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05-09 SEPT. 2024

MAISON **30** & OBJET  
*years*

#MAISONETOBJET30YEARS

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# PRESS KIT



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## Northward Bound!

This year, the Maison&Objet team has set its compass towards the Arctic Circle to choose the winners of the 2024 Rising Talents Awards. In keeping with tradition, the winners are all under the age of 35, and launched their studios less than five years ago. The geographical area covers the Scandinavian countries of Sweden, Denmark, and Norway, plus Finland and Iceland. The vast glow of the midnight sun bathes the land in a light most fertile for design. *"The Nordic countries as a whole are extremely dynamic and underpinned by a rich history, world-renowned talent, and considerable expertise. Northern Europe has a different relationship with time and natural materials, which are often left in their rawest state. The younger generation is asserting its new language, often close to those of Craft and Collectible Design."*

says Dereen O'Sullivan, head of the Rising Talents Awards at Maison&Objet.

## A Francophile cross-border jury

The jury brings together established talents and experts from each country. The Franco-Swedish design duo Färg & Blanche has worked with Gesa Hansen – a Danish designer living in Fontainebleau –, and Joanna Laajisto, whose Helsinki-based architecture and design studio specialises in hospitality, retail, and workspaces. Iceland's Halla Helgadóttir – consultant, graphic designer, and director of the promotional agency Iceland Design and Architecture –, Cecilie Molvær Jørgensen – Senior advisor at Design and Architecture Norway –, and David Thulstrup – Danish architect and designer –, also took part in the selection process. Stéphane Galerneau, Chairman of Ateliers d'Art de France, has selected the winner of the Rising Talent Award Craft. *"Our choice came down to a Swedish ceramic artist working on the frontiers of fine craft and art," he explains. "Amidst all the creative energy of the Nordic countries, she has managed to make a name for herself by creating large-scale pieces using a specific technique that has become her hallmark. This leg up for the Maison&Objet fair will provide an exceptional opening onto the global retail and specifier markets for all the talents being recognized."*



Fredrik Färg et Emma Marga Blanche, Gesa Hansen, Joanna Laajisto, David Thulstrup, Halla Helgadóttir, Cecilie Molvær Jørgensen, Stéphane Galerneau

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# TALENTS

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# Christian + Jade,

## The philosophy behind the materials

Christian Hammer Juhl, 33, is Danish, and Jade Chan, 29, was born in Singapore. Both studied at the Design Academy Eindhoven in the Netherlands. They founded their studio together in Copenhagen, Denmark.

**Maison&Objet : What do you remember most about your studies?**

**Christian :** The Design Academy Eindhoven does not offer a degree in industrial design per se, but it does offer a broad outlook and open-mindedness. At the time, our department was called "Man and Communication". One example of a subject for study may have been something like: "something you can't download".

**Jade :** Whenever we start a project, we don't think to ourselves: "we want to make a chair". We look at a material and ponder the stories that we can make it tell.

**M&O : Aluminium, glass, wood... Why are your objects always made of a single material?**

**Jade :** Instead of combining different materials, we prefer to delve into all the facets of a singular one. All too often, objects are disconnected from their original history. You buy an object, and it tells you nothing about the hands that have handled it or how it came to be. We are committed to rethinking what makes these objects so valuable.

**Christian :** Where was this piece of wood grown? What are the properties of this variety? That is our starting point.

**M&O : Could you tell us some of your stories?**

**Christian :** During our residency at Schloß Hollenegg Castle in Austria, we created a glass fountain that flows into a series of stemmed goblets. It was made using 17 kilogrammes of sand sourced from a tunnel that runs under the castle. Its composition gives it a characteristic green hue. The castle belongs to the House of Lichtenstein, which produces wine. This fountain is designed to share the fruit of this land in glasses made from its sand.



©Olivia Rohde



Weight Of Wood  
©DR



Reflecting Flame  
©DR



Weight Of Wood  
©DR



Smoke Cloud Chandelier  
©DR



Vessels For Light  
©DR

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# Ali Sha Gallefoss,

## The joys of the unexpected

Ali Shah Gallefoss, 35, grew up in Bergen in Norway. He now lives and works in Oslo. He began his career as a buyer of luxury ready-to-wear fashion, which led him to travel from Paris to Milan at an early age. He then went on to study at the Bergen Academy of Art and Design, before obtaining a Master's Degree at the Oslo National Academy of the Arts.

### **Maison&Objet : Why opt for a very artistic expression rather than industrial design?**

**Ali :** At the time, industrial design just didn't inspire anything in me. It all felt like a rehash of the golden age of the 1960s. Scandinavian design is very well done, and very subtle, but a little tedious. Why shouldn't you be able to feel the rain, see the colours of the weather, experience the ruggedness of the mountains? It's all so beautiful. That's why I went for a slightly more artistic design. I'd like my artistic research to feed into future manufactured series.

### **M&O : What would you say is your philosophy?**

**Ali :** I have no particular message to share. What you see is purely joy, intuition, and acceptance. Acceptance of the fact that things may be unfinished. I move around a lot when I'm making something, and this movement shows in my creations. That's what creates an emotion. I'm inspired by nature, its subtle movements, and the life it brings. I live in the city and I miss Mother Nature. .

