

design & architecture



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facts:

Norway in Brief

Size: 385,155 sq. km
(including the islands of Svalbard and Jan Mayen)

Population 4.8 million

| Main Cities | Population (incl. suburbs) |
|-------------------|----------------------------|
| Oslo | 811,688 |
| Bergen | 213,585 |
| Stavanger/Sandnes | 173,132 |
| Trondheim | 147,139 |

Exchange Rate:

NOK/USD 5.86 (average 2007)
NOK/EUR 8.01 (average 2007)

Exports and Imports 2007

| | NOK bill. | USD bill. | Amount of GDP |
|---------------|-----------|-----------|---------------|
| Total Exports | 795,4 | 135,7 | 34.9% |
| Total Imports | 468,3 | 80 | 20.6% |

Main Export Commodities

Oil & gas, metals, machinery, chemical products, fish & fish products,
pulp & paper and ferro alloys

Main Import Commodities

Transport equipment, machinery, chemicals, textiles and metal products



Distribution

Norway Exports – Design & Architecture is distributed through the following channels:

- Innovation Norway's offices and Norwegian embassies and consulates abroad
- The Norwegian Ministry of Foreign Affairs' offices abroad
- The Norwegian Ministry of Trade and Industry
- The Research Council of Norway's contacts and networks
- The Association of Norwegian Students Abroad's (ANSA) contacts and networks
- The Confederation of Norwegian Enterprise's (NHO) contacts and network
- Norwegian Chambers of Commerce worldwide
- Official state delegations in Norway and abroad

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- Relevant industry contacts in both the public and private sectors in Norway and abroad
- Relevant departments, politicians, and county and township offices in Norway
- Attendees of international events, meetings and trade shows where Innovation Norway or Norwegian embassies are represented

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photo Ørsjø belysning AS. Minna Hannila (model), photo Åsa Tällgård.

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The Norwegian Design Council (NDC) recognizes a wide collection of talent each year through its Awards for Design Excellence (AfDE), an annual tradition that began back in the early 1960s.



A new generation of Norwegian architects is today working against the backdrop of a highly individual and adaptable culture with 'nature' often the common thread.



Traditional craftsmanship, innovative design and functionality is the mark of Norwegian furniture, with a quality and design that are a natural part of these products.

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norwegian design – innovation & functionality



Innovation, functionality and a focus on the design process as a part of a total strategy is at the core of the Norwegian

Design Council's (NDC) active promotion of Norway's design and designers as they continue to move further out onto the world stage.

The NDC works with companies and designers in focusing on concrete criteria to make better use of design and design elements in achieving success. Our efforts have been greeted with enthusiasm, confirming our conviction that Norwegian designers have much to offer. Companies are following suit, realizing that design is not simply about aesthetics, but very much about business.

The tools for design strategy include such elements as innovative features and concepts, form and aesthetical quality, holistic impression and coherence, construction and choice of materials, functionality and user advantages, user friendliness, functionality, communication value and environmental aspects. These design elements are of fundamental importance as Norwegian products and services are developed to meet the world market.

Communication is also at the center of the design process, and the NDC's central location at the Norwegian Centre for Design and Architecture provides an excellent base for activities that include the annual Awards for Design Excellence (AfDE) and the Young Talents Awards. Winners of these awards are selected based on concrete and consistent criteria that include:

- functionality and user advantages
- environmental aspects
- communication value
- user friendliness
- functionality and accessibility

This selection process is one of our most important tasks as we work with the design community in Norway in honoring and presenting some of the best solutions in product, packaging and communication design

Norway is gravitating away from a long history as a nation of raw materials. The NDC champions this process, working with designers, companies, organizations and the government, striving towards the goal of becoming one of the world's most innovative nations as we draw upon the unique competence of our designers as a business development tool in order to achieve success.

Part of the key to success has been the strong support and awareness by the Norwegian government of the role of design. Important cooperative partners include Innovation Norway, working together to provide companies and individuals with advice regarding the design process, design strategy, innovation through design, and other essential elements in the use of design as an active tool.

Here at the Norwegian Design Council, we find that Norway's increasing awareness of the importance of design is having a synergy effect that echoes on the international stage, and we seek to enhance this development by presenting Norwegian designers abroad, both in connection with official Norwegian events and in separate exhibitions.

Some of our most brilliant designers and innovative companies are continuing to become known outside Norway: an important process if we are to achieve the ambitious, long-term goals that the Norwegian Design Council has established for itself on behalf of Norwegian industry using design in healthy and successful competition.

Enjoy this magazine, and let yourself be inspired!

jan r. stavik

Managing Director The Norwegian Design Council

DogA

NORSK DESIGN- OG ARKITEKTURSENTER

Norwegian Centre for Design and Architecture

Hausmannsgate 16 • NO-0182 Oslo, Norway
Website: www.doga.no

DogA, the Norwegian Centre for Design and Architecture, was established by Norsk Form and the Norwegian Design Council in 2004, as a meeting place for design, architecture and related subject areas.

