

ELEVATING WORK

ICONS



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ELEVATING WORK

Welcome to our collection. It is an exploration of the spaces we inhabit at work, and how furniture can elevate these environments - inspiring, enriching and supporting our modern working habits.

Included within this book, you will discover our range of furniture designed for modern work. Our mission is to enrich the experience of the workplace through furniture that confidently embraces function and tactility and embodies straightforward simplicity.

We also introduce to you our close circle of product designers, both emerging and established within contemporary design, who share our passion for sustainable, Danish made products that pursue timeless quality and functionality.

From our factories in Denmark, to our offices in London, Copenhagen, and Hamburg, we aim to continually inspire through our products, enhancing your experience of the workplace.

ZONING

ZONING INTO WORK

Diverse spaces within the office encourage collaboration and rapid change. Zones that create inspirational, functional environments are where we discover our best work.

The 4T System is a scalable kit of parts designed to divide space, provide privacy without isolation and encourage idea sharing through adaptable configurations.



4T booth and Bank sofa



Katla, Bank wood sofa, Bank table, 4T room division





4T room division





4T booth, Bank sofa and table



INTERVIEW



HEE WELLING

DESIGNER OF SMILE LOUNGE, 4T SYSTEM, KANT TABLE, LEVEL & CHANGE COFFEE TABLE

Hee Welling's philosophy is expressed in the simple geometries and spirited contours, focusing on straightforward products that pursue an honest, careful use of materials. Educated at the Royal Danish Academy, Hee leads his successful self-titled studio out of Copenhagen, Denmark.

The 4T System you have designed for Icons is an ambitious product. When we approached you to explore a design, what was it about our concept that interested you?

The whole concept of making a system that can work as walls, as dividers, as booths, is really interesting. I think zoning is a common challenge in the market right now, that we needed to find an adaptable solution for. The way people are travelling, moving around and using environments, has changed a lot for office spaces, and this system helps support these changes.

Being a creative and adaptable system, what was your approach to designing the 4T?

A project like this is impossible to do as a single person or company. Everyone who was involved in the 4T project added knowledge and skill, which is why we ended up with a system better than anything we could have achieved separately. This is a great way to work: when you work with skilled people who know what they want, have good ideas and suggestions, it just makes things better.

How do you think 4T can contribute to more sustainable workplace environments, given the adaptability of the materials and flexibility it affords in meeting future needs?

The system is constructed in a very sustainable manner, and there are no limits. We separated out the materials. None of the components are made in a way that they can't be detached afterwards. This makes it a long-lasting system – you can always add or remove different panels which helps change the expression and the functionality. This system can be used

for many years and hopefully passed on to the next owner of the location or the office – or taken with you.

When designing a product what inspires you?

I am not a person that needs to go to the forest, or to sit down in a zen environment and it just comes to me. For me it is hard work. The more you start to work with a person or business, find out limitations of a brief, possibilities, researching materials, new ways of approaching production: all these things, I think the inspiration comes from there.

I try to be open-minded. There are so many well-designed products in the world. Look at the car industry, they are way ahead in a lot of technical aspects and how everything can be combined in a simple, cost efficient way. Also, new materials: a new way of making plastic (from traditional to bio plastics, where we make it from not just plants, but leftover plants). There are so many things going on. I think if you just open your eyes, and see what is going on in the world, there are many things to be inspired by. That is just my philosophy.





4T mobile unit and room division
Sky 4 star on castors, Kant table on castors





Crossover Young Iconic 5 star,
Facit Unlimited workstation, 4T room division

RECEPTION

A STRONG FIRST IMPRESSION

First impressions are always the strongest.
On arriving, a space should invite you into it;
providing visual and physical warmth while telling
the compelling story of the company.



Gab Lounge





Gab Lounge, Duo rug
Knock on Wood coffee table

INTERVIEW



DENNIS MARQUART

DESIGNER OF GAB LOUNGE AND SPIRE COFFEE TABLE

For Dennis Marquart, the inspiration for his products is influenced by combining the design heritage of Denmark with contemporary practices. A specialist in metalwork, Dennis trained as a blacksmith before continuing at Copenhagen Design University.

Tell us about the Gab Lounge chair. What was the aim in designing the chair? I wanted to make a chair that was made of wood with a simple, sleek design. We wanted the chair to have a small footprint but still suitable for its purpose of being a lounge chair. Of course, I was also inspired by the history of Danish design, looking back to the designers of the Modernist era who had created some amazing designs. I wanted to take their heritage with me and create a chair that looked back to them but also looked forward.

Leather is an integral part of your design process. Why do you use leather in your designs? My business partner lived in Argentina for five years and close to Buenos Aires is the world's largest tanner. Argentina is a country that makes a lot of leather, as a by-product of their huge farming industry and so his experience there was integral to the founding of our design studio. We started to import the leather from Buenos Aires and work with it to make contemporary designs and furniture – finding inspiration in the material and working it to its limits. It was definitely the experiences in South America that drew us towards the material.

The Gab Lounge is domestic in feel, however it is included in a workplace focused collection. How do you think the Gab Lounge will appeal to workplace projects? Well, this chair looks to the future, so to speak, by being informed of its design heritage. This is the same for office design now – we are always influenced by the past to create a future design. I think you

need to reference history within design to give people comfort – like nostalgia.

