

Norwegian Presence

Norwegian Presence 2023 at Salone Flagship design showcase returns to Milan with a spectacular celebration of creativity, craftsmanship and collaboration



From left: Bello! bench by Beller and Hydro. One stool by Martin Høgh Olsen. XO self-watering flowerpot by Ann Kristin Einarsen. Kollen lounge chair by Tobias Berg. Photography by Magnus Nordstrand. Styling by Kråkvik/D'Orazio/van den Berg.

- Norwegian Presence's ninth edition showcases Norway's material-focused creative culture.
- Values of circular design and collaboration dominate the designer line-up.
- Exhibition takes place on 18–23 April 2023, moving to a new venue in central Brera.
- For 2023, Hydro presents the recycled, and recyclable aluminium bench *Bello!*, a special collaboration with design luminary Lars Beller Fjetland.

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A perennial highlight of Milan Design Week, Norwegian Presence is back in Brera this April, unveiling an inspiring and wide-ranging selection of new designs from a hand-picked roster of independent makers and creative studios.

Serving as a snapshot of Norway's burgeoning design scene, Norwegian Presence has been the flagship exhibition of the country's design talent and manufacturing excellence since its first Salone appearance in 2015. As well as offering visitors an opportunity to discover innovative new products including furniture, ceramics and textiles, Norwegian Presence also offers a wider insight into the material-minded and collaboration-driven creative culture of Norway, and the infrastructure that supports it.

"After last year's return to Milan, we've seen the tremendous importance that the event holds for our exhibitors. Milan Design Week is a connecting hub, giving designers and manufacturers immediate access to the industry, press and media, and enabling them to connect with peers in their field.

We are excited to welcome visitors to a new, central location at Via Marconelli 2. This calming, dark-toned space will provide an engagingly contrasting backdrop to our rather playful exhibition this year."

– Anne-Stine Bae and Kristine Bjaadal, organisers, Norwegian Presence



Norwegian Presence 2023 takes place in a new venue at Via Pietro Maroncelli 2, in the heart of Brera.

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This year's show takes place in a beautiful new venue at the heart of Brera design district on *Via Pietro Maroncelli*, steps from the Fondazione Feltrinelli cultural hub. With two dramatic arched windows onto the street framing the product displays, it will present an inviting spectacle to passersby – largely thanks to exhibition design by Kråkvik & D'Orazio – the Oslo creative studio run by Norway-native Jannicke Kråkvik and Italian-born Alessandro D'Orazio – and the Norwegian designer Bjørn van den Berg, who joins the Norwegian Presence creative team for 2023.

Organisers DOGA and the Norwegian Presence curatorial team have put together a roster of extraordinary designers from, or working in, Norway today. Although diverse in discipline and varied in approach, the designers are unified by their shared focus on materiality, their embracing of circular-design practices and their – distinctly Norwegian – approach to working collaboratively.

Some are pioneering local sourcing strategies to develop new production models; others are finding premium applications for waste or low-grade materials. Some are adopting intuition-led approaches to craft; others are taking a strictly form-follows-function tack to solve problems simply and elegantly.

Whether working with wool or wood, aluminium or clay, this year's line-up places an emphasis on sustainable Norwegian materials as much as it does on Norwegian design, with many participants working closely with material-specialist producers to create sustainable products from locally available materials – keeping the production chain as short as possible.

"This year the selection has been chosen by a jury of talented people working within design, architecture and manufacturing, looking for inventive design and new takes on materials, bringing Norwegian design into the future.

In many of this year's works the material has played a strong part in shaping the product or object. The selection demonstrates the possibilities of new thinking, using both well known techniques and materials, balancing viability for mass-production with the need to leave as small a footprint as possible.

The shapes are both bold and minimal, colourful and neutral, where the line between art and design is being challenged."

– Jannicke Kråkvik, Kråkvik & D'Orazio

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Exhibition design

Kråkvik & D’Orazio’s exhibition design makes the most of the minimalist and monochrome backdrop provided by the venue on Via Maroncelli, creating a sense of serenity and giving the objects on show a chance to shine.