The old transformer station in Hausmannsgate 16 is home to the two organizations. The centre also provides an arena for large and small architecture and design exhibitions, conferences and meetings, as well as a shop and café / restaurant.

Hausmannsgate 16 was awarded the National Building Prize in 2006, the City Prize in 2007 and St. Olav's Rose, the hallmark of Norwegian heritage, in 2008.



DogA by night.

Photo: Knut Bry



DogAshop.

Photo: Knut Bry



Pecha Kucha Night.

Photo: Knut Bry



Design Day by Norwegian Design Council.

Photo: Johnny Syversen



The atrium steps at DogA.

Photo: Johnny Syversen



Elvebredden Café & Restaurant.

Photo: Knut Bry



Transform 06.

Photo: Tommy Modalsli

The institution Norsk Form was established by the Ministry of Culture in 1992, and aims, in the broad context of society, to increase the understanding of architecture and design. The organization works both nationally and internationally, through exhibitions, publications, conferences, talks, study trips, awards, competitions, networks, workshops for children and youth, as well as press work and projects. Moreover, Norsk Form is the Norwegian Ministry of Foreign Affairs' advisor and the administrative organization for the architectural and design fields.

Ministry of Foreign Affairs' Professional Choice for Architecture and Design

Norsk Form leads the Ministry of Foreign Affairs' professional choice for design and architecture. Its main function is to distribute travel and transport subsidies for professional Norwegian architects and designers who will exhibit their work or speak at important international arenas. The allocated funding grew from 2008 to 2009, in line with the Ministry of Foreign Affairs' increased emphasis on design and architecture. Norsk Form is also part of the ministry's collaboration forum, which comprises the different organizations that delegate the subsidy schemes in the arts and culture fields.



Sohlbergplasen by Carl-Viggo Hølmebakk.

© Carol-Viggo Hølmebakk, National Tourist Routes

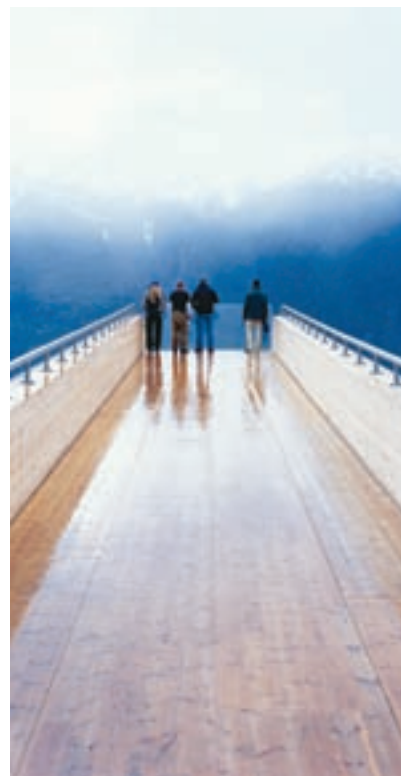


Scenic point in Aurland by Todd Saunders and Tommie Wilhelmssen.

© Wilhelmssen, Vegar Moen, National Tourist Routes

International Consultancy Service

One of Norsk Form's most important activities in an international context is the provision of advice for ministries, foreign posts and embassies in connection with profiling arrangements and visits to Norway. Norsk Form plays a major role in assisting the international press with information and photographs within the fields of design and architecture. The institution also organizes a visiting programme starting with Norsk Form's many exhibitions and projects that problematize and illustrate contemporary themes. Every third year, Norsk Form is one of the organizers of an architectural triennale, which profiles Norwegian and Nordic architecture as well as innovation within the field. The Oslo Triennale, "Culture of Risk" in 2007, focused on risk as a factor in innovation.



© Todd Saunders / Tommie Wilhelmssen, Vegar Moen, National Tourist Routes

Travelling Exhibitions Around the World

Norsk Form arranges regular exhibitions at the Norwegian Centre for Design and Architecture (DogA), as well as travelling exhibitions sent to cities all over the world. The exhibition Detour displays architecture and design along 18 national tourists routes across the country. Detour was first exhibited in Oslo during autumn 2006, and has since then achieved widespread recognition. The exhibition will also be on the road during 2009. The first display location will be the National Building Museum in Washington DC during January, and there are plans for further tours within the US, Canada and Latin America. In collaboration with National Tourist Routes, the Norwegian Public Roads Administration and the Ministry of Foreign Affairs, a lighter version of Detour, based on the same model, will tour to different locations in Europe.

