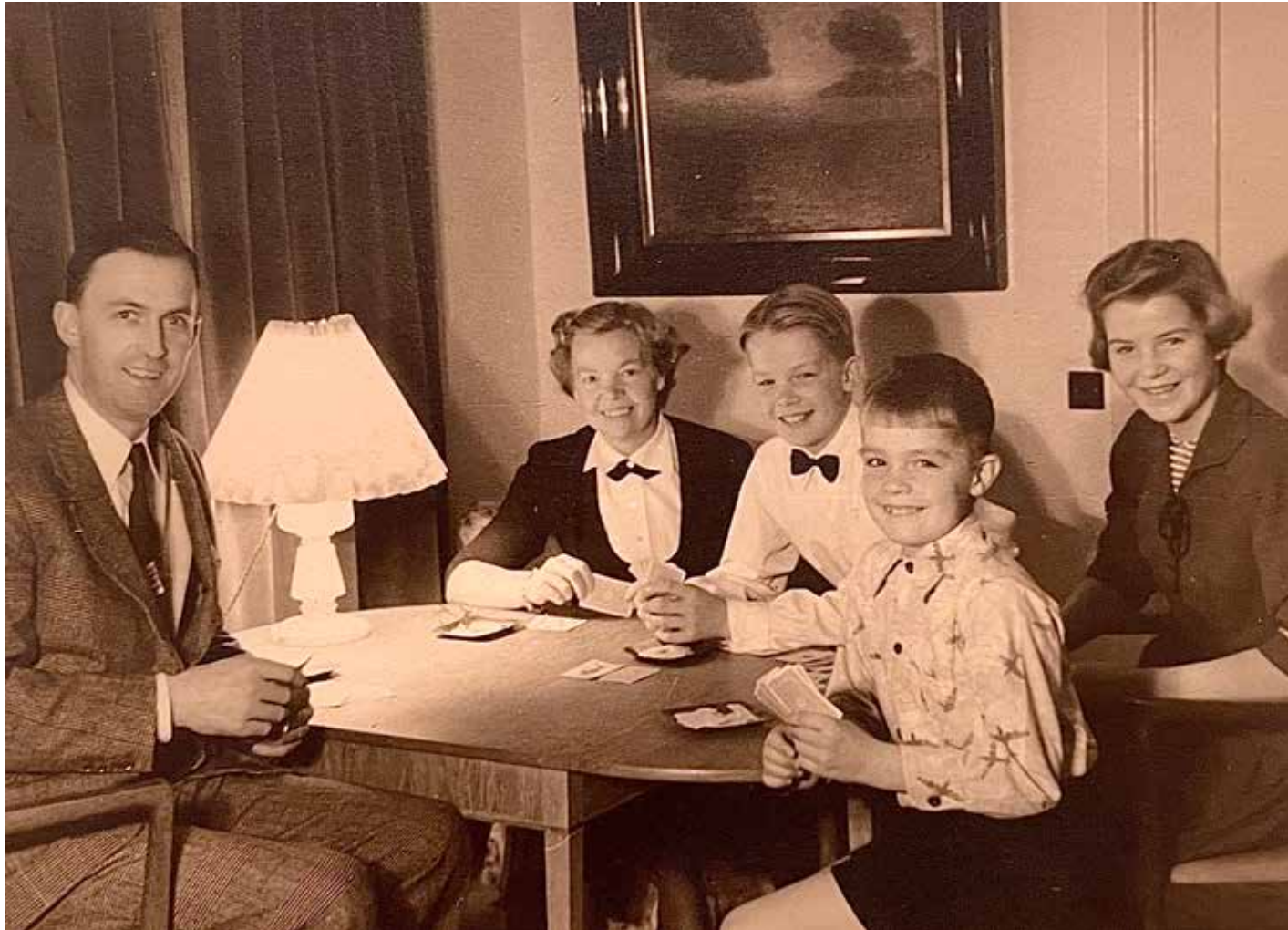
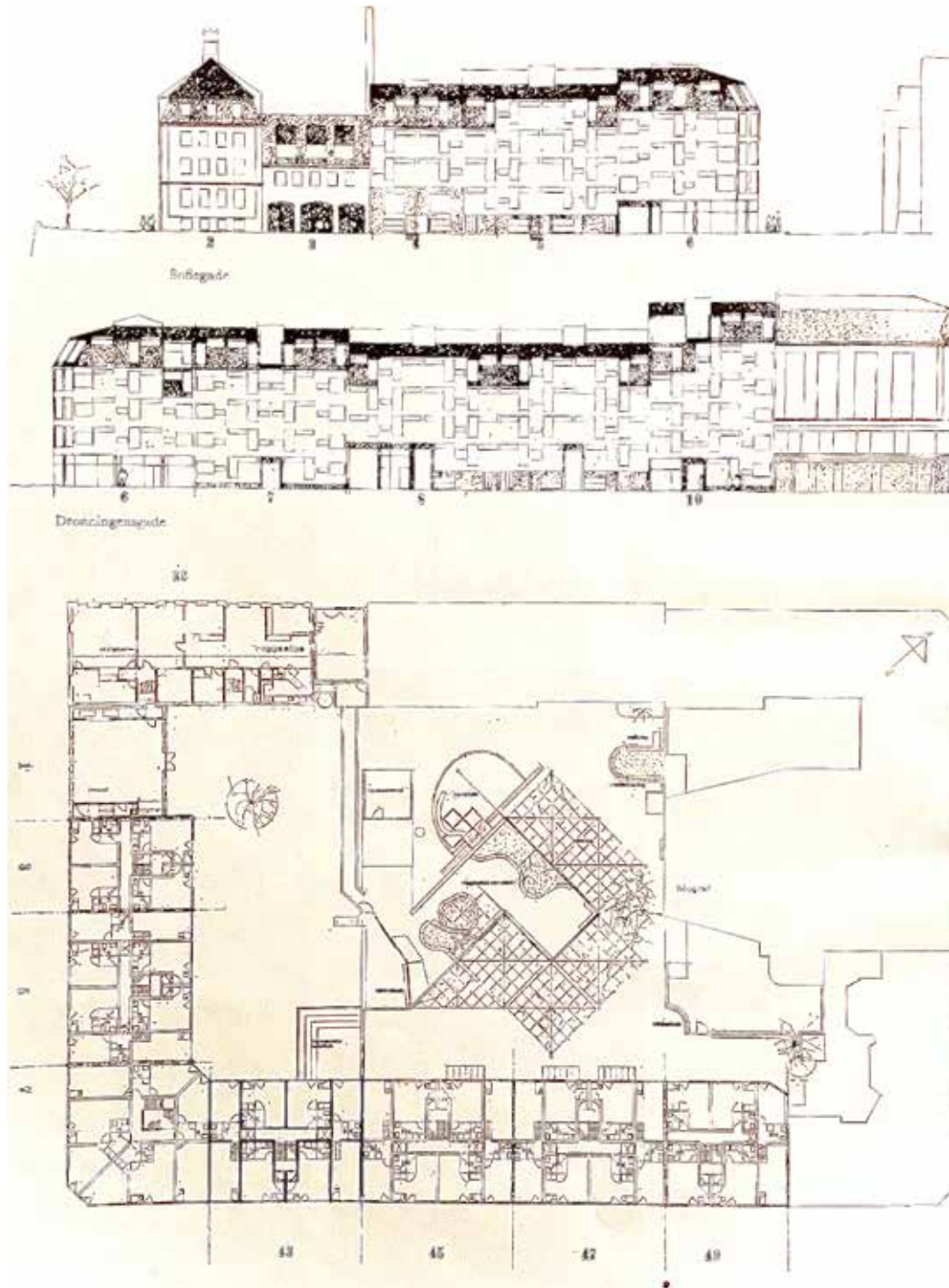


