

*No. 3 — the Greenery*



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The Publishing House for Scandinavian Design.



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## *Greenhouse* by *Atelier 2+* / *Ada Chirakranont* & *Worapong* *Manupipatpong*

“I liked it immediately, feeling that it was very Scandinavian as to its architecture.” Thus Anders Färdig, managing director of Design House Stockholm, described his love-at-first-sight encounter with *Greenhouse*.

And there is certainly something familiar about *Greenhouse*. The architectonic form that it shares with traditional Swedish buildings developed in answer to the specific conditions in our part of the world. Swedish architecture needed to protect people against wind and hard weather and almost everything else that has the potential to make life uncomfortable. The task that the Thai design studio Atelier 2+ have allotted to their *Greenhouse*

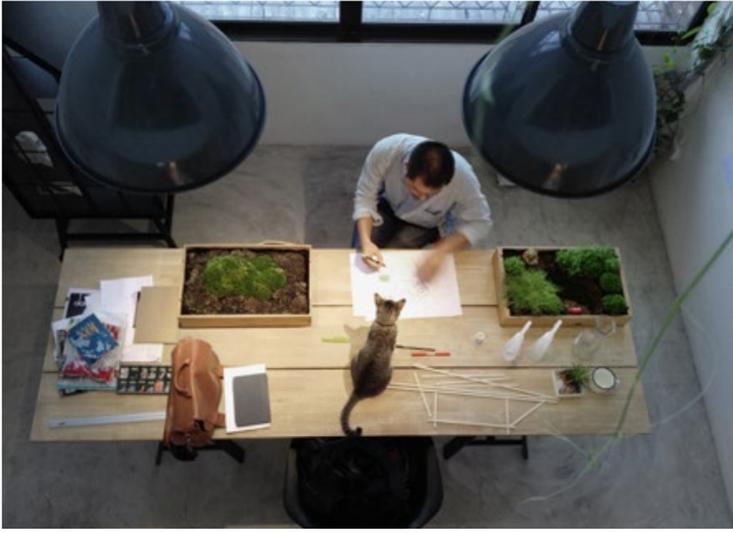
is doing the opposite: opening the door to flora and fauna. When Worapong Manupipatpong and Ada Chirakranont talk about their *Greenhouse* they describe it as a terrarium and it fulfils this function just as well as that of a greenhouse for plants, either reducing the world around to let a small landscape move in beneath a glass roof, or providing a habitat for some small domestic animal.

But the burning issue is whether *Greenhouse* is actually an item of furniture at all. True, one can fill it with all sorts of different things but in the core of its being it is something other than a piece of domestic furniture. It is a sculpture. Art is not readily defined — which might very well be a way of defining it. What cannot immediately be understood based on notions of usability, and that is also mould breaking, is often endowed with artistic qualities. The *Greenhouse* is a design object with artistic ambitions.

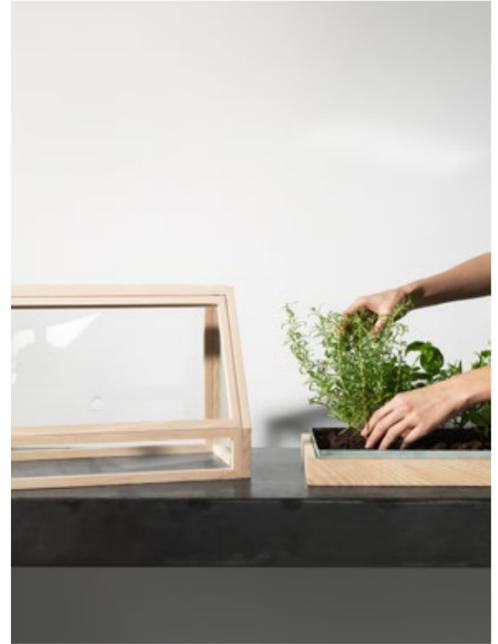
Improving the quality of life by bringing green plants into the home or public space is far from being a new idea. Rather the reverse — that green plants are a neglected area which call for innovative design solutions; precisely what *Greenhouse* offers. Atelier 2+ place greenery on a pedestal and protect it with glass as the delicate and beautiful item that it deserves to be — even in public places.