Given Hydro’s role as the principal partner for the exhibition, aluminium has been chosen as the principal material for the design, with Oslo designer Bjørn van den Berg transforming standard aluminium profiles into spectacular shapes.

Featured collaboration

Bello!

Beller x Hydro

Specialising in renewable energy and zero-carbon aluminium, the Norwegian company **Hydro** works as a material partner with emerging and established designers throughout Norway and has collaborated with Norwegian Presence designers for many years. For the 2023 exhibition, Hydro presents its first collaboration with design luminary **Lars Beller Fjetland**.

Known for his deep appreciation of nature, dedication to honest materiality, and belief in creating practical products that last generations, Lars Beller Fjetland has been working with Hydro to develop the extruded aluminium bench **Bello!**, designed with public transportation hubs in mind, and for both indoor and outdoor use.

Made from at least 90% recycled post-consumer aluminium and 100% recyclable itself, Bello! is lightweight, strong, highly durable and available in custom lengths – with a carbon footprint that is one fifth that of the global average. The bench’s internal support structure allows for additions such as tables, lamps, and chargers, and for multiple benches to be seamlessly joined together. It is possible to produce the bench in an array of colours, providing a wealth of design opportunities.

“Bello! is a delicate balancing act between achieving a low CO₂ footprint, a high expected lifespan and a form and functionality that works across time and trends. I have been aiming towards creating something that should be able to not only last, but also fulfil its purpose for hundreds of years into the

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future.”

– Lars Beller Fjetland

Beller Fjetland’s starting point for the project was – perhaps surprisingly – the process of pasta making – specifically the production of penne and rigatoni. The way in which pasta shapes are formed has clear parallels with aluminium extrusion. This results in a unique, subtly ridged surface finish which gives the bench an alluring tactility – it is a pleasure to run one’s fingers across.

“The extrusion process is in many ways similar to crafting churros, pasta or even your kids’ Play-Doh press. It can be boiled down to three components – a tool or stencil of some sort, malleable material, and a press feeding the material through the tool. Extrusions can be the first developmental stage of a component that can later be bended or manipulated to achieve quite complex geometries. My personal belief is that we haven’t even scratched the surface of what’s possible with this ingenious method of manufacturing.”

– Lars Beller Fjetland

Bello! launches exclusively at Norwegian Presence 2023, and will be available to order, with prices on request.

“At Hydro, we believe that more sustainable design starts with more sustainable production. Aluminium is looked upon as the metal of the future, offering unparalleled strength, durability, and recyclability. Its properties make it an ideal choice for a wide range of applications, and our commitment to reducing CO₂ emissions by 30% by 2030 positions us at the forefront of more sustainable innovation. Collaborating with talented designers like Lars Beller Fjetland is crucial to unlocking the full potential of aluminium as a design material.”

– Maria Figenschau, Group Communication Manager, Hydro

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Products and Designers



Kringsjå

Svingen Arkitektkontor + Wu Xian

Kringsjå is a bold but humble piece of furniture made from locally sourced Norwegian pine. Svingen Arkitektkontor and Xian were collaborating on the renovation of a 1980s terraced house at Kringsjå in Oslo, when they decided to design a stool for the open and spacious hallway. Made to fit an area with high activity, its semi-circular shape is easy to move around. The stool is a modest and pragmatic addition to the room, epitomising the architects' Nordic and Asian design heritages.

Aleksander Svingen (b. 1983) from Trondheim, founder of **Svingen Arkitektkontor**, and **Wu Xian** (b. 1988) from Deyang, China, met while studying architecture at the Oslo School of Architecture and Design. They started collaborating in 2016, using their different cultural backgrounds as tools to discuss the basic human aspects of each project. Their work has featured at the Oslo Architecture Triennale and in the Norwegian architecture magazine *Arkitektur N*.

