

100% NORWAY

London Design Fair 2016

100% NORWAY

2016



Norwegian Design Now

On 22–25 September, one of the world's most important exhibitions of Scandinavian design, 100% Norway, returns to the London Design Festival for its 13th edition, curated by Max Fraser.

Building on its mission to champion new Norwegian design and underline the country's historic contribution to 20th and 21st-century design, this year's show is both forward-looking and retrospective, exploring modern Norwegian design in the context of the tradition and heritage that have helped shape it. 100% Norway is organised by **DOGA, Ministry of Foreign Affairs and the Norwegian Embassy in London.**

This year's exhibition space will be designed by London's own half-British, half-Norwegian duo **Hunting & Narud**, themselves veteran exhibitors at 100% Norway. The set plans are currently being finalised, but the pair are on course to transform the environment into a celebration of Norwegian simplicity that complements and enhances the pieces on show.

Each of the **17 designers** and studios selected for inclusion presents new products that engage with the design story of Norway, whether through reinterpreting the ideas of a historic designer, exploring the possibilities of the country's material heritage, experimenting with the concepts underpinning the design movements of the past, or simply responding to an object that had an impact on their thinking and practice.

Many of the featured designers have been drawn from Norway's key design cities: Oslo, Bergen and Trondheim. Selected by London-based curator **Max Fraser**, they showcase work across a range of disciplines, spanning furniture, ceramics, lighting and textiles. Despite their variety in form and function, every piece shares the signature values that have characterised Norwegian design for decades.

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“To me, simple beauty in functional products with great longevity is the distinct core of Norwegian design. In preparing for 100% Norway, we looked at designs from the 1940s and every decade up until today. The products that have become iconic all share those same characteristics. I would say that Norwegian design has travelled a long way but has still been able to maintain its core.”

Trude Gornæs Ugelstad – Director, DOGA

“I’m keen to inject a new energy and outlook that breaks from any preconceptions of what Norwegian design is, particularly in light of the Scandinavian stereotypes.”

Max Fraser – Curator, 100% Norway 2016

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Andreas Engesvik, Ann Kristin Einarsen,
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KnudsenBergHindenes, Kim Thomé,
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Pedersen & Leszinski, Nils Henrik
Stensrud, noidoi, Osloform, Vera & Kyte

2016

Designers & products



Ann Kristin Einarsen - Rolla

This year's line-up features 17 designers and design teams, comprising both established names and new talents from diverse disciplines and locations.

Anderssen & Voll



Fjordfiesta



Aklé

Torbjørn Anderssen and Espen Voll have operated their Oslo studio since 2009, creating textiles, tableware, lighting, furniture and electronics for some of the most celebrated brands in Europe.

They are exhibiting a series of tables for **Fjordfiesta** that offer a contemporary spin on the use of laminated wood – a key feature of midcentury Norwegian furniture pieces such as Sigurd Ressel's