Design House Stockholm works within a Scandinavian tradition as to aesthetics, materials and product characteristics. But the company also seeks to develop and renew the concept of Scandinavian design and to establish it firmly in the globalized world of today. Currently it is neither a designer in our part of the world, or the producers, who have exclusive right to the concept of Scandinavian design. The Scandinavian approach to design is a tradition that appeals to Atelier 2+. And we Scandinavians have reason to be grateful for this since it shows that our design tradition, like other traditions, can be maintained in a vital state thanks to influences from outside sources.

The fact that *Greenhouse* has ended up in Design House Stockholm’s product range is an indication of the benefits we reap from the fact that, thanks to globalization, the world is shrinking. Worapong Manupipatpong and Ada Chirakranont originally created *Greenhouse* for the magazine *Wallpaper*’s annual Handmade Exhibition. The *Greenhouse* was their way of interpreting the concept of ‘handmade’ as a term that does not just concern the manufacture of the item but also the way that it is cherished. Which is to say the care which we often afford to plants.



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And this is how *Greenhouse* should be viewed: the physical expression of a broader use of the term ‘handmade’.

*Greenhouse* was shown at the *Wallpaper Handmade Exhibition* Thai Edition in September 2014 and then, in March 2015, at the furniture fair in Bangkok. It was here that it caught the eye of Anders Färdig who fell for it immediately. The fact that Worapong Manupitpong and Ada Chirakranont are attracted by the tradition of Scandinavian design, which Design House Stockholm is seeking to renew, is not as strange as it might seem. They both studied at *Konstfack*, University College of Arts, Crafts and Design in Stockholm, though Anders Färdig was not aware of this when he started his collaboration with Atelier 2+ on the floor of the Bangkok fair. We live in a very small world.

Like many other people who visit Sweden, or who live there for a period, it was nature and the Swedish approach to nature that made the strongest impact on Worapong Manupitpong and Ada Chirakranont. For a duo coming from Bangkok what was most memorable about the years spent in Stockholm was always having nature on one’s doorstep.

“*Greenhouse* is a product of our stay in Sweden,” Worapong Manupitpong explains. “When we were living in Sweden we felt the need to get closer to nature and to make room inside our dwelling for the nature that surrounds us.”

“But,” they point out, “perhaps the size of *Greenhouse* encourages people to create miniature worlds because it is not large enough for people merely to plant just anything in it. It makes demands on the user, perhaps requiring green fingers or the sensitive touch of a sculptor.”

“Usually we work with larger-scale projects,” Ada Chirakranont adds, “projects that are in the borderland between art and design,” she continues.

The activities of Atelier 2+ range from buildings to interior architecture and furniture. The *Greenhouse* represents a sort of scaled-down version of the installations and interconnected huts with pitched roofs that they showed in Bangkok and that had their origin in *Space In-between* which was the title of Worapong Manupitpong’s graduation thesis at *Konstfack* in 2009.

Like all good art, *Greenhouse* speaks to our feelings in a way that furniture do not. There are many labels that fit *Greenhouse*: furniture, object, sculpture. Regardless of what we decide to

call it the initial reaction of everyone who comes into contact with it is for their faces to split into a big smile.

<sup>1.</sup> *Small pieces of moss found at a local market in Bangkok are spread out to see which pieces will fit one another. Ada Chirakranont use them to build small mountains, put together like a puzzle.*

<sup>2.</sup> *Greenhouse is made of solid ash, laquered or grey stained.*

<sup>3.</sup> *“Our cat is always attentive to what we do and when we are discussing a project he usually sits on the table as if he’s attending a meeting.”*

<sup>4.</sup> *In 2017 Design House Stockholm introduce a new, smaller version called *Greenhouse Mini*.*

<sup>5.</sup> *By removing the top part the indoor gardening is made easy.*

<sup>Cm (M).</sup> *Greenhouse: h 130 (51) w 95 (38) d 40 (16) Greenhouse Mini: h 34 (13) w 48 (19) d 24 (9).*





6.

## Grow Miniature Greenhouses by Caroline Wetterling

Plants do not merely have a functional value but are also symbolic. To present someone with a seed is to give them a beginning to something new. A little life that can grow into something strong with some tender loving care. A seed of friendship, of love or a new stage of life. Perhaps that is why Caroline Wetterling's little *Grow* greenhouse has enjoyed such success. It is a little greenhouse for urban dwellers who have neither garden nor allotment but still want to invite nature into their homes. One can see the increasing *Grow* collection as a plant school for different stages of a plant's life. We are now launching the third and largest version of *Grow*.

