



Everything is Connected

Norwegian contemporary crafts and design
Ventura Lambrate, Milan, 4–9 April 2017

Press Pack,
January 2017

A collaboration between
Klubben, DOGA Design and Architecture
Norway, Norwegian Crafts and Jotun.

This April, Norway returns to Ventura Lambrate to present a fresh and far-reaching insight into the country's culture of craft and design. Curated by designer and interior architect Katrin Greiling, *Everything is Connected* brings together the biggest contemporary talents in Norwegian design and craft to tell the story of the country's creative scene today.

Everything is Connected seeks to present design and craft in the context of their creation, considering each piece's place within Norway's infrastructure of production facilities, workshops, materials access and innovation, personal networks, logistics and educational programmes. A designer or craftsperson, after all, is not an island, separate from their society, but a part of a broader cultural narrative in which everything is connected.

The team behind *Structure* (named one of Dezeen's 10 'unmissable exhibitions' at Milan 2016) have joined forces once more for *Everything is Connected*: Norwegian designers' union **Klubben**; **DOGA Design and Architecture Norway**, campaigning national craft resource **Norwegian Crafts**; and **Jotun**, one of the world's most respected paint manufacturers.

Over the five days of the exhibition, these four pioneering organisations will bring together 30 of Norway's most exciting and accomplished design studios and craft practitioners for a show that celebrates product, process and production, as well as every stage in the journey from maker to market. Presenting products and prototypes spanning home-wares, furniture, lighting, textiles, ceramics and sculpture, the participants comprise international names and rising stars, veterans of *Structure* and fresh discoveries – all hand-picked by curator Katrin Greiling.

An award-winning designer, and the founder of Studio Greiling – an agency devoted to furniture design, interior architecture and photography – Katrin Greiling is perfectly placed to curate an exhibition of such creative breadth. With extensive experience both in Europe and the Middle East, Greiling has a unique insight into the two-way relationship between culture and creativity that *Everything is Connected* seeks to examine.

Designed by Norwegian-Italian studio Kråkvik & D'Orazio, who also created the exhibition space for *Structure* in 2016 and *Norwegian Presence* in 2015, *Everything is Connected* promises to be one of the highlights of Milan 2017 – an immersive and ambitious attempt to represent the creative culture of a country – and explore the infrastructure that supports it.

Partners

Klubben

Founded by designers Victoria Günzler, Sara Wright Polmar and Sverre Uhnger in 2011, Klubben is an initiative intended to promote, support and foster collaboration among Norway's emerging and established design talents. Today, it comprises 31 members, with varied backgrounds in furniture and product design, living and working in Oslo, Bergen, Copenhagen, London, Berlin and New York.

klbbn.no

DOGA Design and Architecture Norway

Situated in central Oslo, DOGA Design and Architecture Norway was formed by the merging of the Foundation for Design & 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

Partners

Norwegian Crafts

Norwegian Crafts was founded to strengthen the global position of Norwegian contemporary craft. It facilitates various types of exchange across the Norwegian and international craft sectors, with an emphasis on four main areas: exhibitions, market development, critical theory, and networking and residencies.

norwegiancrafts.no

Jotun

Jotun is one of the world's biggest paint manufacturers, with a presence in more than 100 countries. Founded in Sandefjord, Norway in 1926, Jotun has a long and proud tradition of quality and innovation and has supplied paint for some of the most recognisable buildings on the planet, including the Eiffel Tower in Paris.