### **M&O : What is your relationship with your materials?**

**Ali :** When you draw too much, you lose something along the way. I prefer to let the materials express themselves on their own. For example, to create my Sandcasted Table, I poured molten aluminium onto a sandy landscape with reliefs. The metal thus created its own movements, and the end result is a smooth, flat façade on top, with a surface that retains the memory of the sand below, full of craters. I like happy accidents. When something goes wrong and surprises me, that brings me joy.



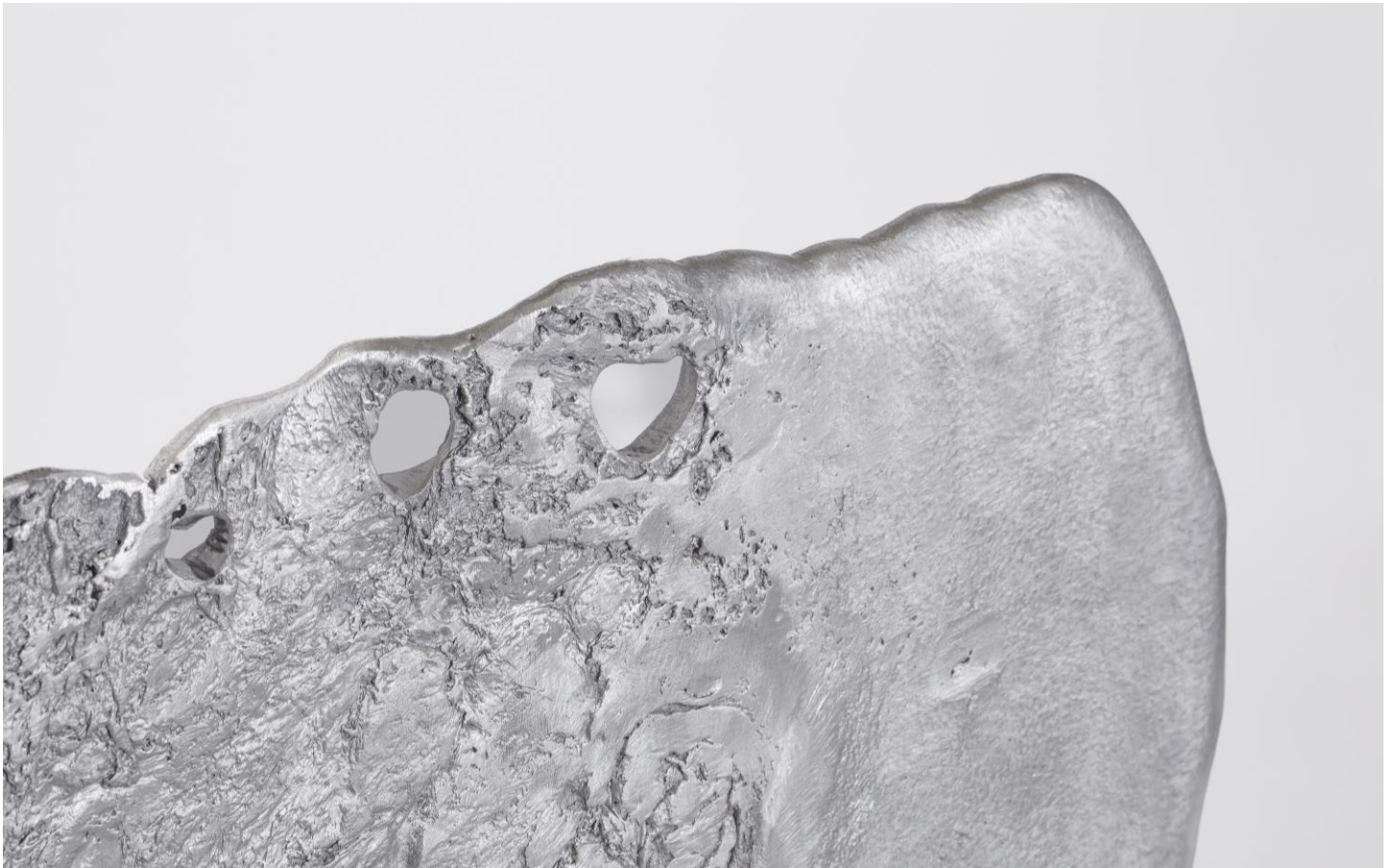
Ali Sha Gallefoss  
©Daniel Civetta



Ali Shah Gallefoss, Nevven 2023  
©David\_Eng



Tablea Square  
©DR



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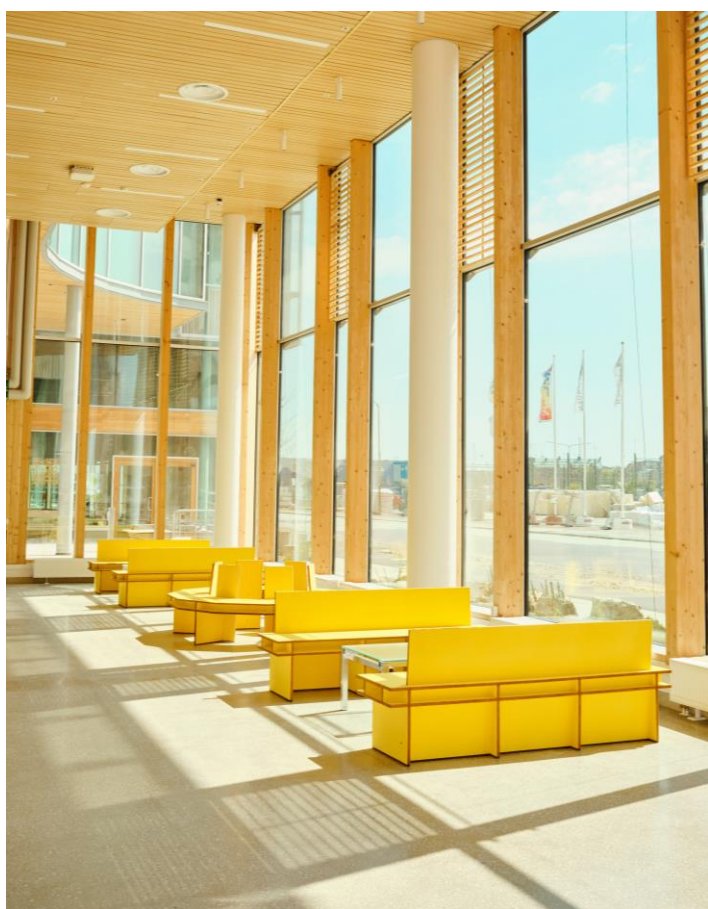
# Lab La Bla

## Enhancing processes

Axel Landström and Victor Isaksson Pirtti are both 31 years old. They met and grew up in the small town of Luleå, on