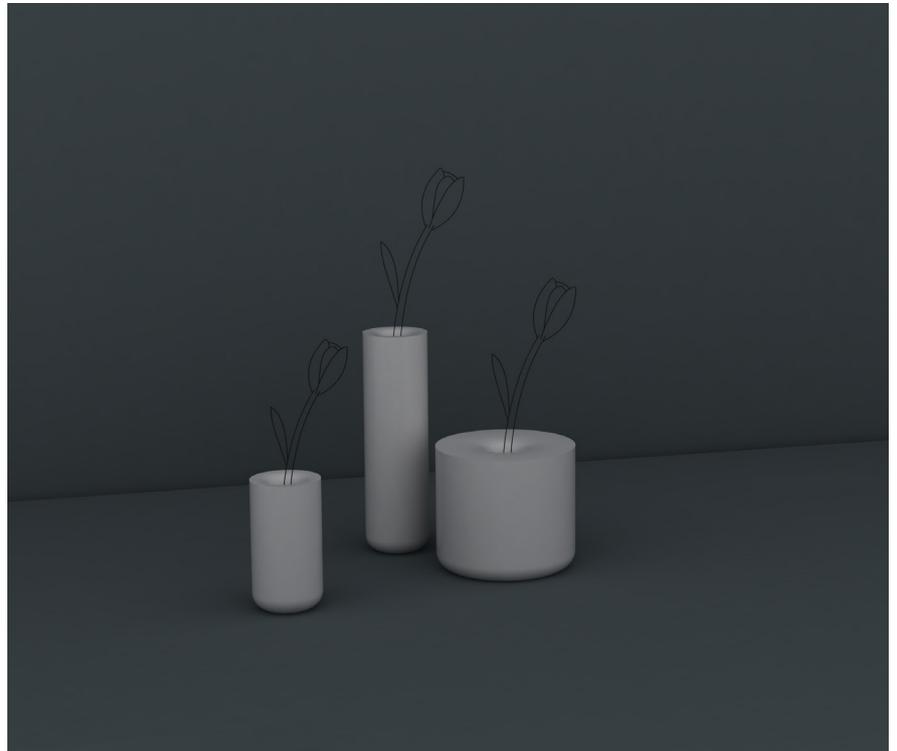
Falcon chair. The duo also present their **Aklé** blankets for Røros Tweed, inspired by the Norwegian tradition of woven wall coverings, and **Glo***, a cast-iron tea light holder for Nedre Foss that nods towards the typically Scandinavian relationship with candlelight.

*Images coming soon

Andreas Bergsaker



Haldar



Singularity Vase

Returning to 100% Norway for his second year, emerging designer Andreas Bergsaker is based in Copenhagen (where he works closely with HAY), but was born and trained in Oslo. This year, he has reached back into the Norwegian craft tradition to create the **Haldar** prototype, a clean-lined, modern interpretation of the historic pyntehåndklehylle – a decorative handcrafted wooden hanging rail commonly found in traditional

kitchens. He also shows the **Singularity Vase**, a prototype single-flower vessel in 3D-printed porcelain inspired by Willy Johansson's K2000 series for Hadeland Glassverk in the 1950s and 1960s.

'Renders shown here embargoed'

Andreas Engesvik



O Stol



Since launching his Oslo studio in 2009, Engesvik has become one of the most celebrated designers in Norway, twice being named 'Designer of the Year'. He works across furniture, tableware and industrial design, and produces pieces for a roster of international clients, including as Iittala, Muuto, Fogia, Hay, FontanaArte, Ligne Roset and Asplund. Showing at 100% Norway, Engesvik has created a prototype of a sustainable

steel-framed dining chair that can be easily reupholstered and repainted, thus extending its lifespan over many years. Almost unbreakable, the welded oval tubes of steel that comprise the frame are a response to the way bent and laminated wood is used in traditional Norwegian furniture making.

Ann Kristin Einarsen



Rolla and Stilleben

Sip

Wood crafter turned ceramics designer Ann Kristen Einarsen explores stoneware and related materials to create sculpture, installations and functional objects in her Oslo studio. Three of her prototypes are being shown at 100% Norway, including: **Stilleben**, a minimalist series of bowls and pots made from different clays; **Sip**, a self-watering stoneware planter that plays with the shape of the classic terracotta version; and **Rolla**, a ceramic

planter that takes inspiration for its form from the Plus salt and pepper grinders that Norway Says created for Muuto.

Cecilia Xinyu Zhang



Scraped Mirror

Born in Beijing, educated in Gothenburg and now based in Bergen, Cecilia Xinyu Zhang brings a multicultural perspective to product design, spatial design, digital interaction and art. Her practice is characterised by the intersection of the physical and the digital realms, as well as an emphasis on the experimental elements of the design process. Soon to enter production, her **Scraped Mirror** typifies this approach. There are two

versions – one uses a scraped mirror film on a piece of bent plywood to creating a striking visual transition from wood to mirror surface; the other makes use of polished corroded metal to achieve its mirror effect. The result is a fusion of function – shelf and mirror – which alludes to the decorative elements of colour, texture and material finish that have informed Norwegian design throughout its history.

