

100% NORWAY

www.norway.org.uk/100percent

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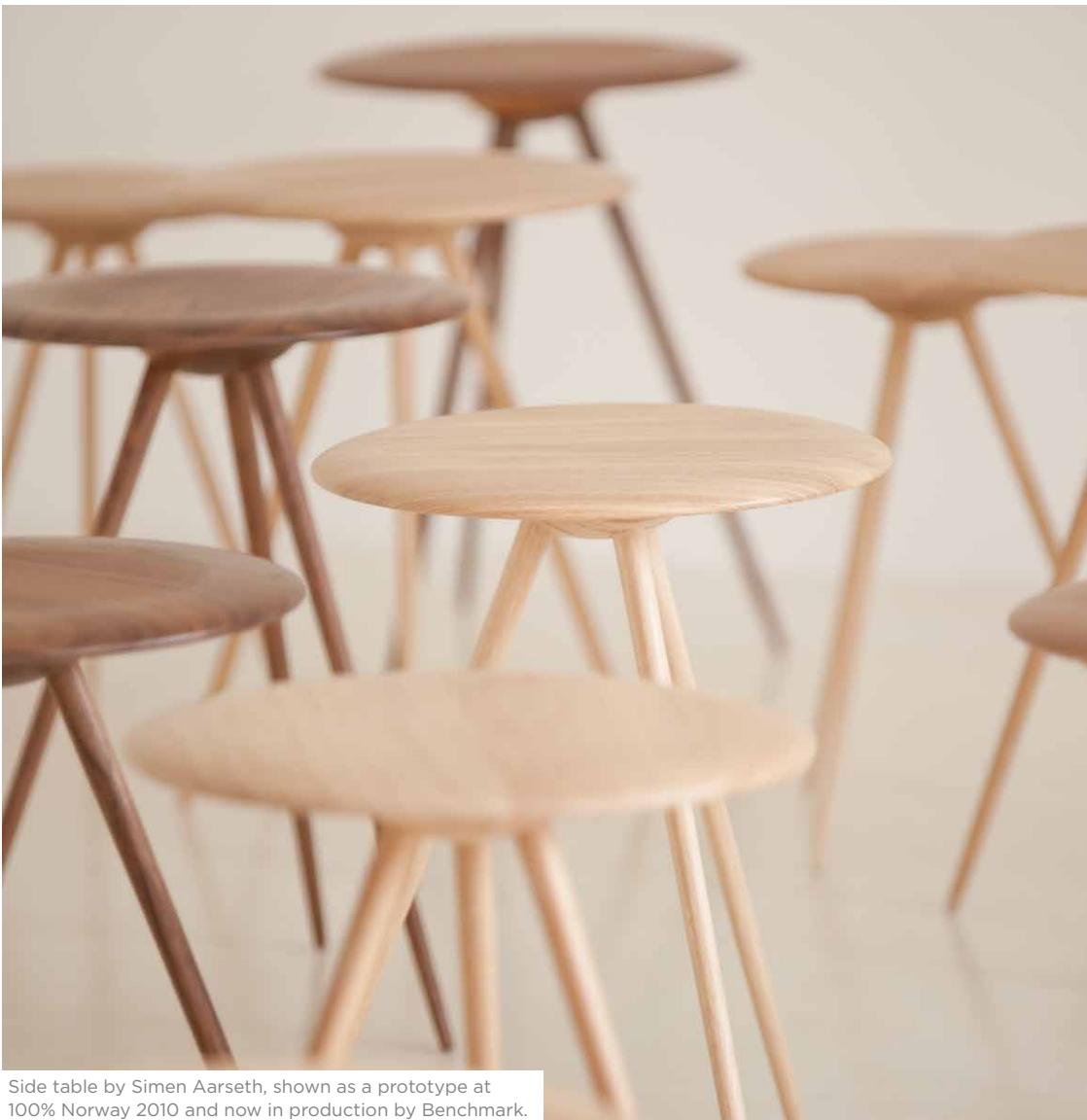
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100% NORWAY 2011

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THEY SAY PATIENCE IS A VIRTUE. AND FOR THE PAST EIGHT YEARS WE'VE WORKED PATIENTLY TO ESTABLISH NORWEGIAN DESIGN IN THE UK.

100% Norway has given Norwegian manufacturers and designers an opportunity to showcase their products for an international audience during the London Design Festival since its humble start at an East London gallery in 2003. Since then, the show has changed and grown with the times, both in size, importance and strategy.

In 2006 we started working with our eminent London-based curator, Henrietta Thompson, whose eye for design has been invaluable and helped launch many new Norwegian names through the exhibition. She was joined in 2008 by fellow curator, Benedicte Sunde, who has been our spy on the ground in Norway mapping out the latest talent and most exciting products. Together they have once again ensured that in 2011 we are showcasing some excellent products in an equally outstanding setting, a stand designed by award-winning architects Fantastic Norway and built with Norwegian aluminum and wood, the latter is kindly sponsored by Moelven. 100% Norway is truly a joint industrial and creative Norwegian effort!

Having left the creative side of things in very capable hands, we have for the past two years also teamed up with external consultants from the British design industry to act as business advisors to our exhibitors and help them maximise on the exposure and opportunities the show brings. The British market is notoriously difficult to break into and the competition is tough, but through hard work and genuine dedication there are great possibilities out there. Therefore, to ensure commitment from the selected manufacturers, we introduced an exhibitor fee this year so that only companies with concrete plans for the British market would apply to participate. In return, they've had more control over which products to showcase in London and worked closely with our curators to make the final selection.

Lamp by Hallgeir Homstvedt, selected for 100% Norway 2010 and now in production by Established & Sons.

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Alv tableware by Wik & Walsøe is now available from Heal's.



Nora lounge table, designed by Borgersen & Olofsson for Nora of Norway, now available from Liberty.