NORSK FORM



NORSK FORM

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Norsk Industri

Norwegian Furniture Industry consists of approximately 400 companies that together produce furniture for a total value of NOK 13 billion (2006). More than 30 percent of the total production is exported. The Furniture Industry employs 9,000 people and more than one-third of the industry is concentrated in the industry cluster in the Møre region of Norway. The companies are in general small- and medium-sized companies, but there are some larger companies. The Industry is highly automated and among the most modern in the world.

Norwegian Furniture is a part of the Scandinavian Design tradition. Norwegian furniture design distinguishes itself through innovative, modern, functional, ergonomic and excellent comfort in its products.

Norwegian furniture is sold through different channels, including buying groups and shop chains, individual furniture shops, contract sales to furnishing projects, agents, franchises, the Internet, etc.

Norwegian Furniture Industry can be divided into three main groups:

- **Designer Furniture**

In Norway there is a large number of designer furniture producers, both from the generation responsible for the Scandinavian design era of the 1950s and the younger Norwegian designers of today. The project www.insidenorway.no shows some of the best pieces of Norwegian designer furniture, from the 1950s up to the present day.

- **Home Furniture**

Furniture for the home is the primary segment for Norwegian manufacturers. The segment consists of living room furniture, and furniture for children's rooms, bedrooms, dining rooms, home offices, etc. Home furniture is available upholstered, as panel furniture and solid-wood furniture. Norwegian upholstery producers are among the best in the world.

- **Office & Contract Furniture**

Furniture for the contract market goes to workplaces, shops, public spaces and institutions often according to demand from architects and developers. The contract market commissions frequently office chairs, panel furniture, seating furniture and also handcrafted furniture.

In addition to these primary segments, there are many subcontractors of furniture components in foam, wood, panels and metal products. Some of these are brand producers with a large export volume.

The Association of Norwegian Furniture Industry is an organization working for the interests of its members and for the furniture industry in Norway. Our vision is to help strengthen the members' competitiveness and to contribute to increased sales. In addition to this we offer business networks, market and other information, seminars, education/courses, and are the employers association for the furniture industry.



Norsk Industri

The Association of Norwegian Furniture Industry

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Website: www.norskindustri.no/mobel or www.norwegianfurniture.no





– We give local ideas global opportunities

Innovation Norway offers products and services to increase innovation in industry throughout Norway, to help develop the regions and promote Norwegian industry and internationalization, and to promote Norway as a tourist destination.

With offices in more than 30 countries worldwide and in all Norwegian counties, Innovation Norway is easy to reach. Our staff has knowledge of local and international factors that will help turn our customers' ideas into business successes.

Products Tailor-Made to Customers' Requirements

Innovation Norway assists the entirety of Norwegian industry, but has particular responsibility for aiding entrepreneurs and assisting small and medium-sized companies with an ambition and potential for growth.

We offer:

- Funding provided as loans, guarantees and equity capital programmes
- Advisory and expertise development measures
- National and international network-

- building and technology transfer
- Marketing of Norwegian industry and Norway as a tourist destination

With these measures as a point of departure, Innovation Norway customizes its products and services according to the needs of each individual client. Through our offices in Norway and abroad, our clients also gain access to services from other public agencies – such as the Research Council of Norway, the Norwegian Design Council and the Industrial Development Corporation of Norway (SIVA).

Dynamic and Result-Oriented

Innovation Norway supports the profitable development of industry in both individual companies and in society at large:

- Innovation Norway contributes to the creation and securing of 9,000 jobs annually

- Customer surveys show that 90 percent of Innovation Norway's funds have been allocated to projects viewed as important to companies' survival and profit growth

Innovation Norway

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Innovation Norway took over the tasks of the Norwegian Trade Council, the Norwegian Industrial and Regional Development Fund, the Govt. Consultative Office for Inventors and the Norwegian Tourist Board on January 1, 2004.

creating excellence

By David John Smith

Norwegians have traditionally seen design as being an integral part of their daily life, finding solutions, and making things work better – in a more aesthetic and functional way. This, combined with a long-standing curiosity of the world around them has led the way to a strong design infrastructure, from schools and universities to the organizations that lead the way in making Norwegian design an important focal point both in Norway and abroad.

Norwegians have been traditionally fascinated by the world around them, from exploring unknown distant lands to the close beauty of their spectacular homeland. This unity with nature, combined with a deep-seated value of common sense and practical solutions, lays the basis for a unique attitude towards design. Understanding that design means far more than image, and can only become a true success when it contributes to improved functionality, substance and enhanced use, is a core strength of Norwegian designers and architects.

One pillar of Norwegian design is the country's top notch educational structure. Schools that include the Oslo School of Architecture and Design, Norwegian University of Science and Technology (NTNU), Oslo National Academy of the Arts and the Bergen National Academy of the Arts are well known for their excellence in education. This creative talent is then supported by member organizations that are in place to provide professional support.