You need domestic feel furniture to create zones within the office to make it not feel so office-like. We want to create a good feeling when we go into the office and furniture is a part of this. I think Icons is on the right track with how their furniture balances the domestic feel with a commercial aesthetic, suited specifically for the workplace.

How do you work as a designer and where do you find inspiration? Many designers say they are inspired by nature but I am inspired by the history and the designers before me. For example Hans J. Wegner, is inspired by a Chinese design of which he adapted his design to create a product that was suitable for his contemporary Danish audience. Sometimes I find I work like that or I see a little detail I find interesting, or a detail I think could be improved and develop a concept like that.

I believe you should use your limited time here to do something good and improve lives around you.





Gab Lounge, Ekko sofa and armchair
Spire coffee table, Duo rug



Ekko sofa, Spire coffee table,
Gab Lounge, Duo rug



Spire coffee table



INTERVIEW



BORIS BERLIN

DESIGNER OF EKKO

Boris Berlin is an award-winning designer based in Copenhagen, Denmark. His first collaboration with Icons of Denmark resulted in the launch of our Ekko sofa – a refined, organically shaped product that fits neatly into architectural spaces with its square profile.

How did you approach our design brief in creating an organic sofa? From your brief, it became obvious to me that it had been formulated based on an existing situation within the Icons collection. There was an underline in the brief about exclusivity and an expression of quality, which I liked, as well as the word 'organic'.

When I started to develop my ideas for the Ekko, I wanted the product to be organic in line and shape, but within the interior of the product to still allow it to fit within square or confined architectural spaces. The result was a rectangular, tight shape on the outside and a plush, organically shaped interior that supported the user.

The shape of the sofa is very sleek and simple in its aesthetic, however you worked on perfecting the shape and the geometry of the curves quite extensively. Tell us about this process and the collaboration between Icons, production and yourself. I was pleased that the production was so heavily involved as their skill-set is unique and some of the most advanced I have come across in upholstery production. It was a pleasure to work with them as I felt they understood my intention and ideas for the product.

As the sofa demanded exclusivity, it wasn't a matter of adding decoration or gold plating to make it look exclusive. It was about precision, making the shape and the way the upholstery worked as precise as possible. It is not just a matter of covering cushions, it is a meeting between shapes, and this is where the master craftsmanship of the upholsterers comes to life.

The sofa is a product that focuses on clean lines, influenced by organic shapes and subtle curves. What were some of the challenges when designing the sofa? I believe that the sofa connects with our bodies through its interior shape and the curved lumbar support on the back rest. When you think about it, your body can draw a clean line through the air, moving organically and not geometrically as designed by Pythagoras.

The main challenge was getting to know who Icons was, as this was our first collaboration together. I see the designer as being part of the family, learning but not dictating the result. I believe a product should be built on the foundations of a company's brand otherwise it could be perceived as dishonest. You must be proud of your own signature and sell something which you like yourself.

How do you feel the Ekko sofa contributes to the workplace and what differentiates it from other sofas on the market? My aim was to create a comfortable low back sofa where people feel they could sit instead of on a task chair. Often a low back sofa isn't comfortable so that was my focus when experimenting with the foam and design of the product.

The key to the design was that the shape allowed for the creation of sofa landscapes, having them side by side or back-to-back. It plays with the architecture as well which is usually geometric and angular and with the sofa landscape you can create passages and irregularity within the space.



Ekko armchair and sofa,
Spire coffee table, Duo rug





Smile Lounge wood high back, Duo rug
Ekko sofa, Spire coffee table,







Form sofa and 1 seater, Duo rug, Spire coffee table



Form sofa and 1 seater, Duo rug,
Spire coffee table



TOUCHDOWN

PULL UP A CHAIR

Seamlessly interchange between focused work and casual conversations. Arrive at the Touchdown space, where activities are versatile and furniture needs little adjustment for individuals.



Arena 5 star, Facit Unlimited workstation





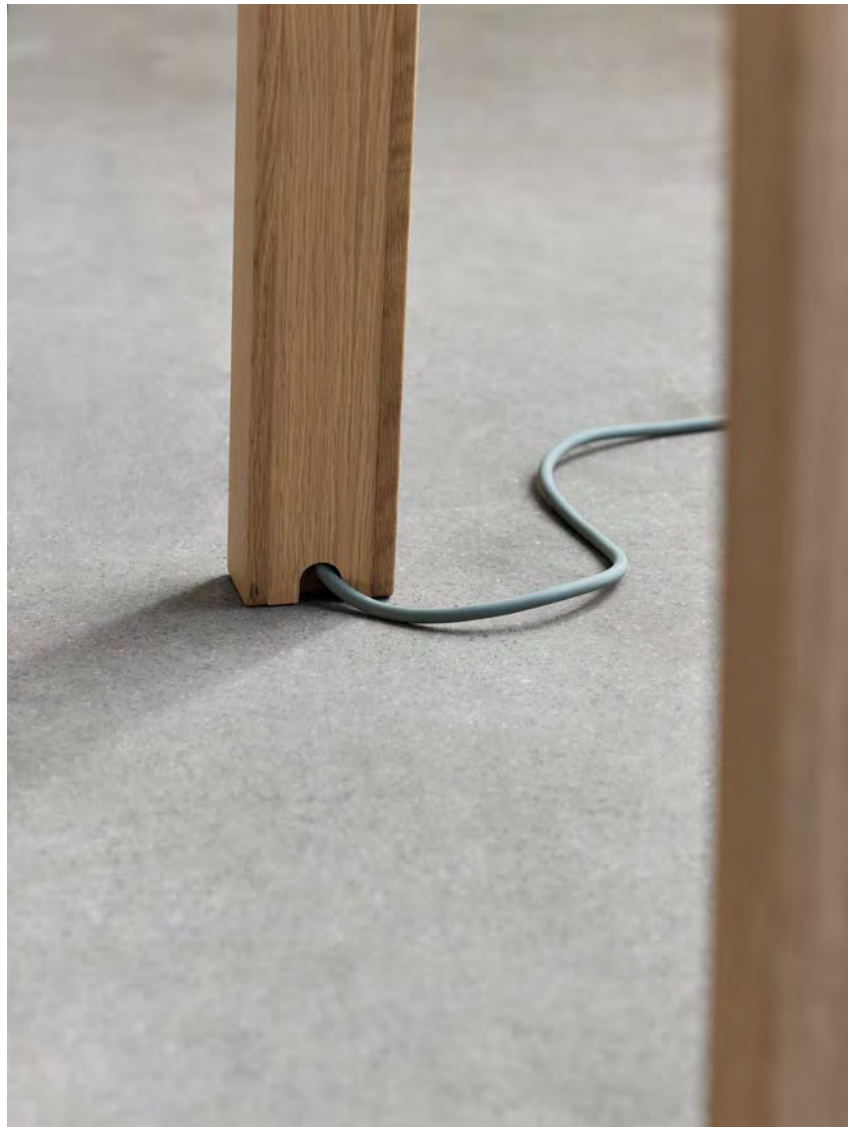
Arena 5 star, Facit Unlimited workstation



