

**MADE BY HAND**

# The paper

Nº.1



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INTERVIEW

KNIT-WIT



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In 2014 it all started in a Danish workshop. Read the story of how Made by Hand after a year of preparation re-launched the classic Danish workshop lamp from ...

Designer, academic and creative director of Studioilse. Meet Ilse Crawford and hear about the idea behind the Sturdy Stool for Made By Hand, and how her ...

Made By Hands new knitted lamp series designed by Danish design duo Iskos-Berlin distributes light through the yarn's pattern of yarn, making each lamp very ...



IMPRINT

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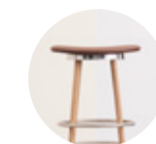
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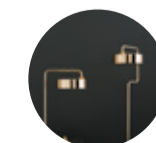
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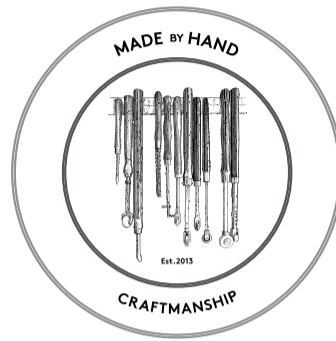


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ABOUT MADE BY HAND

# Made by Hand



Inspired by Scandinavian craft and traditions, Made by Hand develops authentic and durable products that combine the Danish design heritage with contemporary design values; uniting old techniques with new designers.

With an emphasis on classic, quality craftsmanship, Made by Hand is committed to authentic creations that are good-looking and durable with a straightforward functionality. High quality materials are meticulously chosen and small details are picked for their purpose and finesse.

Made By Hand was launched in 2014 at Stockholm Furniture Fair, Thomas Baldur-Felskov, the company's co-founder and partner explains:

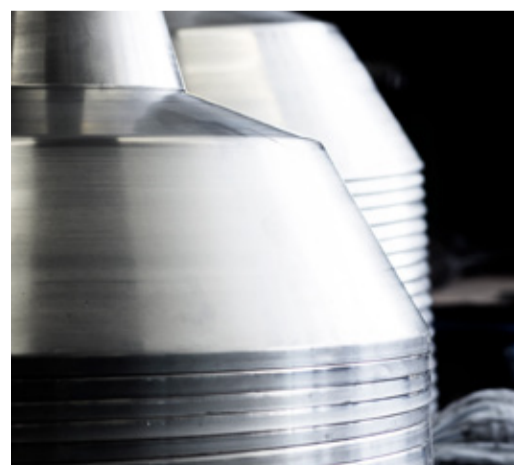
*"After almost a year of preparation, we relaunched the classic Danish workshop lamp from 1951, re-made by hand by the original skilled craftsmen with their techniques from 1950's, in the original workshop in Denmark."*

So it all began in the workshop, re-making the workshop lamp from 1951.

*"After almost a year of preparation, we relaunched the classic Danish workshop lamp from 1951, re-made by hand by the original skilled craftsmen with their techniques from 1950's, in the original workshop in Denmark".*



In the workshop.



With their own tools each craftsman finish off the workshop lamps edge by hand.



Made By Hand workshop lamp in polished brass 82 cm in Aesop store at Værnedamsvej, Copenhagen.

ABOUT MADE BY HAND

## A very special one

The new Aesop brand store in Copenhagen opened in 2016 on Værnedamsvej, one of the city's most vibrant and cosy streets full of flower shops, cafes and specialty boutiques.

The locals call the street 'a slice of Paris', and the vibe and people there create an everyday intimacy and poetry. This was also the starting point for Studioilse to design the store's interior from materials that are warm, natural and human; brass, different woods and soft textiles:

To fit into this interior concept, Studioilse asked Made By Hand to create a bespoke edition of the classic workshop lamp from 1951.

After months of preparation, new tooling and a week in the workshop by skilled craftsmen, a special edition lamp in polished brass in the massive size of 82cm arrived at the new Aesop Store. A very special one.

*"It's important to us that, in a understated and careful way, you integrate the human elements in design"*

OSCAR PENA



ABOUT MADE BY HAND

# Big in every sense

Icons of Denmark, one of Made By Hand's business partners in London, completed a big project for AECOM last year.

We asked Jesper Jensen, owner of Icons of Denmark a few questions, including how the project turned out, what the requirements were and which solutions were part of the process leading up to the collaboration with Made By Hand in creating a special diffuser for all workshop lamps in the AECOM offices.



Made By Hand Workshop lamp W5 Ø82cm with diffuser.

**Please tell us about AECOM and their need for a new office in London?**

Listed on the Fortune 500 as one of America's largest companies, AECOM's talented employees — including architects, engineers, designers, planners, scientists and management professionals — now serve clients in more than 150 countries around the world.

The new AECOM London HQ office based at Aldgate Tower brings together more than 1,000 AECOM employees from across the city to improve collaboration and support growth. The office is part of a new Greater London Campus, which includes Excellence Hubs at St Albans, Croydon and Wimbledon, as well as a full-service multidisciplinary office in Basingstoke.

The lighting had to meet stringent energy efficiency standards; AECOM's lighting designers used the criteria to inform their selection of high-efficiency fittings for all lighting and control systems.

**How did Icons win the project?**

Icons of Denmark has a long history of supplying furniture to AECOM's commercial interior projects. Throughout the years, we have collaborated with AECOM's interior team on a large variety of impressive interior projects for clients including Heinz, National Grid, BMS, Cisco and Rolls Royce. When it came to the design of AECOM's own office, we were delighted to be asked to contribute. For the Aldgate Tower project, Icons of Denmark collaborated with AECOM on the design of large, customized, modular GRID shelving solutions with bespoke writeable surfaces, along with a large number of hot desks, meeting tables and loose furniture for reception, dining and collaboration areas.

**How many workshop lamps did you specify for the project in order to meet the lighting needs?**

AECOM specified 8 x W2 lamps for tea point areas as well as 45 x W4 and 33 x W5 lamps for meeting rooms and hot desk areas.