Dare to Design



Organize



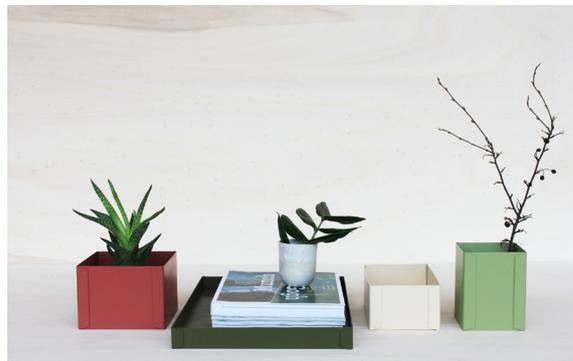
Founded by interior designers Anniken Zahl Furunes and Hege Magreth Åbelvold, Trondheim-based studio Dare to Design prides itself on developing innovative furniture designs and bold interior-design concepts. **Organize** is a flexible, modular and personalisable wooden storage system for walls that is inspired by Norwegian wood craft, particularly the

Budalsstolen chair, whose structure is dependent entirely on wood and no other materials.

Domaas/ Høgh



Iben



Folded & Una

Having met at Oslo and Akershus University College of Applied Sciences, Product Design, Ane Domaas and Kathrine Høgh began collaborating in 2011, aiming to create products that reflected the modesty and humour that characterise the Norwegian temperament. Of the three prototypes they are showing, the glass **Una** lamp series is a reaction to the colours and shapes found in the work of goldsmith

and artist Jacob Prytz, whereas **Iben** is an adaptable bench/table and stool in birch that echoes the clean-lined solidity of Torbjørn Afdal's furniture designs. The **Folded** set of metal trays and boxes acts as both desktop organiser and decorative display. The set's eye-catching colours take their cue from the bold but harmonious palettes employed by Nora Gulbrandsen, Norway's first industrial designer.

Fimbul

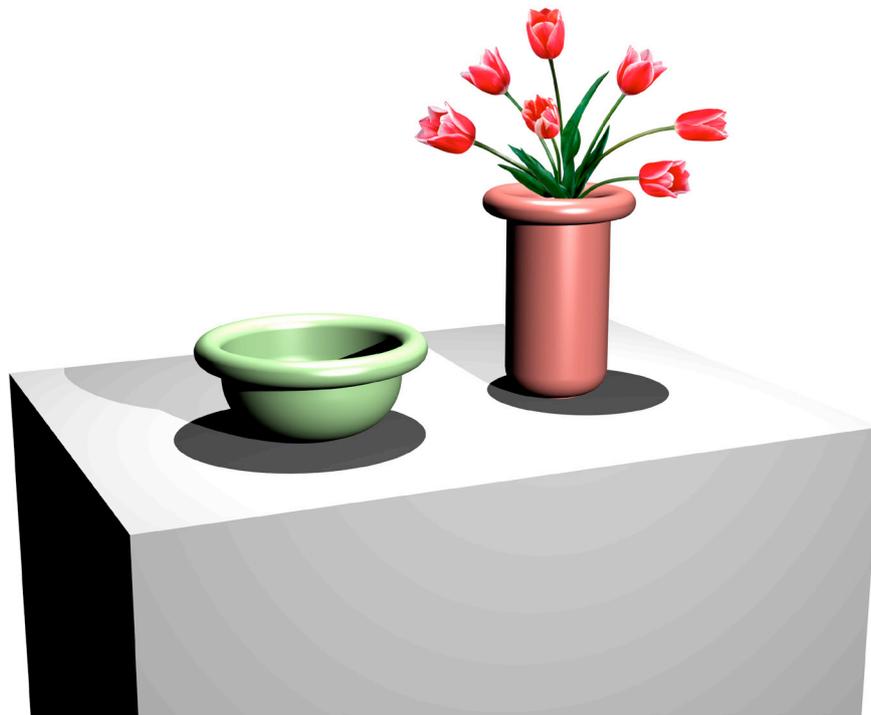
product images coming soon

Comprising Kristian Aarseth, Jo Korneliussen and Einar Juel, Fimbul is an Oslo design studio specialising in products, furniture, and interiors, with a guiding principle of problem solving. After making a substantial impact at 100% Norway 2015, Fimbul is back with two prototype series: **cut cut cut**, a series of geometric-patterned glassware that highlights Norway's strong tradition of glass-making and cutting; and **Ø-light***

pendants that explore the aesthetic effects of patinated and lacquered copper. The latter are inspired by the work of lighting designers such as Birger Dahl, whose lamps frequently made use of textural and colour contrasts and took advantage of the inherent light-reflecting properties of natural materials.