"The smallest *Grow* is a greenhouse for a seed that one wants to cherish and to see in flower. It is intended for seeds and the first part of their growth," designer Caroline Wetterling explains. "In the middle size one can nurture a smaller plant or one can use it for small bulbs, for example little snowdrops that then give way to hyacinths. What one plants in the little greenhouses can follow the seasons and the festivals."

The new, largest size, has room for a little landscape garden. One can create a whole little green world beneath the glass dome. Perhaps you want to plant a meadow with summer's wildflowers, or some autumn bulbs that rise up through some moss; or perhaps even a miniature tree. Together they form a beautiful still life with plants at different stages of development. Caroline came upon the idea for her *Grow* greenhouses while she was studying at *Beckmans* and the first prototype was produced some ten years ago thanks to a study grant at a glassworks. The starting point was a glass gift. Caroline wanted to raise the symbolic status of plants but also to make the user aware of the slow process of watching something growing.

*Grow* is made from two pieces of glass. The bottom contains the earth and the plant while the upper dome is a lid with a spout so that it can also serve as a watering can. It can also work as a valve that lets in air and regulates the humidity and temperature in the greenhouse. Right from the start there was the idea that *Grow* could become an entire family of different sizes of greenhouse.

"I have always imagined them in a group and I think that the differently sized glass domes are beautiful together. At the same time it feels beneficial that the family has grown gradually and that the sizes have developed in accordance with demand," Caroline maintains.



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Since the first version of *Grow* was launched a few years ago Caroline has received a great deal of feedback. People write to say how important the little greenhouse has become and to report on which seeds they have cultivated. People have also sent photos of their plants at various stages of development.

"The reception of *Grow* has really been important to me; seeing how plants and cultivation engage people of all ages." And green issues seem to be topical. Interest in inviting nature into our homes increases year by year and green plants have been a natural part of interior design. Thanks to *Grow* even urban dwellers in small apartments can create miniature gardens.

"The care involved in cultivating plants helps us to feel well. Perhaps the ever more rapid pace of life creates a need for slowness; for example watching something growing," Caroline suggests.

<sup>6.</sup> *A greenhouse in three sizes for nature's smallest flowers, and a nursery for the plant's first stages of life.*

<sup>7.</sup> *The top part is a lid equipped with a spout, allowing it to be used as a watering can.*

<sup>cm (in).</sup> *Small: h 14 (5.5) ø 8 (3) Large: h 24 (9.5) ø 12 (5) X-Large: h 32 (12.5) ø 20 (8).*



8.

## *Flower Pot Stand* by *Sara Szyber*

A plant stand which is as much an item of furniture as it is a mere utility. More than ten years have elapsed since Sara Szyber designed her display stand which has now been updated with a new construction, with wooden ribs of ash and a deeper bottom step that provides space for larger pots. The stand helps plants to reach the light and enables one to arrange them on different levels to create an impression of indoor terrace cultivation. The stand makes a perfect framework in which to create a larger still life.

Green plants are a neglected aspect of interior

design. They are in need of innovative solutions and so they offer plenty of room for new ideas. Accordingly, Design House Stockholm has decided to launch a range of products on the theme of greenery and indoor cultivation during 2016 and 2017.

Sara Szyber is an interior designer working with product and furniture design, interiors and exhibitions. She has been a board member of *Svensk Form* since 2014.

<sup>8.</sup> *The Flower Pot Stand was designed as a miniature grandstand for pot plants but can equally well serve as somewhere to put things down in the living room.*

<sup>Cm (17).</sup> *Flower Pot Stand: h 78 (31) w 65 (26) d 53 (21).*

*A miniature urban garden,  
a green still life at various levels or a small world of  
luxuriant vegetation? With Grow, Flower Pot Stand and  
Greenhouse Design House Stockholm  
gives us new ways of inviting nature into our homes.  
These products find themselves somewhere in the borderland  
between furniture, objects and sculptures.  
It is the user who is responsible for the final result; a little nursery  
for plants at various stages of their lives, a terra culture  
in the living room or a green terrarium.  
The products form a beautiful base for the most vital and  
beneficial aspect of our interiors, the greenery.*

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