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XO

Ann Kristin Einarsen

XO is a ceramic self-watering flowerpot with an aluminium base that doubles as a pedestal and water reservoir. The plants absorb water via wicks at the bottom of the container. XO is the result of Einarsen's continuing experimentation with self-watering concepts in ceramics. Introducing aluminium to the design means less waste material in the making of XO, along with added strength for easy upsizing. The name refers to two shapes making a whole and the abbreviation for 'kisses and hugs', referencing the care the planter provides.

Ann Kristin Einarsen (b. 1981) has a master's degree in applied arts from the Oslo National Academy of the Arts, and a background in crafts studies from Volda University College and Telemark University College. She has won the Norwegian Bo Bedre Design Award for 'Craft of the Year' twice, and her work has been exhibited at home and abroad. In 2019 she explored the vase as a concept, posting a picture of a new object on Instagram each day. The '#365vases' project was presented at Galleri Format in Oslo in 2020, and acquired by the Norwegian Craft Acquisition Fund.

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Roggbif
Studio Sløyd

Rather than starting with a shape or form, Studio Sløyd turned their usual process on its head for this project, experimenting their way to a new material. The **Roggbif** stepladder and stool's innovative use of colour, along with overlapping shapes and joints, highlight the inherent qualities of the birch from which they are constructed. Made from through-coloured wood, the stepladder and stool will survive years and years of wear and tear – a more sustainable alternative to the industry standard of colouring wood with a vulnerable top layer. The multicoloured design reflects the name – 'Roggbif' is the Norwegian acronym for the colours of the rainbow.

Herman Ødegaard (b. 1995) and Mikkel Jøraandstad (b. 1993) are the founders of **Studio Sløyd**. Ødegaard has a master's degree from the Oslo National Academy of the Arts, and Jøraandstad has a master's from the Oslo School of Architecture and Design. They started working together during their studies, designing and making objects as a way to learn about materials and crafts. Whether working commercially or exploratory, their focus is always on the materials.

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Souvenir

Live Berg + Osloleire

Souvenir is a series of ceramic objects – a mug, bowl and container – made from blue clay sourced from a construction site in Fredensborg, Oslo. The shapes are inspired by the architecture and structures in the area. In this dynamic collaboration, intuition, process and the clay itself were given precedence over precise drawings and exact measurements, seeing Osloleire create freehand prototypes based on Berg’s sketch models in Styrofoam. Rather than making niche products, the idea has been to establish a process that can be transferred to cities around the world.

Live Berg (b. 1987) is an Oslo-based product designer, set designer and interior stylist, with a master’s degree in industrial design from the Royal Danish Academy. In her work, form follows functionality, with sustainability, playfulness, and tactility as key ingredients. Ceramicist Tonje Paus (b. 1990) and designer Bobby Petersen (b. 1984) are the founders of Osloleire. The studio makes ceramic products from blue clay found at construction sites in and around Oslo, giving new life to a material that is often handled as waste. Norwegian Presence 2023 marks Berg and Osloleire’s collaborative debut.

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One and Two
Martin Høgh Olsen

The **One** stool and the **Two** bench are versatile seats suitable for both indoors and outdoors. Large handles make both objects easy to move around, and perforated surfaces allow rain and dirt to pass through with ease. Bold colours and gloss are juxtaposed with glass-blasted aluminium and structured Kvadrat/Innvik textiles in a design made to adapt to changes in both needs and surroundings. The pieces are manufactured by Profi, a local aluminium welding specialist in Trondheim, securing the furniture's skilled finish.

Trondheim-based **Martin Høgh Olsen** (b. 1975) studied product design at the Royal Danish Academy of Fine Arts in Copenhagen. In his work, he oscillates between the object and the spatial, designing formal hybrids where format is challenged by size. Over the years he has collaborated with architects such as Transborder Studio, Vardehaugen and Sanden+Hodnekvam on a series of products. Alongside his own practice, he teaches at the Faculty of Architecture and Design at the Norwegian University of Science and Technology.