My works for IKEA 1975 -1990



My family Christmas 1952



I grew up in Copenhagen, as the little brother in a medical family with 3 children. Because I was good at drawing and building with my hands, and because my parents had some good friends who were architects, I was allowed to apply to the art academy after high school.

I got rejected but used the following year to be 8 months in carpentry teachings and then 4 months on a drawing course at the State Museum of Art.

I then admitted to the Academy of Fine Arts in 1965

After 2 years of basic course, I entered the industrial design line and went there with Professor Erik Herlöv for 3 years. In the summers, I traveled around Europe in my little caravan, to see all the architecture that we just heard about in the academi. The houses of Le Corbusier and especially the bridges of the genius Eiffel in France and Portugal fascinated me.

The rest of the summers (there was a 4-month summer vacation at the studio) I was employed as an intern at Kay Fiskers architect office in Sorgenfri, Copenhagen.

Here I got to know the practical architectural subject, and was allowed to draw the basement stairs at the Danish Institute in Rome, and to work on the Brøndby beach high-rise buildings together with the experienced case architects.

In 1968, Sofiegården in Christianshavn was occupied by slum stormers. At Copenhagen City Hall, Mayor Edel Saunte decided to clear the place with the police and start a new construction in collaboration with young people from the slum storm movement.

We young architects at Kay Fisker were asked to start an architectural firm under the control of a professional management firm, to agree with the rebellious slum stormers to build a dormitory on the cleared grounds. BOX 25 Architects was a reality one year before I graduated as an architect MAA in January 1970.

The dormitory was ready for occupancy in 1973

In the following years we were given many assignments. Among other things. I worked with prefabricate bathing cabins for social housing for Blikkenslager svendenes a/s. We also designed the factory in Tåstrup, where the bathing cabins were built.