*Images coming soon

Kim Thomé



Rim

Born in Norway and now based in East London, Thomé trained at the Royal College of Art and, since graduating in 2012, has gone on to design objects and installations that have garnered international attention, exhibiting at the A Palazzo Gallery, William Bennington Gallery, Selfridges, the Pavilion of Art & Design (PAD) and for Wallpaper* in Milan. His work typically combines colourful graphic elements with playful optical effects – as anyone who saw Zotem, his 60ft crystal zoetrope

created in collaboration with Swarovski for the V&A museum at the 2015 London Design Festival, will attest. For his second appearance at 100% Norway, Thomé has designed the **Rim** series – a hand-spun bowl and vase in anodised aluminium. With a slight tweak to an existing industrial production process, Thomé exaggerates an existing product feature, enlarging the vessel's rim to create an effect that is both aesthetic and functional.

Knudsen Berg Hindenes



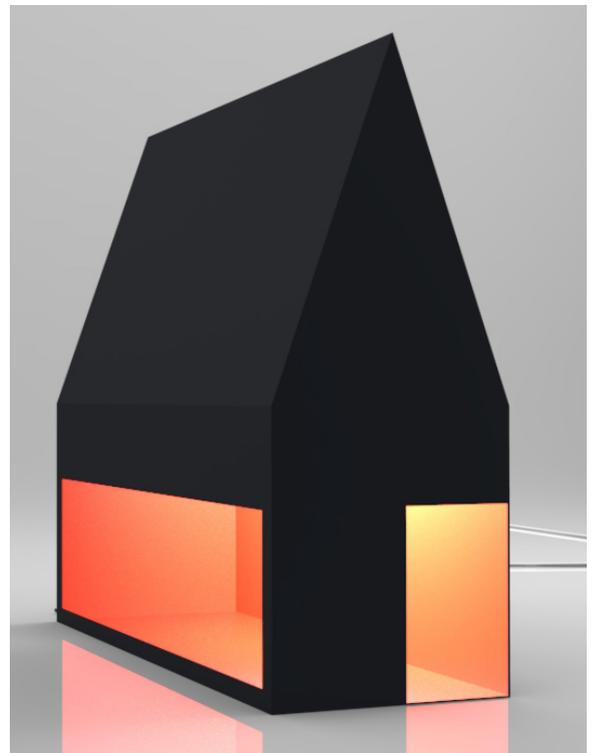
Bow

A collaboration between three Bergen Academy of Art and Design alumni (Petter Knudsen, Anders Berg and Steinar Hindenes), KBH designs material- and production-driven furniture, products and interiors that exhibit a strong sense of character. Their prototype **Bow** is a small oak stool that attempts to express the three-dimensional structure of its material – very much in Norway's solid-wood making tradition.

Høgh



Katakana & TID Daybed



The Format Light

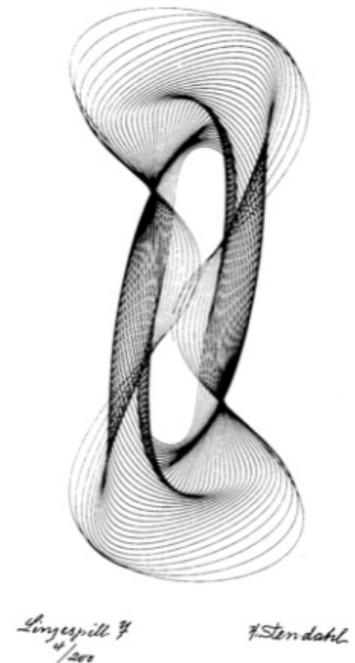
Founded by product designer Martin Høgh Olsen, Høgh is a new design brand launching in August 2016. The label aims to produce and market both Olsen's own designs and those of other Norwegian architects and designers, connected by clear composition, functional form, high-grade materials and skilled craftsmanship. Made from powder-coated steel, the **Katakana** side table evokes the strokes of Japanese calligraphy in its straight-lined composition. The versatile **TID**

Daybed, made from oak, is Olsen's modern response to Ingmar Relling's 1960s design of the Svanette by Ekornes daybed, which he remembers fondly from childhood. **The Format Light** – first in a series of lamps to be designed by architects – echoes the forms and proportions of Norwegian buildings and creates a cosy orange glow reminiscent of the LUXO PL-85 Olsen had on his desk in his youth.

