

MATTER by Norwegian Presence

Matter by Norwegian Presence 7–12 June 2022 Galleria Milano, Brera, Milan



Matter by Norwegian Presence. Aluminium by Hydro. Stone, Larvikite, by Lundhs. Glass jug, Vannfall by Nedre Foss. Table, Brent by Poppy Lawman. Hooks, Polyp 1-14 by Henrik Ødegaard. Photography by Sara Angelica Spilling, styling by Kråkvik & D'Orazio.

Norway is blessed with both abundant natural resources and challenging wilderness landscapes. These have played an instrumental role in the evolution of the country's culture of making, giving its designers and manufacturers a deep appreciation for materials, as well as a talent for problem-solving and innovation as they rise to meet the challenges of the landscape.

For the return of Milan Design Week in June 2022, Design and Architecture Norway (DOGA) presents Matter by Norwegian Presence – a celebration of Norwegian materiality and ingenuity featuring some of the most exciting designers and progressive manufacturers working in the country today.

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First opened in 1928, the Galleria Milano provides a dramatic backdrop to the eighth edition of Norwegian Presence. Photography by Roberto Marossi.

Held in the spectacular setting of Brera's Galleria Milano, Matter by Norwegian Presence brings together products from 10 leading design talents and projects from the country's most respected manufacturers. Under the leadership of exhibition director Cecilie Molvær Jørgensen, Matter by Norwegian Presence showcases and celebrates the material honesty, sustainable practices, solution-orientated thinking, and nature-inspired aesthetic that define Norwegian design today.

'A brand new generation – and with it, a new set of ideas – has entered the Norwegian design scene in the past few years. They are more experimental, more conscientious, more playful in their expression – and the most daring Norwegian manufacturers are following suit. Together, they are looking to the future, determined to be the ones that shape it.

– Cecilie Molvær Jørgensen, exhibition director, Matter by Norwegian Presence

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Left: Anna Maria Øfstedal Eng, Vrïde bench in ash. Right: Pettersen & Hein, Offcut chair in douglas fir. Photography by Sara Angelica Spilling, styling by Kråkvik & D’Orazio.

Matter by Norwegian Presence is curated and designed by the Oslo creative studio Kråkvik & D’Orazio, run by Norway-native Jannicke Kråkvik and Italian-born Alessandro D’Orazio. After a three-year hiatus from curating, the pair are returning to the exhibition to explore how Norway’s natural resources have shaped the country’s design identity.

“This year, we wanted to study Norway’s natural resources and the possibility of a more environmentally friendly future. Profound knowledge of our natural resources paves the way for a forward-thinking industry.”

– Jannicke Kråkvik, co-curator, Matter by Norwegian Presence

To demonstrate Norwegian makers’ deep affinity for, and understanding of, natural materials such as wood, wool, stone and aluminium, the exhibition also features the ‘Material Lab’ – a special exhibit that chronicles the transition from raw material to finished product, demonstrating how a material’s inherent natural visual and textural characteristics are expressed in the final design.

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From left: Room divider, Collective Division by Nebil Zaman. Aluminium by Hydro. Stool, Shift by Hallgeir Homstvedt. The Sverre Fehn Chair by Fjordfiesta. Plate, Etage, and Vase, Monoblokk by Nedre Foss. Chair, Minus by Minus. Photography by Sara Angelica Spilling, styling by Kråkvik & D'Orazio.

The manufacturers

Norway's manufacturers are at the forefront of the country's mission to map the pathway to a truly sustainable future, shaking off the historic dependence on oil and working towards new, environmentally sensitive routes to economic prosperity.

Whether they are specialists in a single material – like Hydro and Lundhs – or one of Norway's globally renowned design houses – such as Vestre and Fjordfiesta – they are heavily invested in Norway's culture of making and creativity, commissioning and collaborating with designers and craftspeople to push at the possibilities of material, work with nature rather against it, and help build an enduring circular economy.

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Crushed and extruded aluminium by Hydro. Photography by Sara Angelica Spilling, styling by Kråkvik & D'Orazio.