Sweden's Lapland coast. Instantly inseparable, they followed the same school curriculum at the Lorenzo de' Medici Institute of Jewellery Design in Florence, followed by a degree in industrial design in Sweden. They now live and work in Malmö.



LabLa Bla  
©DR



©DR



©DR

**Maison&Objet : What influences does your home environment have on your work?**

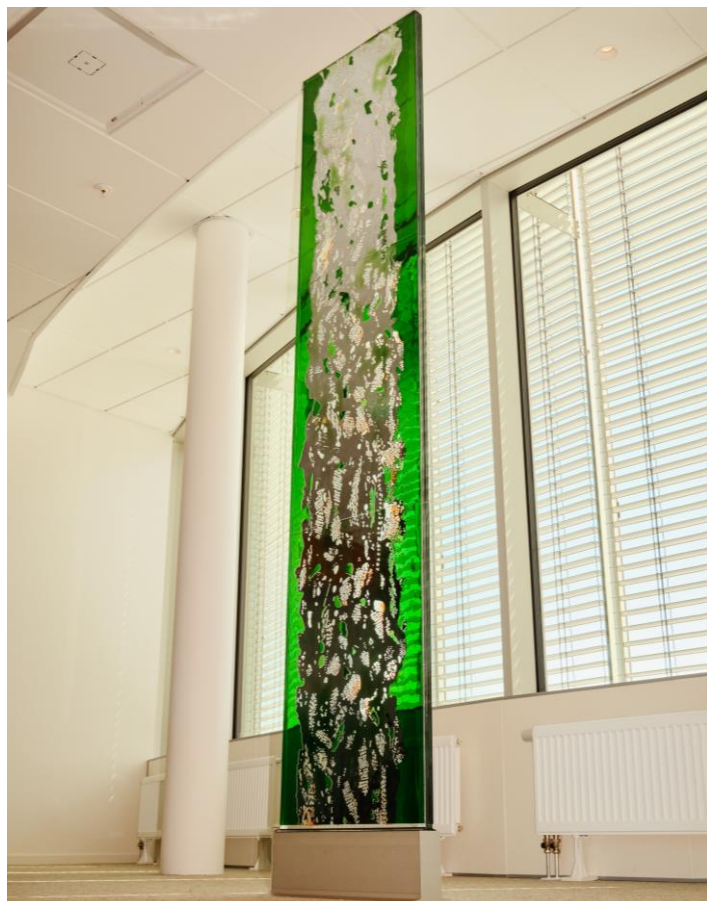
**Lab La Bla :** Luleå is home to a major steelworks company, which supplies much of Europe's steel. Steel is the lifeblood of the entire region. At the same time, the nature there is magnificent. The relationship between industry, people, and the environment is key to our work. We're always looking at and for alternative production methods. Designers have a huge responsibility because they are at the crossroads of research, raw materials, and production techniques. They must constantly consider the creation of a virtuous and sustainable system.