Facit Unlimited workstation



Facit desk screen







Sky barstool, Facit high table

CONFERENCE

CREATIVITY THROUGH CONNECTION

From presentations to executive decisions, a Conference space is the essential core of the business. Sophisticated in finish and supportive of modern technology, personality can shine through within these settings.



Woodstock conference table, Crossover Young Iconic 5 star



Woodstock conference table
Crossover Modern Executive conference 4 star







Woodstock conference table
Crossover Modern Executive conference 4 star

INTERVIEW



HANS THYGE

DESIGNER OF ARENA CHAIR, WOODSTOCK TABLE, CROSSOVER CHAIR, FORUM TABLE, POP TABLE

Hans Thyge is an established furniture designer based in Denmark. After receiving his training at the Danish Design School in Copenhagen, Hans worked as a stage designer in Denmark and collaborated with some of Italy's premier designers in Milan. Today, he leads Hans Thyge & Co, a talented collective that explores design through furniture, interiors and branding concepts.

The Crossover chair was Icons' first introduction to a specifically ergonomic product. What was your approach when designing the Crossover chair? The most important thing for me when designing the chair was to do something that had a domestic feel, where the upholstery was welcoming, but still functional, with the technical parts and height mechanisms all hidden inside. I wanted to create an instrument for humans. Additionally, it was about perfecting the shape and form of the chair. We were literally shaping the foam in the workshop, making tests and 3D models to make something that was aesthetically good but still purposeful.

The Pop table is a practical solution for flex areas. How did you conceive the design of the table? When we started working on the design of the table with Icons, we influenced each other's ideas which I think is interesting. You are inside the world of clients every day and you have a feeling for what they need which is what I deeply respect. Where this type of dialogue works well, is when we share ideas and they become ours together. If we continue to have this open and frank dialogue, we will always create the best products. It's like if you are a conductor for an orchestra – you cannot make good music if the players are not contributing at 100%.

The Pop is a product that, I would hope, you would buy many of them to create flexible working spaces. Products like this need to be unpretentious, strong, and not too detailed while still conveying an immediate visual expression.

What do you see as the difference between workplace and residential design? Designing for the workplace is much more complex as there are so many requirements such as strength, price accessibility, functionality, and durability. But for domestic, if it looks good and people want to buy it, other factors don't matter so much. But it is not easy to make residential furniture either because you must be able to convince people to buy it – you have one shot to sell!

Workplace you have a stronger dialogue between the customer and yourself and I believe you can sell a product within the workplace or contract market by convincing a client that they need it for a specific function – not just based on emotion – you can explain the purpose.

You say on your studio website, "it all starts with the power of imagination." what sparks your interest when creating something new? Design is about telling stories. When describing these stories, you

need to be able to build up things in your mind or to let things come to your mind. If you then take the essence of this, Design is about "the power of imagination".

Many people think design is just about sketching until interesting things appear on the paper, but that is not true. All our expression – whether writing on a piece of paper or playing a piece of music is about revealing something within yourself and as such all expressions become a mirror of all the cultural experiences we have gained. Being an artist, musician or designer is about being able to transform all this heritage into imaginative images or forms. To tell stories that touch our emotions.



“Ergonomics, when we speak about the Crossover, is about sitting and feeling well in it. We all know that when we like an object, we feel comfortable and that can be said for a chair – comfort and emotion are complex things, and you cannot detach ergonomics from beauty in my opinion because they interact.”

HANS THYGE, DESIGNER OF CROSSOVER



Woodstock conference table
Crossover Modern Executive 5 star





Woodstock conference table
Crossover Modern Executive conference 4 star



Forum meeting table
Arena 4 leg



SHARE IDEAS, REALISE POSSIBILITIES

Comfortable and informal, collaborative settings are creative hubs for sharing ideas – finding those synergies in team-based work.