Le Corbusier The church Notre Dame de Ronchamp



Eifel bridge in Portugal



Travelwagon 1968-72



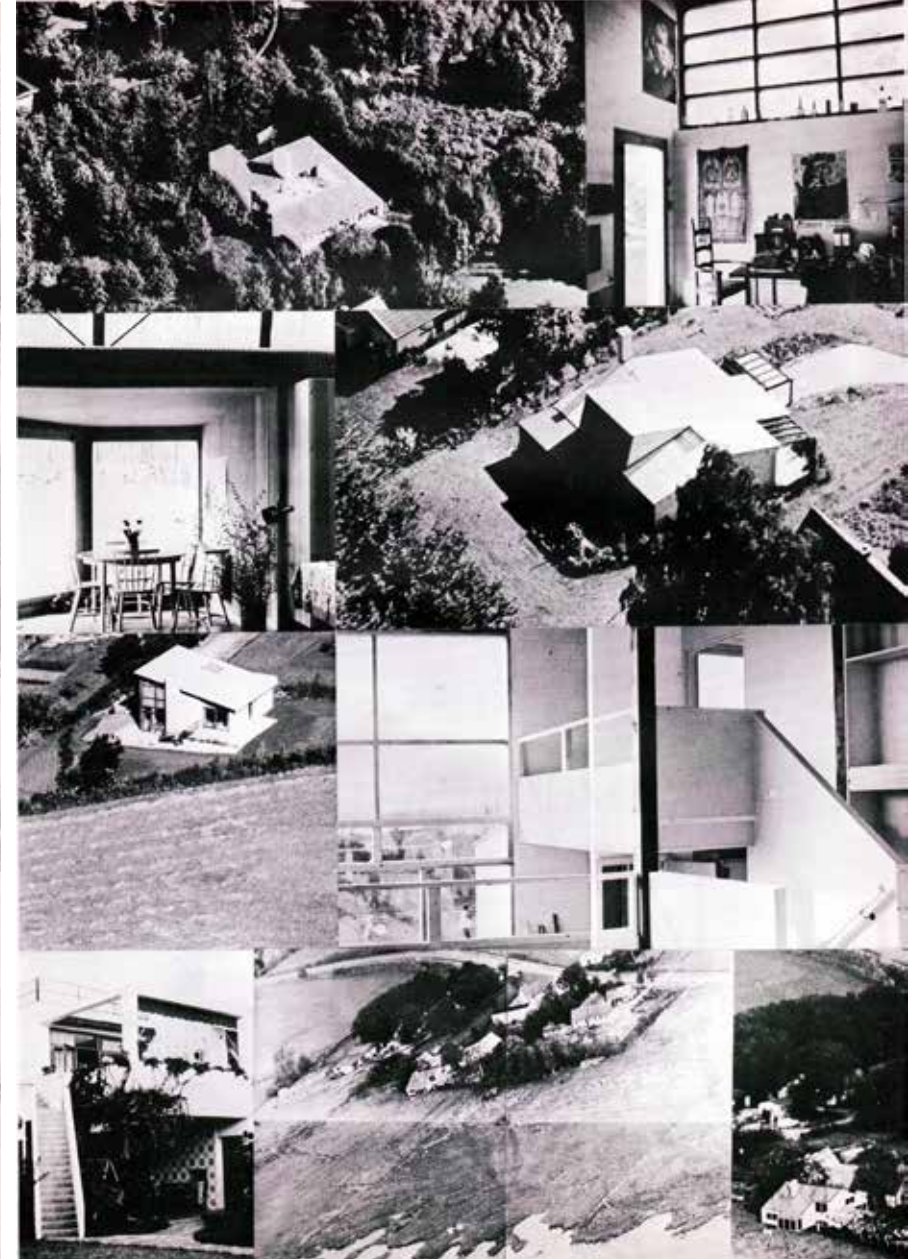
Facade facing the courtyard Kollegiet Sofiegården

Planning AYALA PARK in Manila, Philippines



Factory in Tåstrup

Prefabricate shower cabins for social housing



Villa in Spain

Single family houses in various places in North Zealand



◀ AL-BORD MED STOLE

Fra Danmark har vi valgt et al-bord med tilhørende stole. Møblerne er tegnet af Box 25 Arkitekterne, som har villet lave nogle gode sidde- og brugsmøbler. I stolens udformning har de støttet sig til dr. med. Egill Snorrasons forskningsresultater. Al-bordet har en diameter på 100 cm, men fås også som udtræksbord (diameter 120 cm med indskuds-



plade på 60 cm). Bordhøjden er her 69 cm, men benene kan reguleres (se det lille billede), så bordhøjden kan veksle fra 37 cm, 57 cm til 69 cm. Pladen er plastbeholdt, hvilket skulle give større slagsstyrke end maling. Fås i hvid, sort eller natur (betræk). Bordet koster som her ca. 300 kr., og som udtræksbord ca. 500 kr.

Stolen hedder nr. 21 og er en arbejds- eller albordstol. Den

har lav ryg, og betrækket kan afmonteres og vaskes/reuses. Fås også efter specielt ønske i Ironside eller mønstret stof. Til stolen laves en læs, vendbar hinde, som - alt efter det valgte betræk - kan vaskes/reuses. Fyldet i puden giver bedre siddekomfort uden at ændre den gode siddestilling. Stolene koster som her ca. 330 kr. Møblerne forhandles gennem B. I. Møbler (se »Læserservice» side 135).

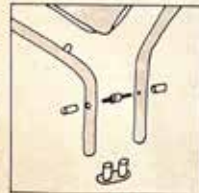


Godt, dansk møbelsystem. Sovesofaen herover er en del af et møbelsystem (serie 4), tegnet af Box 25 Arkitekterne for B. I. Møbler med både lænestole, to- og tre-personers sofa. Hvert enkelt møbel kan samles og skilles ad igen ved hjælp af fire skruer og fire dupsko, som vist på tegningen til højre.

Vi har længe efterlyst sovesofaen, som man både sidder og sover godt på. Og her er den! Sengens størrelse er 80x200 cm, og hyghyndeens facon giver den rigtige siddestilling. Betræk på madras, ryghynder, sider og armlæn på alle møbelen i serien er aftagelig, og kan

således vaskes eller reuses - alt efter betrækkets kvalitet.