jotun.com

Show Information

**6 Via Ventura,
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4–9 April 2017**

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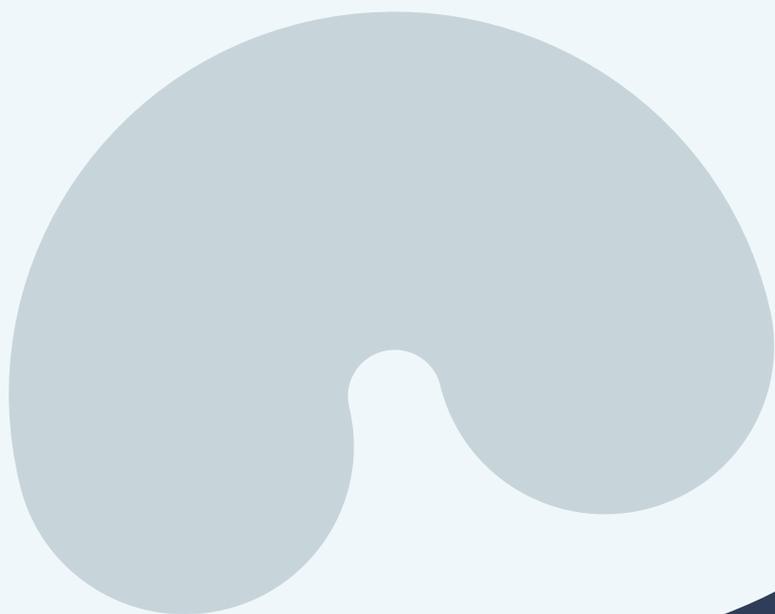
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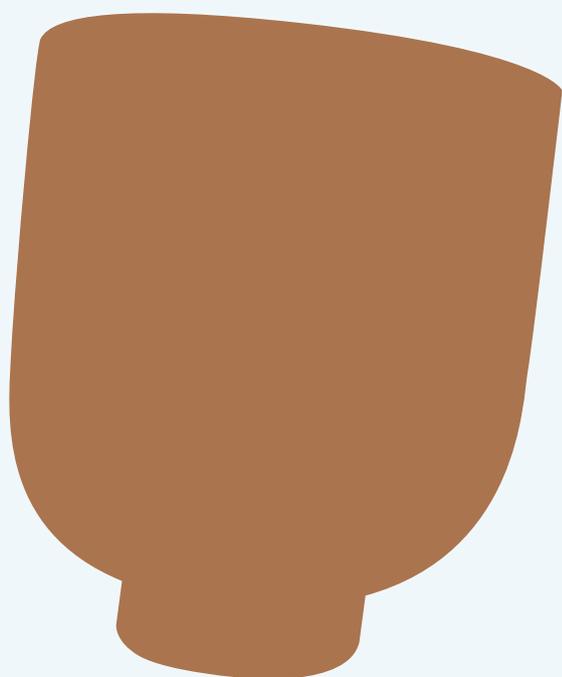
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Jotun 5452 Nordic Breeze



Jotun 4785 Blue River



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Exhibitors

Andrea Muribø
Andreas Bergsaker
Anette Krogstad
Ann Kristin Einarsen
Barmen & Brekke
Bjørn van den Berg
Gilles & Cecilie Studio
Falke Svatun
Hallgeir Homstvedt & Runa Klock
Jenkins & Uhnger
Jonas Stokke
Kaja Dahl
Kari Mølstad
Kiyoshi Yamamoto
Live Berg Olsen
Marianne Andersen
Martin Høgh Olsen
Martin Solem
Moa Håkansson
Noidoi
Sara Polmar
Silje Nesdal
Stine Aas & Cecilia Zhang
Vera & Kyte



Trained at material-based arts at Oslo National Academy of Arts and now based at a studio in the city, Andrea Muribø specialises in using and combining organic materials to create unique pieces of jewellery, with roots in the natural world and Norwegian culture. Interested in the transformation between the degradable into the permanent, the cycle of the seasons, and in the tactile, visual and emotional effects of material juxtaposition, Muribø makes pieces with a clear connection to the Norwegian landscape.

Each summer for the last three years, she has lived and worked in different areas in Norway: Kautokeino in the far north, Halsnøy on the west coast, and Vestfold in the south. The three pieces she is exhibiting at *Everything is Connected – Strange Fruit, Queen of Reindeer and The Snake* – are each constructed from materials sourced on her travels, including moose bone, reindeer horn, peach stone and slate, as well as gold-plated brass.



Having graduated with an MA in product design from Oslo and Akershus University College of Applied Sciences in 2016, Andreas Bergsaker is now based in Copenhagen, making everyday products characterised by traditional craftsmanship and tactile qualities, and designed for longevity. Bergsaker has previously exhibited at in London, Milan, New York, Oslo and Stockholm, was nominated for Newcomer of the Year 2016 by Bo Bedre magazine and was a finalist for DOGA's Young Talents Award 2016. Alongside his own practice, Bergsaker is currently working in design and development at HAY in Copenhagen.