**In the process, Made By Hand was asked to supply all workshop lamps with a special diffuser - why?**

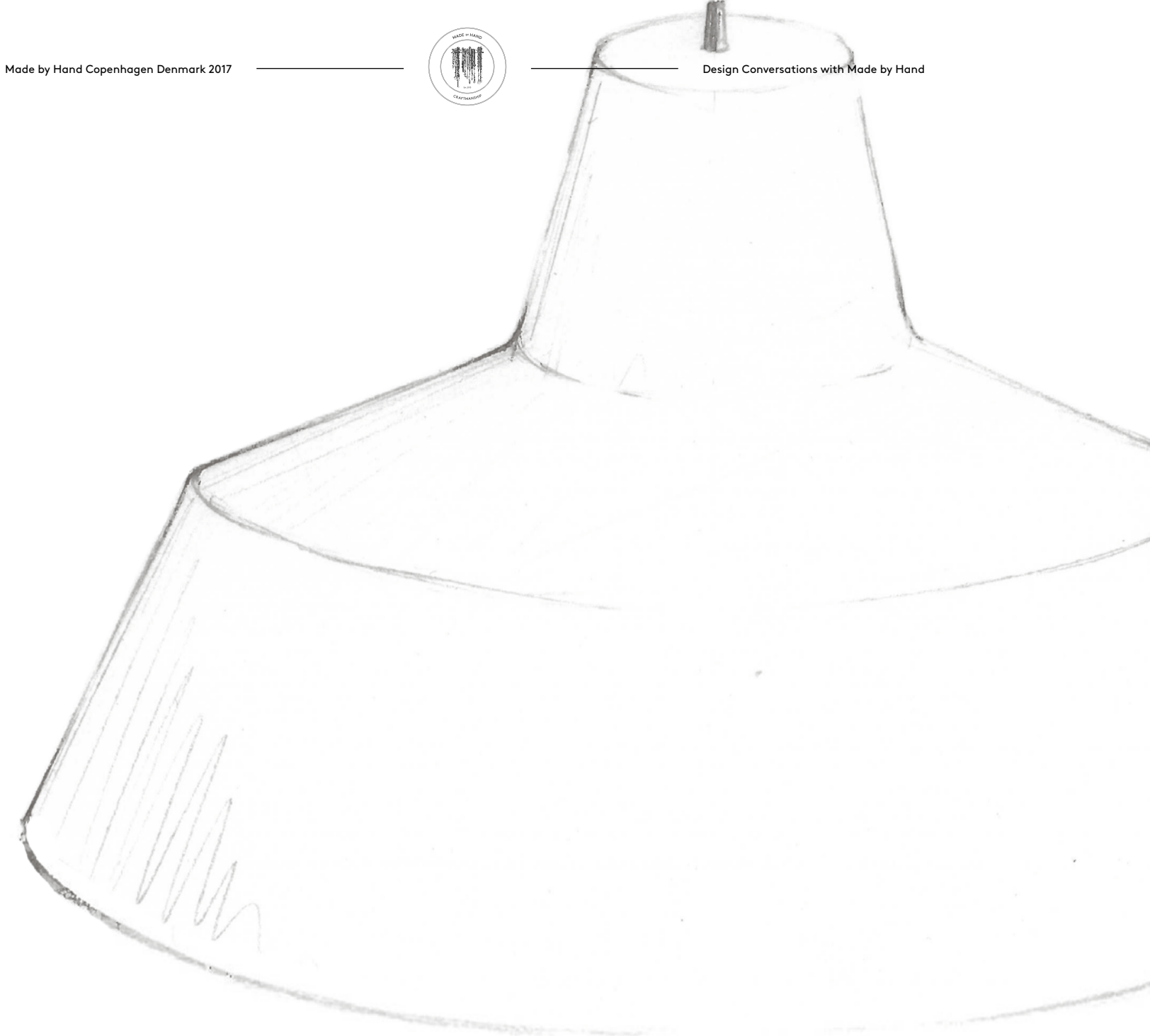
During the design stage of the project, we were asked if the Workshop lamp was available with a diffuser. This was a criteria set by the lighting designer. We passed on the challenge to our colleagues at Made By Hand in Copenhagen who were happy to take on the task of developing a new product for the iconic Workshop lamp - within a very short time frame. It was a pleasure to work with Made by Hand on the diffuser project, and it gave us insight into their detail-oriented and almost perfectionistic approach to creating a new products.



Made By Hand Workshop lamp W5 Ø82cm with diffuser.

**Looking into 2017, how do you see the changes in what companies will require from Icons of Denmark?**

Over the past few years, Icons of Denmark has become known as the London home of Danish Design for commercial interiors. We are seeing a growing demand for beautiful and well crafted furniture, lighting and systems for the commercial interiors sector both in the UK and beyond. The combination of classic Danish midcentury and new, progressive and playful design seems to be a good balance that tells the market the story of what Danish design is all about. Architects and designers need to keep pushing the boundaries as end clients are demanding more 'wow factor' in their office environments to both retain and attract the right people. With Icons of Denmark's approach to curating products for commercial interiors, we help the architect choose the products that will work, impress and stand the test of time.



NEW AECOM London HQ office.



INTRODUCING

# Studioilse

Too many times I have clambered up, then sat precariously on a wobbly bar stool.

The Sturdy Stool is strong and familiar, based on the idea of the ladder, for ease of use.

Its signature is a series of chunky rings in brushed steel and an aluminium skirt.

The intention of Studioilse's modular design is to create a family of stools that can be used in differ-

ent contexts. It uses a versatile materiality to bring a fresh take on the archetypal workshop stool. In today's world, this has the added advantage that it can be flat packed for affordable shipping.

The Sturdy Stool comes in variations of colour, finishes and materiality so it can be customized to fit into residential or commercial interiors.

Manufactured by Made By Hand to their exacting standards, the Sturdy Stool collection pays respect

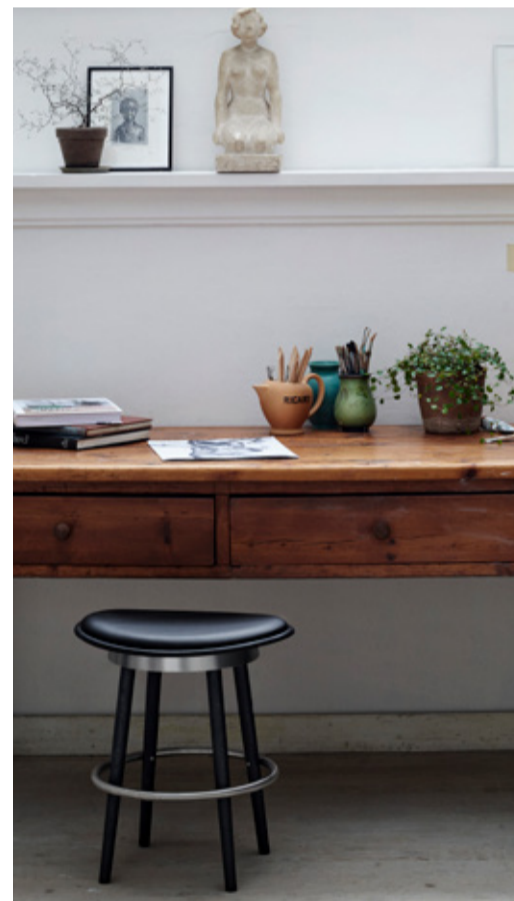
to Danish craftsmanship and addresses our normal human needs - upgrading them to make a stool that is visceral, solid and special.

DESIGN

## Sturdy Stool



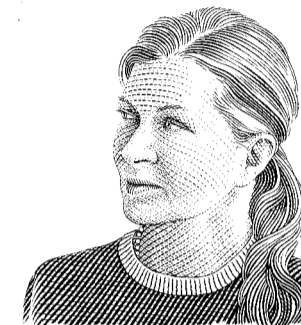
In the greenhouse with Sturdy Stool.



Low Sturdy Stool in black stained ash and black leather seat.



BIOGRAPHY



## ILSE CRAWFORD

BIRTH YEAR: 1962

PLACE OF ORIGIN: London

CURRENT CITY: London

**EDUCATION:** BA Hons History and History of Architecture. Honorary Doctorate from UAL.

**THE STUDIO:** Ilse Crawford is a designer, academic and creative director with a simple mission to put human needs and desires at the centre of all that she does. Studioilse is a multi-disciplinary, London-based team that brings this philosophy to life. A team of architects, interior designers, product designers, and strategists work together to create environments where humans feel comfortable; public spaces that make people feel at home and homes that are habitable and make sense for the people who live in them. It means designing furniture and products that support and enhance human behaviour and actions in everyday life. It means restoring the human balance in brands and businesses that have lost their way.