Hydro

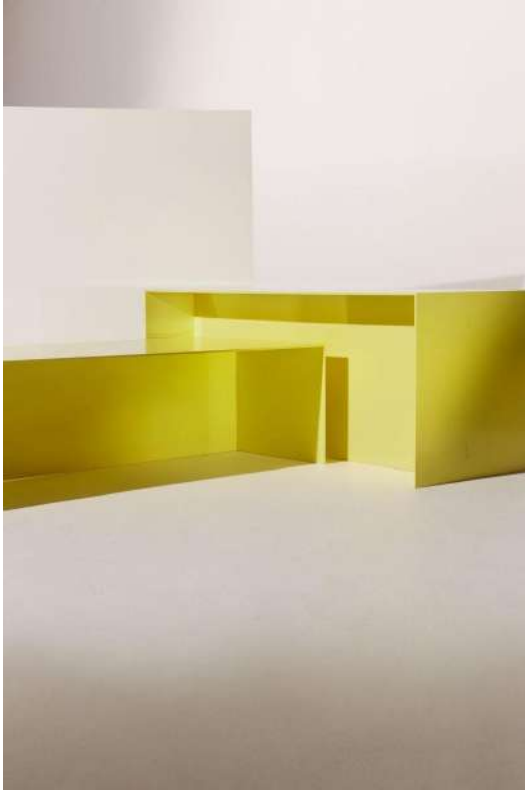
Hydro is a leading Norwegian aluminium and renewable energy company with operations worldwide. It provides aluminium in numerous forms, from raw material and recycled aluminium to custom extrusion design and manufacturing. Aluminium can be recycled endlessly without losing its properties, a process which requires only five per cent of the energy used in primary production. As a material, aluminium is light, strong, flexible and extremely durable, and can fit any design to create products that last for generations. Hydro produces more than 70 per cent of its aluminium using renewable energy sources such as hydropower, making it among the world's greenest.

Hydro is a long-standing collaborator with Norwegian Presence. With extensive knowledge of sustainability, choice of materials and ecodesign, Hydro is a valuable partner to designers who wish to explore the possibilities of aluminium, a material well suited for mass production. In Galleria Milano, visitors will learn more about aluminium in the Material Lab. Hydro's aluminium is also showcased in the exhibition design, in addition to playing a leading role in Vestre's new Kinn collection – a series of outdoor furniture designed by Anderssen & Voll. All aluminium in the exhibition design will be reused.

hydro.com

@shapesbyhydro

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Powder-coated aluminium by Jotun. Photography by Sara Angelica Spilling, styling by Kråkvik & D'Orazio.

Jotun

Founded in Norway in 1926, Jotun is a leading global paint company, represented in more than 100 countries. Since the beginning, Jotun's uncompromising quality has protected iconic buildings and beautiful homes around the world. Jotun has a strong commitment to sustainable innovation by designing, creating and manufacturing premium colours and long-lasting paints and coatings.

To mark this year's Norwegian Presence, Jotun has developed a brand new colour. Developed by Jotun and expertly blended by the company's specialists, this bright but nuanced shade makes a head-turning statement in any setting.

[jotun.com](https://www.jotun.com)

@jotunlady

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Assortment of woollen fabrics by Gudbrandsdalens Uldvarefabrik. Photography by Sara Angelica Spilling, styling by Kråkvik & D'Orazio.

Gudbrandsdalens Uldvarefabrik (GU)

Gudbrandsdalens Uldvarefabrik (GU) has been making textiles for over 130 years. The family-owned company in Lillehammer, Norway, specialises in design and production of high-end wool-based upholstery fabrics. GU's textiles are suitable for private and public interiors, and have been used in everything from Broadway musical costumes to upholstery on trains, buses and cruise ships. Working to the motto 'Wool for Generations', GU keeps its environmentally-friendly production process entirely in-house, from raw material to finished product.

In this year's exhibition, GU showcases a carefully curated collection of woollen fabrics. With unique woven structures in a meticulously chosen colour palette, each fabric represents its very own beauty, warmth and texture.