**M&O : How exactly does your duo work?**

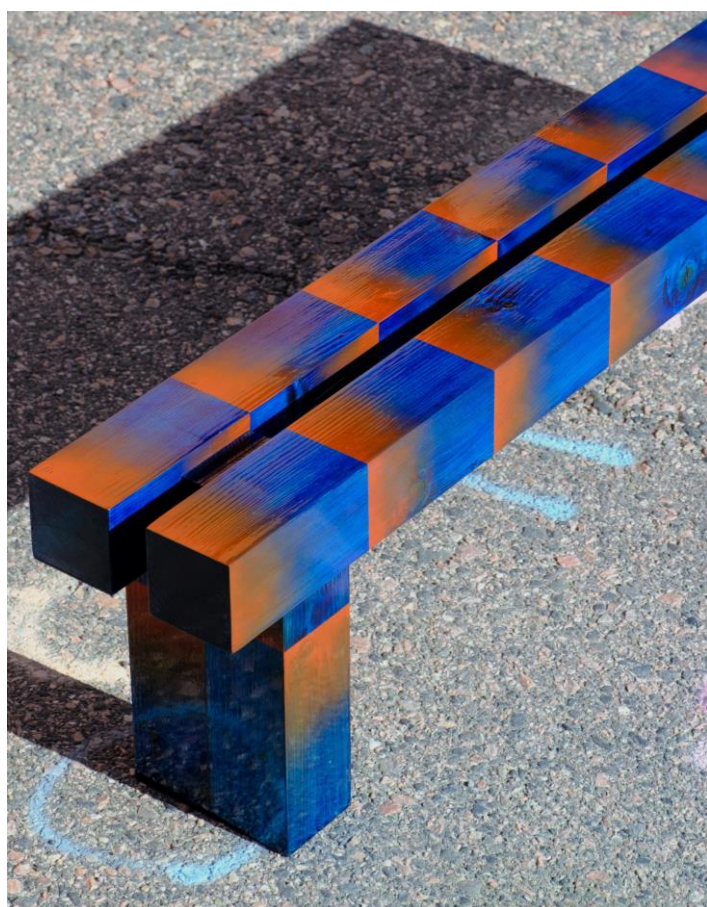
**L.L.B. :** We met when we were nine months old, so we now communicate intuitively. Our studio is our playground, and our approach is based on fun and the absurd. We work with technicians and specialists of all kinds, and hack into their processes by tinkering and playing around with them until something sticks. There's always something disruptive going on, and we're always striving to break new ground. Our work is experimental, which explains why we sell to galleries. This creativity is intended to feed into the more commercial products of the future.

**M&O : How does this process translate into projects?**

**L.L.B. :** Huge steel conglomerates drill into the rocks in order to find mineral deposits. They extract sediment cores from the depths for further analysis, then they store them. For our Prospective Seats project, we took these sample cylinders, which contain the memory of our soil, and turned them into seating. For the Tree Trunk Vases series, we were supposed to produce glass objects in a very short space of time. I saw a dead tree rotting in a garden on my way to the gym, and that inspired me. We returned during the night to steal pieces of hollow trunks, which we then moulded into vases. We played with colour and transparency to highlight the patterns and reliefs.



©DR



Viper Bench  
©DR

# Frederik Gustav

## Out of architectural proportions

Frederik Weber and Gustav Dupont are both 31 years old. They met while studying at the Royal Danish Academy of Fine Arts for Design, where they graduated in furniture design and then spacial design. They now live and work in Copenhagen, Denmark.



©DR



©Kristian Johannesholm

## Maison&Objet : How exactly does your duo work?

**Frederik Gustav** : We are completely inseparable. It all started at school, where we practically slept in the workshop. There was this board where the students could write their orders for materials. Two names always came up together: Frederik. Gustav. People thought it was just one person's first and last names, hence the name of our studio. We are always in constant dialogue.

## M&O: Where do you find your inspiration?

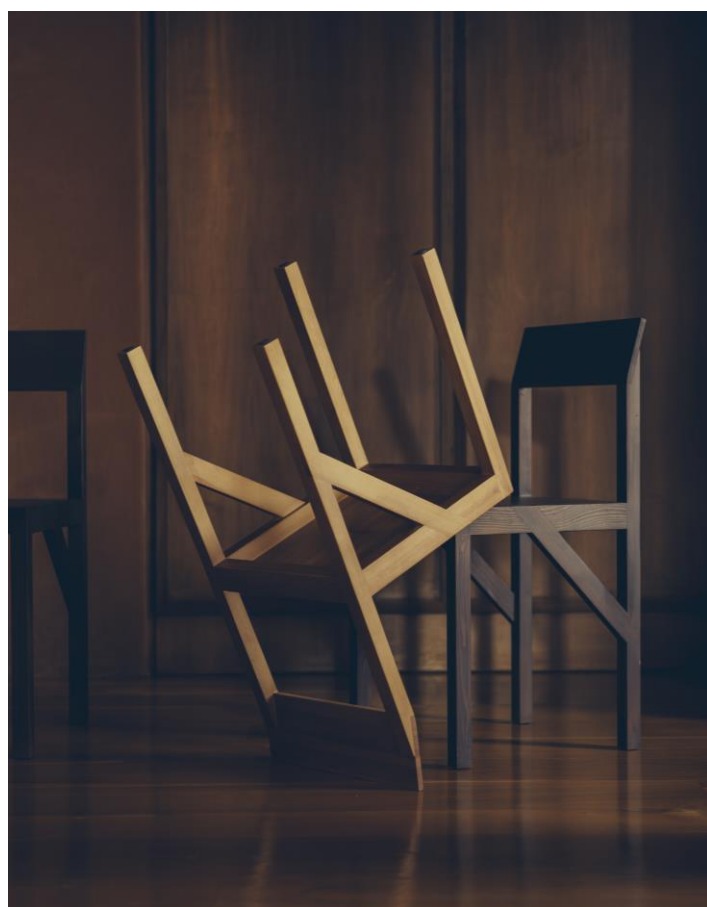
**F.G.** : Our starting point is, simply, architecture. Our High Wire exhibition was born from looking at the electric cables used for street lighting and the antennas found on rooftops. While these are familiar elements, we rarely notice them - and yet these networks connect people with energy and information. High Wire is an installation composed of vertical cables that provides power to the light panels and at the same time can be used to vary the height of the lighting panels. We never know where our ideas will lead... It's never just a case of "let's make a lamp". The Brackets series, produced by Frama and currently consisting of a chair, a bench, and a shelf, all draws inspiration from the classic wooden bracket – an architectural element commonly found in historic buildings, as well as in the traditional shelf bracket familiar to everyone. The bracket not only adds to the aesthetic appeal of the furniture but also serves a crucial function by stabilizing the structure. The Paperwork installation began with a thin thread. Hanging a weight on two threads causes them to spin, creating a form of clamping mechanism that can fixate a lighting object. We decided to use sheets of paper, which are both rigid and lightweight. So we constructed an architectural structure around these two ideas and then added lighting to emphasize it.

