

# Stockholm Furniture Fair February 2025

**JSA**  
Consultancy Services

## A Review



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## The Show

Stockholm has to be one of the loveliest venues for a trade fair. Glorious views, fascinating architecture and a spotlessly clean, unspoiled environment, help create an event where excellence in design is understood and appreciated. That said, the below zero, February temperatures, and the snowy and icy conditions, mean that indoor warmth is more readily appreciated than the bitter cold outside. Why can't this show be held in June or September? I'm sure it would attract far more visitors. However, in fact, after the first day, when visitors were faced with snow, ice and sub-zero temperatures, the weather did improve, so that visitors on Thursday and Friday enjoyed blue skies all day long.

The move towards some of the larger Swedish companies only participating in the Stockholm Design Week by way of their central Stockholm showrooms, rather than by taking space at the Stockholmsmässan exhibition centre, meant that only two, of the three very large halls, were used this year.

However, with over 250 exhibitors, most of which were from the Nordic area and Eastern Europe, there was



A well attended discussion



still plenty to see and appreciate. The standard of product design and manufacturing quality, as well as beautiful presentation, was as high as ever. The exhibitors at this show take such pride in showing themselves off, that everywhere you look, and around every corner, there's a feast for the eyes. Although some of the larger companies such as [Flokk](#), [Johanson](#), [Blå Station](#), and even [Humanscale](#) from the USA were present, there were many whose names were unfamiliar, and even some (such as the Swiss company, [fūūr](#) – who create furniture, rugs and dog leads from worn out fire hoses) - which on enquiry turned out to be start-ups.

One surprise was the presence of several exhibitors from Japan, reflecting a cultural connection with Scandinavia, such as the mutual appreciation of the use of natural materials, simple elegance in design and perfect finishes.

There seemed to be somewhat fewer visitors than in previous years, especially from outside the region. A noticeable lack of North American accents, folk from APAC countries and even attendees from elsewhere in Europe. There was however, an enthusiastic and lively atmosphere, and the various eateries, display areas and lecture theatres were all busy.

## The Trends

Because most of the exhibitors were smaller companies, the show's emphasis was very much on originality and creativity. As a result, trends and common themes were not always easy to detect. This was accentuated by the lack of emphasis on displays of what used to be expected at office furniture shows – workstations, task chairs and storage units.

What could be discerned, probably as an ongoing hangover from post-pandemic working-from-home and hybrid working, was the relentless drive towards extinguishing all distinction between furniture for the home, and for the office.

As one would expect from this region's manufacturers, there was an overwhelming emphasis on sustainability from almost every exhibitor, each with contrasting claims about the environmental kindliness of the materials they were using and the processes to which they were subjected. The topic was often the first thing that exhibitors talked about, after saying hello.

As for materials, wood, of course, was everywhere. Beautifully selected, worked and treated. Hardly unexpected; this was, after all, Scandinavia. Aesthetics sometimes over-rode ergonomics and occasionally, that oh-so-elegant chair turned out to be downright uncomfortable.

Fabrics were a mixture of bright, bold, eye-catching on one hand, and earthy colours from nature on the other. Almost everywhere one looked, there was great attention to detail, with perfect upholstery and wood finishes.





# The Companies and their Products

[Friends Founders](#) is a group of like-minded designers of high-specification furniture and furnishings, led by CEO Rasmus Hildebrand, with most of the pieces, such as this sofa, being manufactured in or near to Scandinavia.



Swedish company [Gustafs](#) from the town of the same name, is a leading manufacturer of exclusive wooden interiors with acoustic panels and slats for walls and ceilings in public environments. Their Feltfon range, crafted from felt absorbers was inspired by nature and was for use on both walls and ceilings.



Bio was a range of seating from Swedish company [Gemla](#), located in Diö, designed by David Ericsson.



[Nola](#) from Stockholm were showing a wide range of outdoor furniture for public and private areas.



Niche is said to be a modern, stripped-back, take on the traditional club chair, designed by TAF Studio for [Fogia](#). The company, established in 1981, is based in Stockholm with production in it's own factory in Gdansk in Poland.



[Dalform](#) from Stockholm showed a modular system - Soft Edge - with adaptable components, spanning seating, shelving, and storage solutions, allowing for creative configurations tailored to diverse spaces.