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Heading to London this September are six eager manufacturers set to impress the Brits with their high-quality products designed by some of our leading design

stars. **RANGING FROM TRADITIONAL HANDCRAFTED WOODEN FURNITURE WITH MODERN TWISTS TO THE LATEST LAMP DESIGNS AND PORCELAIN TABLEWARE, THE 100% NORWAY CLASS OF 2011 HAS SOMETHING FOR EVERYONE'S TASTE.** As in previous years, the exhibition will also feature a range of prototypes, selected by our curators, from both up-and-coming and established designers. **THE AIM IS TO GET THE PROTOTYPES INTO PRODUCTION, WHETHER IN NORWAY, THE UK OR ELSEWHERE, AND TO SHOWCASE THE BREADTH AND CREATIVITY OF NORWEGIAN DESIGN.** The exhibition has also proved to be an excellent arena for our manufacturers and designers to interact with each other and a tradition of sharing best practices has developed over the past years.

So then, what are those results we're referring to? On the back of their 100% Norway participation, several of our manufacturers are now establishing themselves in the UK. In fact, a handful of Norwegian brands have just been launched at prestigious furniture retailer Heal's. Although not household names yet, designs from Norway are making an impact and are increasingly appealing to those who appreciate Scandinavian style and quality.

And once the exhibition lights are switched off for yet another

year, countless prototypes featured at the show continue to shine and subsequently go into production. Typically, we've welcomed back many products that were first shown as a prototype a year or two earlier. Two of the prototypes selected for this year's exhibition were even picked up by international manufacturers before we had the chance to take them to London!

Similarly, the international media has also taken a shine to Norwegian design and we've secured extensive press coverage in connection with 100% Norway. Those column inches have been very much welcomed in our work to position Norway as a cutting-edge design nation.

Finally, it's important to add that 100% Norway would have never become what it is today without the long-term dedication from its organisers; the Royal Norwegian Embassy in London, the Ministry of Foreign Affairs, the Norwegian Design Council, the Association of the Norwegian Furniture Industry and Innovation Norway. We hope for their continued support in the future. Enjoy the show!

THOMAS AASTAD | Project Manager, 100% Norway

Norwegian Embassy | www.norway.org.uk

Norwegian Design Council | www.norskdesign.no

Innovation Norway | www.innovasjonnorge.no

Association of the Norwegian Furniture Industry | www.norskindustri.no

CURATOR'S INTRODUCTION



Well-made, beautiful and functional products and furniture are an integral part of daily life in Scandinavia. Sweden, Finland, Denmark and Norway have all developed an international reputation for making products and furniture that provide elegance and timeless simplicity while at the same time keeping an eye on the environment. But back in 2006, when I was first asked to curate 100% Norway (its third outing at the time), in a vast space in the Truman Brewery on Brick Lane, I didn't find a country steeped in an established and longstanding design tradition, **BUT A NEW, YOUNG DESIGN SCENE WITH A FRESH DRIVE, EXUBERANCE AND ENERGY THAT WAS MAGNETIC.** This up-and-coming generation of product, furniture, glass and textile designers bore the hallmarks of the classic Scandinavian style that has proved so enduringly popular over the last century, and what it might have lacked in confidence, after decades of comparison with its designer next-door neighbours, was more than made up for by determination, and willingness to innovate and experiment.

Fast forward six years and the Norwegian design scene has blossomed and grown beyond all expectations. And alongside it, 100% Norway (which has seen various shifts too - in venue, size and focus) is now at a point where it might be described as having "grown up".

One of the telltale signs of maturity is a willingness to acknowledge your parents, and one of the aims of this year's exhibition has been to show that while Norway's design industry might seem comparatively young, it has deep roots in the country's past. This talent and expertise haven't sprung from nowhere, amply proved by the existence and continued success of heritage manufacturers such as Tonning, Figgjo and Spinnaker - all of which are now



investing in contemporary design and making serious inroads into the 21st century. Meanwhile Wik & Walsøe, Nora of Norway and Northern Lighting all take influence from the country's history as much as they look forward to the future.

ART SPONSORSHIP BY MANUFACTURERS HAS A LONG HISTORY IN SCANDINAVIA, AND HAS PLAYED A MAJOR ROLE IN KEEPING THE CRAFT ROOTS OF THE REGION ALIVE.

At 100% Norway we have always tried to encourage and foster links between the artisan and industry, and to make connections between this new, growing force of contemporary designers and the manufacturers that can help them make their products a reality. This year we are beginning to see the results of these efforts more than ever, and have also taken the new step of establishing a competition that has seen Norwegian manufacturers work with new designers on a series of prototypes. The winner,

the Evergreen lamp by Northern Lighting together with designers Vibeke Skar and Jens Praet, received high praise during the judging process, and we are confident the reception will be just as positive when it hits the market.

We have, as ever, also reserved a dedicated platform for a number of up-and-coming Norwegian designers whose products are not yet on the market (but which we hope might well be very soon). One of the most exciting parts of the exhibition for visitors, press and manufacturers alike, the Prototypes area will not only show a host of new designs that have never before been exhibited, but also this year the designers themselves are new faces to the show - some have never before shown outside Norway, and others are even still finishing their studies. We are thrilled to have them be part of a show for which the selection criteria has never been higher.

Overall there has never been a better time for Norwegian design and those Scandinavian characteristics - **THE DURABLE, NATURAL MATERIALS, COMBINED WITH UNSHOWY, UNPRETENTIOUS STYLING, GOOD HUMOUR, METICULOUS CRAFTSMANSHIP AND ATTENTION TO DETAIL OUGHT TO OFFER SOME PHYSICAL COMFORT AND EMOTIONAL CALM IN THE WAKE OF A TURBULENT YEAR FOR THE WORLD ENVIRONMENTALLY, POLITICALLY AND ECONOMICALLY.** I hope that through 100% Norway we will provide a balance: between the man-made and the natural, the industrial and craft, and show the best of both the strong new studio tradition in Norway and a century-old history of manufacturing.