Sovesofaen har vil med et betræk af stræktrøtté komme til at koste cirka 1600 kr.



In BOX 25 architects, I was the one working on industrial design. We made furniture for the dormitory's nursery and started a furniture company, but went bankrupt and had to dissolve the company in the Maritime and Commercial Court. It's one of the most shameful things I've ever experienced. The night before, I called our largest creditor in Esbjerg and told him that we could not pay him the 80.000 we owed him, to which he replied: It's a pity Niels, but remember:

“It is the business's right to go bankrupt”

The furniture which was named “Furniture of the Year” by Bo Bedre, I tried to offer IKEA, which had just opened a department store in Ballerup north of Copenhagen. I went out there and talked to the director Kenn Muff Lassen, he sent me on to Ingvar Kamprad, who had just moved to Denmark with his family, prior to IKEA's expansion further out into Europe. He listened to me and ended up saying:

“I do not want to buy your furniture, but I can see that you can make furniture. You could make a chair for me in tubular steel and plastic ”

I went home, and 14 days later I was with him again with a real-size model made of cardboard and electric pipes. Ingvar looked at it, and offered me 50.000 for the model and at the same time asked if I would work for him. We agreed on the contractual salary for architects and a one-year contract. At the same time, he pointed out that he just wanted me and not my friends in BOX 25 architects.

The chair was to be completed in collaboration with Gilles Lundgren in Älmhult, and I could just continue with my company in Copenhagen.

It was the start of a fantastic collaboration that lasted 30 years until 2005.

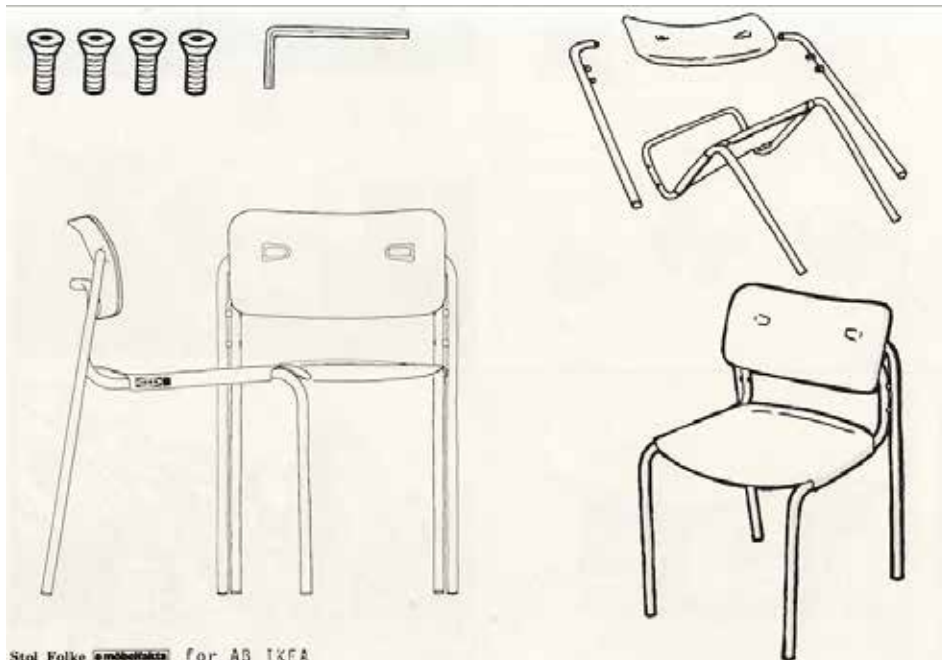
FOLKE as the chair came to be called, thus became my first product for IKEA. I worked in Älmhult with Gilles who was designmanager and completed a prototype at the model workshop. Then I traveled with the buyers to a factory in northern Italy, and IKEA placed an order for 125.000 chairs the first year

I was totally in shock and very, very proud.



31 years old, with my first industrially manufactured product





Together with IKEA, I now had the fantastic opportunity to make industrial design, which I was trained for at Herløv's department, or which Ingvar said to me:

“You with your fine fine education from the Royal Danish Academy of Fine Arts, must now have to do some good for the many people”

For me today, 46 years later, this has been an opportunity to reflect on my work for IKEA in the 70s and 80s, which when I look back .. was crucial to my development as an industrial designer.

My admiration for Ingvar Kampratt and his socialist approach to creating good Scandinavian design for the many people with little money appealed to me then as it does now.

I really made an effort, and so did IKEA's buyers. They bought in as cheaply as possible, on the basis of extensive knowledge of materials, production processes, with long-term contracts and responsibility for the manufacturers. IKEA's department stores sold the products without expensive middlemen, but with the necessary profit to make the wheels spin. Then as now, you do not pay too much for a product at Ikea.

Very sympathetic and very successful. Sales figures grew and grew year by year, independent of economic crises in society from time to time.

When there is a crisis, everyone is affected, so in the early 90s, when there was a financial crisis in Sweden, we noticed that the parking lot at the department stores was filled with expensive Jaguars instead of more common car brands. When the crisis hits, all sections of society buys from IKEA.

For me, working for IKEA was a fantastic further education that provided an opportunity to realize some of my professional dreams.