Providing the Tools

The Norwegian Design Council (NDC) plays a central role in promoting and integrating

design within Norwegian business, a responsibility with results that are felt far beyond Norway's borders. The NDC has a full understanding that Norwegian companies must excel within their respective lines of work in order to tackle the challenges of a global marketplace, a world with knowledgeable and demanding customers who know good value when they see it and have high expectations to match.

Through programmes and services offered by the NDC, Norwegian companies are encouraged and empowered to use design as a tool for innovation and greater competitiveness. By offering consultancy services related to development of products and services, packaging design, branding, corporate identity projects, workshops, seminars and a wide range of similar

services, the NDC sees to it that Norwegian companies are well prepared.

Dressed for Success

The Center for Design and Architecture (DogA) hosts both the Norwegian Design Council as well as Norsk Form. DogA is an award-winning building in a historic area of Oslo featuring renovated architectural gems from the last century and before. Norsk Form champions design and architecture in this country, using exhibitions, publications, conferences, evening meetings, study tours, award ceremonies, competitions, networks as well as workshops for children and adolescents, to draw attention to and improve understanding of the importance of design and architecture.

DogA is where design and architecture meet in Norway.



© Credit: Eirik Forde



This information and project-based institution serves as an arena for interdisciplinary studies, innovation, debate and network-building in the fields of design, architecture and urban area planning.

Innovation Is as Innovation Does

Financed by the Ministry of Trade and Industry (MTI), the Norwegian Design Council is an important part of the governmental strategy to increase the competitiveness of Norwegian trade and industry. In addition, the NDC also works in close cooperation with a wide range of other Norwegian organizations, including the strategic cooperation with Innovation Norway. This close alliance is geared to strengthen design in Norway, with the ultimate goal being the delivery of continually improving products and services to businesses and consumers both in Norway and abroad.

Innovation Norway works with companies through different phases of their business development process, beginning with the assessment of marketing opportunities and priorities, and moving onwards to entrance strategies, establishment and expansion. The ultimate goal is to help them to increase their product or service impact within Norway and on the global market.

Design as a Planning Strategy

Design is becoming more and more an integral part of this process. Bente Syversen, Project Manager for the Innovation Norway Design Program in the Trondheim region says, "Innovation Norway encourages Norwegian companies to focus on a comprehensive strategy that lays the way for the use of design to increase their level of competitiveness. Design and the use of design helps companies to better position themselves within their respective markets. Although there is a way to go in putting design in the centre of strategic planning, we see definite signals that the use of design in this type of planning is increasing."

To achieve this goal, Innovation Norway offers a number of services and has a network of design advisers at its offices all across Norway, working closely with small and medium-sized (SMBs) companies in helping them to develop their business. Innovation Norway covers the entire spectrum of businesses, everything from entrepreneurs with good ideas and homemade prototypes to large, established corporations looking for an external perspective. Striving to create identity and quality, Innovation Norway knows they have done their job well when their Norwegian business clients achieve success in Norway and beyond.

Strength in Cooperation

The Norwegian Design Council works with Innovation Norway by identifying and defining new areas of focus; development projects and workshops; and a range of other support and services. All of this activity is this based on ongoing dialogue with non-profit organizations such as Grafill, the Norwegian Organization of Interior Architects and Furniture Designers (NIL), and Norwegian Industrial Designers (NID).

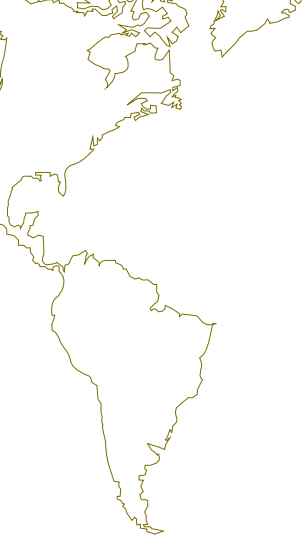
NIL is the member organization in place to ensure that the level of professional interior and furniture designers remains high in Norway. Only NIL members may use the initials MNIL, a protected sign that symbolizes quality. The organization has its own secretariat, taking care of the daily conduct of business, and issues information related to education, members and other matters concerning interior and furniture design. NIL represents its members in contributing to solid quality within areas such as project planning of public and private interior for new and old buildings, selection of colour and materials and management, leadership and advice within interior projects.

NID is the association for professional industrial designers in Norway. Members of this association work within product design, public and transportation design, graphic

Design creativity in Norway takes on all forms and textures, here showing Bjørg Design's jewellery creations.



© Bjørg Design



and packaging design, communication and new media design, furniture and textile design. GRAFILL is the Norwegian organization for visual communication within the areas of graphic design, illustrations, interactive design, animation and creative development, representing the leading Norwegian artists and craftsmen within this area.