HENRIETTA THOMPSON | Curator, 100% Norway

INTRODUCING A NEW STAND!

The stand design for the past two years, the popular 'fiskehjell' structure designed by StokkeAustad, has now gone into well deserved retirement and will be rebuilt in Northern Norway as a permanent installation at the Træna music festival. In London this September, however, 100% Norway is presenting a brand new stand by one of the country's most exciting architectural practices, Fantastic Norway.

The stand blends industrial aluminum poles with a puzzle-like floor in wood. The latter is kindly sponsored by Moelven, a supplier of commercial timbers in whitewood and redwood which serves trade and industry in both Scandinavia and other export markets. With its sustainable principles and environmental consciousness as cornerstones in all their activities, it comes as no surprise that Moelven is owned by five regional Norwegian Forest Owners Associations.

Using the latest technology, the stand elements are being manufactured by Norsk Stanseindustri, a company specialising in interior storage and display solutions for both shops and vehicles. Håkon Matre Aasarød from Fantastic Norway says of the stand design:

"WE DON'T WANT THE STAND DESIGN TO BE RETROSPECTIVE AND ROMANTIC, BUT INSTEAD GENERATE CURIOSITY AND ENGAGEMENT THROUGH MODERN TECHNOLOGY AND MATERIALS. OUR FOCUS IS THAT NORWAY SHOULD BE PROMOTED AS A HI-TECH AND MODERN SOCIETY. THROUGHOUT HISTORY, OUR COASTAL CULTURE HAS ALWAYS HAD THE ABILITY TO ABSORB NEW IDEAS, AND BEEN ADAPTABLE DURING CHANGING TIMES. THEREFORE, NORWEGIANS HAVE IN ONE WAY ALWAYS BEEN REALLY MODERN."

Fantastic Norway was founded 2004 by Erlend Blakstad Haffner and Håkon Matre Aasarød. The primary ambition was to create an open, inclusive and socially aware architectural practice and to re-establish the role of the architect as an active participant in – and a builder of society. The heart and soul of the office is a bright red caravan which functions as a mobile platform for architectural discussions, debates and workshops. The architects gather ideas, suggestions and stories from the communities they work with and utilise this collected knowledge in the design process.

Whether the architects will arrive at Earls Court in a red caravan remains to be seen, but what is known is that the new 100% Norway stand will be reused elsewhere after its maiden voyage to London, so watch this space!

Fantastic Norway | www.fantasticnorway.no

Moelven | www.moelven.com

Norsk Stanseindustri | www.nsi.as



100% NORWAY DESIGN AWARD

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Winner of the 100% Norway Design Competition: Evergreen lamp, designed by Vibeke Skar & Jens Praet for Northern Lighting.



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THE WINNER OF THE FIRST EVER 100% NORWAY DESIGN COMPETITION IS NORTHERN LIGHTING TOGETHER WITH DESIGNERS VIBEKE SKAR AND JENS PRAET WITH THE LAMP 'EVERGREEN'.

A total of 13 entries were submitted for the competition that encouraged Norwegian manufacturers to team up with local designers to create new products. The goal was to build new bridges between Norwegian designers and the national design industry, and ultimately form partnerships that will generate business for manufacturers and designers alike as well as further position Norway as an innovative and cutting edge design nation.

The competition jury, which met in London in May to decide on a winner, consisted of (in alphabetic order):

Benedicte Sunde, Curator, Norwegian Design Council

Cecilie Jørgensen, Deputy Editor, Elle Decoration Norway

Henrietta Thompson, Curator, 100% Norway / Editor at Large, Wallpaper* (Chairperson of the jury)

Dr Jana Scholze, Curator for Modern Furniture and Product Design, Victoria & Albert Museum

Kristine Landmark, Board Member and former CEO, Stokke

Marcus Fairs, Editor-in-chief, Dezeen

Theo Williams, Creative Director, Habitat

Of the winning entry, the jury said the following: "**THERE WAS A VERY POSITIVE RESPONSE ALL ROUND FROM THE JUDGES ON THIS DESIGN, AND VIBEKE AND JENS WERE ANNOUNCED BY THE JURY'S MEDIA CONTINGENT AS BEING 'STARS IN THE MAKING'**". The lamp has a strong storytelling aspect to it,



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conjuring up nostalgic images of Norwegian boat yards with the wire fastening, and the jury also commented on the subtle but attractive contrast offered by referencing industrially produced old metal factory lamps in luxurious hand blown glass. Evergreen scored highly from a sustainability point of view as it was deemed to be emotionally durable by the judges - it was felt to be a lamp you could easily want to buy four or five of, given the right space and budget to do so.

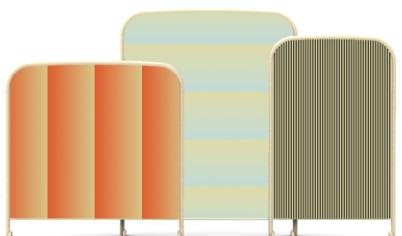
The jury continued to say that the standard of entry to the 100% Norway competition was high and that was encouraging to see the number of new Norwegian manufacturers and designers that appeared on the shortlist: "This is a confirmation of Norway's growing design industry and it is exciting to witness a new generation of home-grown Scandinavian design and manufacturing talent."

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The jury underlined that picking a winner was tough as there were a number of fairly equally matched contenders, but although the judges were not by any means unanimous in their decision initially, the scoring system by which the entries were ranked proved to be both fair and enlightening.