Wool is nature's own high-tech material. It's a resilient and 100 per cent natural fibre that regulates heat and moisture, with flame-retardant and antimicrobial qualities. In GU's textiles, the material's inherent properties are carefully looked after and enhanced. Combined with expert knowledge of our oldest textile handicraft, weaving, end users are left to enjoy beautiful upholstery fabrics that are biodegradable, renewable and long-lasting.

[gu.no](https://www.gu.no)

@gudbrandsdalens_uldvarefabrik

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Raw and polished stone, Larvikite, by Lundhs. Photography by Sara Angelica Spilling, styling by Kråkvik & D'Orazio.

Lundhs

Lundhs is the largest producer of natural stone in Northern Europe, sourcing and supplying Norway's unique larvikite stone to factories around the world for over 100 years. Crafted by nature millions of years ago, the stones combine exceptional properties with unique aesthetics, perfect for interior and exterior surfaces. The quarries operate according to strict environmental requirements, with the aim of minimising emissions, reusing water, and utilising 100 per cent of the stone obtained from quarry production.

Lundhs promotes its range of Norwegian stones to professionals and end users under the Lundhs Real Stone brand, ensuring full traceability from quarry to finished product. Happily sharing their in-depth knowledge, Lundhs supports and collaborates with designers and artists to discover and promote the innovative use of natural stone. At Matter by Norwegian Presence, Lundhs is showcasing a variety of stones and finishes.

lundhsrealstone.com

@lundhsrealstone

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The Nedre Foss collection: Bowl in ash, Måne, by Anderssen & Voll. Glass jug, Vannfall, by Jin Kuramoto. Candelabra in cast iron, Nunatak, by Anderssen & Voll. Ceramic tray, Korg, by LucidiPevere. Candle snuffer in cast brass, Sammu, by Studio Tolvanen. Candlestick in cast iron, Ildhane, by Anderssen & Voll. Photography by Sara Angelica Spilling, styling by Kråkvik & D'Orazio.

Nedre Foss

Nedre Foss is a Norwegian brand of sustainable homeware objects rooted in Scandinavian design traditions. The company was founded by the internationally renowned design studio Anderssen & Voll in 2015 as an outlet for experimentation. Dedicating each object to one natural material, always choosing materials that age well, Nedre Foss is rooted in the idea of the 'Century Object' – objects that will serve for generations, where sculptural qualities and utility play equal parts. Since 2018, international designers such as Sigve Knutson, Jin Kuramoto, LucidiPevere, Carina Seth Andersson and Studio Tolvanen have contributed to interpreting and communicating the idea of Nedre Foss through solid, timeless objects.

Oslo-based design studio Anderssen & Voll was founded in 2009 by Torbjørn Anderssen and Espen Voll. Working with brands such as Muuto, &Tradition, Menu and Kvadrat, the studio has been a solid contributor to the new wave of Danish design though, ironically, Norwegians themselves. Anderssen & Voll also collaborates with leading brands in Europe, Japan and North America.

Matter by Norwegian Presence marks the global launch of Nedre Foss. In the exhibition, visitors experience the essence of the brand: each product is made of one single material, emphasising both the material and the product's aesthetic life.

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Nedre Foss produces its collection in natural materials such as waxed solid wood, oil-seasoned cast iron, glass, bronze and brass, with open surfaces that are patinated over time, ageing with dignity.

Etage

Plate in porcelain by Carina Seth Andersson (2022)

Ildhane

Candlestick in cast iron by Anderssen & Voll (2015)

Korg

Tray in ceramics by LucidiPevere (2022)

Monoblokk

Vase in pressed glass by Anderssen & Voll (2019)

Måne

Bowl in ash by Anderssen & Voll (2021)

Nunatak

Candelabra in cast iron by Anderssen & Voll (2020)

Sammu

Candle snuffer in cast brass by Studio Tolvanen (2022)

Vannfall

Jug in glass by Jin Kuramoto (2019)

nedrefoss.com

[@nedrefoss](https://www.instagram.com/nedrefoss)

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Sverre Fehn chair in lacquered pine. Design by Sverre Fehn in 1964, for Fjordfiesta. Photography by Sara Angelica Spilling, styling by Kråkvik & D'Orazio.