## M&O : Do you feel you are following in the footsteps of Scandinavian design?

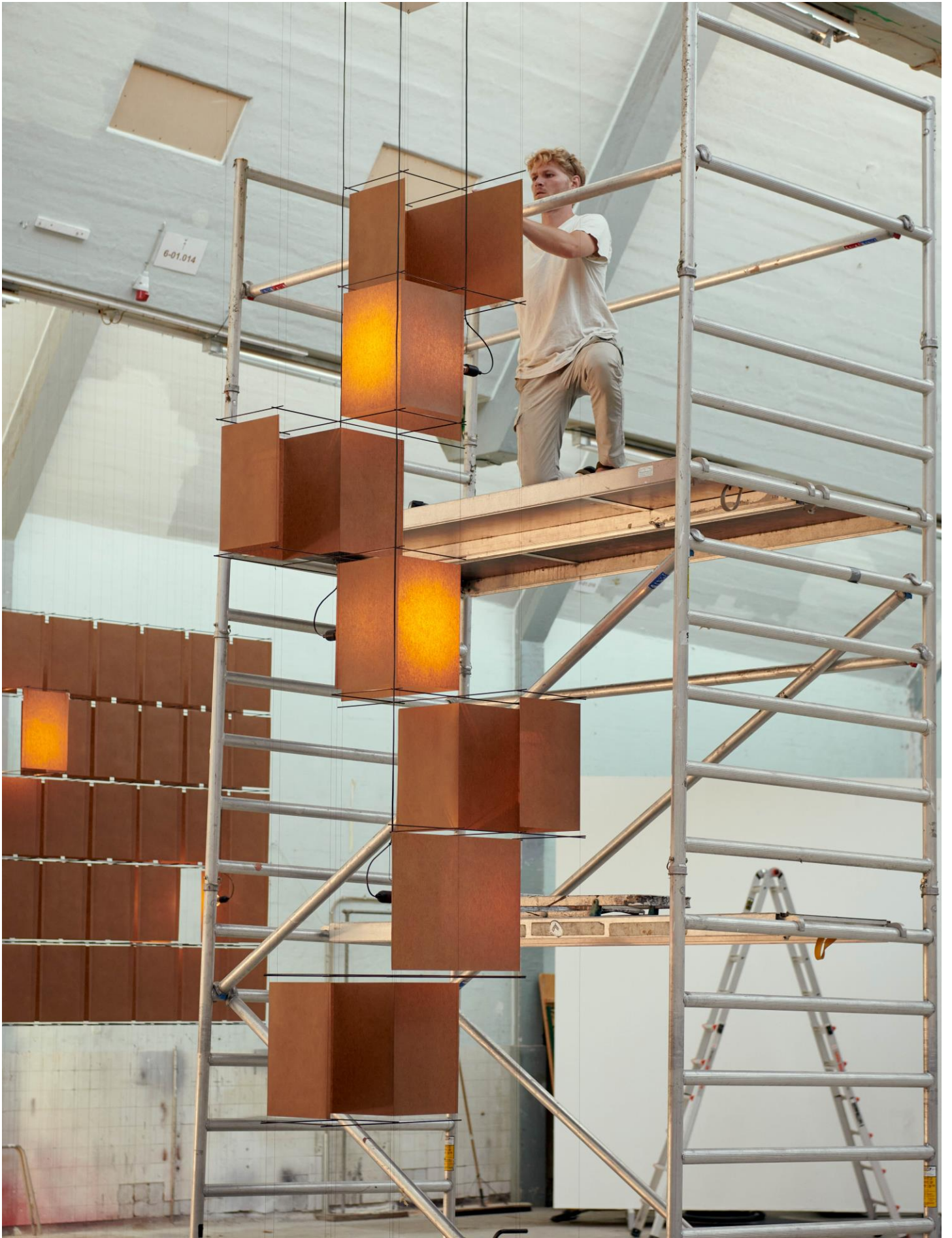
**F.G.** : Our generation stands out for its more personal sense of expression. There's almost a sense of rebellion. As for us, we follow the tradition of functional, honest Danish design. Even more honest, perhaps, because everything is clearly visible. A classic lamp is an envelope in which the wires and mechanisms are usually concealed. In our High Wire collection, the wires, clips, and bulbs are all part of the design.