Making Matters



Harmon



Founded by Sturla Godøy, a graduate of the Oslo School of Architecture and Design, the Making Matters brand specialises in sustainable design across a broad spectrum of disciplines, including conceptual design, furniture design, lighting and commercial interiors, blending organic forms and geometric simplicity. In collaboration with animator and artist Are Austnes, Godøy has created **Harmon** – a pendant lamp in glass, wood

and brass containing a sculpture based on the pendular drawings of Norwegian artist Hans Stendahl. As the light rotates, the sculpture produces an ever-changing series of organic shapes, reminiscent of microbial forms, geological forms and the Northern Lights.

Pedersen & Leszinski



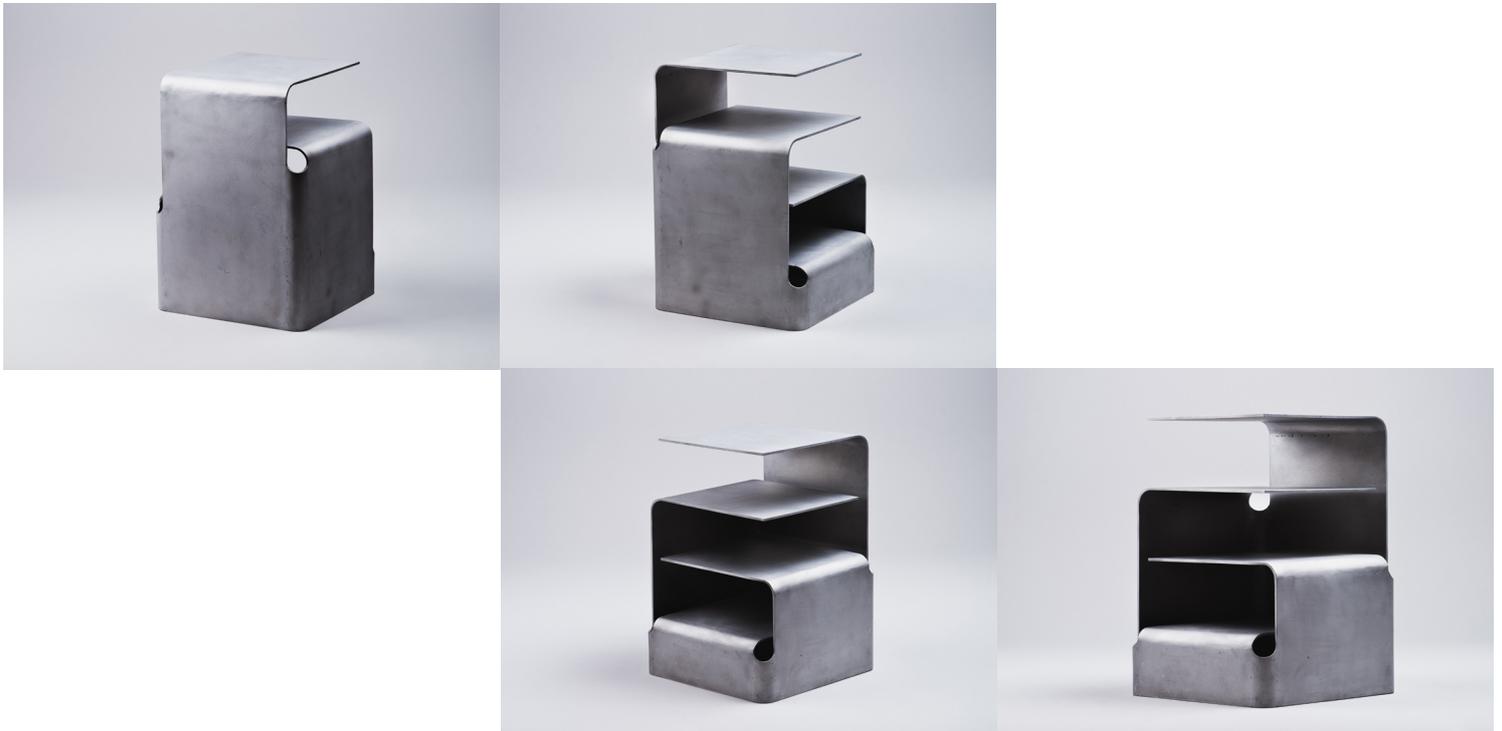
Rur



Two Bergen-based designers collaborating for the first time, Pedersen and Leszinski have teamed up to create **Rur** (the Norwegian word for 'barnacles'), a prototype series of five lidded vessels that sit at the boundary between design and art. Made from a combination of turned oak and oxidised metal, the vessels are a tribute to the influence of nature, making use of the serendipitous colour play of metals that are exposed

to the elements to evoke the weather-beaten landscapes of the Norwegian coast.

Nils Henrik Stensrud



Turntable

An architect, product designer and Assistant Professor at the Norwegian University of Science and Technology, Nils Henrik Stensrud has designed **Turntable**, a limited-edition series of side tables crafted from recycled aluminium that presents a different profile at every angle. Its shape alludes to the steel-tube furniture of the Bauhaus era, produced in large scale in 1930s Norway. In particular, Turntable is a personal response to a