In Milan this year, Bergsaker presents *Aase*, a double-sided vanity mirror with both standard and magnifying surfaces. Fitted onto three lacquered steel legs linked by a curved steel bar, the mirror is intended for use on a tabletop.



Born in Fredrikstad and now based in Oslo, interdisciplinary artist Anette Krogstad holds a bachelor's degree in product design and a master's in ceramics. She works at the intersection of art, design and craft, and her projects are often inspired by food and our relationships with and around it. Her tableware has been commissioned by a number of restaurants – including Pjøltergeist, Lysverket and the Michelin-starred Ylajali – and she has been involved in both the ceramics and concept development behind pop-up events including Restaurant Day, Ete Supper Club and Lysverket Friends.

For Krogstad's third time exhibiting in Milan, she is creating a series of wall-mounted ceramic plates and bowls of several sizes that question and cross the line between visual art and functional craft. Glazed and coloured to create unique patterns and colour combinations, her *Another Season* collection evokes the variety of Norwegian nature – fog-shrouded snowscapes, mossy forests and soft pink winter skies – and acts as her response to the memories and emotions associated with both dining and being alone in nature.



The view from Ann Kristin Einarsen's childhood home in Narvik, northern Norway, sparked a lifelong fascination with natural materials. After training in woodcarving, boatbuilding and other woodworking, she found that her passion for handicrafts was fulfilled in ceramics, and undertook an MA in ceramic art at Oslo National Academy of the Arts. Today, she is based in Oslo, where she enjoys exploring the potential of stoneware and other ceramic materials to create sculpture, installations, wall-pieces and functional objects.

After participating in Norway's *Structure* exhibition in Milan 2017, Einarsen returns with *Fam*, a series of five handmade slip cast porcelain vases in different shapes and colours. With each having the same dimensions at the top and bottom, the vases are able to be stacked to resemble totem poles, thus transforming a collection of practical items into a sculptural installation.



Barmen & Brekke is a collaboration between Per Tore Barmen and Siri Brekke, founded on a mutual interest in traditional techniques, crafts and materials, and a shared heritage of arts and craft in their family backgrounds. Barmen is a professional woodcarver and digital modeller; Brekke is a ceramicist with an educational background in folk art and product design who has been running her own studio and exhibiting for more than 10 years. Together, they explore the possibilities of using wood and ceramic materials to create new combinations and interactions, and to explore the transformations of nature.

After a successful exhibition at *Structure* last year, Barmen & Brekke return to Milan with *Make*, a series of vessels that combine wheel thrown clay with turned Norwegian wood sourced from the west coast where they live and work. The name comes from a Norwegian word used to describe the way two similar things fit together.



Bjørn van den Berg graduated from Oslo and Akershus University College in 2014 with a master's degree in product design. He focuses on creating everyday pieces that generate strong feelings of presence and attachment through tactility, while maintaining a sleek minimalist appearance.

Last year, he appeared at *Structure* in Milan in collaboration with Falke Svaton with the floor lamp 'Aerial' – one of the show's highlights. This year, van den Berg presents the solo work *Sheet Cabinet*, a wall-mounted piece in galvanised aluminium with movable doors that plays on the distinction between shelving and cabinet, and which raises questions of contact by using conventional outdoor materials and finishes on an indoor product.



Based in London, Gilles & Cecilie comprises the French/Norwegian duo of Gilles Jourdan and Cecilie Barstad, who met while studying graphic design at Central Saint Martins. Having founded their studio in 2006, the pair has gone on to create art and illustration for international clients including Nissan, Diet Pepsi, the Guardian, The Royal Mint, Le Monde, Paul Smith, Moleskine, Eurostar, AOL, Thomas Tallis School, Oslo Design Fair and 100% Norway 2016. Working across the borders of illustration, design, architecture and fashion, Gilles & Cecilie are on a mission to bring colour and positivity to the world around them.