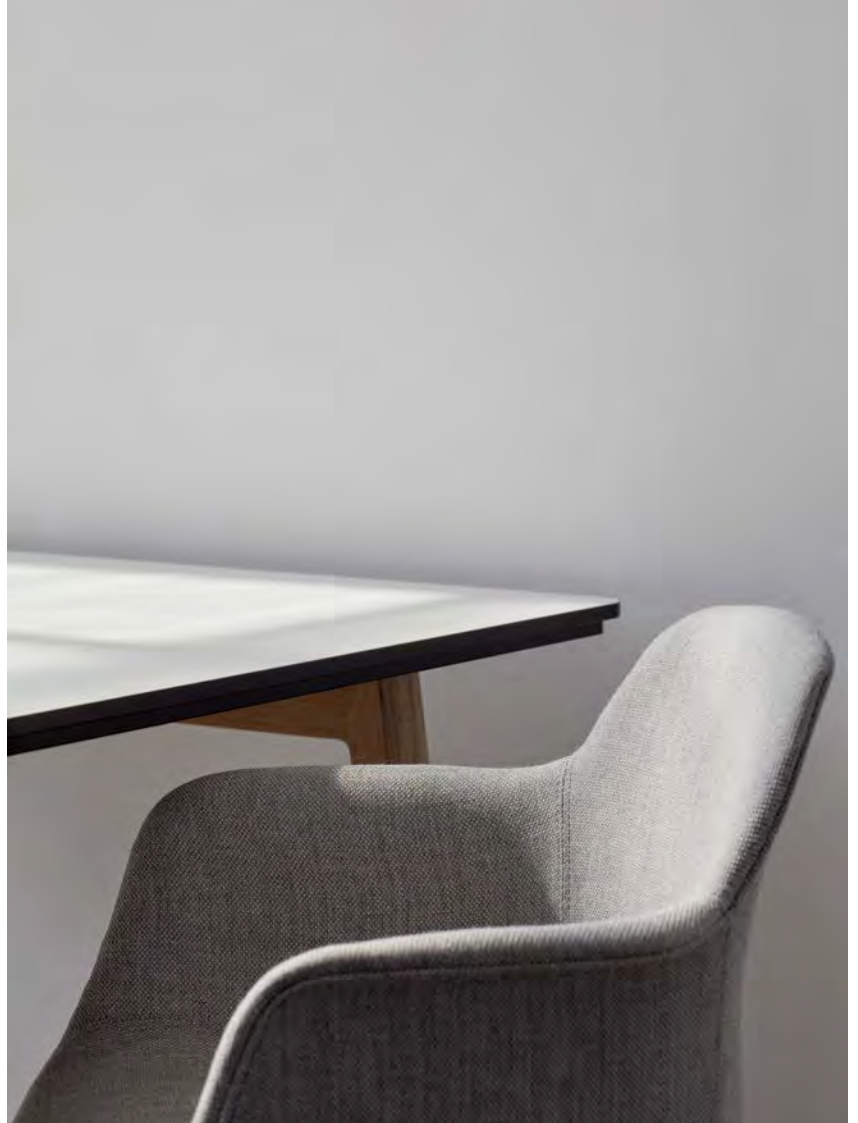
Arena wood, Woodstock round table



Arena 4 star
Facit meeting table



Facit meeting table







Sky wood
Kant meeting table



Nam Nam wood high and low back barstool



THE CENTRE OF ATTENTION

In the hours we spend seated at work, our choice of furniture impacts our comfort, wellbeing, and focus, whether we are consciously aware or not. Take time to find focus and enjoy the support the space can bring.



Private sofa 1 seater XL, Deco cushion
Firkant pouf, Change side table, Duo rug





Private sofa 2.5 seater and 1 seater XL, Firkant pouf,
Change side table, Duo rug, Deco cushion



Private sofa 2.5 seater
Change side table



Private sofa 1 seater XL and 2.5 Seater,
Level laptop table





Private sofa 2.5 seater, Spire coffee table



GIVING LIFE TO NEW IDEAS

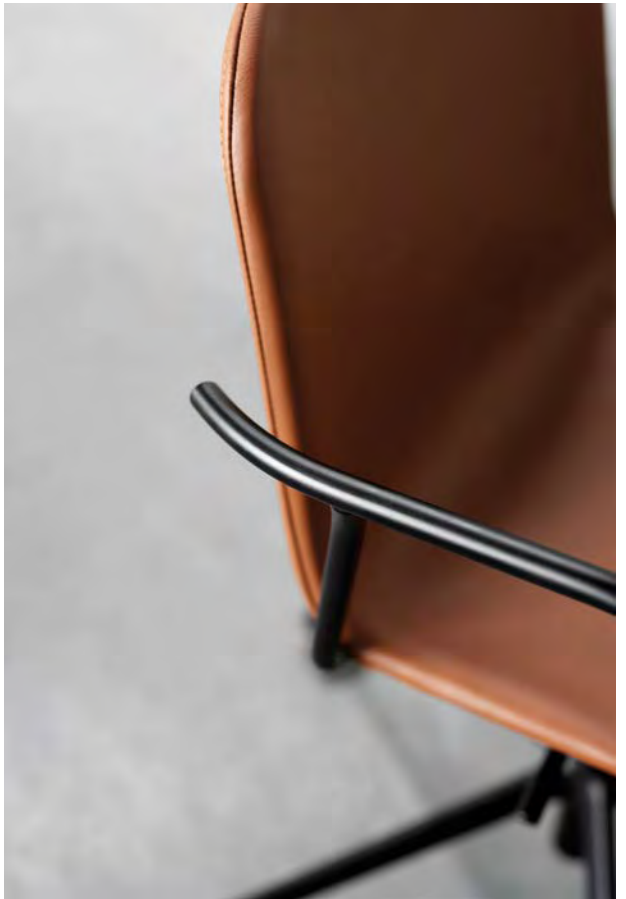
Training and the nurturing of ideas is the essence of the Flex space. The ideal space should be adaptable and hard working to support the variations of activities.