In their report, the jury said: "Special mentions at this stage should go to a number of entrants. **FIRSTLY, NORTHERN LIGHTING, A RELATIVELY YOUNG NORWEGIAN LIGHTING MANUFACTURER THAT IS ALREADY MAKING A BIG IMPACT INTERNATIONALLY WITH ITS EXCELLENTLY DESIGNED PRODUCTS AND SUPPORT OF LOCAL DESIGN TALENT. THE JUDGES WERE ALL IN AGREEMENT THAT IT HAD PRODUCED TWO OF THE STRONGEST PRODUCTS IN THE COMPETITION. SECONDLY FIGGJO, THE WELL-ESTABLISHED NORWEGIAN PORCELAIN MANUFACTURER WHO, IN TAKING A CHANCE ON NEW YOUNG CREATIVE TALENT ANGELL WYLLER AARSETH, HAS PRODUCED ONE OF THE MOST SOPHISTICATED AND MARKETABLE NEW DESIGNS IN THE COMPETITION."** The judges were also impressed with the provenance-rich entries from design duo Anderssen & Voll with manufacturers Røros Tweed and Biri Tapet, a design team whose significant experience, integrity and ability continue to inspire.

The winning designers received a cash prize of 40,000NOK, while the manufacturer was given a zone of 6m² on the 100% Norway stand in London in September 2011 to present the winning prototype and other products from its portfolio. The manufacturer also received a cash prize 40,000NOK for further work with the product.



Special mention: Boge screens by Anderssen & Voll for Biri Tapet.



Special mention: Dip lamp by Rudi Wulff for Northern Lighting



Special mention: Splitt tableware, by Angell Wyller Aarseth for Figgjo will launch in 2012.

COMMERCIAL PRODUCTS

FIGGJO

NORA OF NORWAY

NORTHERN LIGHTING

SPINNAKER

TONNING

WIK & WALSOE

Having won a Red Dot Award as well as a staggering 15 Norwegian Design Awards, ceramics manufacturer Figgjo now returns to 100% Norway for the first time since 2008 with several new launches.

Three new ranges, all designed by ceramist and long-term Figgjo collaborator Olav Joa, will make their UK debut in London. With the series Ekorn (Squirrel), Figgjo wanted to create products that stood out from their otherwise more masculine designs. "We wanted to explore a more organic look and expression," says Olav Joa. "The small feet of the Ekorn products give them an animal-like look."

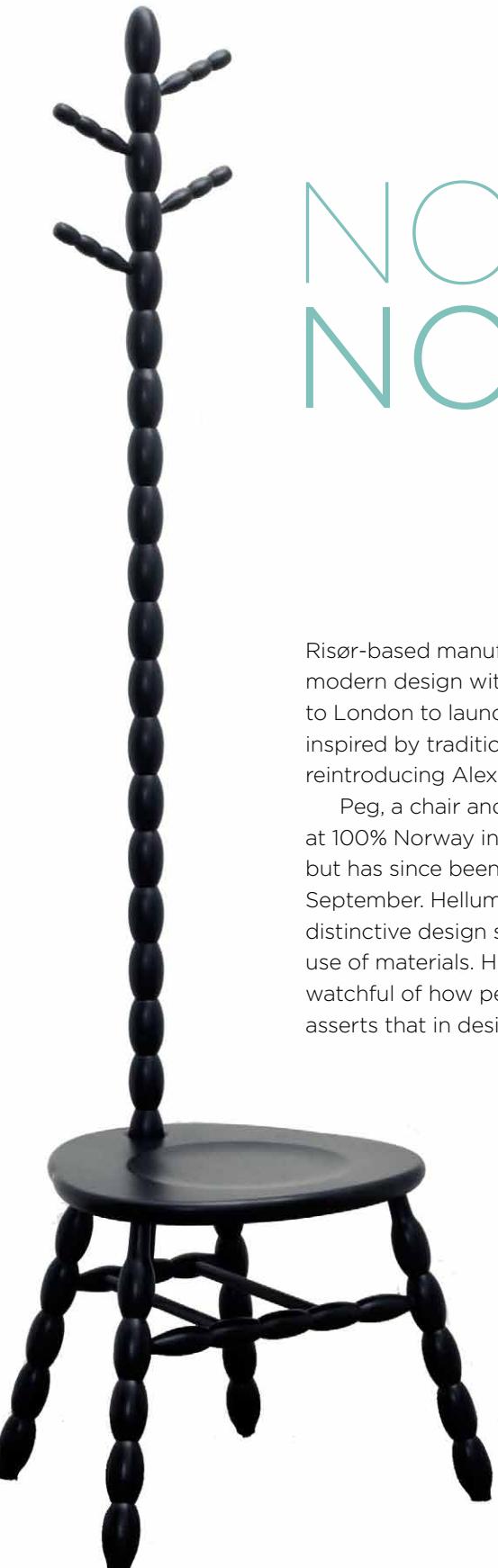
Joa's other new series, Spinn, is designed to look like a drop of water on a floating surface. This can be illustrated by serving a soup where the middle of the bowl will rise above the surface and appear like a nunatak, an exposed mountain peak rising through an ice field or glacier. Also new in London is Boks, a rectangular range of tableware that fits nicely in with Figgjo's more masculine designs.

Founded in 1941 near Norway's oil capital Stavanger, Figgjo is the only remaining chinaware manufacturer with its production still located in Scandinavia. Today, Figgjo is sold in 35 countries and is an established supplier to professional kitchens across the globe.

"The foundation for our market position is our product quality," explains marketing manager Marianne Lilland. "By this we mean not only user-friendliness and durability but also aesthetics. Our products are intended to awaken feelings, in both the kitchen and the restaurant, and thereby contribute to giving the guests the best experience. As a further contribution to our customers' profitability, we are proud of being able to supply products that are known for their unique strength and durability. Figgjo offers its customers a five-year warranty against rim damage on all flat, round plates."

Figgjo is constantly developing their ranges and is currently working with young design trio Angell Wyller Aarseth on a collection to be launched next year.





NORA OF NORWAY

www.noraform.no

Risør-based manufacturer Nora of Norway, known for combining modern design with traditional furniture craftsmanship, heads to London to launch a brand new lamp in concrete and a rug inspired by traditional Norwegian knitting patterns as well as reintroducing Alex Hellum's popular Peg chair.

