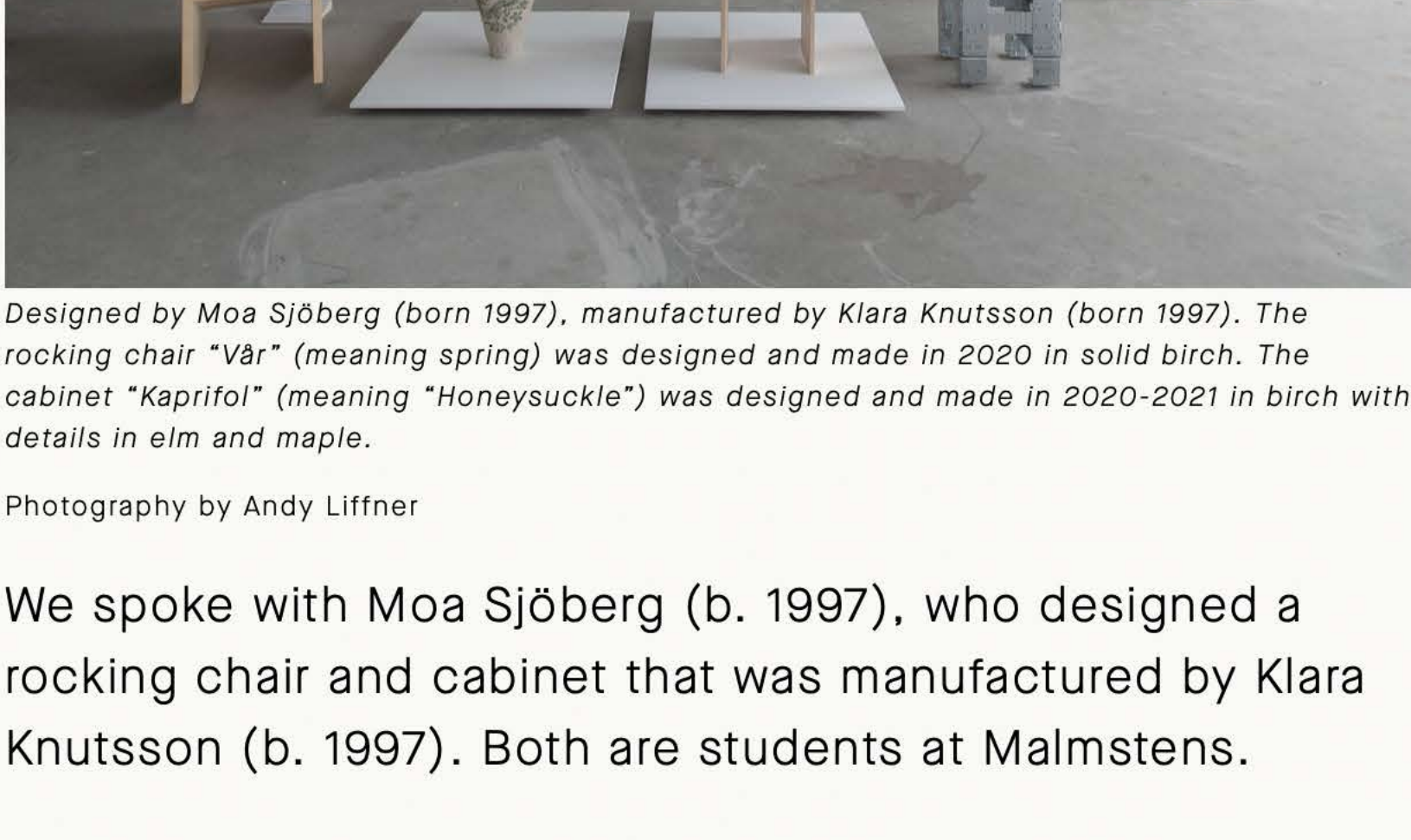


A chair here can be seen with digital etchings of the tattoos of the artists who collaborated on the piece.

Photography by Andy Liffner

50 works of 25 designers were on view in the industrial setting of Sveavägen 6B, a building in the in Norrmalm neighborhood of Stockholm. The works on view showcased both a technological and craftsmanship knowhow, as well as an artistic touch on many pieces, such as personalized etchings, that evoke the handmade and personal nature of the designs.

These students tend to graduate with the intention to work as in-house or consultant designers of both objects/furniture and interiors. Ulrika tells us, “In general it’s good to start off the career by doing interiors as well, it’s hard to survive on doing only product design. Others work more towards industrial design where user focus and problem solving are more common. Some start their own design offices or companies with their designs in production under their own brand. Production can then range from the unique, more artistic and experimental, to larger and more commercial series.”



Designed by Moa Sjöberg (born 1997), manufactured by Klara Knutsson (born 1997). The rocking chair “Vår” (meaning spring) was designed and made in 2020 in solid birch. The cabinet “Kaprifol” (meaning “Honeysuckle”) was designed and made in 2020-2021 in birch with details in elm and maple.