Many Studioilse projects have become benchmarks in their field. They worked with the Soho House Group for nearly a decade, developing the DNA across numerous brand extensions that

include Cecconi's, Babington House and Soho House, New York. They designed Aesop's first London store and recently one in Copenhagen. They reimagined hospitality with Ett Hem in Stockholm and the airline lounge concept for Cathay Pacific. They have also created a collection of affordable, quality furniture, lighting and accessories in natural materials for IKEA that bring good, useful design to many.

Share your best quote

**“One eye sees, the other feels”**

PAUL KLEE

INTERVIEW

**What keywords describe your studio?**

Thoughtful, warm and curious.

**What was your ambition with the Sturdy Stool?**

To create a familiar, comfortable, and sturdy stool that can be used in many different environments.

**How did you gather ideas and inspiration for this project?**

By observing, talking and discussing with our colleagues and friends, and by drawing on our past and present experiences on projects. Stools are something that we constantly use and have difficulty finding ones that are comfortable, generous, and do not feel wobbly; that are easy to sit on.

**What aspects challenged you the most in the design of the Sturdy Stool?**

Making sure we had the right balance of hard and soft materials and the viable possibility of delivering a sturdy and flat-pack stool.

**What was important for you when deciding on materials for the Sturdy Stool?**

That the materials are solid and offer the most physical and emotional comfort. We are interested in staying connected to craftsmanship.

**How did you organize the development of Sturdy Stool at Studioilse?**

It was important that we started with a Studioilse team brainstorm, to capture our knowledge and experience of making interiors, since this is a type of product that we constantly use in our projects. We then created three different concept directions based on our findings and desires, and together with Made by Hand selected one to develop further. It was a very hands-on and collaborative process between Made by Hand, the furniture developer, and ourselves. We constantly looked at materials, finishes, and details that could be well adapted to different environments and uses, whilst giving us the most comfort and a feeling of craftsmanship. Nothing is extra.

**When looking at the Sturdy Stool, what indicates that it's designed by Studioilse?**

The choice of the materiality and finishes, they are warm and familiar. It addresses a simple everyday need with empathy and understanding. It makes the normal special.

**The Sturdy Stool is Made By Hand's first furniture design. How do Sturdy Stools connect with the Made By Hand brand?**

The sturdy stool supports stories of everyday life. It is familiar, authentic, and celebrates Danish craftsmanship.



HOW TO MAKE

# Sturdy Stool



This article gives a small glimpse into the creation of the Sturdy Stool. The stools are made in Denmark where small workshops make different parts of the stool.



The Sturdy Stool family is warm and familiar and can be used in many different environments. It's available in 3 heights: Low Stool, Bar Stool and High Bar stool, and the distinctive rings provide comfort and stability when seated.



**The Sturdy Stool consists of the following parts:**

1. seat
2. skirt
3. legs
4. foot rest ring

**How are the wood legs made in workshop?**

The large stored and dried oak legs are turned in CNC lathes, ensuring great tolerances. The legs are then plastered and details are reworked by hand. Solid steel bushes are inserted for a safe anchorage in the unique aluminium ring.

Then the drilling for the installation of the unique leg-rings is performed. After that, the legs are finished with an oil or soap treatment. The stained black legs undergo the same procedures.

Finally, all the details are checked, ready for installation in the Sturdy Stool.

After plastering, the legs' surfaces are treated and finally there is a visual inspection.

**How is the seat made in workshop?**

The seat is composed of thin, fine veneer layers which are clamped together by an aluminum tool under high temperature.

The seat is secured in a vacuum fixture and the oval contour is milled. Bushings for attaching the seat to the pressure-molded seat ring are inserted. The seat's surface is then treated with lacquer, oil or a stain. The finished seat then goes through a measurement and final visual inspection.

**How are the foot rest rings made in workshop?**

Foot rings are made from stainless steel which is rolled into a defined circle.

After rolling, the twisted circle is put in place and welded together. The weld is then reworked by hand and gets a brushed finish. The rings - which differ depending on where they are located on the Sturdy Stool, are now provided with threaded inserts in four positions, so that they can be fixed to the legs by stainless steel bolts.

**The upholstery workshop - how is this done?**

The thin molded seat is provided with a buckled plate either top upholstered and fully upholstered with aniline leather or upholstery fabric that holds for hard use in the contract market. Leather and upholstery are of the highest quality. The fully upholstered seat is performed in the same way, but without the thin molded plate.

Everything is done by hand by skilled professionals in workshops.

The seat is then ready for final visual inspection and then mounting on the die-cast aluminium seat ring.

**Assembly of a Sturdy Stool - how to start and finish?**

1. The seat ring and the four legs are attached by the four steel M8 bolts. The bolts are not tightened completely; the legs must rotate in position so that the foot rest rings can be attached.
2. The seat ring is then mounted from above / in addition to the aluminum seat ring. The largest ring goes first. The legs are pivoted into position so that the holes for attaching the foot rest rings are in a correct position. The four bolts are then attached loosely (with fingers). Once this is done, the same process happens with the next ring and so forth.
3. When all the rings are loosely fitted (1/2 / 3 rings), the small stainless steel bolts are buckled between the pins and rings, after which the M8 bolts in the seat ring are tightened and fix to the legs.
4. The chair is now turned upside down and the seat is attached to the seat ring with four M6 bolts.
5. The legs can now be fitted with felt or plastic feet.
6. When the stool is in use, it may be necessary to tighten all the joints with the provided keys.



THE WORKSHOP LAMP

# It all started here

Made By Hand manufacturer the Workshop lamp series by A. Wedel-Madsen designed in 1951.

Made of aluminium, the workshop lamp is not too heavy but the thickness of the lamp shade, solid socket and wire cloth are all part of the crafted quality.



THE WORKSHOP LAMP SERIES IS AVAILABLE IN A RANGE OF COLOURS IN ALL 5 SIZES FROM 28CM TO 82CM.



ANTHRACITE GREY



BLUE



GREY



LIGHT ROSA



ANTHRACITE BLACK



MATTE WHITE



MINT



PETROLEUM BLUE



SHINY BLACK



WHITE



YELLOW



MATTE BLACK



INTRODUCING

# Studio 0405

With inspiration in Japanese joinery, the Made By Hand coat stand is simple and easy to assemble for everyday use.

The Coat stand is a discrete, low-key design, in dialogue with its surroundings but with a feeling of some something both refined and extraordinary.

The Coat stand collection is created in different wood finishes and sizes with a sense of tactility, something haptic that you can interact with. In meeting with your hands, you sense the smoothness of the wood, the beauty of the legs coming together and the small details of the brass/steel in the center.

DESIGN

## Coat Stand



Small coat stand in ash.

DESIGN

## Throw

With inspiration drawn from classic pinstripe suits and American color field paintings from the 60's, Made By Hand's collection of throws draws on an intentionally classic pattern. The lines of the throw make a small landscape when draped over a couch or chair. Letting the lines meet in the middle of the throw activates the entire surface and turns it into a rich, luminous object rather than just a piece of fabric.

The Made By Hand throw is a very honest looking design with tactility and simplicity. The throw collection comes in two different classic patterns, in warm, earthy tones and with a visible stitching to finish off the pattern of each throw. The merino and lambswool combination in each throw provides a cosy, smooth feel and lasting quality.