Designing the Bergen Region

There is creativity within design throughout Norway, and the Bergen Region is an excellent example where open and active cooperation is resulting in success. Design Region Bergen (www.DRB.no) is a member organization dedicated to bringing the regional design creative forces together to inform and inspire. Led by Monica Hannestad, DRB cooperates closely with Kunsthøgskolen i Bergen, NHH, Bergen Chamber of Commerce, Bergen kommune, Hordaland County, and Business Region Bergen in showing the value of design and design-based communication.

Design Region Bergen is dedicated to connecting the design environment within Hordaland County and creating a “venue for communication”, through the drb.no web community where designers meet business, further on through meetings, seminars, workshops and other events. According to Hannestad, “Our vision is to make the region of Bergen to one of the leading within design driven social and business development. Our main goal is to ensure that our members and other potential clients are provided updated

Creativity and nature embrace on the west coast of Norway with Design Region Bergen’s member companies.

knowledge concerning the role of design in value creation”.

By creating projects and activities where design is actively involved, and by implementing design in areas not known for the use of design, as fish farming, sub sea, renewable energy and of course bigger impact in service design and tourism, DRB contributes to a dynamic communication process –that results in positive impact and value for the region.

Tying it All Together

The Norwegian Design Council is active year-round in planning and staging activities and events, including the annual national Design Day. This high-profile event focuses on companies, designers and solutions that clearly exemplify Norway’s creativity in developing business-sound products and services using design elements and strategies. Other events include the 2008 European Business Conference on Inclusive Design, profiling new knowledge and demonstrating benefits of design as a profitable strategy for innovation and commercial success.

Possibly the most hotly contested annual awards in Norway are those organized by the NDC. Each year scores of companies compete for various awards that include the annual Award for Design Excellence, and the Honors Award for Design Excellence, given to companies and designers who have developed successful design solutions. Other awards include the International Design Award, Classic Award for Design Excellence and the Young Talent Award.

Dressed for Success

The Norwegian Design Council, together with the design and architecture environment here in this country knows that user-oriented designers are possibly the most accessible and efficient innovation tools available in product development. Working creatively, with innovation and cooperation, Norwegian designers and architects will continue to “raise the bar” with products that are aesthetic, sustainable, user-friendly, environmentally responsible and commercially successful.



© Credit: Maritime Colours

an international perspective

Henrietta Thompson interviewed by David John Smith

Henrietta Thompson is based in London, a noted design expert and curator of the 100% Norway Exhibition for the past several years. Norway Exports had the opportunity to have a few words with her concerning Norwegian design.

Q: Henrietta, how would you describe the reception these exhibitions have experienced?

A: *The response we've received to the exhibitions has been beyond all expectations, which is very encouraging. The British design press, consumer and lifestyle press and international media have all been very receptive to the designs on show, and we've had a lot of coverage internationally too – from Australian Vogue to specialist design magazines in Canada. It's wonderful that the Norwegian Royal family has given the show their support too, and it also seems to really strike a chord with the British design-buying public.*

Q: Can you describe the essence of Norwegian Design?

A: *There's a risk that when people do this they just generalize and reinforce cliches, but there are a few things I think it's probably safe to say. Firstly, I see Norwegian design as having all the strengths and positive traits that are associated with Scandinavian design – pure, paired down timeless forms, warm, natural, appropriate materials and colours,*

etc – but also a distinct voice of its own. It does not defer to Scandinavian great masters but forges an innovative path forward – there is a new, contemporary, international aesthetic and a strong personality behind a large number of the designs.

Q: One strength of Norwegian design seems to be the creativity of the new generation of young designers. Do you have any observations concerning this?

A: *It's very clear that each successive generation of Norwegian designers coming out of the art and design schools are influenced, inspired and encouraged by the success of those before them –*

and it's fantastic to see the Nordic design scene snowballing in this way. Norway Says, Frost Produkt, and the likes – who in my view have kick-started this new wave – are exceptional designers and have set an important benchmark. Further to this they are also very supportive of young up and coming designers themselves – taking a collaborative approach rather than competing.

Q. There are many who say that Norwegian Design is in many ways rooted in nature. Do you think this is true, and if so, can you describe this link?