Stable  
©DR



FRAMA Bracket Chair  
©Daniel Civetta



Paperwork  
©Benjamin Lund

# Antrei Hartikainen

## Nature in motion

Antrei Hartikainen was born in the village of Outokumpu in eastern Finland, where he studied carpentry at secondary school before going on to perfect his woodworking skills at Salpaus Further Education in the town of Lahti. At the age of 32, he has already been named Designer of the Year by Design Forum Finland, and Rising Star of the Year by the Scandinavian Design Awards.

### Maison&Objet : How did you discover your vocation?

**Antrei Hartikainen :** My father was a cabinetmaker and I grew up in his workshop, where I learnt to love wood in all its dimensions. I am enamoured with its organic authenticity. It never has the same fibre or the same colour, and it remains alive regardless of what you do with it. I later moved to the village of Fiskars in the south, an old ironwork site that lends its name to the classic scissors. There are a large number of former factories here that are home to over 100 craftsmen, designers, and artists.

### M&O : Where do you find your inspiration?

**A.H. :** Out in the wild. In Finland, nature changes radically with the seasons. When the snow melts in the spring, new shapes are born, and I endeavour to freeze this moment in time within my materials. I use a lot of wood, but also glass, metal, and ceramics. My Melt Vases depict the surface of ice heated by the rays of the spring sun. You can see water trickling down in veins, the surface becoming transparent and fluid, and different shades of colour shining through. The vases are blown in carved wooden moulds.

### M&O : What is your working method?

**A.H. :** When I want to materialise an idea, I look at what has been done before and try to find my own personal expression thereof. I work directly with the material, sculpting and modelling, then returning to my drawing board or computer to hone the proportions. Then I come back to it again. There is a constant back and forth. Then, as is the case for my Melt Tables, I use a CNC robotic arm to reproduce the motion of my hands. I'm always trying to find ways of making a series of original one-off pieces. And I finish my works by hand.



Antrei Hartikainen  
©Robert Lindström



MELT objects  
©Sanni Riihimäki



TRACES tables  
©Katja Hagelstam



UURRE  
©Katja Hagelstam



Mycena  
©Risto Musta

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# Studio Flétta

## An economy of means and ends

Birta Rós Brynjólfsdóttir and Hrefna Sigurðardóttir are 32 and 34 years old respectively, and live and work in Reykjavik, Iceland. They both studied product design at the Iceland Academy of the Arts, where they met during their studies before founding Flétta Studio in 2018.

### **Maison&Objet : How did your studio come about?**

**Studio Flétta :** During our studies, we embarked on a huge project collecting waste from some 100 companies throughout Reykjavik, with the aim of creating a bank of materials for other designers. We collected wool, textiles, wood, glass, lots of scraps from the fishing industry, nets, etc. We were very enthusiastic about the project, but unfortunately, nobody wanted what we had collected. We ended up creating our studio so we could exploit them ourselves and, above all, so we could demonstrate their potential.

### **M&O : What is your driving force?**

**S.F. :** Here in Iceland, we import a lot, and then export what needs to be recycled. We strive to find solutions for materials that have no other second lease on life.

We work with companies to teach them about long term sustainability, so they can make objects that can be kept for a long time and repaired. At the same time, we educate consumers by showing them in a simple, understandable, and cheerful way that it is possible to create things that bring happiness using waste. For example, we create cushions using old car airbags..

### **M&O : What is your working method?**

**S.F. :** Iceland has an extremely young design scene. There are no traditions for us to follow. This also means we have a lot of freedom. And so, we experiment. It is always the starting material that drives us onwards. It's quite funny, because we're starting with components that already have a shape and function. They can leave us pondering and wondering for a moment. Our grandparents were used to living in an economy of means, darning their old clothes, making new things out of old... They had to be creative. We do the same thing, but with the raw materials of our time.



Studio Flétta  
©Sunna Ben





Flétta X Ýrúrarí - Pizza Time  
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Minute  
©DR



©Elfur Hildisif Hermannsdóttir



Denim on denim on denim on denim on denim on denim  
©Saga Sig

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# CRAFT TALENT

Presented by Ateliers d'Art de France

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# Malin Ida Eriksson,

## Firing the clays of time

Malin Ida Eriksson is a 31-year-old ceramist. Her studio is based in Stockholm, Sweden, in a former porcelain factory where around some 100 artists work side by side. Having studied art at the Universities of Göteborg, Sweden, and Bergen, Norway, she went on to achieve a Master's Degree at the Stockholm University of the Arts, or *Konstfack*.