INTERVIEW

**How was the idea to design a coat stand born?**

The idea was to create a coat stand that was simple and easy to assemble and put together.

**What methods and/or traditions inspired you in the development of the coat stand?**

It was inspired by Japanese joinery and an interest in products that are easy to put away if you don't need them and easy to use when you do.

**What has been the most challenging in the construction of the coat stand?**

The most challenging part was to get the dimensions right, so that it stands firmly and still seems elegant.

**You've also designed the throw. Where did you find inspiration for the pattern and materiality of your throws?**

We found the inspiration in classic pinstripe suits and American color field paintings from the 60's. We really like the classic pattern and think the lines work well in a throw that in a way make a small landscape when draped over a couch or chair. Letting the lines meet in the middle of the throw also activates the entire surface and turns it into an object rather than a piece of fabric.

**What do you aim to express with your product designs?**

We want our product designs to contribute with tactility, with a feeling of something haptic that you can interact with. We want our products to create a leap between different scales in a spatial setting. In meeting your hands, you should get a sense of something refined and extraordinary, but as part of an interior decoration, our products are

intended to appear downplayed and in dialogue with its surroundings. In that sense, we aim to create products that can conform to the hierarchy of a room and at the same time add identity and personality.

***“Materiality is really a big focus right now. What the internet lacks is tactility and materiality. That's probably the reason why textiles, ceramics and other rich materials are in fashion.”***

**You are a young and fresh duo working in different fields of design. What new tendencies have you discovered lately? And do these apply across areas?**

Materiality is really a big focus right now. What the internet lacks is tactility and materiality. That's probably the reason why textiles, ceramics and other rich materials are in fashion.

**How do you benefit professionally from your different backgrounds in architecture and product design?**

The combination of our two backgrounds shows in the way we work with a variety of scales in our projects. We are quite equal in our way of thinking design and conceiving of space, but our approach and work process are differentiated in some aspects, which we clearly benefit from. For instance, Nikolaj is more concerned with details and materiality meanwhile Mathias' approach is more conceptual and overall. We both believe that detail is important for the bigger whole of the project and our slightly different qualifications enable us to scrutinize details from more perspectives.

BIOGRAPHY



**MATHIAS & NIKOLAJ MENTZE**

**BIRTH YEAR:** 1987

**PLACE OF ORIGIN:** Denmark

**CURRENT CITY:** Copenhagen

**EDUCATION:** Nikolaj; Master in product design for Kolding School of design. Mathias; Master of Architecture, The Royal Danish Academy of Fine Arts.

**THE STUDIO:** Established in 2015, STUDIO 0405 is a Copenhagen-based architecture and design firm working in spatial design. Commissions include store and restaurant environments, exhibition design, product design and set design. The studio collaborates with creatives such as artists, photographers and craftsmen.





MADE BY HAND

# Gallery



Workshop lamp copper white from 18cm to 50cm in size.



Workshop lamp weathered copper from 18cm to 50cm in size.



INTRODUCING

# ISKOS-BERLIN

There can be no better inspiration for a 360-degree lamp than the lit sphere of the sun, but we also found inspiration in the traditional Chinese rice lamp.

Although centuries old, knitting is also a very progressive technology that allows for the creation of complicated 3D shapes without any cut-offs and sewing; in fact, there is no waste of yarn at all. Knitting techniques also provide enormous flexibility in achieving variations in transparency, colour, patterns, etc.

Though knitting is an old craft, it hasn't yet been exploited for modern design lamps. With today's advances in technology, knitting is becoming one of the most sustainable and versatile methods of textile production.

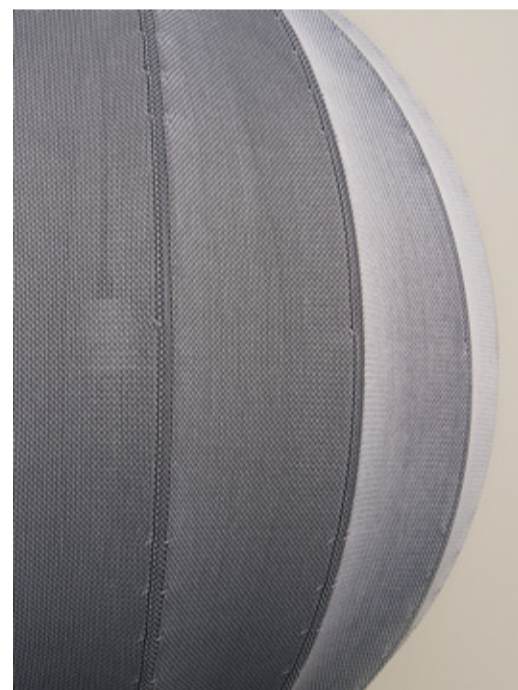
The name Knit-Wit means "a person with a flair, knack or love of knitting/crocheting craft; handy with yarn and needles; a knitting/crocheting enthusiast". It reflects the importance of the material and technology choice for our design - the advanced CNC-controlled 3D knitting is the modern development of traditional knitting.

The knitted materiality of the Knit-Wit lamp distributes light through the yarn's pattern of yarn, making each lamp very distinctive and decorative.

The Knit-Wit family of lamps with their basic shape, warmth and lightness, range of sizes and wide colour palette can easily and naturally find their place in any interior - from private houses to public spaces.

DESIGN

## Knit-Wit Lamp



The inner structure of the Knit-Wit lamp design with an aluminium ring in top and bottom of the lamp shade. They host the wires travelling in the knitted inside tunnels of the knitted lamp.

Knitted pattern consisting of 2 different colored threads.



BIOGRAPHY



### ALEKSEJ ISKOS & BORIS BERLIN

BIRTH YEAR: 1965 & 1953

PLACE OF ORIGIN: Kharkiv, Ukraine & Skt. Petersburg (Leningrad), USSR

CURRENT CITY: Copenhagen

**EDUCATION:** Aleksej; Kharkiv State Technical University of Building and Architecture, Architecture Department. Boris; Institute of Applied Arts and Design, Leningrad.

**THE STUDIO:** ISKOS-BERLIN is a Copenhagen based studio, founded in 2010 by design duo Boris Berlin & Aleksej Iskos. Their activities cover a broad spectrum of design fields from product and furniture design to graphic, exhibition and interior design. Their cooperation began at KOMPLOT Design, where Boris Berlin was a co-founder and partner, and Aleksej was employed as an assistant for more than 11 years.

The products designed first within KOMPLOT and then in ISKOS-BERLIN have won numerous national and international Design Awards and are represented in collections of several design museums around the world. Among them are the Design Museum Denmark; Die Neue Sammlung - The International Design Museum Munich; Vitra Design Museum, Weil am Rhein; Museum of Modern Art, New York and more.

Share your best quote

***"Imperfection is beauty. Madness is genius, and it's better to be absolutely ridiculous than absolutely boring."***

MARILYN MONROE

INTERVIEW

**What inspired you to create this kind of lamp?**

There is no better inspiration for the 360 degrees lamp than the lighting sphere of the sun, but naturally we also found inspiration in the traditional Chinese rice lamp.

**You state, that "movement within mobility" is your attitude towards design. How does it reflect your work with the knitted lamp?**

The transformation of objects within the transforming environment, technology and mindset is at the centre of our work. In this particular case, we explored the 3D knitting technique to move away from the glued rice paper lamp and create a new kind of 360-degree lamp. We challenged the barriers of technology and came up with a solution that refers to the iconic light sphere, but at the same time presents something completely new.