Peg, a chair and clothes hanging device, was first shown at 100% Norway in 2008 as a low volume production piece, but has since been taken on by Nora and will be relaunched in September. Hellum, who is based in the UK, has developed a distinctive design style based on observation, utility and honest use of materials. His starting point is often a pragmatic one; watchful of how people use their products and environment, he asserts that in design "there is always a practical solution" and

believes part of the role of a designer is to give reason for things to exist. His sensitive use of wood gives his designs character, depth and integrity.

Traditional Norwegian knitting patterns are the source of inspiration for several of the designers at this year's show. Oslo-based design studio Permafrost has created a new rug for Nora featuring recognisable Norwegian patterns whilst remaining true to the studio's trademark design ethos: simple, funny and functional. "Creating intricate form for the sake of form is not our style, instead

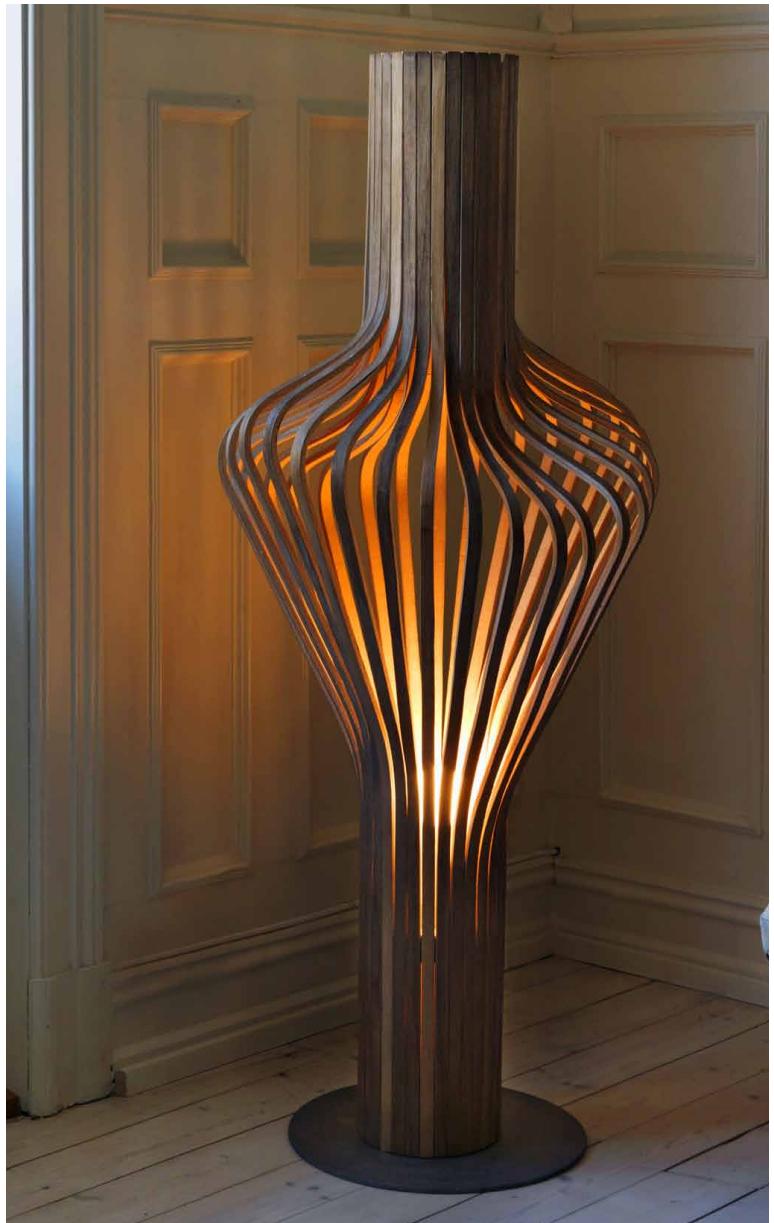


"we strive to maintain a signature of simple, functional solutions with personality and humorous charm. In this way, our objects can come to life, and have the character to stand out from the crowd," says Permafrost's Tore Vinje Brustad.

Finally, Nora will also launch a new mood lamp in white-stained concrete by designers Tore Borgersen and Michael Olofsson, the two men behind Nora's lounge table which will also be making an appearance in London. As always is the case with Nora products, their use of sustainable and natural materials continues to enhance the experience of their stunning products, most of which are made in Norway by local craftsmen.

NORTHERN LIGHTING

www.northernlighting.no



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In a country where some regions never see the sun rise above the horizon during the winter months, and where natural light phenomena such as the midnight sun and the northern lights have fascinated people for centuries, it follows that lighting would be a central concern to Norwegians.

With this in mind, Northern Lighting was set up six years ago. The company now boasts a wide pool of affiliated designers and design teams as well as several impressive commercial success stories. "We work with both up-and-coming talents and recognised designers," explains founder Ove Rogne. "Despite their different levels of experience, they all have one thing in common: they are fiery souls who are fascinated by the mood-creating possibilities of light."

Having won the 100% Norway Design Competition with the Evergreen lamp together with designers Vibeke Skar and Jens Praet, Northern Lighting heads to London with the winning product as well as several other lamps from their expanding collection.

Evergreen is referring to industrial evergreen elements, which according to designer Vibeke Skar creates a new light medium that refers to the importance of global industrialisation and the beauty of forgotten icons. Evergreen comes in two different sizes and is available in black or white whilst the hand-blown lamp shades are sandblasted to create a diffused transparency. The iconographic hanging system consists of pulleys as a height adjustment tool, and a wall fastener to stabilise the cord and lamp shade. "Evergreen creates a dynamic, yet highly functional light experience which can be placed in almost any type of space," adds Skar.