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C2S

Stine Aas + Siv Støldal

C2S is an armchair comprising three handmade wool felts swirled around an industrial-steel frame. The textile is made from natural pigmented wool from the Norwegian Spælsau sheep (aka Old Norwegian Short Tail Landrace). Often coarse and dirty, the wool has a relatively low commercial value, and is classified at the lowest grade – C2S, which gives the chair its name. In a modern take on tradition, the armchair uses honest materials and construction methods to highlight the unique character of an often-overlooked natural resource. The wool is processed by Norilia and needle-felted at Sjølingstad Uldvarefabrik – a factory protected by the Norwegian Directorate of Cultural Heritage.

Stine Aas (b. 1989) has a master's degree from the Bergen Academy of Art and Design, and founded her own studio in 2015. She designs furniture, lighting, home accessories and textiles in collaboration with Norwegian and international brands. Designer and artist **Siv Støldal** (b. 1973) has a master's degree from Central Saint Martins in London, and a journeyman letter in men's tailoring. She launched her eponymous label in 2000, working at the intersection between art and fashion. Aas and Støldal have previously collaborated on interior and site-specific projects, and are co-founders of Kiosken Studio in Bergen, a shop and experimental exhibition platform.

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Juv

Anna Maria Øfstedal Eng

Inspired by the organic silhouettes of deep valleys and mountain gorges, **Juv** challenges our perception of the traditional dining table. Its distinctive rough legs and curved tabletop are reminiscent of rock formations – a tactile marriage between art and design. **Juv** is hand-carved from Norwegian ash using a chainsaw, adding an abstract and unique aesthetic to an everyday object. The table's wooden material and sculptural qualities are set to survive use and trends.

Anna Maria Øfstedal Eng (b. 1993) is an Oslo-based product designer with a master's degree from Oslo Metropolitan University. With an intuitive approach, and always in collaboration with the material at hand, she creates furniture and interior objects that challenge the boundaries between art and functionality. She makes her objects by hand, preferably from local, recycled materials. Her designs are manufactured by Ferm Living, and her sculptural ceramic vase, **Uben**, won the 'Readers' Award of the Year' at the Norwegian Bo Bedre Design Awards 2022.

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Fiber Lines

Ida Hagen

Fiber Lines consists of three handwoven textiles in yarns sourced and spun in Norway at Rauma Ullvarefabrikk and Telespinn. They appear different from each side, and can be used as blankets, room dividers, bedspreads or sound absorbing and heat-insulating wall decorations. The design is based on Ida Hagen's interpretation of the traditional weaving technique 'halvdreiel', a simplified overshot pattern. The colours are inspired by the Northern Lights' wavy movements across the sky, much like the gradient patterns in the textiles.

Oslo-based weaver, artist and designer **Ida Hagen** (b. 1979) completed her textile studies at Capellagården in Sweden in 2022. Her work is the result of exploration and experimentation with materials, colours, volume and textures. In her practice she juggles between art and utility, mastering everything from weaving and knitting to spinning, felting, and sewing. She also works sculpturally, at both large and small scales. Her work has been exhibited in Norway, Sweden and South Korea.

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Kollen

Tobias Berg

Bent aluminium sheets come together to create the futuristic-looking lounge chair **Kollen**. The silvery-white metal's clean and sharp lines, combined with the soft seating in wool bouclé from Kvadrat/Innvik, make for a simple and modern piece of furniture, designed to survive for generations. The name Kollen is inspired by the chair's resemblance to a ski jumping hill – Kollen is short for Holmenkollen, one of Norway's most visited landmarks. The chair is collapsible and easily transportable.

Tobias Berg (b. 1991) completed his master's degree in product design at the Oslo Metropolitan University in 2019, receiving a design scholarship from the Federation of Norwegian Industries that same year. Berg is a member of the design collective Fold Oslo, and his work has previously been exhibited at the Oslo Design Fair, Håndverk+ and the Stockholm Furniture & Light Fair. In January 2020 he was named one of the world's most promising young design talents by Wallpaper*.