**The choice of material for the knitted lamp is quite innovative. Can you tell about the story and particularities of the fabric?**

Although centuries old, knitting is also a very progressive technology that allows for the creation of complicated 3D shapes without any cut-offs and sewing; in fact, there is no waste of yarn at all.

Knitting techniques also provide enormous flexibility in achieving variations in transparency, colour, patterns etc.

But the development process was challenging. It involved various actors and specialists settled in Austria. From the beginning and quite far into to the development process, we didn't know for sure if it was possible to make the lamp the way we wanted.

**What story do you want the knitted lamp to tell the viewer?**

For us, the lamp tells several stories, so it depends on which details or aspects the viewer notices and cares about. The lamp is actually full of contrasts. It has a very basic geometrical shape carried by material almost as warm and cosy as your grandmother's knitting. Still it's light and transparent and the lampshade both hides and reveals the source of light at its center.

**What potential has the knitted lamp to decorate an interior space?**

The lamp is really simple in the sense that it doesn't scream for attention and it's easy to integrate in any interior space. It comes in a range of sizes and colors, which means you can customize it to fit either

a private home or a public space. It can be used alone or in clusters, either low over a table or hanging high and freely in the room.

**How do you integrate technology in your work process?**

We always consider the benefits of technology in close connection to the material. It is of the utmost importance for us to reveal the soul and poetic character of materials. Sometimes complex technology enforces a material's visual and tactile properties, but sometimes it doesn't.



INTRODUCING

# ONTWERPDUO

The inspiration for the Turn-Table is the possibility to make a beautiful setting with multiple tables; an endless string of connected tables.

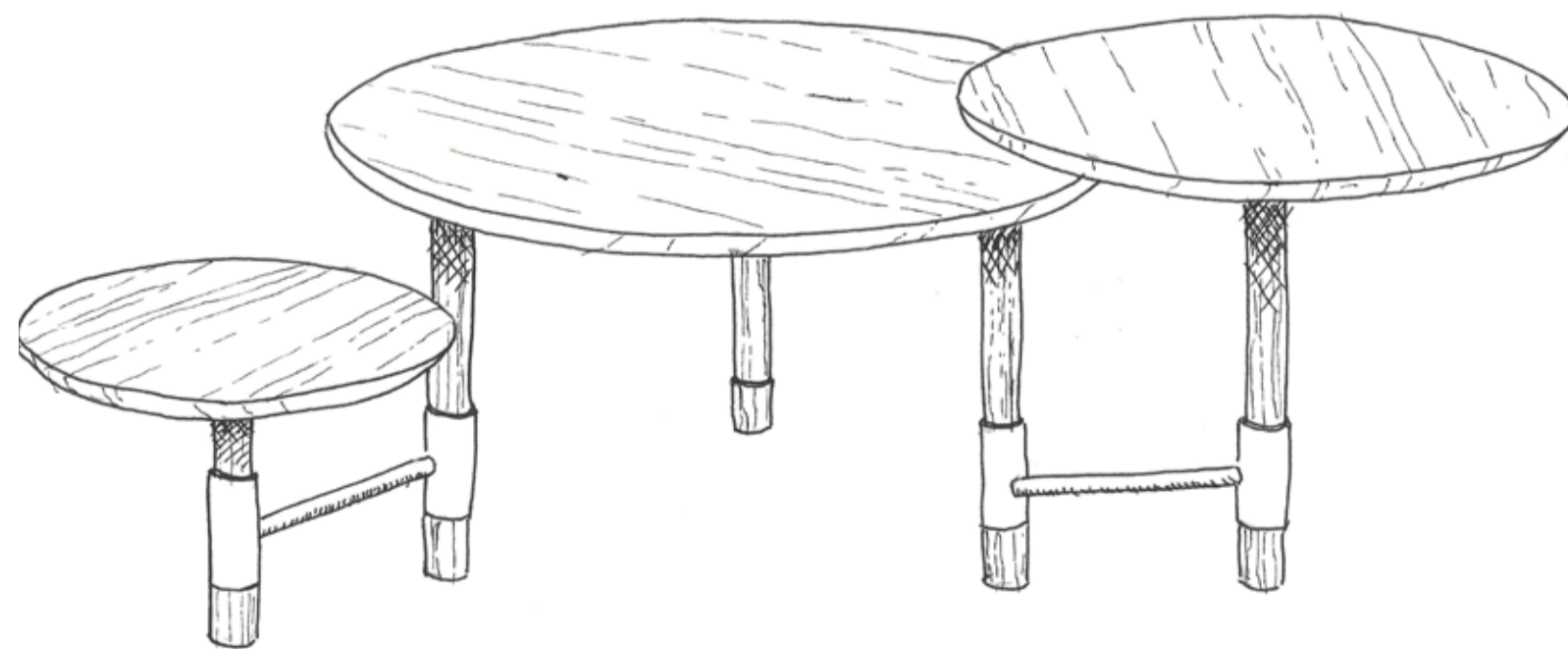
The intention was to design a good set of little adaptable tables, without the complexity of many legs. A series of tables for the home for creating nice settings with home accessories.

The Turn-Table is also very functional. You can hide the smallest table under the basic one by turning it, to have more space around the table. The connected tables are easily turned towards the sofa, or as a place to put your cold drink or newspaper. You can easily turn the tables any way you want, to create a beautiful and functional setting for everyday moments.

The Turn-Table concept was first developed in a low-tech workshop by Ontwerpduo. The Turn-Table design has been matured and manufactured by Made By Hand in Denmark in a small workshop where the beautiful table top finish and the refined connecting mechanisms on the legs of the Turn-Table are crafted.

DESIGN

## Turn-Table



The Turn-Table combination of little adaptable tables in different sizes for the home. The connected tables are easily turned towards the sofa, or as a place to put your cold drink or newspaper.



INTERVIEW

**Tell us about your studio..**

Our work process is characterized by Tineke getting wild ideas and Nathan figuring out how to follow up on them in a practical sense. Tineke likes to imagine things just a little bit differently to the way they are, by fantasizing new functions for them, largely ignoring any practical or technical restrictions. Often these things are in a form that seems impossible – until Nathan gets involved. He sets to work in a workshop that has come to resemble a laboratory. When he emerges again, Tineke’s ideas turn out to be feasible after all. And so everything can begin again, happily ever after.

**How did you come up with the idea for the coffee table?**

We loved the combination of different small tables. It gives you the opportunity to create small settings of beautiful products on top of them – to gather a good collection of things. Most of the time, a combination like this has a lot of legs, and looks complex. The idea for the coffee table was born with this logical observation, that connecting legs make fewer legs.

**How can the coffee table be used in a contemporary interior space?**

The table is simple, elegant and modern. And since the table is customizable you can shape the look of the table to express your own personal taste and interior styling.

**What makes the coffee table recognizable as a product of Ontwerpduo?**

It must be its playfulness.

**What part of the design development was most challenging?**

We were challenged in order to make the connection part stable. Made by Hand came up with a complicated but simple looking solution, which was exactly what the design needed.

**How does your environment and the Dutch design legacy influence your design?**

We are skilled and educated with a general feeling of ‘everything is possible’. We always find factories, materials and co-operations which are extraordinary, but still a logical choice in the Netherlands. We just begin creating and producing without waiting for companies to give us an assignment. We just start.