Northern Lighting will also return to London with Diva, a wood laminated floor and pendant light sculpture, which has just been launched at Heal's as part of their autumn collection. Diva's two young designers, Thomas K Egset and Peter Natedal, who both hail from families with long traditions in the furniture industry, created the striking contemporary lamp with a considerable nod to the proud Norwegian heritage of wood lamination craftsmanship.

Completing Northern Lighting's collection at 100% Norway, their best-selling Snowball and Oslo Wood lamps look set to brighten up British living rooms in the years to come...

SPINNAKER

www.spinnaker.no

"A cruising sailboat is a spectacular sight and confirms that mankind is subject to the laws of nature." This was the designers Linda Steen and Lena Axelsson's starting point when creating the Spinnaker chair, which now makes its debut in the UK having launched successfully in the US at the ICFF earlier this year.

The designers say their ambition was to create a recliner with a contemporary design and an unrivalled sitting comfort. "We believe that our surroundings, whether at work, at home or in a public space, have a direct influence on our quality of life. Good design appears in the synergy between human and project.

We believe in harmony between interior and exterior, design, function and aesthetics."

And so the Spinnaker chair was born. The back of each chair is made with a recycled sail cloth, lending it a nautical vibe while at the same time making use of material that would have otherwise gone to waste.

The frame is made from spring steel, which grants a natural pliability throughout the chair and may be adjusted to your personal needs and thereby gives your body many possibilities to rest. It has a spring loaded tilt function and may be locked into 3 stable positions.

London will also welcome the Relax chair for the first time. It was designed in 1960 by designer and craftsman Olav S. Hødnebø, second generation of manufacturer Hødnebø which owns Spinnaker, and took its inspiration from the Nordic design movement which was, and still is, characterised by simplistic designs, minimalism and functionality.



TONNING

www.tonning.no

Straight from the picturesque town of Stryn on the mountainous Norwegian west coast comes Tonning, a traditional manufacturer which makes its London debut with timeless and classic designs by the late Alf Sture.

Chair 1036, a masterpiece in oak which was designed in 1940, features a seat and backrest woven in paper lace by visually impaired and blind people in Oslo as part of a project to help them find work. Also visiting London is Ola Windsor, Sture's Norwegian and colourful take on the classic British Windsor chair.

Interior architect Alf Sture (1915 – 2000) began his professional career with carpenters Hiorth & Østlyngen in 1940. Twenty years later, in January 1960, he designed his first collection for Tonning, a range of bedroom furniture. He continued developing new designs for Tonning in the 1970s and beyond, many of which have received prestigious awards in Norway.

In 1990, Sture was awarded the Norwegian King's Medal of Merit in gold as well as Norsk Form's special award for excellence. Over the years, his designs have been showcased at numerous exhibitions and fairs, both in Norway and abroad. The Museum of Decorative Arts and Design in Oslo started purchasing his pieces in 1943.

Sture took great pride in his close relationship with clients and created a wide range of furniture throughout his career using different materials, colours and fabrics. The furniture, he said, was to function as intended. He focused particularly on anatomical requirements as well as creating pieces that could help shape an environment of safety and warmth. He wanted his furniture to appeal to people as something familiar and dear. Today, 70 years on, his furniture does just that!



WIK & WALSØE

www.wik-walsoe.no

The ever-smiling porcelain queens of Norway, design duo Wik & Walsøe, are once again returning to 100% Norway to showcase their best-selling tableware.

Having just launched their Alv, Leve and Alveskog ranges across the Heal's chain in the UK this August, the girls will present their latest collections at 100% Design.

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A global launch in London will be the addition of a new tea and coffee set to the Lys range, a fine dining experience with a magic twist. The pure soft shapes with discretely embossed snow dots beautifully combine simplicity, form and function. Lys is inspired by Scandinavian nature, myths and supernatural phenomena, or more specifically; "a beautiful phenomenon that appears on cold winter days and nights: sun and moon reflections in the snow that create a glittering look, which makes the snow-white scenery resemble a fairytale landscape sprinkled with magic dust," explains Ragnhild Wik.

Development and production of the porcelain is done together with experienced craftsmen in Bangladesh. "This contributes to important employment, development of skills and economic growth in one of the least developed countries in the world," explains Linda Walsøe. In fact, their annual trips to Dhaka have made them Bangladeshi celebrities, and the local expat community, which is literally starved for international designer goods, buy Wik & Walsøe products by the truck loads when the girls are in town and the proceeds are donated to local schools.

Their best selling range features a mythical elf; "She symbolises dreams, hope and the belief in making the impossible come true," explains Ragnhild Wik. And with the elf, the girls have struck gold; any additions to the elf collection become instant commercial successes. "The elf has helped us reach our dream; to create porcelain that will hopefully be kept and passed on to friends or family for generations."



PROTOTYPES

CAROLINE OLSSON

GRIDY

MAGNUS PETTERSEN STUDIO

IDA NOEMI VIDAL

MARTIN SOLEM

SKOGSTAD /
ANDERSEN & VOLL /
HOMSTVEDT

VIBEKE SKAR

CAROLINE OLSSON

www.carolineolsson.no

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Even if it wasn't called Bambi, Caroline Olsson's new table would melt hearts, and in animal-loving Britain it's set to be fawned over by everyone who sees it at this year's exhibition.

A useful solution for compact contemporary living, Bambi can be used at two different levels - as a small dining table, or with its legs folded under as a coffee table. Inspired by the anatomy of the knee, where the bones can only bend one way, the location and angle of the table legs, as well as the meeting points of the joints, help the table keep an upright and stable position.

Olsson is another first-time exhibitor at 100% Norway. After completing a preparatory course at Asker Art and Design College she graduated as a teacher of Arts and Crafts at Oslo University before embarking on a degree in Product Design at Akershus University College in order to satisfy her urge to make. "My main focus is the functionality of the products I design," she asserts, "and I enjoy experimenting with a variety of materials, though I am especially fond of using Norwegian materials in my work." Naturally.