Photography by Andy Liffner

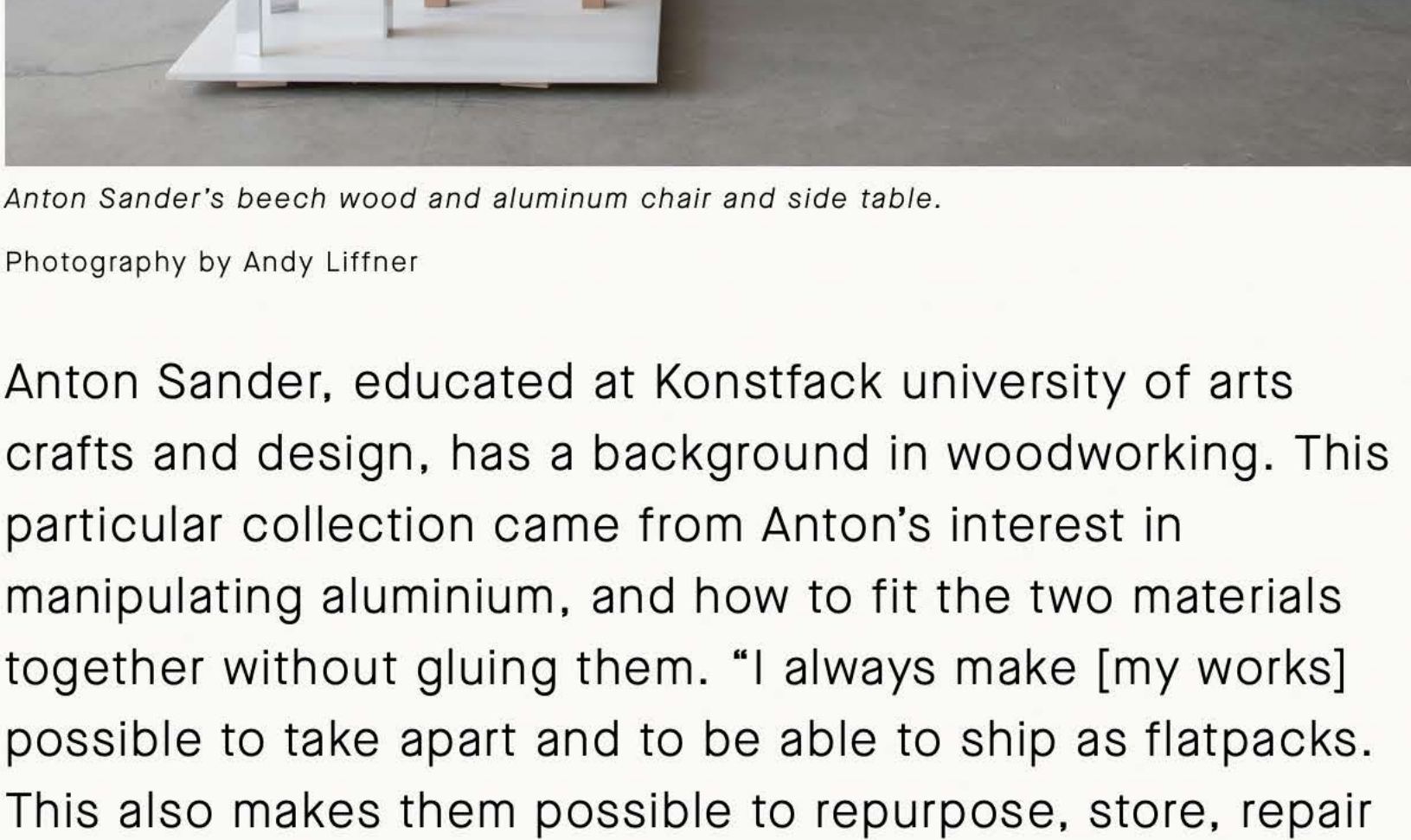
We spoke with Moa Sjöberg (b. 1997), who designed a rocking chair and cabinet that was manufactured by Klara Knutsson (b. 1997). Both are students at Malmstens.

Moa tells us, “I have designed two objects that were exhibited, the rocking chair ‘Vår’ and the cabinet ‘Kaprifol’. Both have very different starting points and execution. The design process of Vår started with folding paper, [which is how] I quickly stumbled upon a very exciting form idea. The beauty of the process is the making, it took over a year to complete, partly because of its refined construction. I am quite spontaneous in my design so decisions are often made along the way. Sometimes the finest details present themselves while making.

“‘Kaprifol’ is Klara’s journeyman’s piece, an important piece of furniture for Klara with many regulations that must be met for it to be classified as a journeyman [an expert craftsman]. Klara and I spent a summer in Odense, Denmark and I want to believe that Kaprifol was born there among all the small houses, churches and poppy fields. But instead of poppy flowers the marquetry represents honeysuckle with connections to Klara’s childhood.

“The design is very much in the details of the furniture and so are the difficulties, but Klara is a skilled craftsman, and I think that as a designer finding a craftsman who does not say no to unfamiliar design ideas is incredibly valuable. Klara spent 260 hours building “Kaprifol” I don’t think I have to say more.”

Moa is now working part time as a design consultant and part time with her own business collaborating with furniture producers, building her brand. “I am continuing my collaboration with Asplund and looking for more exciting producers to collaborate with. Right now, I am looking for a good studio where I can work more with my hands after a year at the computer.”



Anton Sander’s beech wood and aluminum chair and side table.

Photography by Andy Liffner

Anton Sander, educated at Konstfack university of arts crafts and design, has a background in woodworking. This particular collection came from Anton’s interest in manipulating aluminium, and how to fit the two materials together without gluing them. “I always make [my works] possible to take apart and to be able to ship as flatpacks. This also makes them possible to repurpose, store, repair or recycle effectively. Which I think you should if you can.”



Photography by Andy Liffner