IKEA listened to me, produced and sold in the confidence that my designs were what the consumer dreamed of. My responsibility was to create well-thought-out, well-designed products that became available through IKEA to the many people with little money. People who were otherwise referred to poorly designed products or copies in poor quality, produced and sold too expensive, due to too small quantities and too many middlemen.

By working with IKEA, I learned that:

Designers have a huge responsibility, because they are the consumer's representative of the manufacturer.





IKEA was in 1975, when I joined, a pure trading company. We designers plan the products together with the head office in Älmhult Sweden, at the model workshop prototypes were made, which were then approved by the product council. There I learned all about seating positions and Swedish furniture facts requirements.

The products were to be produced in factories, as we designers were to travel around with the purchasers. At the factories we learned all about processes and opportunities, and our job was then to adapt our design to something the factories could produce. In that regard, I came to a factory EMU in Umbria Italy.

It was a large factory that already handled large IKEA orders. So while the buyers were negotiating at the factory's head office, I walked around the factory floor that Ingvar had imprinted on me. Studied their processes, designed a folding chair with a chalk drawing on the floor in the model workshop, and was allowed to work with the factory's skilled model makers, to manufacture a prototype on site.

Before we left the factory, the buyer put the model on the table in the meeting room, and promised that IKEA would place an order for 500.000 chairs over the next 3 years if the price was around 16 SEK.

For a long time, I heard no more about what had happened. But when I came to the annual press screening in Älmhult in the spring of 1977, TED stood, as the chair was been named, all over in many colors. It was this year's big investment.

TED was the cheapest folding chair with Möbelfakta (Swedish quality test) on the furniture market. The seating comfort was super good, partly because the backs curved much more than they did on the other folding chairs on the market. Package volume was only about 4 cm. high because the chairs were stacked opposite in large cardboard boxes.

TED became a huge sales success already 1st year

EMU, with the help of IKEA, had to build a new factory, to be able to supply 1.500.000 chairs annually for the next 15 years.

In the following years, several variants were added. RAPPEN with metal net. JIM in chrome and black plastic. KINNO with rounded seat front and rounded back completely in sheet metal. SALMI with veneer back and seat and ÅLAND with metal mesh, as well as 2 small folding tables and a folding table for wall mounting.

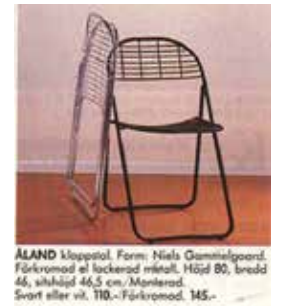




Åland 1978



Kinno 1978



Succes'en, som bare vokser.



In Copenhagen, BOX 25 Architects work with landscape plans, urban planning and houses. My interest was more industrial design, so in 1978 I signed out and started Pelikan Design together with Lars Mathiesen and Hans Carl Jacobsen.

We got off to a flying start with ID price in 1980

I designed several products for IKEA between 1978-83. Ingvar and I extended the contract, by doubling the salary year after year. until Ingvar said stop.

At one point he asked me to go to the Saab salon in Copenhagen and buy me a car, at IKEA's expense, so I could get back and forth to Älmhult. There just had to be no turbo or alloy wheels, it would not look ok in the parking lot in front of the head office in Älmhult.

The year before, when he lived in Denmark, I had shared an old Volvo with him, so I could come from IKEA International on Kølles gård (neighboring property to the Louisiana Museum in Humlebæk) to IKEA in Älmhult. It was more convenient to have your own car.

So now I could drive to Älmhult myself and was independent of his plans.

Sometimes, when he worked in Denmark, Ingvar wanted to meet me before I drove to the head office.

"Would 5 o'clock fit?" ... in the morning.

"Of course," I replied.





ID
PRISEN
1980



The Classics Prize
The Danish Design Prize
2008/09





**It should be
inexpensive to make
and comfy to sit in.**

With JÄRPEN from 1983, I had to challenge the concept of armchair, of course at Ingvar's request. No foam, no fabric. Only a structure that could be manufactured industrially.

In working with the RAPPEN folding chair, I had learned that you can sit comfortably on a metal net. One sits even better if it is shaped curved. On a net with 30x30 mm between the metal wires, you sit well, if you remove 2 metal wires in one direction, you sit just as well, but use significantly less material.

The elongated net structure became a distinctive design expression in the armchair

In Järpen's construction, the metal mesh is made flat and is electro-welded in one process, after which each end is curved in a press. The final shape is maintained by a CO2 weld on each side.

There was a lot of talk at the time that there were always missing screws in IKEA's cardboard boxes. And it did so because the individual producers stood for the contents of the bags and there were many human errors.

Later, all fitting bags were manufactured and delivered from IKEA's own fitting factory, where everything takes place automatically and is checked with precision scales before delivery.

In order for customers not to use screws and umbraco wrenches, the leg frame is assembled in a cross with a hole in one leg part and a metal pin in the other. The seat is fitted with welded pins inserted into plastic sockets in each of the 4 legs.

No screws, no loose details, the chair consisted of 3 components

With a LUDDE sheepskin for about the same price as the chair, it became a unique comfortable armchair.

The price was low and for the first time we reached a new target group: children and young people in the teen rooms. We followed the sales figures curiously, IKEA sold 4.000 armchairs and tables per week for many years to come.