**You’re not only a duo professionally, but also privately. How does it affect your work?**

In the best possible way. We can be really honest with each other. We don’t need to be polite. This ends up in fiery discussions, where one really needs to come up with good arguments. It makes our designs stronger. We basically never stop working, but on the other hand, working feels like free time as well. It is a way of living. We create.

Our kids think it’s normal, that every parent has got a big workshop stuffed with materials and machines. They are so used to making things that they sometimes think it’s boring. We visit factories with them, glass factories, wood workshops, upholstery factories, etc. Our holidays are usually combined with business trips. We meet local people, see interesting places from their point of view. We can’t separate our work life and private life.

**Share your best quote..**

I don’t know the correct translation. In dutch it is:

**“en als het dan mislukt, dan graag genietend van het leven”.**

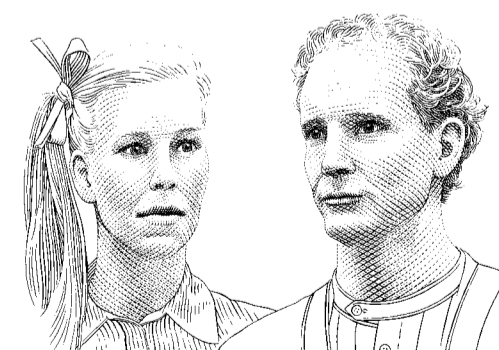
**CLEAN PETE (A DUTCH BAND)**

Translated more or less like:

**“and if it fails, then please enjoy life meanwhile”.**

It means: You should enjoy life, your daily life, especially while failing.

BIOGRAPHY



## TINEKE BEUNDERS & NATHAN WIERINK

**BIRTH YEAR:** 1982 & 1979

**PLACE OF ORIGIN:** Tineke; Sneek, NL  
Nathan; Apeldoorn, NL

**CURRENT CITY:** Eindhoven

**EDUCATION:** Design Academy Eindhoven. Department Man and Activity 2008 with honors

**THE STUDIO:** Ontwerpduo is now an established name in Dutch design. They debuted worldwide with the bestseller candlestick “Tallow”, which they created as 1st and 2nd students. During their studies, they continued to take on design assignments and graduated with distinction in 2008 with their graduation project achieving several prizes. Since 2008, they have created many designs for their own collection and diverse brands including Vij5, &tradition, Ilumi, etc. Their own collection is known for its playful designs and dramatic and poetic photography.



INTRODUCING

# Flemming Lindholdt studio

The inspiration for the Petite Machine is about playing with movement and distances between the two circular meetings of the tube and the mounting. The design is also strongly inspired by lamp design of the 1930s and 1950s.

between the designer Flemming Lindholdt Madsen and Eistrup inspired the name, and it very precisely describes the functionality and mobility of the Petite Machine.

The Petite Machine collection is manufactured by Made By Hand in a small workshop in Denmark, with the utmost attention to detailing and finish.

The color palette is inspired by the 1950's but with a reference to the clarity of contemporary colors. The Petite Machine lamp is named after a song by a Danish rock-artist: Kasper Eistrup. A friendship

The Petite Machine collection is a family of table, floor, wall and ceiling lamps. They are suitable for decorating all kinds of rooms and meet all lighting needs.

DESIGN

## Petite Machine



Petite Machine Table 01 - Moss green and Slate.



Pure materiality; brass meets lamp.



BIOGRAPHY



## FLEMMING LINDHOLDT

BIRTH YEAR: 1967

PLACE OF ORIGIN: Denmark

CURRENT CITY: Copenhagen

EDUCATION: Danish Design School, textile/product design

THE STUDIO: For over a decade, Flemming has been working with custom-made solutions. The TD Beam Kitchen designed in collaboration with Tom Dixon serves as a good example of Flemming's playful and uncompromising attitude towards design. The kitchen was also rewarded the Elle Deco International Design Award in 2011. In 2014, Flemming began focusing on product design and the Petite Machine lamp family is the first of its kind.

INTERVIEW

**What inspired you to create the Petite Machine lamp series?**

Initially, I found inspiration in the circular shape and I wanted to work with the composition of two circles. It was a simple dogma and it was essential for my design process because the final design is the result of playing with the movements, sizes, distances between the two circles and the circular meeting of the tube and mounting. Besides this, the small scale of Petite Machine is strongly inspired by lamp design of the 1930s and 1950s.

**Did you know from the beginning that you would make a family of lamps or how did it develop?**

It was my ambition from the beginning that the Petite Machine should evolve into a collection of lamps. I wanted to design a family of lamps that could decorate all kinds of rooms and fit all needs for lighting.

**What thoughts did you have concerning the choice of colors?**

The colors are inspired by the 1950's, but I wanted to create colors that had a reference to the clarity of contemporary colors.

**Why the name Petite Machine?**

It took some time to come up with the name, but my friend Kasper Eistrup (Danish musician and artist, red.) helped me in the right direction. We spent a day together in my home, where we discussed possible names, but it was a quite difficult task. After a while Kasper proposed that I could name the lamp after a song and suddenly I knew that "Petite Machine" was the perfect name. First of all, music and lyrics mean a lot to me and secondly the name very precisely describes the functionality and mobility of the lamp.\*  
\* "Petite Machine" appears on Kashmir's "Zitilites" album.

**What have you learned during the process of designing and manufacturing lighting?**

It was important for me to leave the outer shape of the lamp shape untouched throughout the manufacturing process, which proved to be challenging. In the manufacturing process, I learned to compress all the internal functions and also managed to build in a ring of Teflon in the swivel mechanism in order to give a little resistance when the user turns the lamp from one position to another. Most lamps only interact with the user, when

they're switched on and off, but this resistance mechanism gives the user a sense of interacting and communicating with the Petite Machine. The same idea applies to the switch button that makes a soft, abrasive sound.

**Do you think Petite Machine reflects the Danish design tradition?**

I don't consider Petite Machine to be an archetype of the Danish design tradition, but I think it's obvious that it has roots in the same design culture. I would say that it's a blend of the European and Danish design traditions. But the Petite Machine very clearly reflects the Danish craftsmanship tradition. I think it's important to cling to this tradition, because Danish manufacturers leave a clear quality mark on the products.