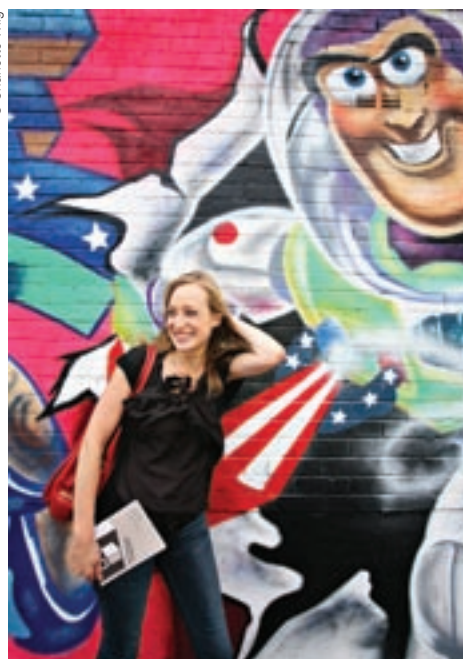
A: *Yes it's true – but I would say that of design all around the rest of the world too.*

I suppose Norway is exceptional in this regard because it has some pretty exceptional nature...

Q: Do you have elements of Norwegian Design in your own home?

A: *I do, yes. It would be impossible not to, doing my job!*

© Charlotte Wiig



Henrietta Thompson in action.

recognizing the best

By David John Smith

Design has historically been a part of everyday Norwegian life, people that create items of visual beauty balanced with healthy measures of functionality, sustainability and good old-fashioned durability. This is innovative design featuring genuine advantages for the user – and this is the mark of Norwegian designers.

One distinctive mark of this creative group is the competitive instinct. One of the more sought after awards is the Jacob Award, established over half a century ago. Recognized as the highest distinction that can be bestowed designers in this country, it is awarded by a permanent Norsk Form jury, a group that represents highly documented and acclaimed experiences within the broad spectrum of design. In 2008, this award was won by Ståle N. Møller for his central role as a design leader in the area of protective clothing with Sweet Protection AS, a trend-setter within sports clothing and protection. Sweet Protection works closely with Abry Design, and this award typifies the emphasis that Norwegian design puts not only on style – but the practical aspects involved.

Spotlight on Talent

The entire spectrum of Norwegian design is gaining attention on the international scene. Whether it is graphic, interior or furniture design; clothes fashion, industrial design, cyber-design for the ever-evolving internet, or combinations of these – quality and creativity is being

recognized. Norwegian design success lies in individuality supported by tradition, excellent education, and a solid national support network. It is a success that should be acknowledged.

The Norwegian Design Council (NDC) recognizes this wide collection of talent each year through its Awards for Design Excellence (AfDE), an annual tradition that began back in the early 1960s. Divided into various categories, these awards are given to both the company and the

designer – the only such awards in the country. The AfDE is part of the ongoing Norwegian Design Council effort to put design in the centre of the communication, marketing, and innovative process in the developing and building of brands and products.

Covering the Design Spectrum

Credibility is of utmost importance in these annual awards, and the NDC ensures the highest level of objectivity by choosing not only recognized Norwegian experts within

the fields of design, but also designers from other Nordic countries. These competitive categories include Packaging Design, Graphic Design, Interactive Design, Industrial Design, and the universal design category “Design for All”. Companies and designers compete within each of these areas as part of the NDC initiative “Awards for Design Excellence.”

The “Awards for Design Excellence”, are bestowed upon both manufacturers

© TTeam Skier: Asmund Thorsen - Photo: Endre Lovvaas



Sweet Protection knows the importance of protective clothing in challenging environments.



and designers who have collaborated in product development. The “Honours Award for Design Excellence” is the highest ranking award in Norway, awarded to both the manufacturer and the designer for one specific product. The sought-after “Classic Award for Design Excellence” is given to designer and manufacturers of a specific product that has been on the market for at least ten years. Finally, the “Young Talent” category provides the opportunity for young designers to showcase their best design projects.

Designing Better Lives

Formel is a well-known award winning industrial design company that makes a good habit of winning awards. In 2008 alone, the company has taken home nearly a half-dozen major prizes, including the “Designprisen 2008”, the only “trade-award” given to a designer and not a product/producer.

“Designprisen 2008”, the only “trade-award” given to a designer and not a product/producer.

© TFO Formel Design



The Krabat Pilot, a cutting-edge technical aid designed to assist crawling for handicapped children.

The company received this award for the innovative saddle chair “Jockey”, made for disabled children, enabling the child to be positioned secure and comfortably – and be able to be elevated to any table height. User-friendly, lightweight and fully collapsible, the Jockey is portable and durable.

In addition, Formel has won no less than four Norwegian Design Council Awards for Design Excellence in 2008, including the Zpøy fly fishing rod system; the Krabat Pilot, a cutting-edge technical aid designed to assist crawling for handicapped children; the series of A20 Architectural lamps for Glamox; and the Glamox I50 and A50 lamp series, two families of light fittings that satisfy both the extreme requirements placed on industrial illumination and the high demands made by architects and light designers when it comes to aestheticism and functionality.

According to Formel’s Geir Eide, the secret is in understanding the need

The development of Stressless Jazz Medium has been based on the natural movements of the body, just as the original Stressless.