Bambi is made from birch, a durable wood, but Olsson hopes that the table's design will also inspire its users to look after it and keep it longer, thus making it sustainable emotionally as well as physically. Olsson is also showing Curious, a new desk lamp reminiscent of old wooden pencil cases that can be opened or folded down to adjust the intensity of the light.



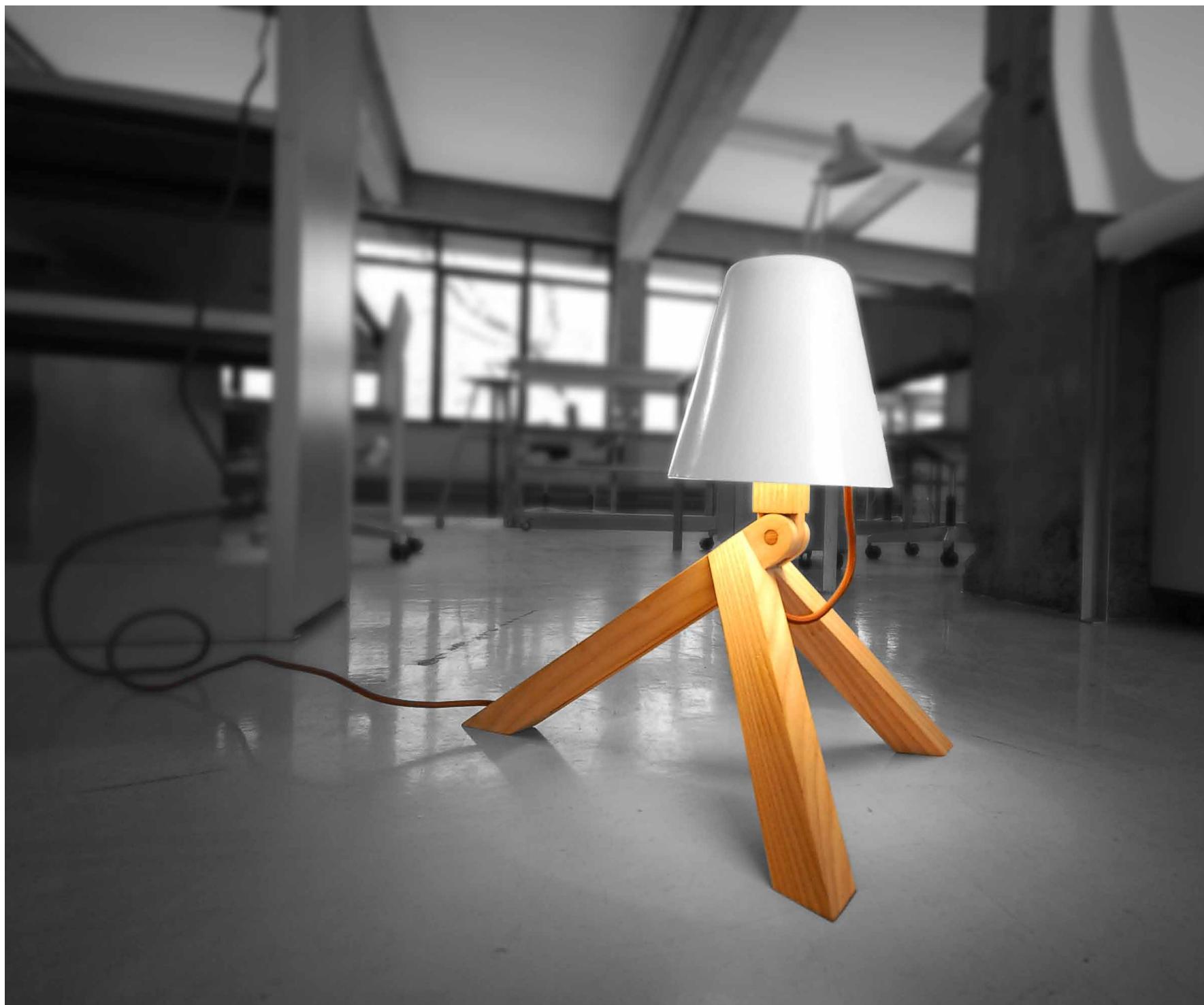
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Oslo-based Gridy consists of two designers, Lars Olav Dybdal and Wilhelm Grieg Teisner (the name Gridy is a combination of their surnames) on a mission to create “simple, functional solutions with a strong personality.” So far, so Norwegian. Graduating from their Masters this year and next, respectively, they are not wasting any time. The duo has already scooped several awards during their studies, including the Innovation Cup for their multifunctional park furniture and first prize in a Norwegian Health Department competition to design a condom. Dybdal explains; “We often draw inspiration from everyday life and try to combine a rational approach with a dash of humour.”

Developed especially in time to launch at 100% Norway, the first-time exhibitors are showing Spiff. Spiff is a lamp with charisma if ever there was one, and is inspired by the old wooden toys that Dybdal and Teisner enjoyed playing with as children. “We played with both plastic and wooden toys growing up but the toys made out of solid wood often lasted longer, they were used more and generated many good memories. Also they often had a simple design so it was easy to make up our own stories,” says Teisner, citing animal toys like “Monkey” by Kaj Bojesen as a particular example.

Produced in sustainable Nordic ash, with an aluminium shade, it is made using an ancient wooden joinery technique so the lamp shade can be tilted to alter the direction of the light.



IDA NOEMI

www.idanoemi.com



Ida Noemi Vidal lives and works in the same building as The Norwegian Centre for Design and Architecture (Doga) in Oslo, and says it is her bicultural background, with a mother from Norway and a father from Valparaiso in Chile, as well as a family littered with architects and graphic designers, that has inspired her wish for making things ever since she was young.

Vidal's works are characterised by the stories behind them. She says she finds inspiration in everyday life and objects, in culture, architecture, good illustrations, photos and graphic design, and in people. "I enjoy collaborating with other creative professionals and love the emotional aspect of beautiful craftsmanship," she says. "My aim is to create inspiring objects to fall in love with."