CAFÈ Fritz Hansen 1983



DECISION Fritz Hansen 1986

During these years, Pelikan Design felt a lot of contempt and condescension from domestic architects and manufacturers, “you could not work for such a tacky company as IKEA”. It annoyed us a lot, so we decided to show them that our work was exactly the same for a “fine” exclusive brand, as it was for IKEA.

So we started designing for Fritz Hansen who at this point had just been bought by Scandinavian Tobacco. They bought buildings and all the rights to the products for a candy we designed:

Cafe chair in 1983 and Decision sofa in 1986 and continued with

The Pelican series for Cappellini in Italy and in the 90s

Ypsilon, Tressa and Maximus for Matteo Grassi

In order to shut up the criticism in the domestic duck farm. but also to bask in the recognition of Italy’s design mecca.

Our strategy worked

Pelikan Design came to work for many reputable brands in Denmark and Europe, despite the fact that I worked with IKEA.

The bicycle manufacturer Winther with the classic tricycle became our first customer. A collaboration that has lasted completely from Pelikan Designs starts until today.

We arranged all S-trains in Copenhagen, we furnished ØKs and Novo offices in Denmark and around the world with DUBA’s IQ office system, license produced in Australia by Woodmark int. for Asia-Pacific market.

With our design, we helped lift “Bent Krogh Furniture up to become a recognized quality manufacturer from 1985-2011

We designed for Erik Jørgensen furniture and Fredericia furniture in the 90s.

YPSILON Matteo Grassi 1993



PELIKAN Cappellini 1985



TRESSA Matteo Grassi 1996



NAPOLEON Bent Krogh 1990



HARMONICA Bent Krogh 2002



LUNA Bent Krogh 1988



OASE Erik Jørgensen 1990

<p>1978-1998 PELIKAN DESIGN</p>  <p>Dansk Designråds Årspris 1998</p>	<p>PELIKAN DESIGN</p>  <p>Labyrinth / Fritz Hansen / 1992</p>	<p>Niels Gammelgaard PELIKAN DESIGN</p>  <p>Napoleon / Bent Krogh / 1990</p>	<p>Niels Gammelgaard PELIKAN DESIGN</p>  <p>Mormor / IKEA of Sweden / 1988</p>	<p>Niels Gammelgaard PELIKAN DESIGN</p>  <p>TJ 290 / Tøftesig / 1981</p>	<p>PELIKAN & CO</p>  <p>Emely / Erik Jørgensen / 1997</p>
<p>PELIKAN DESIGN</p>  <p>IQ / DUBA / 1996</p>	<p>PELIKAN DESIGN</p>  <p>Cell / Fritz Hansen / 1983</p>	<p>Lars Mathiesen PELIKAN DESIGN</p>  <p>Expresso / Bent Krogh / 1987</p>	<p>Lars Mathiesen PELIKAN DESIGN</p>  <p>Mik / Tok & Stok / 1987</p>	<p>Lars Mathiesen PELIKAN DESIGN</p>  <p>S-wave / Art Andersen / 1990</p>	<p>PELIKAN & CO</p>  <p>Mirri / Zero / 1997</p>
<p>PELIKAN DESIGN</p>  <p>Wonderwall / Daba / 1998</p>	<p>PELIKAN DESIGN</p>  <p>Decision / Fritz Hansen / 1986</p>	<p>PELIKAN DESIGN</p>  <p>Opus / Bent Krogh / 1994</p>	<p>PELIKAN DESIGN</p>  <p>UNIVERSO / Tradesign / 1996</p>	<p>PELIKAN DESIGN</p>  <p>Stella / Korhonen / 1998</p>	<p>PELIKAN & CO</p>  <p>Arc / Tranekar / 1998</p>
<p>PELIKAN DESIGN</p>  <p>IQ / Woodmark International / 1990</p>	<p>PELIKAN DESIGN</p>  <p>Wing / Fritz Hansen / 1993</p>	<p>PELIKAN DESIGN</p>  <p>Luna / Bent Krogh / 1988</p>	<p>PELIKAN DESIGN</p>  <p>Maximas / Giorgio Pizzutti / 1996</p>	<p>PELIKAN DESIGN</p>  <p>Ypsilon / mattegrassl / 1993</p>	<p>PELIKAN & CO</p>  <p>Morika / Lustum / 1998</p>
<p>PELIKAN DESIGN</p>  <p>Sofia / FREDERICA / 1995</p>	<p>PELIKAN DESIGN</p>  <p>Design 85 / Wetter / 1985</p>	<p>PELIKAN DESIGN</p>  <p>Suite / Bent Krogh / 1996</p>	<p>PELIKAN DESIGN</p>  <p>Liva / Fora form / 1996</p>	<p>PELIKAN DESIGN</p>  <p>RABO / 1980</p>	<p>PELIKAN DESIGN</p>  <p>DSB S-leg / JP GROUP / 1995</p>

Grafisk Design: Hovedkvarteret ApS, Oktober 1998



In 1983, I was put to work with the couch which is the center of the home

The problem for IKEA was and is that the sofa does not fit into the flat-packed concept. Sofas have always been upholstery and textile glued and nailed to a frame made of solid wood, plywood or chipboard. Unmanageable large and offered in few fabric variants.