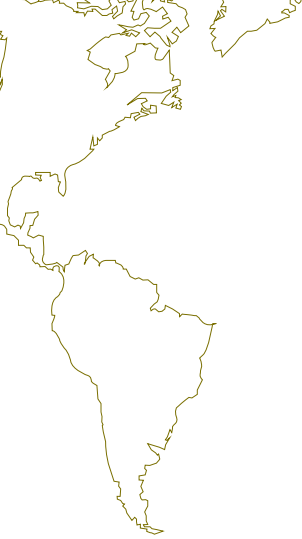
for combining esthetics with practical use, “What is of utmost importance is identifying and understanding the needs and wishes from all interested parties who will be involved in the product’s life cycle.” One example of this is HÅG Sideways, a new meeting room chair Formel has designed for HÅG. The chair combines esthetics and functionality with excellent environmental qualities.

Sitting on Top of the World

Ekornes ASA, the largest furniture company in Scandinavia with brand names that include Stressless, Svane og Ekornes. Ekornes production takes place in seven different factories in Norway with products being sold through its own sales network globally in chosen markets.



© Ekornes



Changes in lifestyle and habits demand design creativity, and Jens P. Ekornes saw an opportunity when the world was discovering the television set. With its roots in basic Scandinavian Design, the Stressless® Original was designed to follow body movements and allow the user to adjust the recliner in a number of ways. The series of Stressless chairs and sofas has had an undisputable positive effect on the many relax – the collection now includes 31 Stressless chairs and 13 Stressless sofas, with a total of 1300 Stressless chairs or sofas produced daily. Products and production are optimized for industrial production.

The development of Stressless Jazz Medium has been based on the natural movements of the body, just as the original Stressless. Always pleased when recognized by the Norwegian Design Council with the Award for Design Excellence, Ekornes' creativity lies in

a deep inspiration by company history combined with an eye on designing for the future.

Aesthetics & Use

Aesthetics and use are a key part of design, and the Norwegian Design Council recognized this with the Award for Design Excellence for the new line of electric radiators by Adax. This new range, called Adax Neo, has a simple and elegant design, and is also environmentally friendly with automatic day and night setting included as standard – designed to save customers approximately 25% per year in energy costs for heating purposes.

According to Adax Marketing Director Steinar Sandum, "In our 60-year history we have been working with a wide range of acknowledged designers, the latest being the cooperation with Hareide DesignMill in the development of the Adax Neo. Additional creative impulses in the

project were also provided as a result of a close cooperation with two students from the Norwegian School of Architecture and Design, working with Adax as their industrial partner in their post-graduate thesis."

Smile

Since its foundation back in 1837, family-owned Norwegian company Jordan has been producing world-renowned oral hygiene products, as well as painting tools and household cleaning products. Long experience has led the group to its position today as one of the leading world authorities in the preventive oral care field. But Jordan is not content with past achievements alone. "We are always looking for new and good ideas. We 'collect' ideas from different sources – from research, consumers, trends, competitors and so on. This is an on-going process," says Jordan's

© Adax



Adax Neo

Adax Neo's simple and elegant design is also environmentally friendly – designed to save customers approximately 25% per year in energy costs for heating purposes.

© Jordan



Jordan is always looking for new and good ideas, exploring and collection information from different sources including research, consumers and trend analysis – a continuous process.



Category Development Manager, Michelle Wentworth.

The Jordan group is a large-scale employer: currently, 787 are employed worldwide, including 180 in Norway. Everyone involved has responsibility to contribute towards innovation. “Creativity is reliant on team effort for its success,” says Wentworth. However, the creative process also requires a certain amount of additional outside influence. “Right now, I have two workshops arranged where we have invited ‘outsiders’ – people in fields of influence ranging from stylists and editors to product designers – people who can help us with idea generation,” she says.

The process has led Jordan to big successes and vivid products. The Jordan Individual range of toothbrushes encompasses 18 different designs in two different sizes. The striking design led to Jordan being awarded one of the Norwegian Design Council’s Awards for Design Excellence in 2008.

“You have to be passionate about your business and try to do things differently. Everyone must be open to new things in order to realize new ideas,” according to Wentworth. “Design is a critical factor – it means building on a foundation, visualizing and capturing the idea. It has so much influence,” she says.

Creative Cooperation

Since 1995, Abry Design has received more Excellent Design Awards from the Norwegian Design Council than any other design firm for such varied products as technical sports clothing, a trooper helmet as well as this year’s award for the Showersandal together with AVIVO; and the North Legion’s Merc snow motocross (SMX). As with all other Abry design successes, this came as a result of close cooperation and creative communication.

North Legion’s founders Egil Stene-Johansen and Grunde Wågen had observed that while surfers and skateboarders had a corresponding winter sport in snowboarding, there was no such wintertime option for those who enjoyed and competed within BMX and mountain biking. While North Legion was in contact with a number of design agencies in the early going, Abry was chosen for a number of reasons – not in the least because of their expertise in winter sports products.