Their contribution to *Everything is Connected* represents an attempt to expand their practice by transforming their usually two-dimensional drawing into three-dimensional artwork. *Nomad* is a series of objects that explore the concepts of ownership and personal belongings as changes in urban living spaces make our lives increasingly less rooted. Using different materials and considering different functions, from the domestic to the artistic, *Nomad* is an investigation into the ability of objects to convey a sense of home, wherever their owner might travel.



Born in Åsgårdstrand and educated in industrial design at Sydney's University of Technology, Falke Svatun spent two years in Copenhagen working for the Søren Rose Studio and Norm Architects, where he worked with Menu, before setting up the Falke Svatun Studio in Oslo in 2014, where he brings a minimalist approach to the furniture and lighting he specialises in.

Following his collaboration on the *Aerial* lamp with Bjorn van den Berg at *Structure 2016*, Svatun returns to Milan with another sculptural lighting project, comprising a family of two steel lamps – a tall standing lamp and a smaller table version. Each is fitted with an LED light source and a tilting head, allowing them to be manipulated to control the direction of light.



Thanks to her upbringing on the rugged western coast of Norway, multidisciplinary designer Runa Klock is inspired by the natural world and traditional craft practices. Having graduated from Oslo National Academy of the Arts with an MA in design, Klock now works from her studio in central Oslo, producing work that transcends the conventional limits of product design to include food, spaces and events. Underpinned by a love of Scandinavian simplicity, her products tend to be playful and influenced by ideas of storytelling, and many are informed by social considerations. She frequently collaborates with people in other disciplines, and exhibits her work at furniture fairs and design shows internationally. She is a board member of Klubben and a member of the jury for the Award for Design Excellence in Norway.

Hallgeir Homstvedt runs an independent design studio in Oslo. He graduated from Australia's Newcastle University with a BA in Industrial Design and went on

to work for celebrated studio Norway Says before opening his own in 2009. Since then he has provided furniture, product and industrial design and consultancy services to a wide range of clients, exhibiting widely in London, Tokyo, Oslo, New York and Milan, and creating products for brands such as Lexon, Established & Sons, Muuto and Menu. He has received a number of design awards over the last 10 years.

For their first collaboration, Homstvedt & Klock are working with Lillehammer textile manufacturer Gudbrandsdalens Uldvarefabrik on *Uld*, a collection of cushions and other textile products made from rejected materials and offcuts from fabric production. By combining contrasting colours and textures, the duo have created a range of upcycled soft furnishings that find beauty and purpose in what would otherwise be discarded as waste.



Sverre Uhnger is a lifelong craftsman educated in design at Aalto University and Bergen National Academy of Art and Design. He focuses on creating products that feel natural to the user and which emphasise the inherent qualities of their materials and production techniques. He co-founded Norwegian designers' organisation Klubben with Sara Polmer and Victoria Günzler in 2011, and has designed pieces for the like of Mitab, Brdr Krüger, Magnor and others.

British designer Thomas Jenkins worked in a number of leading design companies before founding his own studio in Oslo in 2010. He currently divides his time between his own studio and the branding agency WORK, and is chairman of the board at Klubben. Jenkins' interest in manufacturing and materials, together with his traditional craft skills have led him to create furniture and objects designed for human interaction.

Their collaboration began with the modular table *As Long As You Like*, and was followed with *Moment*, a glass coffee and tea set for Wallpaper Handmade* 2016. For *Everything Is Connected*, they have created *Tangent*, a series of lamps with an LED strip light tangentially fixed to a pedestal, enabling them to be positioned to create whatever functional or aesthetic lighting effect is desired.



Industrial designer Jonas Stokke studied at the Oslo School of Architecture and Design and co-founded the award-winning Oslo design studio StokkeAustad in 2008, going on to work on high-profile projects for the likes of Tupperware, Vitra, Cisco, Dagbladet and Scandinavian Business Seating. In the summer of 2016, aiming to pursue more personal and smaller projects, he launched his own independent practice. *Everything is Connected* is his first exhibition as an individual designer

Named after the island in the Oslo fjord that Stokke often visits to relax, *Tjøme* is an unusual dining chair inspired by the form and structure of collapsible garden furniture. Constructed by the boat builders of Risør Trebåtbyggeri, it has a frame of Norwegian wood, a padded seat and leather upholstery.