Product manager Lars Engman and I discussed the problem, we visited a metal industry that, among other things, manufactured shopping carts for supermarkets. Here we saw how everything turned out produced automatically. How steel wire and flat iron were delivered directly on large rolls and therefore were cheaper than steel pipes for furniture manufacturing.

I then designed MOMENT, so that it could be manufactured in such a factory. It was delivered in 2 flat cardboard boxes.

Seat and back frame in flat iron and metal mesh and two legs in round steel. All parts are automatically manufactured. It was all packed flat and weighed no more than the customer could handle it himself.

A pillow set consisting of 2 seat pillows, 2 back pillows and 2 armrest pillows, delivered from a pillow factory. IKEA offered 10 different colors.

The customer could now pick up the MOMENT sofa in the department store in 2 cardboard boxes, drive them home and assemble the sofa yourself in a short time. They loved it.

The flat-packed sofa MOMENT also became important for IKEA's branding because it was the first sofa that could be purchased in a self-service department store

We succeeded beyond all expectation

For IKEA's branding, it was important that we design independent, brilliant design solutions that became synonymous with IKEA's brand as a department store that designed, produced and only sold its own products. When you saw one of these products, you should never be in doubt about where it came from.


We called them spearhead products



IKEA 1985

Läs om Moment soffan på sid 8-9



Varsågod, 300 sidor heminredning med Moment-soffan i spetsen för alla nyheter, med starkare erbjudanden än någonsin och priser som gäller ett helt år. Lägg fram den! Låt den ge dig nya idéer och spartips året runt. Katalogen gäller från den 30 juli 1984 t o m den 28 juli 1985. 

PRIS 10.-

”...un Moment s’il vous plait!”





MOMENT SUPER i grått skin 3990.-



The GUIDE shelf was created in collaboration with the product manager on shelves Niels Mossbeck.

He also thought he should have a part in the success. So after a lunch at Värtshuset in Älmhult we agreed on one metal construction as the legs of the MOMENT sofa and in the same production technique.

The metal ladders became 170 cm high and the shelves became 170 cm long.

Everything could be packed and handled efficiently and rationally

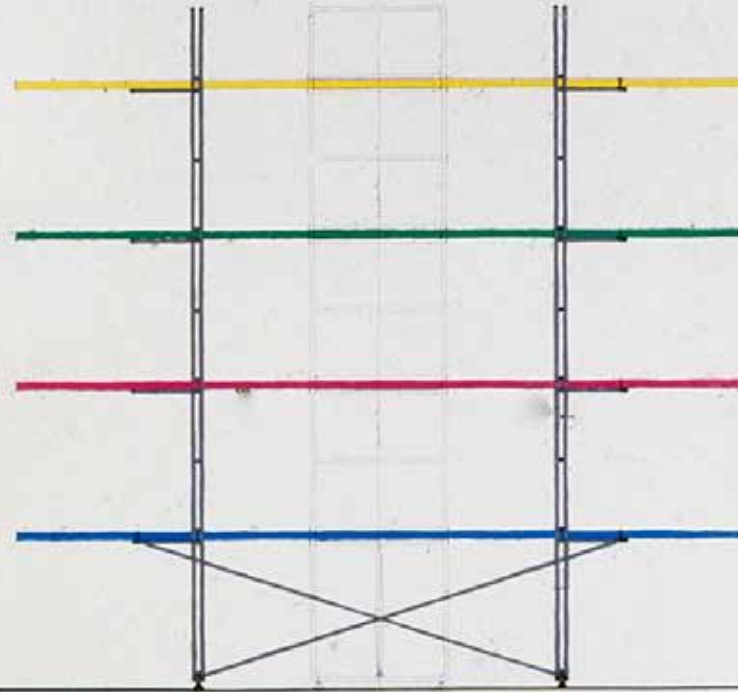
The shelves were produced at a factory that manufactured laminate sheets in an automatic production line. The design took into account the production process, so every time the machine had to change material for a new surface on the chipboard, we changed the color of the laminate roll. It gave a bookcase with as many as 6 colors.

The shelves were white on one side, black on the other. The edges got 4 different base colors on the 3 edges and white on the 4 edge.

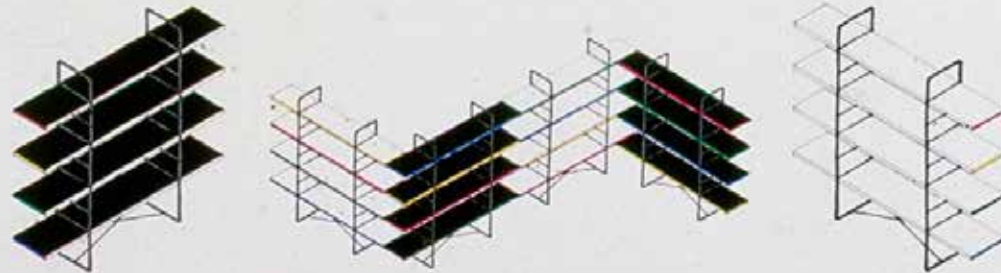
A pack of 4 shelves with different colored edges and a pack of 2 metal ladders a metal cross and 8 screw bushings to stabilize the shelves.