**Maison&Objet : How did you discover your vocation as an artist?**

**Malin :** I was initially thinking of becoming a musician, as my parents are classical musicians. But that just wasn't my language. I started studying art and fell deeply in love with clay. It has since become my way of expressing myself.

**M&O : What would you say is your philosophy?**

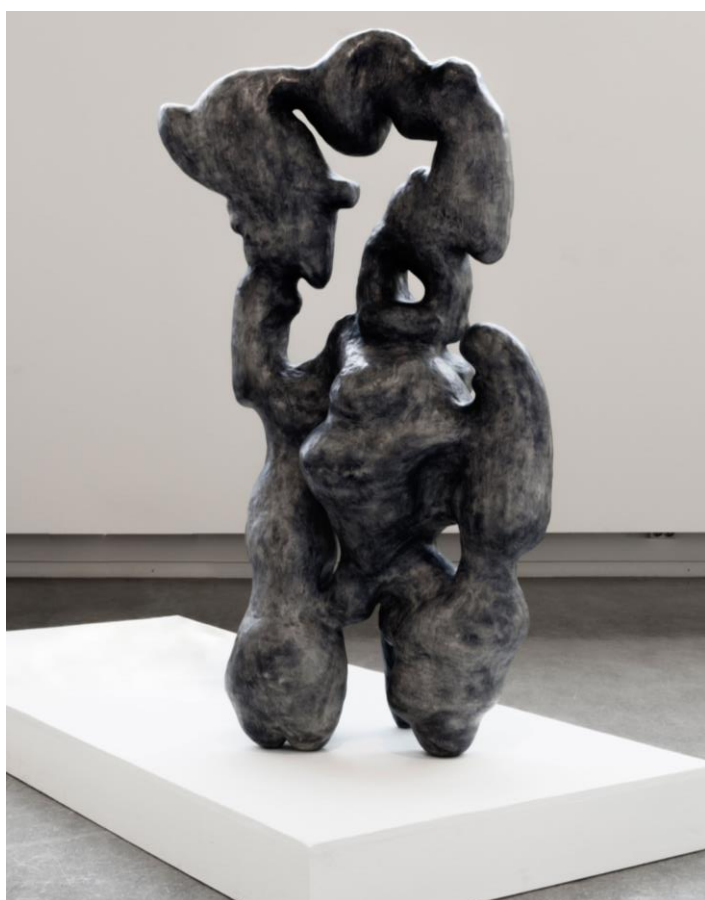
**Malin :** My work revolves around the passing of time. When I first started studying art, my grandmother passed away, which opened my eyes to the ticking of the clock and the fact that there is nothing we can do about it. Clay is a good way of expressing this notion – it's malleable, changeable, and if you don't bake it you can still modify it by adding moisture... Once it's in the kiln, it will remain frozen forever, unless it's broken!

**M&O : Is it correct to say that you are also a performer?**

**Malin :** Performing is a way of living in the present, and capturing the energy that emerges at any given moment. It also has to do with my past as a musician, as I was once part of a choir. Once a concert is over, it's over. And if you missed it, you missed it. My sculptures are simply a memory of what happened. My work has more to do with art than with design. It is connected to something internal, even if the shapes themselves are important. It's all about the tales they spin.



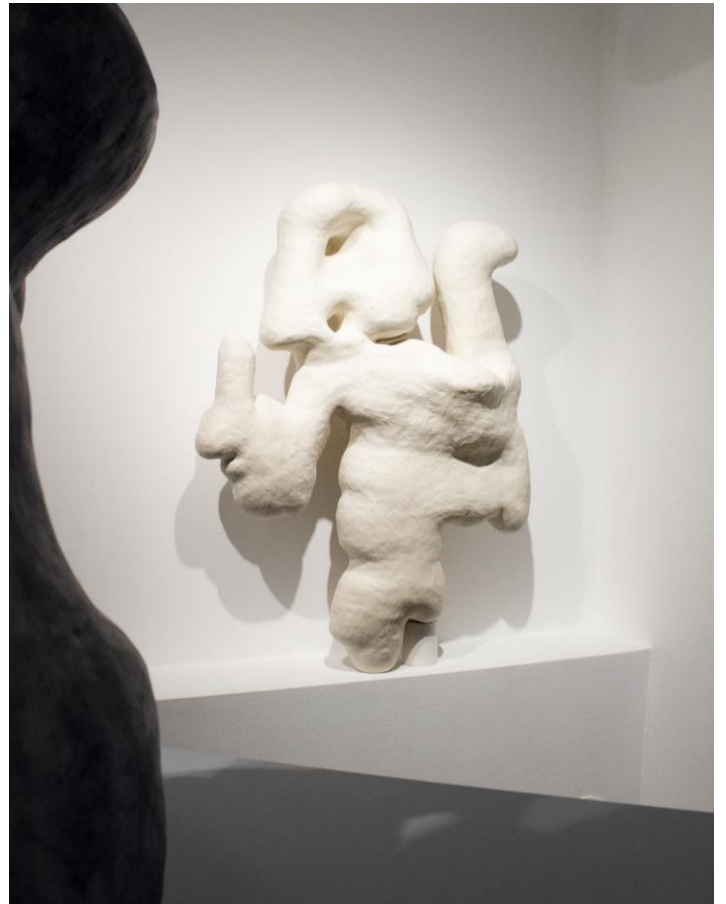
Malin Ida Eriksson  
©Lisa Hallgren



Malin Ida Eriksson  
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# About Maison&Objet

Maison&Objet (SAFI, a joint subsidiary of Ateliers d'Art de France and RX France) has been leading and bringing together the international decoration, design, and lifestyle community since 1994.