With a master's in design for luxury and craftsmanship from ECAL, Switzerland and a bachelor's degree in product and interior design from Beckmans College of Design, Stockholm, Norwegian-born Kaja Dahl now operates her studio, Atelier Kaja Dahl, in Oslo. Her work ranges from industrial furniture to conceptual sculpture, often blending historical references, craft processes and contemporary techniques.

In late 2016, Dahl spent 40 days in Cape Town, working with a local perfumer to expand her understanding of scent. The result of this is *Norwegian Notes*, a collection of perfumed objects that can function both as sensory sculptures for the home and vessels for expressing fragrance in retail settings. Encompassing hanging diffusers, tabletop sculptures and tester bottles, the collection uses scent-infused cast wax to convey the aromas of the Norway's natural landscape, including rose root, pinewood and juniper berry.



Based in Lillehammer, Kari Mølstad is a glassblower and artist who creates both functional objects and artworks. Trained at The Royal Danish Academy of Fine Arts and The National School of Glass in Sweden, she has exhibited across Norway, as well as taking part in shows in London, Turkey, Japan and in the Norwegian Presence exhibition in Milan, 2015. Mølstad's work is inspired by changes in nature, the inherent qualities of glass and experiments in cutting techniques.

Peak is a family of glass vessels, each blown, ground, sandblasted and polished to create a smooth faceted surface, visually referencing the woodland landscapes where Mølstad has lived and worked in the past.



Raised in Brazil, trained in the UK and Norway and now based in Bergen, artist, weaver and textile designer Kiyoshi Yamamoto brings a rich mix of cultural influences to his work, combining the Japanese tradition of fine craftsmanship with the Brazilian love of colour. Since completing his master's at the Bergen Academy of Art and Design in 2013, Yamamoto has exhibited internationally, participating in Design Weeks in London, Helsinki and Milan, and his work has been acquired for the collections of several public museums in Norway. Yamamoto is a frequent collaborator with other Norwegian design studios, including Morten & Jonas and Vera & Kyte.

For *Everything Is Connected*, Yamamoto presents two new works. *Blue Kill Yellow* – a series of Japanese silk paintings with patterns that express movement and reflection and a colour palette created with the help of colour-blind collaborators. *Sketch for a Tapestry* is a material experiment and sculptural installation composed of screen-printed Norwegian and tropical woods.



After several years living and working in Copenhagen, Live Berg Olsen has returned to Oslo, where she pursues her own product-design practice alongside her work as an interior designer and stylist for Josefin Johansson Studio. She holds a master's in industrial design from The Royal Danish Academy of Fine Arts, School of Design, and holds a profound interest in minimalist aesthetics and sustainable production.

Olsen's devotion to visual simplicity and product longevity is evident in *Super Normal*, her prototype sustainable furniture system in solid oak and burnished steel. Designed for flat-pack distribution and tool-free assembly, the collection includes a chair, dresser and table unit coloured black with linseed oil. Constructed from materials selected for durability and ease of repair, each piece exhibits an archetypal shape, intended to ensure a long lifespan, unaffected by changing style and material trends. The pieces are also highly adaptable; the chair has an adjustable backrest; and the dresser and table can easily have drawers added or removed, allowing them to shift in function between storage and display.



Industrial designer Marianne Andersen completed her master's degree at the Oslo School of Architecture and Design in 2013, and honed her practice working with celebrated Norwegian design studio Anderssen & Voll immediately after. Specialising in product design and woodworking, she brings a craft-based approach to her work, blending contemporary technology with traditional production methods. Her products have featured at design shows and fairs in Milan, Oslo, Stockholm, Tokyo, Paris and New York.

Inspired by a visit to a thrift store and her grandfathers' histories in metalwork, *Skrin* is the result of Andersen's desire to create a contemporary jewellery box that was a pleasure to hold and which was aesthetically desirable enough to become a treasured possession. Crafted in anodized aluminium by her production partners R-Metall, *Skrin* has a contemporary and appealing look, a durable finish and a surprisingly lightweight feel.