Share your best quote

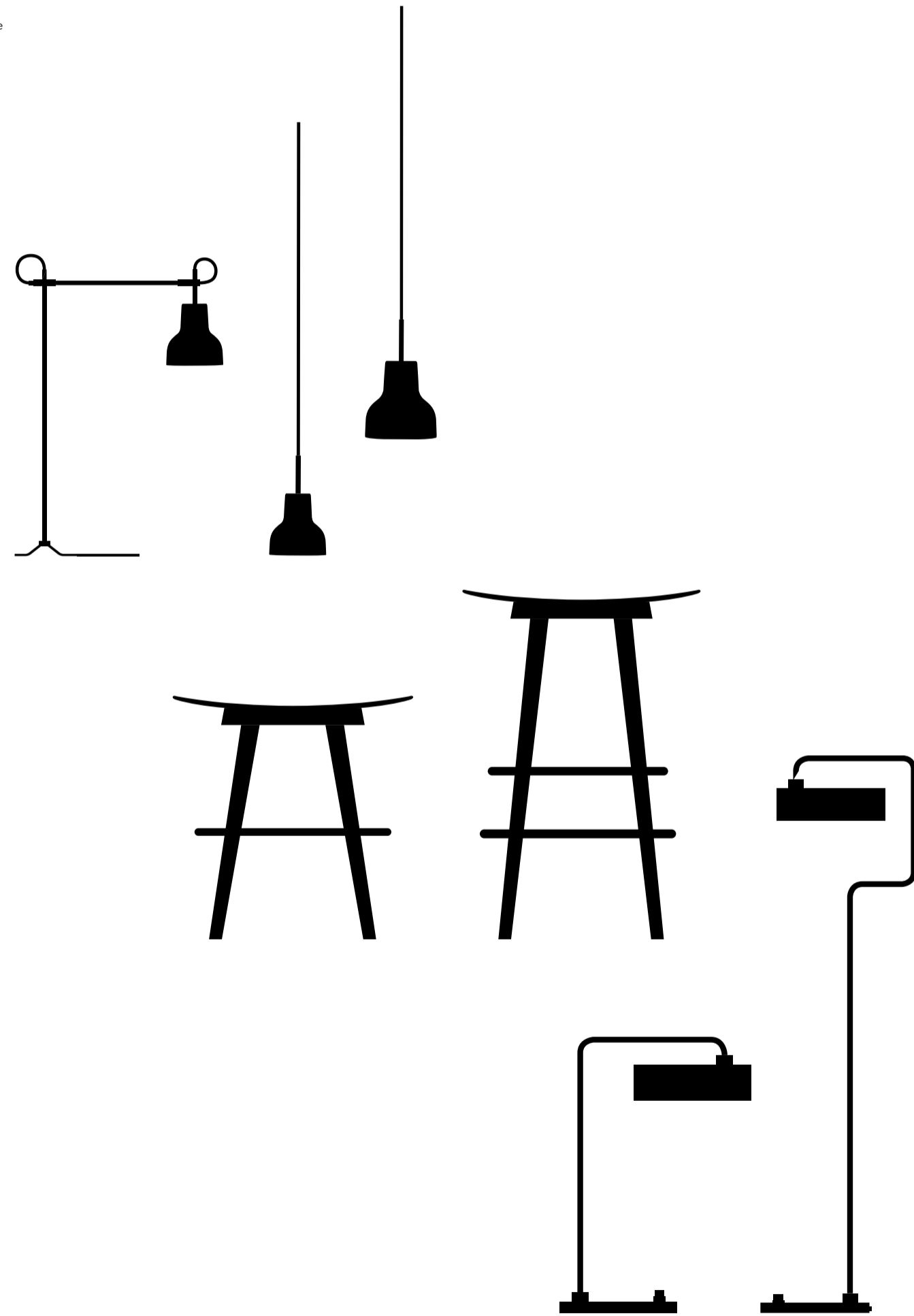
**"There should be room for everything - except compromises."**