Fjordfiesta

Aiming to develop and reconnect with Scandinavian design heritage, architect Architect Pål Lunder founded Fjordfiesta in 2004, wishing to develop and reconnect with the Scandinavian design heritage. Rooted in Nordic aesthetics, and committed to tackle our modern day's ethical and environmental challenges, Fjordfiesta produces timeless furniture made to last for generations. Through innovative design collaborations, the company aims to represent, promote and progress Norwegian design culture.

In Milan, Fjordfiesta premieres the Sverre Fehn Collection, a selection of furniture by the esteemed Norwegian architect Sverre Fehn (1924–2009). This is the first time the Pritzker Prize-winner's furniture has been made available to a wider audience, being originally designed for specific houses and villas. Developed in close collaboration with Fehn's family and the Fehn administration, the objects – among them a chair and a table in Norwegian pine – reflect Fehn's poetic and rational approach to architecture, offering a taste of a wider collection to come.

fjordfiesta.com

@fjordfiestafurniture

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Minus Chair in pine, Design by Jenkins & Uhnger for Minus. Photography by Sara Angelica Spilling, styling by Kråkvik & D'Orazio.

Minus

Newly launched manufacturer Minus wants to change the way furniture is designed and produced. Believing in super-compact value chains as a new standard for biodiversity and greenhouse gasses, the founders quit their jobs in Oslo and relocated to Bjørnafjorden on Norway's west coast to realise their ambition; to make the world's best environmental accounting. Centred on an old butter factory, the company is committed to transparency as a safeguard for healthy production, with open-source development as a gateway into crucial dilemmas and challenges. The mission is to make honest furniture.

The Minus Chair, designed by Norwegian duo Jenkins&Uhnger, marks the first step of the ambition to make the world's first carbon-negative furniture series. Depending on the volume, the chair has the ability to store more carbon than it emits and add more energy than it uses during production. The production process involves conscious logging techniques, zero-emission transport and a factory with its own micro hydro power plant. Minus Chair is 100 per cent degradable, 100 per cent transparent and repairable. In order to deliver on its carbon negative promise, sales areas are exclusive – this chair will not travel far from the site of its production.

minusfurniture.no

@minus_furniture

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Chair, Kinn, by Anderssen & Voll for Vestre. Photography by Sara Angelica Spilling, styling by Kråkvik & D'Orazio.

Vestre

Family-owned since its foundation in 1947, Vestre is a leading manufacturer of sustainable furniture for public spaces and urban environments. From its Oslo headquarters, Vestre collaborates with designers across Scandinavia to produce durable design furniture. All materials are sourced locally in Norway and Sweden, and the production runs on 100 per cent renewable energy. In 2022, Vestre's new factory The Plus starts production. Designed by BIG architects, the world's most environmentally friendly furniture factory will be a global showcase, inspiring others to take part in the green shift. Vestre's products can be found in numerous locations in Norway and around the world – from the new Munch Museum in Oslo to Times Square in New York.

At Galleria Milano, Vestre premieres the Kinn collection. Designed by Anderssen & Voll, the outdoor furniture series consists of a lounge chair, a dining chair and a table. Kinn is made from Norwegian aluminium by Hydro, Scandinavian pine, and Swedish steel, the latter with a 30 per cent lower carbon footprint than the world average.

vestre.com

@vestre_furniture

The designers

For Norwegian Presence's return to Milan, curators Kråkvik & D'Orazio have gathered 10 of the leading talents from Norway's design sector. Although hugely diverse in inspiration, approach, and output, these designers are united by the fact that they are all, in one way or another, exploring new materials for the good of the planet. For some, that means finding exciting new applications for Norway's abundant natural materials such as wood, stone and aluminium; for others, it means tapping into waste streams to create new products from what would otherwise be discarded.

"With the last years' global challenges and the absence of Norwegian Presence's usual exhibition platform in Milan, the design scene has almost been at a standstill when it comes to the all-important physical presentation. Despite this, it seems like Norwegian designers have used the opportunity to dig deeper, to research and experiment, exploring new materials, techniques and collaborations. The result is innovative design, always imbued with the Norwegian spirit."