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Rede
Noidoi

Rede – ‘nest’ in English – is a sculptural utility object intended for the table. It can be used as a trivet, protecting the surface from hot pans and serving bowls, or as a small platter for serving fruits or nibbles. The object also serves an aesthetic purpose as a decorative element in and of itself. The object’s tactile qualities draw attention to the cast stoneware material, with the intention of sparking the user’s curiosity. Rede comes in two different sizes.

Design studio **Noidoi** is run by Kathrine Lønstad (b. 1985) and Cosmin Cioroiu (b. 1983), from Norway and Romania, respectively. The two product designers met while studying at the Royal Danish Academy of Fine Arts’ School of Design in Copenhagen, establishing Noidoi in 2013. They have collaborated with manufacturers such as Menu, Skagerak and Northern, and won the ‘Young Talents Award’ by Design and Architecture Norway in 2014. Their work has been acquired by Norway’s National Museum.

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Layer

Jomi Evers

Layer is a playful, experimental, and modular table concept. It is made from basic components in ash wood, yet is sculptural in its expression. The design allows for a variety of colour combinations, with shadows forming between the layers of the base. The table can be disassembled and adjusted into new configurations by adding or removing units, easily transforming from a coffee table to a dining table. This way, it adapts to its user's needs, rather than requiring the purchase of a brand new piece of furniture. Layer is designed for serial production.

Jomi Evers (b. 1981) worked as a fine furniture maker before completing his studies in product design at Beckmans College of Design in Stockholm in 2012. His passion for materials and craftsmanship is reflected in his work, which is characterised by tactility and experimentation. Alongside his own practice, Evers works as a Product Developer at Oslo-based lifestyle brand Northern.

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For more information about Norwegian Presence, its products and designers, and for images, contact doga@zetteler.co.uk.

Notes to editors

Norwegian Presence 2023

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, Via Pietro Maroncelli 2, 20154, Milan, Italy

Map [Via Pietro Maroncelli 2](#)

Dates 18–23 April 2023

Project organiser Design and Architecture Norway (DOGA), with Kristine Bjaadal and Anne-Stine Bae

Curatorial team

Jannicke Kråkvik (Kråkvik & D'Orazio)

Alessandro D'Orazio (Kråkvik & D'Orazio)

Ove Rogne (Northern)

Cristiano Pigazzini (Note Design Studio)

Håkon Matre Aasarød (Vardehaugen AS)

Thomas Jenkins (Jenkins & Uhnger)

Cecilie Molvær Jørgensen (DOGA)

Kristine Bjaadal (Kristine Bjaadal Design Studio)

Design and styling Kråkvik/D'Orazio/van den Berg

Graphic design Bielke&Yang

Social media Anne-Stine Bae

Communications and PR Zetteler

Exhibition text Linn Carin Dirdal

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norwegianpresence.no

[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

Oslo Design Fair

Oslo Design Fair is Norway's largest trade fair for the design and interior industries. Held twice a year, in January and August, it facilitates efficient sales, product launches and customer meetings, acting as an important networking arena for professionals and participants from all over the world.

oslodesignfair.no

Hydro

Founded in Norway in 1905 and headquartered in Oslo, Hydro is a global aluminium and renewable energy company now operating in more than 50 countries worldwide. As a manufacturer of an infinitely recyclable material – aluminium – and a producer of hydroelectric power, Hydro has a century-long track record of innovation in technology and energy-efficient production, and is strongly committed to sustainability and the highest possible environmental standards.

In 2020, the company became fully carbon-neutral and continues to explore new ways of reducing the environmental impact of its products and processes. Through renewably powered production processes and products such as Hydro Circal (recycled aluminium made from post-consumer scrap) and Hydro Reduxa (low-carbon aluminium), it also helps its customers on the path towards zero emissions and a circular economy.

hydro.com