Copenhagen-born Martin Høgh Olsen studied product design at the Royal Danish Academy of Fine Arts but has spent most of his life in Norway. Having worked as a freelance designer since 2012, he launched the design brand Høgh 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. Alongside Høgh, Olsen frequently designs for Northern Lighting, has recently been working in collaboration with fashion designer Admir Batlak, and teaches product design at the Norwegian University of Science and Technology in Trondheim, where he is based.

Made from laser-cut aluminium and then polished by hand, KANA is a versatile graphic side table with a shape that references the characters of Japanese script. The table's supporting structure continues into a handle, making KANA easy to move around and helping it function either as a standalone piece or alongside other furniture.



A love of classic Danish design lured Norwegian designer Martin Solem to Copenhagen, where he cultivated his passion as an intern for Rud Rasmussen, one of the country's oldest surviving cabinetmakers. Here, he worked on classic designs by the likes of Kaare Klint, Børge Mogensen and Mogens Koch, and in 2007, was inspired to undertake a master's degree at the Royal Danish Academy of Fine Arts. Since 2011, he has worked as a full-time designer at the HAY studio in Copenhagen, alongside solo projects and collaborations with the likes of Cappellini in Italy and Bernhardt Design in the US. Solem has exhibited widely, with shows in Paris, London, Cologne, Stockholm and Oslo. In 2015 he was awarded the Young Talent Award by the Norwegian Design Council, for his diploma project 'Wooden Profiles'. Solem places functionality and usefulness at the heart of his design, tempered with creative innovation and the demands of industrial reality.

Solem has responded to the exhibition's 'connection' theme, with *Lampalu*, an LED pendant and table lamp, both made from spun and CNC-milled aluminium. Having been born in Arendal, the same city as Sam Eyde, founder of aluminium company Norsk Hydro, where his great grandfather worked, Solem feels a personal connection to aluminium as a material, while also appreciating its strength, pliability and lightness. Both lamps consist of spun aluminium shades with an aluminium sheet that acts as a diffuser, preventing the light getting directly into users' eyes.



Born in Kristianstad, Sweden and now living and working in Oslo, Moa Håkansson holds a BA and an MFA in medium- and material-based art from Oslo National Academy of the Arts, from where she graduated in 2016. Her ceramic works have previously been shown in Oslo, Fredrikstad, and Copenhagen, making *Everything is Connected* her first exhibition outside Scandinavia.

An investigation of how the objects we surround ourselves with both represent and influence our personalities, *Trängd* is a playful series of abstract ceramic objects with anthropomorphic qualities. Somewhere between living entities, sculptures, 3D paintings and interior decorations, each piece is an exploration of what an 'object' means when function is taken away from it, and whether something removed from style or purpose can have an emotional dimension.



Noidoi was founded in Oslo in 2013 by Kathrine Lønstad and Cosmin Cioroiu, who met while studying at the Royal Danish Academy of Fine Arts in Copenhagen. Inspired by the differing cultural and professional backgrounds of its founders (Lønstad is Norwegian; Cioroiu is Romanian), Noidoi works across a broad spectrum of product design, placing an emphasis on usability, materiality and craftsmanship. One of the studio's core aims is to increase the longevity of objects by inspiring a sense of personal attachment in the user. In 2014, Noidoi was awarded first prize in the young talent category by the Norwegian Design Council for the rehabilitation mat WalkOn, and in January 2016, their On the Edge lamp was launched by Danish furniture store Menu.

Bror is a range of three hand-blown glass containers that are based on the iconic potpourri vessels made by the Gjøvik Glass Factory in the 18th century. Each vessel takes a different traditional potpourri scent as its starting point, translating the fragrances of rose, cinnamon and lavender into forms and textures. Noidoi created the moulds in their Kapp studio and drew upon the traditional skills of glass makers Kari Mølstad (a fellow exhibitor) and Vidar Koksvik to create the three pieces.