The customer picked up 2 packages in the department store and could as well assemble the shelf at home with different expressions, black or white with a white edge or colored edges:

Guide



Angje Nale (Desain/gambar)







After the success of the MOMENT sofa, it became clear that I had to continue with a table in the same design. I imagined a six millimeter thick, tempered and frosted glass top measuring 80 × 200 cm, floating 72 centimeters above the floor on a metal frame that resembled the seat or back of the sofa.

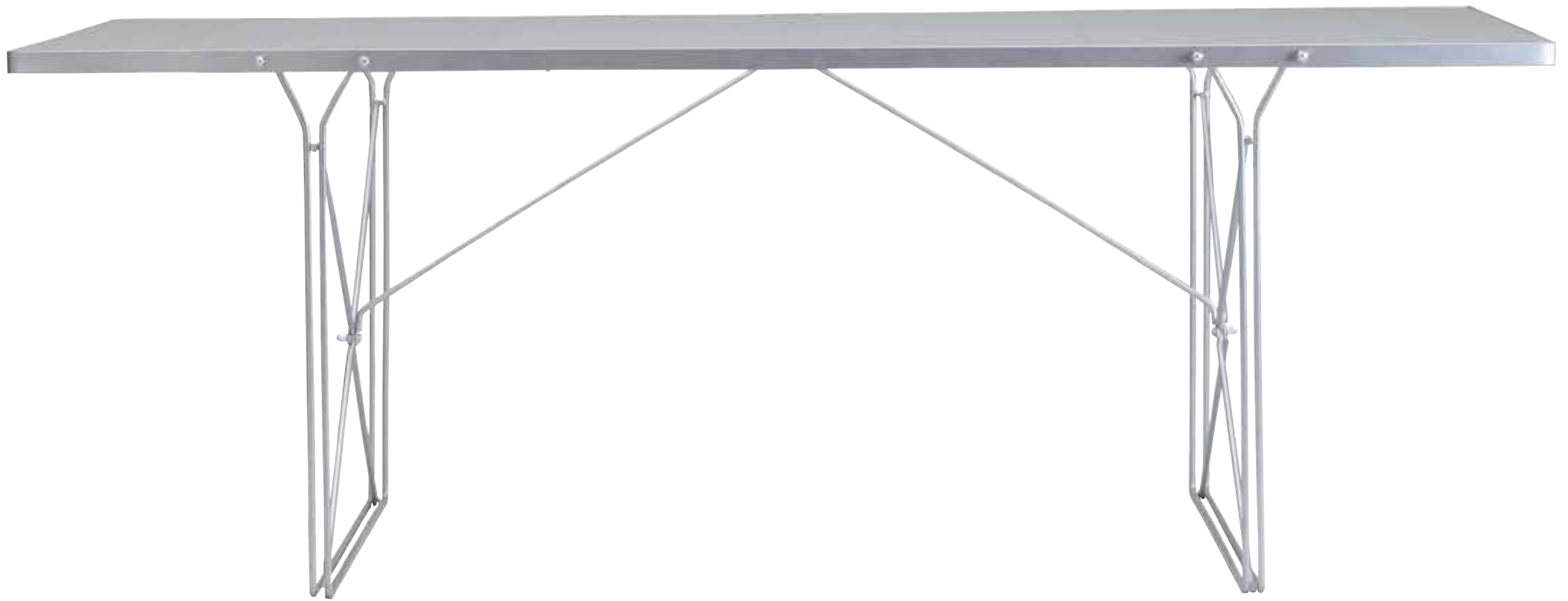
Because the glass plate is frosted, you can not see what is going on under the table. The metal frame in which the glass plate is placed also protected it during handling and transport. The glass plate was tempered, and the metal strong, so that there was no risk of transport damages

All rumors about IKEA's poor quality were hereby refuted

Subsequently, we received the design award Excellent Swedish Form, something IKEA was not used to at the time.

Italian opinion leaders in design were also positive. The design magazine DOMUS wrote:

“Un tavolo importante”





It was not difficult for me in 1986 to get OTI into the collection. I was then -and still am, very fascinated by math and space geometry.

OTI consists of 2 hyperbolic paraboloids that are put together to form a perfect sitting position. All metal wires are straight, and together they create a double-curved shape. Very classic and very beautiful. Has absolutely nothing to do with furniture tradition. But at the time I had free hands due to past successes, who dared say no?

IKEA's subcontractor Hartwall in Helsinki built a large copper tool for resistance welding of the entire metal mesh shell in one process. They joked that the street lights were flashing when they were running production.

That much power was needed.

The chair consisted of:
2 components that could both be stacked in the warehouse and assembled by the customer without the use of tools or screws

OTI, which in everyone's eyes was a spearhead in Ikea's branding, we followed up the following year with a variant in plastic technology, a more rounded plastic shell with the same seating comfort, embedded plastic bushings and a star-shaped drainage hole.

Just 3 components straight to put together







ISAK was created during a long stay in the spring of 1986 at EMU in Umbria, where I worked with the model workshop. A small, easily placed extra folding chair - not very comfortable, but with a completely unique look.

We also made SEBASTIAN for better comfort

In the mid-80s, Ingvar withdrew more and more from product development and he and I lost touch. Today I praise myself happily for the collaboration during the 10 years he took an interest in me and taught me so much.

I continued to work for IKEA until 2005.



Isak 1987

Neil Gammell®

december 2021