piece of furniture from Stensrud's own history – a reclaimed bedside table he owned while studying in the 1990s.

noidoi



Back for the third year in a row at 100% Norway, Norwegian Kathrine Lønstad and Romanian Cosmin Cioroiu met while studying at the Royal Danish Academy of Fine Arts in Copenhagen, and founded noidoi in Oslo in 2013. Since then, they have been given the Young Talent Award from the Norwegian Design Council, exhibited internationally, and launched their first product, On the Edge, with Danish brand Menu in January this year.

For 100% Norway, the duo present a prototype range of three hand-blown glass containers that are based on the iconic potpourri vessels made by the Gjøvik Glass Factory in Norway in the 18th century. Each vessel takes a different potpourri scent as its starting point, resulting in rose, lavender and cinnamon each interpreted in glass.

Osloform

product images coming soon

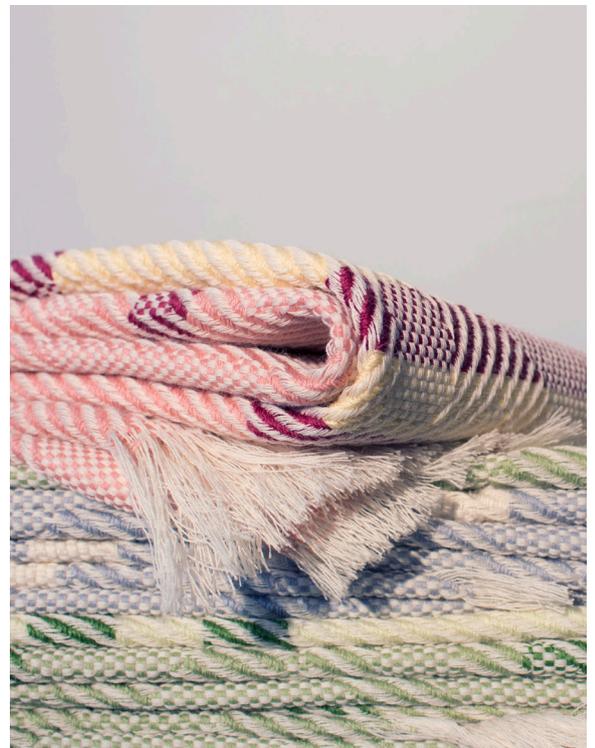
Comprising five young Norwegian designers – Camilla Akersveen, Åsmund Engesland, Christopher Konings, Henrik Waarum and Mikkel Sebastian Juell – Osloform was founded on 1 January 2015 with the aim of bringing Norwegian furniture and products to a wider global audience. For their second 100% Norway appearance, the Osloform team have responded to the '50s and '60s designers of modular furniture pioneer Torbjørn

Afdal (whose 100th anniversary is next year), and created **Stokkit**, a modern, modular shelving system made from oak cylinders and veneered birch plywood.