Sky 5 star with arms, Pop flip top table



Sky 5 star with arms
Pop flip top table





Sky 4 leg with arms, Sky 4 leg, Sky trolley, Pop flip top table, 4T mobile unit







Sky 4 leg, Sky trolley



MIA LAGERMAN

DESIGNER OF SKY CHAIR

While many designers often are accused of getting lost in the form or concept of their products, this safely cannot be said for Mia Lagerman. Her work makes you aware of the intense scrutiny she pays to the ultimate user of the products – driving home the mantra of form following function.

How did you approach the design of the original Sky Wood chair? When working with stackable chairs, there are a few ways you can approach the design. For Sky, vertical stacking is one of the essential principles. Sky Wood was created to make an endless stack (the idea of stacking 'to the sky'). Working with the technique of bent wood made the form of the leg possible. Not only is it strong in its construction, but it also defines the feeling of the chair

Workplaces need to be able to adapt to rapid change within their environments. How do you feel the Sky range can help with this? The stackable nature of Sky is of great value to commercial interior environments. Not only the vertical stacking, but also how the chairs sit snugly side by side, and easily moved on trolleys from space to space, depending on the setting and the quickly changing activities of your team. I think a product like Sky, which is so simple in its design can be applicable in all environments no matter where you are, making it flexible for employer and employee needs. This simple design makes it easier to help others create more fluid, transformable spaces.

Since the launch of the Sky Wood with Icons, the collection has expanded to include 7 variations, each with unique features. How did you continue with the original design ambition? The Sky family began with the 'mama chair', Sky Wood. Sandra and Jesper at Icons had thoughts and wishes about how the original chair

could evolve to become a range, a whole family with different functions and solutions for the modern workplace. From there we added the different variations. This was complex because we were no longer simply dealing with the original wooden shell, but also a plastic shell, upholstery and determining how the different legs and star bases would attach and behave when connected to different materials. It was important to retain the design essence of the original Sky with each new variation of leg – whether the original wood leg, new metal leg, or sled base.

You say that design becomes uninteresting "when everything resembles each other, when it becomes... predictable." How do you feel your designs disrupt the industry? Human nature is to look for something different, to be curious. The Sky family has a very relaxed design, but it is special because of the scale of the wider project. The good thing about Sky is we agreed from the beginning where we were heading as a team, and what we wanted the family of products to achieve. This can be difficult when creating a new product, as there are numerous parameters involved in the decision making: for example price, or unifying ideas from different collaborators. These factors influence a product, and how it evolves.



Woodstock flip top table, Sky sled



Sky chair range - wood, 4 star, 5 star, sled and wood base



BREAKOUT

FIND COMFORT IN RELAXATION

Relax, take a break, have a conversation – the Breakout space is the centre of the modern office. It's not only a place to gather thoughts or recharge, but to encounter casual moments with colleagues.



EC1 sofa, Crossover Lounge, Firkant pouf, Deco cushion
Knock on Wood coffee table, Duo rug

INTERVIEW



PETER BARRETH

DESIGNER OF PRIVATE, FORM, EC1 AND BANK SOFAS, KNOCK ON WOOD COFFEE TABLE

Peter Barreth comes from a family with a long history of furniture making - honing an invaluable education and exceptional skills. With roots in traditional construction and upholstery techniques Peter reinterprets the mid-century design philosophy for modern environments.

You come from a family with a long history of upholstery and furniture design. How do you find this influences your practice?

I have learnt the skills of upholstery and sofa design from when I was very young, being surrounded by my family members who were in the trade. It influences me in the sense that I have learned how important it is to be close to the source of manufacturing, always taking a hands on approach to development and design to make sure that the product is of the utmost quality.

My father was an upholstery manufacturer so I have learnt intimately the processes and possibilities of the upholstery trade so this greatly influences how I design a product. I always aim to have the upholstery as a significant part of the design, as opposed to the afterthought, so it becomes a feature. Many people forget that the design of the upholstery in a sofa is what makes it comfortable, not the other way around.

The sofas you have designed with Icons have features included specifically for the workplace. What do you find is the biggest challenge when designing for the contract market? For me the biggest challenge is designing a product that can be durable but still aesthetically pleasing. There are many products

in the contract furniture market that are purely functional, however many people do not find inspiration in these products. I always aim to design sofas that are a combination of function, aesthetics, and inspiration - and I believe this combination is always seen throughout the most successful Danish designs!

Another challenge is also to forget everything I know about domestic products and incorporate additional features into the sofas. Aspects such as making sure that the seat isn't too low or soft, or that we can integrate power without compromising the design. These are all qualities that you don't necessarily have to think about when designing for the home.

The EC1 and Bank Sofas are based on modular, reconfigurability. Why is this important to you when developing products?