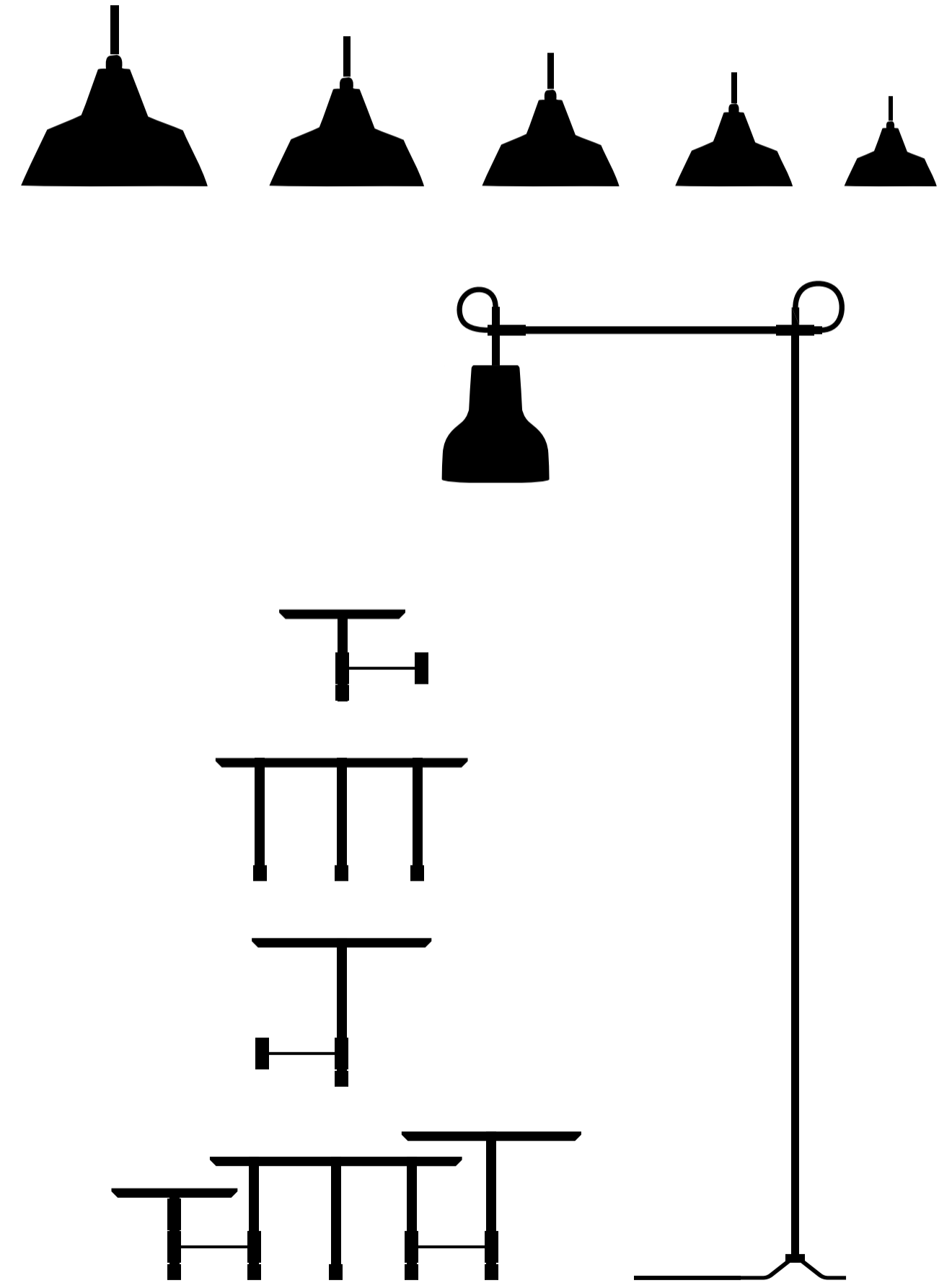
MADE BY HAND

# The collection

Porcelight series  
Sturdy Stool  
Petite Machine



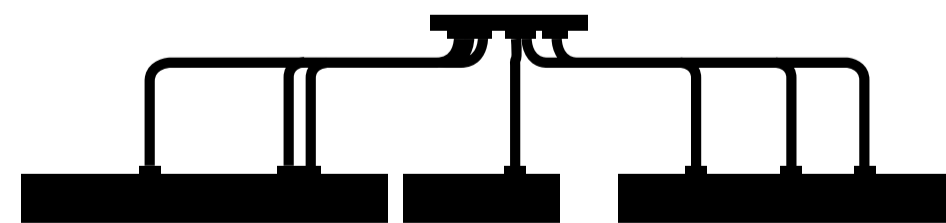
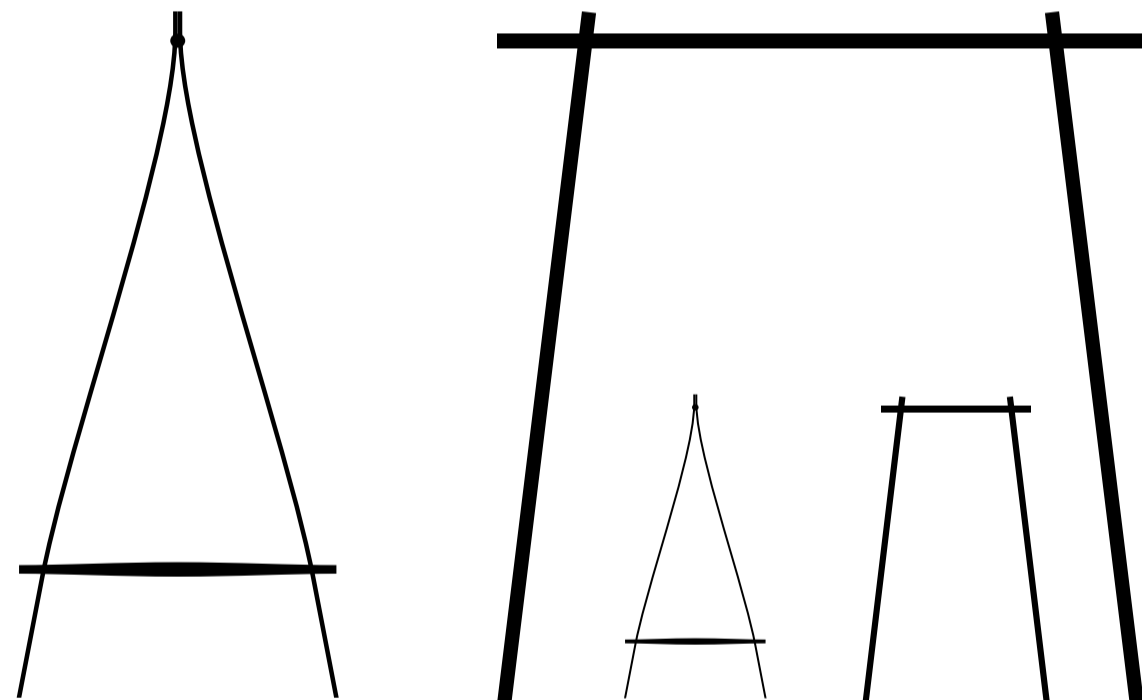
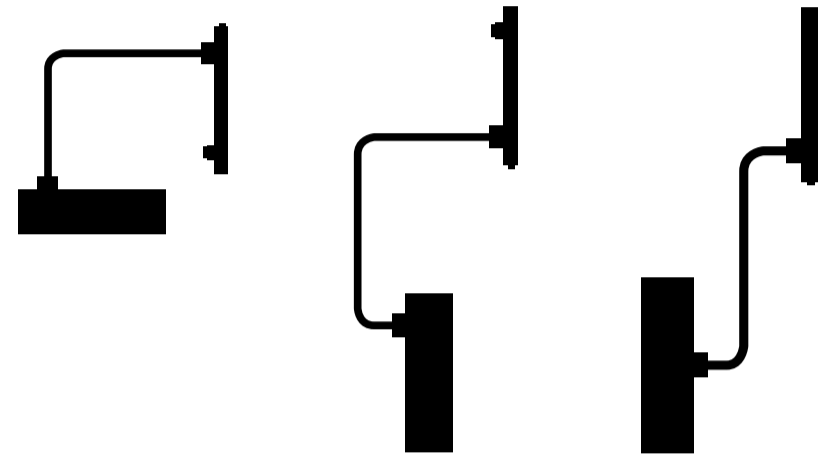
Turn-Table  
Porcelight series  
Workshop Lamp



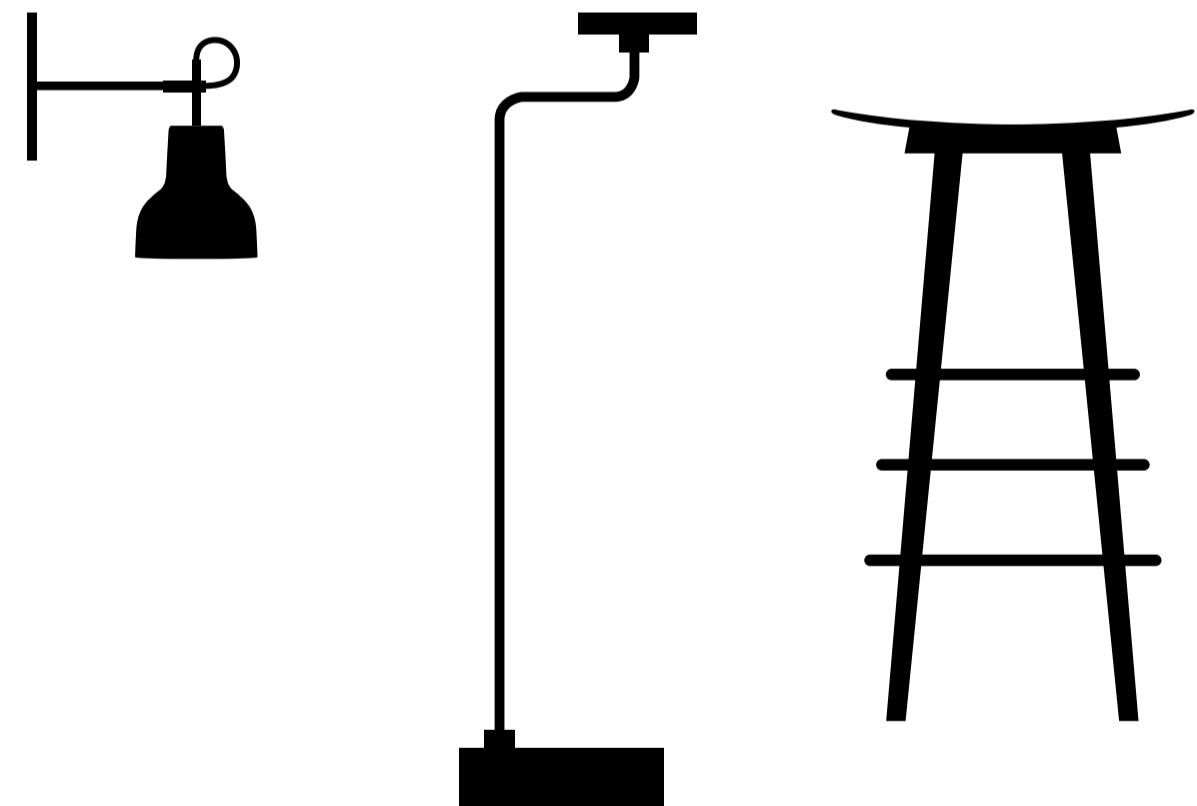


MADE BY HAND

# The collection



Petite Machine  
Coat stand  
Petite Machine



Knit-Wit lamp  
Porcelight series  
Petite Machine  
Sturdy stool



# MADE BY HAND