– Alessandro D'Orazio, co-curator, Matter by Norwegian Presence

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Vride Bench by Anna Maria Øfstedal Eng. Photography by Signe Luksengard.

Anna Maria Øfstedal Eng

Anna Maria Øfstedal Eng (b. 1993) is an Oslo-based product designer with a master's degree from Oslo Metropolitan University. With a desire to shape imagination and an intuitive approach to the material at hand, she creates furniture and interior objects that challenge the boundary between art and functional products. She won 'Craft Object of the Year' 2020 in the Bo Bedre Norge Design Awards in Norway, recently launching a side table and a sculpture in collaboration with Ferm Living.

Vride Bench

Ash

Inspired by crooked twigs and roots, Vride Bench is a new addition to Øfstedal Eng's organic furniture series Vride, challenging the classic and functional everyday product. Made from Norwegian ash and intuitively handcrafted using a chainsaw, the Vride Bench is an abstract interpretation of a bench, morphing a functional furniture object into an organic sculpture. Solid materials combined with timeless aesthetics leave an object that will last for generations.

ofstedaleng.no

@ofstedaleng

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Sinus 18 by Brave New Lines. Photography by Signe Luksengard.

Brave New Lines

Brave New Lines was founded by Gunnar Eidsvik Tvedt (b. 1990) and Marius Angell Søvik (b. 1990) in 2018 after completing master's degrees in industrial design at the Norwegian University of Science and Technology. Driven by a desire to reduce complexity and discover the obvious, the studio aspires to create expressive, pragmatic objects with a clear-cut intent, rooted in local production and skilled trades. In 2019 Eidsvik Tvedt received the DOGA Newcomer Award for his master's thesis, a baby bouncer developed with Stokke.

Sinus 18

Raw aluminium

The Sinus 18 bench is an exploration of how standardised materials, in this case corrugated aluminium sheets, can be used in alternative ways. The construction is strong, yet physically and visually light, made in close collaboration with local roofing contractors. To keep a sense of familiarity, the surface is left unaltered, celebrating production marks as unique embellishments. The idea behind Sinus 18 was to create a piece of furniture that could be manufactured locally and on demand, whilst keeping the precision and consistency of large-scale industrial processing.

bravenewlines.com

@bravenewlines

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Mare 2022 by Tron Meyer. Photography by Signe Luksengard.

Tron Meyer

Drammen-based Tron Meyer (b. 1983) has a background in architecture and art. His versatile approach is reflected in his work, encompassing everything from painting and sculpture to furniture design and large construction projects, including innovative wooden staircases. Meyer has previously collaborated with Prada and Louis Vuitton, his Cyclop stool – featured at Norwegian Presence in 2019 – is manufactured by Fjordfiesta, and he has exhibited at Patrick Parrish Gallery in New York, Design Miami/ in Miami and Basel and FOG Design+Art in San Francisco. His works are acquired by The City of Oslo Art Collection, Drammens Museum and the National Museum in Oslo.

Mare 2022

Natural stone

Mare 2022 is a series of five vases and trays, each with its own unique quality, thanks to the Norwegian stone it is made from. The objects are based on freehand drawings, combining flora and rocks. Using only a water jet cutter, and honouring the shape of the raw material, minimal interference with the rocks' inherent properties has been made. The result is various organic shapes with gaps and pockets, fitting everything from a single flower stem to big bouquets.

tronmeyer.com

@tronmeyer



Polyp (1–14) by Henrik Ødegaard. Photography by Signe Luksengard.

Henrik Ødegaard

Oslo-based Henrik Ødegaard (b. 1982) studied graphic design at the Oslo National Academy of the Arts, and architecture at the Oslo School of Architecture and Design, before founding his own practice in 2016. He currently co-runs the exhibition space Pyton in Oslo. Ødegaard's works have been exhibited at the New York Design Week and at the 2019 edition of Norwegian Presence in Milan.

Polyp (1–14)

Lacquered pine

Polyp (1–14) consists of 14 large hooks in pine and lacquer. Each object is an improvisation using scrap material from Ødegaard's own furniture production. By using residual cuts and negative forms from a previously made series of stools, his waste production is close to zero. In addition to their decorative qualities, the hooks can be used to hang clothes or other objects.

henrik-odegaard.no

@henriko_degaard

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Python by Edvin Klasson. Photography by Signe Luksengard.