Being workplace specific products, it is important to me that the sofas are not only timeless in design but timeless in concept. I want them to be able to be used in different ways and in different environments so that the business who specify the products can keep using them for years to come. For me reconfigurability is also about sustainability - because the easier it is to repurpose or reconfigure, the more likely it is for the product to stay in use for longer. This is then complimented by the high quality

materials that I use in the construction - solid FSC wood, 40-60 kg density foam that doesn't lose its shape over time and durable fabrics and leathers as standard.

Designing products that are also modular are incredibly easy for architects and designers to use within their projects. When you offer a standard set of components, it removes the need for anything too bespoke, which in turn provides simple solutions for Icons' clients.

Where do you find inspiration for your work?

My inspiration mainly comes from the German Bauhaus school, the Danish Design movement and those architectural traditions. The common aspect in these movements is that the designs are clean and use a simple form language. All additional decorations and adornments are cut away, leaving only a refined, elegant form.

When it comes to working on designs, it's quite hard to describe my process of inspiration. It's partly something I imagine; allowing the materials and colours; shapes and trends to flow around your head, and then try and get it all down onto paper... Sometimes the concept comes to you on a single day, and sometimes you may have to work on it for several years!



EC1 Sofa, Firkant pouf, Knock on Wood coffee table, Smile Lounge 4 star low back, Level laptop table





EC1 Sofa, Deco cushion, Duo rug, Bark Lounge,
Knock on Wood coffee table



Bark Lounge

INTERVIEW



RIKKE HAGEN

DESIGNER OF BARK LOUNGE

Rikke Hagen is renowned for her innovative approach to material-led design. She focuses on bringing simple solutions to life, formalised through new technologies and cutting edge materials. Hagen developed the Bark Lounge chair in Icons collection and is one of the few pieces of commercial furniture to be crafted from the bark of a Cork Oak Tree.

The Bark Lounge is one of the few chair designs that are produced with Cork. What motivated you to experiment with this material? I fell in love with the material - Cork has a warmth to it, like a fabric. It is not a feeling that you often come across with furniture - people want to get to know the material, touch it and have an experience with it, not just look at it from a distance. To me it emulates upholstered furniture.

Tell us about the technical challenges of producing the chair? And, how did you overcome those challenges? I started off by travelling to Portugal, where most of Europe's cork is harvested, rented a car and drove around, visiting many factories to see how they work with cork. That was incredibly inspiring for me because I found out that cork is not just cork - there are many different types, and I had to expand my research to find the right cork and quality for the furniture piece.

I wanted to use new technology, but with the traditional material of cork. This is where the process of making the chair comes in by using a CNC Cutting machine. The CNC machine works on the form of the product very precisely, which makes it an obvious choice for such a delicate material. It's about bringing tradition and innovation together.

How do you strive to be more sustainable in your design practice? Sustainability is such a huge area with a lot of constantly evolving ideas. I focus on the assembly of the furniture first and foremost so that when it has reached the end of its lifecycle, you can take it apart easily and send

each part for recycling, reuse or in the last resort, disposal. However, I aim to create furniture which will last for generations - designing a timeless piece with high quality materials.

The Bark Lounge chair is both of these things - the assembly of the chair is simple with two shells of cork, attached to a steel frame. The cork and steel can both be recycled to create more products/raw materials.

What is the best advice you have received as a designer and what would you pass on to the next generation of designers?

I may sound a little old fashioned, but you always need to keep working by being curious and intuitive. Experiment in the studio - that is very important advice for the next generation. If you want to find the next 'icon' then you must travel down unknown and sometimes unsafe roads to take a risk, even if it doesn't always end up as a finished design.

I also think that sustainability needs to be at the forefront of our thinking, even more so than how it is now. We never used to talk about it when I was at school, and now it is such a huge issue for the world. I'm aware we cannot always find the solution in every aspect of design, but we must always try to find ways of improving our designs for the environment.





Smile Lounge 4 star high and low back

SHARING IN GOOD COMPANY

Re-energise and recentre within your work community. Whether a quick coffee and a catch-up or a space to relax into lunch, the canteen or Dining space should appeal to all walks of life with an inviting and relaxed atmosphere.