Vera & Kyte



Amie



Vienna

Based in Bergen, Vera K Kleppe and Åshild Kyte have been working together since 2013, bringing a curious, analytical approach and an enthusiasm for exploring new materials and methods to furniture, product, graphic and spatial design. Although dedicated to preserving the Scandinavian design tradition, Vera & Kyte are determined to push the boundaries of the Nordic aesthetic. They return to 100% Norway with two new prototypes. **Amie** is a stackable oak-and-wicker stool whose materials reference the

1930s origins of the Norwegian furniture industry in Sunnmøre, where many of the country's most prominent manufacturers are still based today. Accompanying Amie, the designers' **Vienna** blankets are a deconstruction of the weaves used to make cane wicker Wiener chairs, expressed through jacquard-patterned wool and made in collaboration with traditional Norwegian textile manufacturer Mandal Veveri.

ABOUT MAX FRASER

Curator, commentator and editor Max Fraser is one of the UK's most respected authorities in contemporary design. He was the Deputy Director of the London Design Festival from 2012–2015 and is the founder and editor of the London Design Guide, now in its fourth edition. He is the author of numerous design books, including Design UK and Designers on Design, co-written with Sir Terence Conran. As a journalist, he contributes to a variety of publications, ranging from Crafts to L'Uomo Vogue and Blueprint to The Financial Times.

@maxfraserdesign

About DOGA

Situated in central Oslo, the Norwegian Centre for Design and Architecture was formed by the merging of the Foundation for Design and Architecture in Norway and the Norwegian Design Council. The centre promotes the understanding, knowledge and use of design and architecture from a commercial and social perspective. The organisation promotes quality and innovation using design and architecture to develop surroundings, products and services.

doga.no

**For further information and images,
or to arrange interviews with the designers or curators,
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Notes:

NOTES FOR EDITORS

100% NORWAY 2016 >> 22–25 September

Venue

London Design Fair
Old Truman Brewery
91 Brick Lane
London
E1 6QL

Opening times

Thursday 22 September – 10am – 7pm
Friday 23 September – 10am – 8pm
Saturday 24 September – 10am – 8pm
Sunday 25 September – 10am – 6pm

Website

100percentnorway.com

Twitter

@100Norway

Instagram

@100Norway

Q&A with Max Fraser

Q&A with 100% Norway curator Max Fraser

How does it feel to be curating such as long-standing show?

100% Norway has been exhibited in London for over a decade, which is testament to strength of the Norwegian design scene. A great variety of design talent from the country has been shown in London and I'm pleased to be welcoming a new generation into the mix in 2016.

What is it that you find most interesting about the Norwegian design scene today?

I've been struck by the energy and enthusiasm of the designers I've met. The Norwegian design scene is small and, as such, has a tight community of like-minded individuals who collectively want to showcase their talent around the world. As such, the small country of Norway has developed a strong design reputation in the world, which I'm fortunate enough to inherit.

How do you think the international perception of Norwegian design has changed in the last 13 years?

The presence of Norwegian design around the world has been consistently well curated, tightly edited and generally commercial in its outlook. As such, I think the international perception is positive and one of professionalism. Designers working in the countries with the greatest 20th-century design heritage tend to live somewhat in the shadows of their predecessors. Finally, these countries (including Norway) seem to be freeing themselves of the shackles of the past and pushing forward in new directions. They aren't giant leaps but there is certainly an appetite to embrace new materials and typologies, while remaining commercial and international in appeal.

What feeling do you want to create in the exhibition space itself?

With 13 years of 100% Norway heritage behind me, I'm keen to inject a new energy and outlook that breaks from any preconceptions of what Norwegian design is, particularly in light of the Scandinavian stereotypes. I think the designers involved would be grateful for this.