Edvin Klasson

Oslo-based designer Edvin Klasson (b. 1991) has a master's degree from the Oslo School of Architecture and Design. In his work he explores symbolism, history and cultural heritage, collaborating with a wide range of manufacturers and craft workshops. Klasson won the Norwegian Design Council's Young Talent Award in 2013, the DOGA Award for Design Excellence in 2018, and a NYCxDESIGN Honorary Award in 2019. His work has been acquired by Norway's National Museum of Art, Architecture and Design.

Python

Cork, laser-sintered nylon, light diffuser, electric lighting components

Python is a small lamp and table organiser, offering a new take on the traditional cork board. The name derives from the mythological serpent Python that Apollo slew using his bow and arrows. Python's body is made of renewable and biodegradable cork, allowing the user to pin notes, messages, photographs and other memorabilia to the structure. The objects are illuminated whenever the light is turned on. The lamp can be placed in various rooms and settings, suitable for both home and office use. In serial production the lamp shade would be made out of cast aluminium or porcelain.

edvinklasson.com

@edvin.klasson

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Shift by Hallgeir Homstvedt. Photography by Signe Luksengard.

Hallgeir Homstvedt

Oslo-based Hallgeir Homstvedt (b. 1977) completed his industrial design studies in Australia before returning to Norway, where he founded his own studio in 2009. Focusing on furniture and lighting, his designs have been exhibited across the world, from Oslo to Tokyo via London, with a number of awards collected along the way. Homstvedt's works are manufactured by international and Norwegian brands, such as Stellar Works, Le Klint, Hjelle, and Røros Tweed.

Shift

Aniline-dyed beech/ash

The Shift stool in solid, stained wood has an instantly recognisable shape. However, the seemingly rigid surface hides a surprise element. A concealed mechanism, consisting of a gasket joint inspired by skateboards, allows the seat to shift and rotate, moving naturally with your body as you adjust your position. Shift is an innovative, ergonomic and contemporary nod to the revered Norwegian designer Peter Opsvik's idea of moving while sitting.

hallgeirhomstvedt.com

@hallgeirhomstvedt

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Body and Constructed Element II by Julia K. Persson. Photography by Signe Luksengard.

Julia K. Persson

Swedish ceramic artist Julia K. Persson (b. 1992) has a bachelor's degree in architecture from Lund School of Architecture, and is currently completing her master's degree in fine arts at Oslo National Academy of the Arts. In her work she explores the relation between our bodies, thoughts and surroundings, looking at how we perceive and value objects and spaces in our built environments. Persson was nominated for Newcomer of the Year in Norway's Bo Bedre Design Awards 2021.

Body

Stoneware, earthenware, wax

Constructed Element II

Glazed stoneware

Objects Body and Constructed Element II are unique reflections on details in our built environment. Sculpting in clay, Persson explores what her chosen observations have to say about our ideals and norms. The I-beam, or H-beam, in steel, has an almost iconic shape – a symbol of industry and functionalism, construction and strength. In Persson's hands the beam is soft, and a tension arises between the hard form and the body-like materiality.

juliakpersson.se

@julia.k.persson

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Brent by Poppy Lawman. Photography by Signe Luksengard.

Poppy Lawman

With a bachelor of fine art in visual arts from Azusa Pacific University in Los Angeles, and a master's degree in product design from Oslo Metropolitan University, Oslo-based Poppy Lawman (b. 1990) builds her practice on explorations of biomaterial and slow design. Part sculptural and part utilitarian, her objects and furniture are made to be enjoyed in and out of use, balancing art and design for a slower, more connective way of living. She was named Newcomer of the Year by the Bo Bedre Design Awards in Norway in 2019, and longlisted by Dezeen for Emerging Designer of the Year' in 2020.