Nam Nam 4 leg chair, Bank table, 4T room division



Nam Nam wood chair



Nam Nam 4 leg low back stool

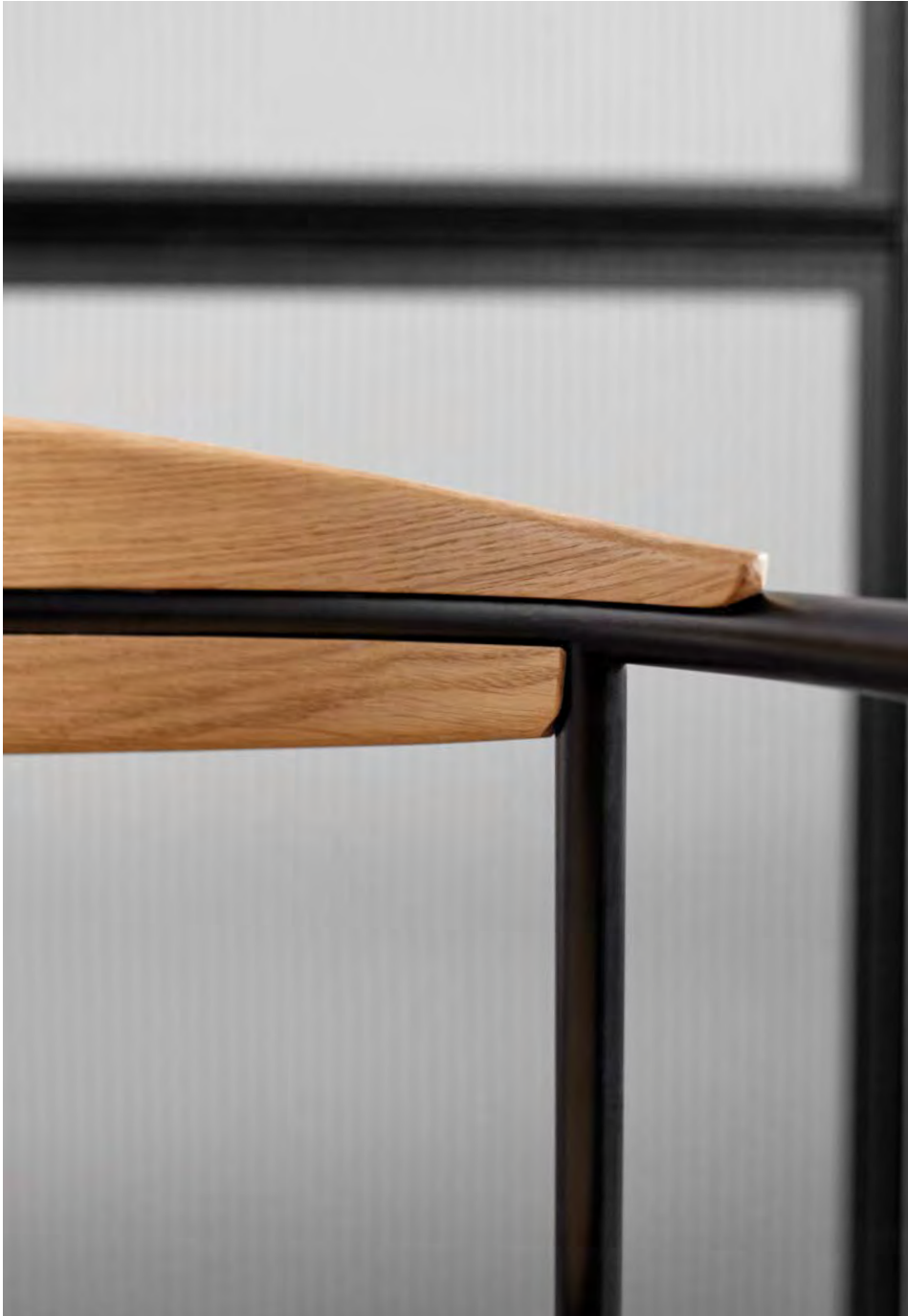


Nam Nam wood high back barstool



Nam Nam 4 leg chair





Katla, 4T room division



INTERVIEW



MAGNUS THY & LAURITS GERSBØLL

DESIGNERS OF KATLA

Designers Laurits Gersbøll & Magnus Thy are a design duo based in Aarhus, Denmark. Meeting at university, the pair focus on producing innovative designs influenced by their Nordic traditions. Their shared curiosity for sustainable design, craftsmanship and experimenting with new materials laid the foundation for their collaboration.

As a workplace furniture company we focus on designing functional products that offer solutions to interior challenges. Tell us how you approached the design of Katla in reflection of our principles?

L: When we started to conceptualise Katla, we wanted to design a chair that fits into many different contexts and not bound by one environment or situation. We wanted the chair to be used in a casual meeting and dining setting.

M: And this is where the materials came into consideration. The seat can be upholstered to make it more comfortable or suitable for a meeting context. Or for a dining setting you would use a wooden seat that can be cleaned easily.

We worked with you to perfect the details of the chair, such as the contouring on the arms and the comfort in the back rest. How did you achieve this?

L: The contour of the arm took a lot of sketches! We made nearly 100 different drawings to find the correct form and contour. It was a matter of measuring to the millimetre to find the right contour to follow the back and be comfortable for the user.

M: This was when we started to work with the 3D programmes to mould, measure and direct the correct shape of the chair.

You are from a new generation of Danish designers. How does the past influence your practice and what do you do to adapt the well-known principles of Danish aesthetics, such as form follows function, to contemporary furniture?

L: We grew up with these principles, so we

don't feel like we adapt – it is ingrained in our design practice, and we automatically go in these directions. We like the principles of Danish design, so for us the challenge is to follow them but create new and interesting products.

M: Craftsmanship has always been important to Denmark's furniture traditions; however craftsmanship is very different these days. It's not just someone in a small workshop carving and hammering. It has a different complexity with technology or software that engineers programme to create products.

You both say that sustainable furniture design is important to your practices. How do you make sure this is integrated into your designs?

M: First, we start the process brainstorming on how we make a unique design, how do we make it more sustainable, and what are our design challenges in doing so. For example, should it be designed for disassembly, do we have to use specific materials? Throughout the process we are constantly looking at how to optimise the design and stay sustainable, or environmentally conscious.

L: For the Katla, we focused on making a chair with very high quality and few materials, while making sure the product could be disassembled. We chose not to use any glue or plastic in the assembly of the chair, so if a part is damaged, it can be easily repaired. And for the materials we chose FSC wood and traceable, recycled steel – both are strong, durable and can be recycled or repurposed very easily.