What influenced your selection of designers for the 2016 show?

There are a number of factors I need to consider when making the selection: does it represent a balanced mix of Norwegian design output today? Are the products relevant and commercial in the UK market? Does the product have a place in our world today? Will the cynical London audience embrace it? Thankfully, I didn't recognise many of the names of the applicants this year so I approached the curating with a clean agenda and, as such, we have a good mix of new talents with the more established names from the main Norwegian cities.

What reaction do you hope this year's exhibition elicits from visitors?**What ideas do you want to convey?**

As the curator, I have a responsibility to portray Norwegian design in the best possible light, so I would hope that visitors leave with a positive impression of the country's design scene today. But I don't want people to just leave saying 'oh that was nice', I also want them to develop relationships with the designers on display and move forward with new partnerships so that the legacy of those four days continues into the future.

Q&A with Trude Gommnæs Ugelstad

Q&A WITH TRUDE GOMNÆS UGELSTAD, DIRECTOR OF DOGA

What's DOGA's mission for 100% Norway 2016?

2016 may be the year when Norwegian design finally steps out of the shadows of our Swedish and Danish neighbours. We experienced great success in both Milan and New York this year and are really looking forward to presenting exciting new designers and products to the British market. We also want to show Norway's long and proud design history – an unknown story to many. In this year's exhibition, the designers show how their contemporary designs are influenced by and a result of Norway's design heritage.

How does 100% Norway fit into DOGA's wider international strategy?

100% Norway follows up our international engagements so far this year. The design festivals in Milano, New York, London and Stockholm all meet different needs for Norwegian designers. We are really looking forward to the 13th edition of 100% Norway, and we hope for a great outcome – both for the exhibiting designers and Norwegian design as a whole.

What do you hope this year's show will achieve for:

a) the perception of Norwegian design today?

I hope that the show proves that Norwegian design does not stand back from other Scandinavian design. It is my experience that Norwegian designers have a great respect for nature and the materials they use. Several of the items are made of materials such as stone and wood, and are of such high quality the patina they derive from use adds value and history to the product, rather than wearing it out.

b) international understanding of Norwegian design history?

There are a lot of great Norwegian designs from the 1940s and onwards that I think few people outside Norway knows a great deal about. Today, Norway fosters a great number of excellent new designers. I hope the exhibition helps people to understand that they are a result, and part of, a long, proud tradition.

What has made Norwegian design distinct from other Scandinavian countries?

Like Sweden, we have great resources in our seemingly endless woods. And like Denmark, we have a long coastline. Our nature is brutal and beautiful, and the climate is tough. Traditional Norwegian design is simple, of high quality and long lasting. Looking at the materials our designers choose today, it becomes apparent that they are concerned with sustainable, solid materials with great longevity. To me, simple beauty in functional products with great longevity is the distinct core of Norwegian design.

How do you think Norwegian design has evolved in the last 60–70 years?

When I look at the global interest that we experience today, it strikes me that Norwegian design has maintained its characteristics of being simple, clean and of high quality, while producing highly popular contemporary items. In preparing for 100% Norway, we looked at designs from the 1940s and every decade up until today. The products that have become iconic all share those same characteristics. I would say that Norwegian design has travelled a long way but has still been able to maintain its core.

What do you think are the most exciting trends/ideas in Norway's design and craft at the moment?

Norway has a great reputation of being a sustainable country with wild and clean nature. Being a great oil and gas producer, I am not sure we deserve that reputation. Nevertheless, as we are seeing an end to the petroleum era it pleases me to see that our up-and-coming designers are highly concerned with sustainability – environmentally, socially and economically. This does not only apply to product and furniture designers, but designers across all disciplines. I really believe that designers will shape Norway's future, both in regards to our physical surroundings and the way we are going to live.

What reaction do you hope this year's exhibition elicits from visitors?**What ideas do you want to convey?**

I hope the visitors perceive the exhibited items as both aesthetically outstanding, highly functional and of high quality. Norway has much more to offer than fjords and mountains. I hope 100% Norway contributes to Norway's continued journey into the international design spotlight.