Sara Wright Polmar is an Oslo-based designer with a degree in interior architecture and furniture design from Oslo National Academy of the Arts. Together with her fellow student Victoria Günzler, she established the studio *günzler.polmar* after graduating in 2011. With Sverre Uhnger, they also established Klubben – the international Norwegian design initiative devoted to promoting Norway’s new design generation and fostering collaboration – the same year. Alongside working with Günzler, Sara pursues individual projects, within the field of product and furniture design, and acts as a project coordinator for design fairs and exhibitions – including *Everything is Connected*.

Matchbox takes the form and mechanism of a classic cardboard object and translates them into a new material and function. Designed for the storage and display of small objects, the pieces can be used as drawers or shelves, depending on their orientation on the wall, or can be left as freestanding boxes for odds and ends. Each *Matchbox* comprises a stained ash-wood box with a folded steel sleeve that can be slid over the top – a simple and effective design that emphasises the meeting point of different materials, colours and surfaces.



Silje Nesdal is an Oslo-based designer who grew up among the fjords of western Norway, a region known for its long traditions in the wool, woodwork and furniture industries. She holds an MA in furniture design and interior architecture from Bergen Academy of Arts and Design and Alvar Aalto University in Helsinki, and has spent time in Japan working in both fashion design and architecture. Nesdal's practice is influenced by her diverse, interdisciplinary background, and her works are often inspired by the techniques and traditions observed on her travels. Through research, modelling and testing, she strives to create simple, subtle forms and sustainable objects that last.

Stemming from a love of wooden bowls from all cultures and eras, *Allen Wood* is an extension of the wooden platter collection that Nesdal brought to Milan in 2016. Working with a local wood turner, she has created a series of five bowls of different sizes, each presenting a modern design aesthetic that references Nesdal's influences from Finland and Japan, expressed through traditional Norwegian craftsmanship.



With a master's in spatial and furniture design from Bergen Academy of Art and Design, Stine Aas creates products and furniture that blend character and simplicity. Her work is inspired by the everyday interactions between people and the objects around them, and she typically combines the visual, the tactile and the functional in her design. Aas has exhibited in Bergen, Stockholm, Helsinki, London, Milan, New York and Los Angeles, and was named Newcomer of the Year at Raff Design Week 2015.

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. Zhang's work has been exhibited in Milan, London, Oslo and Gothenburg, and she was a recipient of the Rising Star award at the 2016 Stockholm Furniture

and Light Fair's Greenhouse section, winning as Studio Bey, her partnership with Swedish designer Sigrid Hägg. Zhang and Aas are both supported by the Bergen Design Incubator programme.

The Bollard Carpet is the result of a collaboration between Aas and Zhang, both of whom live and work in Bergen, a city coloured and characterised by its longstanding marine industry. The pair embarked on an exploration of rope – a typically maritime material. Inspired by the way rope is wound around bollards in Bergen harbour, the handmade carpet makes use of layering to create three-dimensional effects that allow it to be used in different ways. The raised section can function as a headrest, a low stool, or even as terrain for children's play. The rope itself is made with yarn sourced from the Hillesvåg Ullvarefabrikk wool mill and turned by the rope makers of Hardanger Fartøyvernsenter – the only place in Norway where the country's rope-making tradition survives today.



Product image coming soon.

Based in Bergen on Norway's west coast, Vera & Kyte comprises Vera Kleppe and Åshild Kyte, who established their harbour-front design studio in 2012, soon after graduating from the Bergen Academy of Art and Design. Since then, their work has been shown, and acclaimed, internationally, earning them a host of design awards and nominations. Working across the fields of product, furniture, interior and graphic design, the pair's practice is characterised by an analytical approach, a love of experimentation and a shared enthusiasm for exploring new materials, methods and aesthetics. Inspired and driven by curiosity, Vera & Kyte produce products and pieces that engage, excite and surprise.

The *Dwell* bench is a tribute to the Shaker design philosophy, whereby an item of furniture is in itself a physical expression of guiding design principles. Concepts such as order, union and purity are represented in the symmetry, scale and simplicity of form shown in the finished piece. In *Dwell*, these timeless values are embodied in stained wood and lacquered steel by a bench that is rationally constructed, clean-lined and emphatically functional.

Notes for Editors

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6 Via Ventura,
Ventura Lambrate,
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