Its trademark is its ability to elicit productive international meetings, to drive the visibility of the brands that join its exhibitions and its digital platform, but also its singular instinct for highlighting the trends that will set the heart of the interior design planet racing. Maison&Objet's mission is to reveal talent, to offer opportunities for discussion and inspiration both online and offline, and to facilitate the development of businesses.

With two annual exhibitions and Paris Design Week in September, Maison&Objet serves as an indispensable barometer for the entire sector. Online since 2016, MOM (Maison&Objet and More) allows buyers and brands to continue their exchanges, launch new collections, and make contacts beyond physical meetings. Weekly launches of new products provide an ongoing boost to the industry. In 2023, Maison&Objet rolled out new digital services, and MOM also became a marketplace.

On social networks, discoveries are made on a daily basis by a community of almost 2 million active professionals on Facebook, Instagram (+1M followers), Twitter/X, LinkedIn, Xing, WeChat, and now TikTok.

Spearheading the Paris Capitale de la Création label, Maison&Objet is a catalyst for positioning Paris as a major magnet for international creative talents.



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#### **Mélanie Leroy**

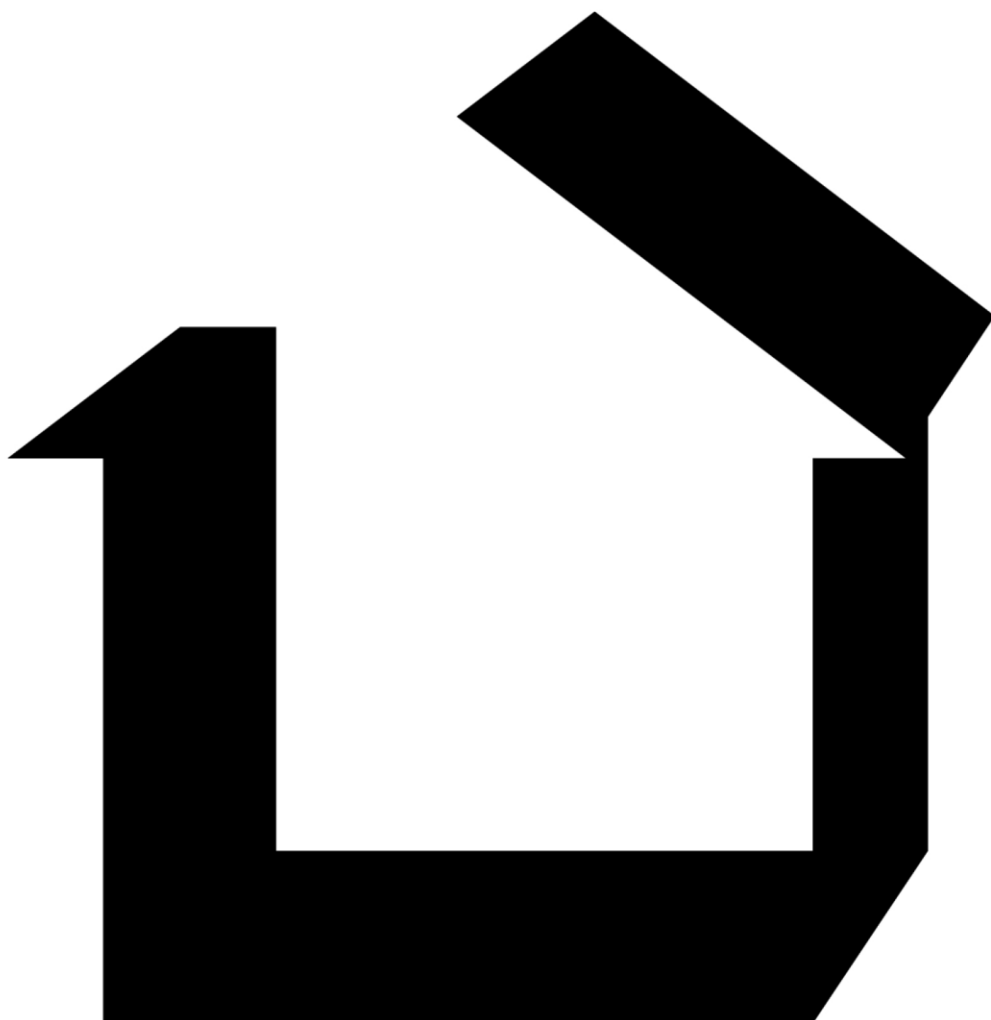
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