Brent

Flame-blackened maple

Brent is a series of ambiguous furniture forms in urban maple from the Sofienberg Park in Oslo, Norway. The sculptural tables are almost liquid-like in appearance, each with its own unique configuration and form. Surfaces are flame-treated to create a penetrating finish; an old technique to preserve and protect wood from the elements, promoting the material's longevity while remaining biodegradable. The maple is sourced from an urban sawmill that, in collaboration with the city's arborists, makes use of fallen trees as a solution to the environmental waste and value loss created by the current management of urban trees.

poppylawman.com

@poppylawman

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Collective Division by Nebil Zaman. Photography by Signe Luksengard.

Nebil Zaman

With a background in advertising, crafts and design, Oslo-based Nebil Zaman (b. 1985) explores how our surroundings affect us socially and culturally through furniture and objects. His interest in materials, production techniques and visual languages shines through in his work, exploring topics such as function, form, identity and visual culture. Zaman won the 'DOGA Award for Newcomers' in 2017, and his project 'Personal Space' was acquired by Norway's National Museum in 2019.

Collective Division

Steel pipes, plaster, grey board, natural resins

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Collective Division is a reinterpreted room divider made of discarded city bus handrails. The repurposed steel pipes make the constructive frame, which is filled with abstract grid-like shapes made with strips of grey board and covered with layers of plaster, wood glue and natural resins. The shapes are created intuitively by connecting one strip to another. By taking everyday objects out of context, reworking them in combination with other materials, Collective Division explores how our surroundings can affect our lives and mental state.

nebilzaman.com

@nebilzaman

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Offcut Chair 01 by Pettersen & Hein. Photography by Signe Luksengard.

Pettersen & Hein

Pettersen & Hein is run by Norwegian artist Magnus Pettersen (1983), who graduated from the Royal Danish Academy of Fine Arts in 2011, and Danish designer Lea Hein (1981), a 2015 graduate of HDK School of Design and Crafts at Steneby. Their installations, sculptures and semi-functional pieces have been exhibited at galleries and museums around the world. Collaborations include Kunsthall Charlottenborg, Snøhetta and Noma, and they won Craft Object of the Year in 2016 and 2021 in the Bo Bedre Design Awards in Norway.

Offcut Chair 01

Douglas fir

The Offcut Chair 01 was originally designed for the Connie–Connie café at the Copenhagen Contemporary art centre. Studio Tableau CPH challenged 25 artists to make unique seating objects in waste material from the flooring company Dinesen, a project that picked up the Wallpaper* Design Award 2022 for Best Café Seating. The Offcut Chair 01 builds on the principle of leaving as little waste as possible from a given material. Sketching directly in the material has resulted in a sandwich construction, allowing short pieces to become bearing parts. The chair comes in various sizes depending on the available offcuts.

pettersenhein.com

@pettersenhein

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The material lab

A respect for nature runs deep into Norwegian culture and helps shape the national design identity – a Norwegian product wears the materials of its making openly and with pride. This honesty is made explicit in Norwegian Presence's Material Lab, a new exhibition feature charting the journey from raw material to finished product.

In the Material Lab, visitors are invited to touch and feel various textures and surfaces – from Norway's national stone larvikite to aluminium, wool and samples of colours. By telling the remarkable stories behind the building blocks of Norwegian design, the lab showcases raw material's boundless potential for the future.

For more information about Matter by Norwegian Presence, please contact emily@zetteler.co.uk.

Notes to editors

Norwegian Presence 2022

First presented in 2015, Norwegian Presence brings the best of Norway's design and manufacturing to Milan Design Week in an annual showcase of the country's contemporary creative scene and the values, infrastructure and materials that shape it.

Venue Galleria Milano, Via Manin 13, Via Turati 14, 20121 Milano

Map <https://goo.gl/maps/j8r3Z1DhiGxQtXna6>

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Project organiser Design and Architecture Norway – DOGA

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[instagram.com/norwegianpresence](https://www.instagram.com/norwegianpresence)

[facebook.com/norwegianpresence](https://www.facebook.com/norwegianpresence)

Design and Architecture Norway (DOGA)

Situated in central Oslo, Design and Architecture Norway (DOGA) is a driving force behind sustainable value creation through design and architecture. DOGA facilitates collaboration between creative talents and businesses and works to strengthen the role of design and architecture in shaping the Norway of tomorrow.

doga.no