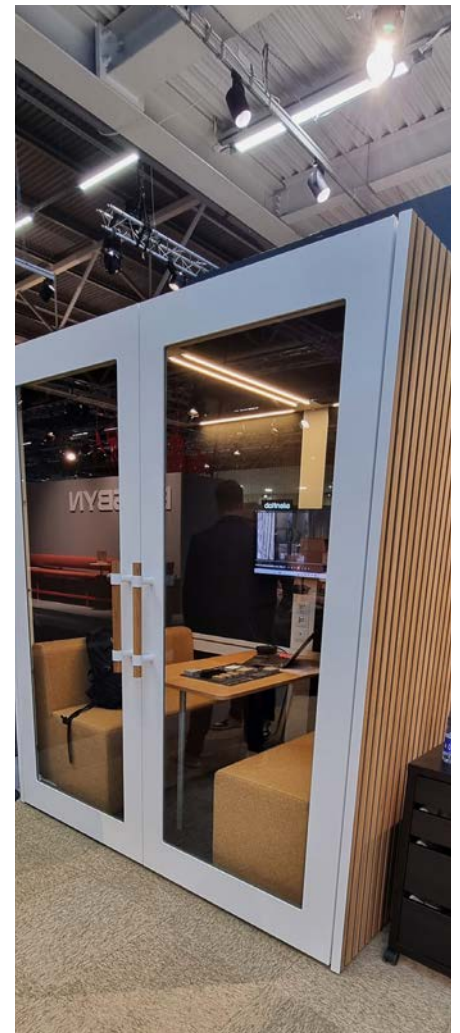
[Flokk's](#) large stand featured their new sofa system – Effect Circulus – “the endless sofa to challenge the concept of sustainable public seating”. Designed by Mario Ferrarini, the system features 74 different options of frame colours and easily, on-site replaceable, upholstery.



The playfully-named [PhoneAlone](#) company from Copenhagen showed their luxuriously designed and fitted soundproof enclosures, which carried a strong sustainability story.



The Norwegian industrial designer, [Peter Opsvik](#), who sadly died last year, lives on in his work. Best known for his work with Håg and his “Garden” chair, this innovative sofa is the latest example from his company of his vivid imagination. The sofa encourages two people to face each other to converse, each with a leg placed for comfort in one of the gaps on the seat.





A sizeable area of Hall A, “The Greenhouse” was set aside as a platform for Swedish, Lithuanian and US design schools and their students. As you would imagine, some of the work on show – such as The Book Monster (below) - was unconventional, while often demonstrating real originality. This display was part of one of the themes - reusing waste materials. (left)



Fredrik Östergren was the designer, founder and proprietor of [Brutwork](#), a Stockholm-based company using solid heart pine wood to hand craft very beautiful, and very expensive, limited-edition, leisure furniture. The chair on the left has a list price of 5,300 euros.



Among the companies representing Japan was a new start-up, [Tokyo Product](#). Using igusa – Rush Grass, the same material used to make tatami mats, they had created the Igusa Rope Chair. Handmade by craftsmen, when in use, it purifies the air and its scent is said to help relaxation and improve concentration.







Another enclosure company, [Silent Lab](#) from Prague, had brought their telephone and meeting booths.

One of the most internationally active of Scandinavian manufacturers is [Johanson](#). Founded by Borje Johanson in 1953, the company, located in Markaryd in southern Sweden, concentrates on furniture for public spaces. This striking sofa set, Sketch, has become one of their feature pieces.



[Edsbyn](#) from the town of the same name in Sweden, founded in 1899, have a very large, state-of-the-art manufacturing facility, but pride themselves on high quality furniture from the best of natural materials, created by leading Nordic designers. They showed office furniture in a more conventional style and setting than most other exhibitors.



A most unusual collaboration was between furniture company Gärnsnäs, founded in 1893 and from the town of the same name in southern Sweden, and international architect Kengo Kuma. The result was HidaHida, an interesting hybrid of Japanese and Scandinavia design.



Away from furniture, Nordgröna showed their acoustic solutions, produced from natural reindeer moss, cork and timber.





## And Finally...

Getting around the show was generally easy. It's nicely compact, well organised and clearly signposted. However, one surprising hazard, was the amazing number of pushchairs – probably more than there were overseas visitors - complete with tiny babies and accompanying mothers, who tended to gather in fairly large groups in the aisles. I'm sure they weren't really trying to trip up passing visitors.







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