Mind the Gap is a stool and console table developed as part of her diploma. "The hallway is the first room you enter in a home, and the last room you leave. It bridges the gap between the private world and the outside world. You never spend time there, yet you always pass by - a transitional moment of extreme stress or ultimate relief." Vidal designed the pieces, with their not-quite-hidden storage "as a place to get armed or disarmed". Resembling cityscapes, they bring to mind another miniature world, looking at life upside down.



MAGNUS PETTERSEN

www.magnuspettersen.com

Originally hailing from Sarpsborg, Magnus Pettersen studied design at Kingston University and Central Saint Martins before settling into London life permanently when he graduated three years ago. Although this is the first time he is showing at 100% Norway his talents have not gone unnoticed in the meantime, as evidenced by a prestigious D&AD Student Award in 2008 and a healthy freelance career designing for various London design studios.

Pettersen started designing his own products in 2010, and this year will be showing his new lamp, Tint. Using two materials more usually associated with architecture, glass and concrete, the design takes the edge of the industrial with smooth, tactile lines and an unusual colour palette. "Using black concrete and a warm coloured glass, transform the hard materials into an object which suits an interior environment," he says.

While waiting for Tint to go into production, potential customers can visit Pedlars to see Pettersen's set of concrete desk accessories, aptly named 'Solid'. Snap them up now, Pettersen is hotly tipped to be a heavy hitter on the design scene in the next few years.

MARTIN SOLEM

www.martinsolem.com

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Martin Solem grew up in Arendal on Norway's South coast before moving to Copenhagen to study carpentry, interning at Rud.Rasmussen (one of the oldest cabinet makers still producing in Denmark) where he unfortunately suffered a back injury. This swiftly put a stop to the woodwork and he instead enrolled at Bergen National Academy of the Arts. After a year he returned to Copenhagen and began at the Danish Design School where he is now in his 4th year, part-timing also in the sales department at furniture manufacturer Hay.

It's a background that stands Solem in good stead, having given him experience of hands-on carpentry, design and sales. "Design is a process which I believe begins from the day the designer comes up with an idea until the product is consumed," he adds. "As a design student I always try to be innovative, but I might be a bit old fashioned in my thoughts of design. For me a product has to be realistic and useful to be called good design."

Solem is showing a series of beautifully realised barstools called Daddy Longlegs at 100% Norway, a product that he feels "reflects the times we live in." He continues; "I believe that today people want good design with high quality for a reasonable price. I wanted to make a barstool for everyone. To do this I had my focus on a simple and elegant shape which is to be made in different materials and colours. By having different seat and footrest options most customers can satisfy their individual wishes."



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SKOGSTAD / ANDERSEN & VOLL / HOMSTVEDT



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Petter Skogstad: www.petterskogstad.com
Andersen & Voll: www.anderssen-voll.com
Hallgeir Homstvedt: www.hallgeirhomstvedt.com

When the 100% Norway curators wiped the sweat from their forehead and signed off their final selection for the exhibition, it included a quirky watering can designed by Petter Skogstad, Andersen & Voll and Hallgeir Homstvedt as well as a simple but beautiful wall clock designed by Homstvedt. However, what was spotted by the curators was also recognised by two international manufacturers who soon picked up the prototypes for production. In response, the curators commissioned the designers to come up with a new prototype for the exhibition.

Now, the result of their creative brainstorming is ready to be revealed; 'Bowling', a series of wooden bowls. "We've explored the free and soft language of wood combined with turning as a technique," explains Torbjørn Andersen. "The thickness of the material is pushed to the very minimum and grows organically into a soft gripping rim at the top edge. The wood is stained, oiled, waxed and polished to a deep glowing finish."

The design duo Andersen & Voll set up Norway Says in 2000 together with Andreas Engesvik with whom they designed for leading international manufacturers for a decade until they decided to split two years ago. Andersen & Voll have since designed for several Norwegian and international manufacturers and remains two of Norway's most successful designers. They share a studio in Oslo with rising design stars Homstvedt and Skogstad.

Skogstad is also represented with a brand new version of Mint, a small stackable chair with a strong graphic and playful expression. "The first idea for this prototype came when I saw a café full of chairs which looked like a flowerbed," says Skogstad. "The main shell of the chair is cut from a 2mm steel plate and bent by hand, then locked by a weld in the joints between the armrest and the seat. Placing many of them in a group creates a floral landscape of chairs, or Mints..."

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VIBEKE SKAR

www.vibekeskar.com



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"I've always had a passion for creating things," says Oslo-born designer Vibeke Skar. "It started with an interest in fashion and clothes which then developed into an urge to make products myself." Her creative passion took her to Italy where she studied design in Florence for three years before returning to Oslo for a year at the School of Architecture.

Back in Norway she soon established herself in the local design community and has worked with a range of clients, including Northern Lighting with whom she won the first ever 100% Norway Design Competition for the Evergreen lamp she designed with Jens Praet.

In London, Vibeke will also show the Story lamp, the result of a collaboration with fellow female designer Ida Noemi Vidal. The lamp, a prototype, mixes old craftsmanship methods with new technology. The porcelain is slip-casted and burnt, before the pattern is mounted on the curved surface and sandblasted to create the embossed look. "These methods visualise the translucent quality in a beautiful way and keeps the raw and authentic look of porcelain," says Vibeke. "There are few porcelain lamps on the market and sandblasting the material is rare, which makes Story unique."

"Story creates a magical and warm atmosphere, as if taken straight out of a mysterious forest night with trolls and other mythical creatures," continues Vibeke. "The pattern from knitted wool sweaters melts the icicle shaped form, creating a graceful expression." At 100% Norway Vibeke Skar and Ida Noemi will also present a brand new version of Story; a lantern in corian and glass.

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100% NORWAY

www.norway.org.uk/100percent

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