Katla, Woodstock round table, 4T room division





OWNER JESPER MØLLGAARD JENSEN
OWNER SANDRA JIVANI GENTH

FURNITURE DESIGNED FOR MODERN WORK

Icons of Denmark is a furniture manufacturer with a mission: to enrich peoples' lives at work. All of our products are designed to support the activities of the modern workplace.

Established in London, we address the need for workplace furniture that doesn't compromise on function or quality. The people who design our products are new and established voices within contemporary Danish design, each sharing our ambition to create furniture that is timeless by design, sustainable and functional.

Our design process involves conversations with the very people who use our products. We collaborate with and learn from our clients to create designs that adapt to the changing needs and experiences of the workplace.

Our products are made in Denmark. By investing in Danish production, it not only pays tribute to our heritage, it provides us with the confidence that our products are created in a country that is internationally recognised for its high-quality and innovative approach to sustainable materials and manufacturing.

From our teams in London, Copenhagen, and Hamburg, we've grown an international outlook to the workplace. By way of the Danish Design philosophy of functional simplicity, our products complement the varied world of work and can be found in offices around the world.

PRODUCT INDEX

CHAIRS



Sky 4 Leg



Sky 4 Leg w. seat pad



Sky 4 Leg upholstered



Sky 4 Leg w. arms



Sky 4 Leg w. seat pad & arms



Sky 4 Leg upholstered w. arms



Sky Sled



Sky Sled w. seat pad



Sky Sled upholstered



Sky 4 Star (avail. with or without castors)



Sky 4 Star w. seat pad (avail. with or without castors)



Sky 4 Star upholstered (avail. with or without castors)



Sky 4 Star (avail. with or without castors)



Sky 4 Star w. seat pad & arms (avail. with or without castors)



Sky 4 Star upholstered w. arms (avail. with or without castors)



Sky 5 Star



Sky 5 Star w. seat pad



Sky 5 Star upholstered



Sky 5 Star w. arms



Sky 5 Star w. seat pad & arms



Sky 5 Star upholstered w. arms



Sky Barstool



Sky Barstool upholstered



Sky Wood Base



Sky Wood Base w. seat pad



Sky Wood clear lacquer



Sky Wood coloured lacquer



Sky Wood Base upholstered



Sky metal base trolley



Sky Wood trolley



Katla
clear lacquer



Katla
black lacquer



Katla
upholstered seat



Nam Nam
Classic stool small



Nam Nam
Classic barstool large



Nam Nam
Classic



Nam Nam
Classic upholstered



Nam Nam
Wood



Nam Nam
Wood upholstered



Nam Nam low back
Wood barstool



Nam Nam low back
Wood barstool
upholstered



Nam Nam high back
Wood barstool



Nam Nam high back
Wood barstool
upholstered



Nam Nam
4 Leg



Nam Nam
4 Leg upholstered



Nam Nam low back
4 Leg barstool



Nam Nam low back
4 Leg barstool
upholstered



Nam Nam high back
4 Leg barstool
(avail. upholstered)



Arena 4 Leg



Arena Wood



Arena 4 Star



Arena 4 Star
w. castors



Arena 5 Star



Crossover Young Iconic
conference 4 star



Crossover
Young Iconic 5 star



Crossover Modern
Executive conference 4 star



Crossover
Modern Executive 5 star

LOUNGE CHAIRS



Bark Lounge



Crossover Lounge



Gab Lounge



Smile Lounge
high back 4 star base



Smile Lounge
low back 4 star base



Smile Lounge
high back wood base



Smile Lounge
low back wood base

COFFEE TABLES



Level



Change



Spire
small round



Spire
large round



Spire
oval



Spire
rectangular



Knock on Wood
small round



Knock on Wood
large round



Knock on Wood
rectangular



Twist
large



Twist
small





TABLES



Bank round



Bank high



Bank square



Pop flip top black



Pop flip top burgundy



Pop flip top pewter



Pop flip top olive



Facit meeting



Facit unlimited



Facit high



Kant meeting



Kant unlimited



Kant high



Woodstock round



Woodstock flip top



Woodstock high



Woodstock meeting



Forum round



Forum unlimited



Forum meeting

SOFAS



Form
1 seater



Form
2 seater



Form
3 seater



Private
1 seater



Private
1 seater XL w. table



Private
2-2.5 seater



Private box set
1-2.5 seater



Ekko
1 seater



Ekko
2 seater



Ekko
2.5 seater



Ekko
3 seater



Bank
1 seater



Bank
2-2.5 seater



Bank
corner



Bank
wood base



EC1 modular



EC1
L-shape



EC1
2 seater



EC1
3 seater



EC1
4 seater



POUFS & ACCESSORIES



Firkant pouf
small



Firkant pouf
medium



Firkant pouf
large



Duo rug
charcoal



Duo rug
petrol blue



Duo rug
stratus grey



Deco cushion
small



Deco cushion
large



4T SYSTEM - TYPICAL CONFIGURATIONS



Booth unit
single wall
mounted



Booth unit
double wall
mounted



Booth unit
double wall
mounted x 2



Booth unit
double ceiling
mounted



Booth unit
single desk x 2
free standing



Mobile unit
with panels
and planters



Mobile unit
with pinboard



Room division with
panels shelves
and planters



Room division L-shape
with planters and
panels



Room division with
planters, shelves
and panels



Single Room
configuration



Triple Room
configuration



L-Shape Room
configuration



Double Room
configuration



Booth Room
configuration

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ICONS

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