The design team consisted of Ståle Møller, Even Sorbye,

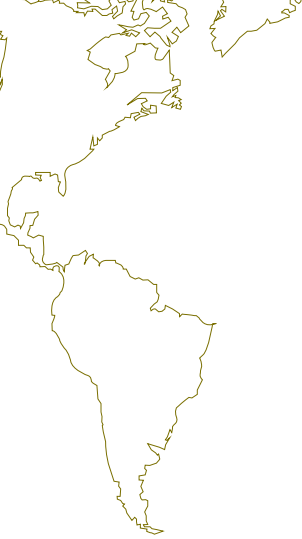
Chris Kavanagh og Christian Abry.

Convinced that North Legion’s idea could be the basis for a brand new winter sport, the team knew that it was of utmost importance to combine functionality with aesthetics – the snow motocross product had not only to look good, it would also have to perform with excellence and safety on the slopes. Such criteria as swing control, safe transportation in ski lifts, the transfer of all bike tricks, security, noise reduction and personal expression were key. The idea was to create manoeuvrability that would be a natural extension of the user’s creativity and skills.

The Merc SMX, winner of numerous awards that have included recognition as the 2006 Overall Winner Ispo Brand New Awards as well as the Norwegian Design Council’s Award for Design Excellence in 2008.



© North Legion



The result was the award-winning Merc, winner of numerous awards that have included recognition as the 2006 Overall Winner Ispo Brand New Awards as well as the Norwegian Design Council's Award for Design Excellence in 2008. North Legion sees this success as a firm starting point to not only a successful product, but potentially the birth of a new winter sport. According to North Legion's Grunde Wågen, "Although we know it will take time, we feel that the snow motocross can be an exciting new category of winter sports competition. With its combination of speed, manoeuvrability and personal expression, the Merc is well-positioned to take the lead in the development of this new winter sports discipline."

Emil Abry of Abry Design was asked about the recipe for the company's 30-year history of consistent design success, "We live by simple rules that seem to work – cultivate innovation, allow for individual freedom and let talents grow. Experience is valuable only if used to challenge the task from all angles and gives the designer

confidence in his pursuit for ultimate solutions."

"For us every project is special – so is the client. We have learned that you succeed only if you are able to get to essence of the challenge, and design products or solutions based on the unique competence of the client. We use this approach whether the task is small or large, a huge seagoing vessel, a web site or a small medical device," Emil Abry concluded.

Looking Good in the Rain

Designer Lisbeth Lillebø was born and raised in the rainy city of Bergen, where people know the necessity for wearing comfortable clothing that can keep the weather at bay. Traditionally, rainwear had been typically either heavy duty labour type clothing, or on the opposite end of the spectrum, dainty and pretty women's rainwear - that looked good but often did not keep out the effects of

strong weather. The missing element was the comfortable, practical fashion garment that could be worn by a wide variety of people in the rainy weather.

Lisbeth Lillebø had a conceptual vision, and decided to focus her design talents on women who valued quality and fashion – but also knew the importance of practicality. To cover the breadth of the needs of her target group, she designed three groups of rainwear; "Blæst" for the busy career woman, "Blåne" for the active, and "Bulder" as the lush, higher fashion alternative – which of course can be used by all.

The Norwegian Design Council recognized the distinctive design and user-friendly element of the Blæst Citycoat, awarding Lisbeth Lillebøe and Ballade Norway the Award for Design Excellence, calling it a collection that "represents a long-awaited

© Avivo/Abry Design



The Shower Sandal, new and innovative foot brush made by Avivo, design by Abry Design.



© Ballade Norway

Citycoat is the missing element – the comfortable, practical fashion garment that can be worn by a wide variety of people in the rainy – or nicer – weather.



addition to an ever growing market. The public has agreed, and these rainwear collections have been very well received in the market.

The Missing Link

Brunstad, established in 1941, is one of Scandinavia's leading upholstered furniture manufacturers. The company's 'Sting' chair won a 2008 Award for Design Excellence from the Norwegian Design Council. The inspiration came from natural, organic shapes, intended to provide good ergonomic support. And of course, the chair looks very good. "The designers intention was to break with the cubistic shapes that have been prevailing for such a long time in the furniture business," says Brunstad's Marketing Secretary, Inger-Marie Vågane. Visual lightness is a key here, both for the Sting chair and Brunstad's new design, the Stream sofa and pallet. Despite the fact that the Stream model only has been displayed in stores from September/October 2008, sales have been impressive, showing the popularity of Brunstad design and following up the good results for the Sting chair.

The Sting chair is designed by well-known designers Helge Taraldsen and Arild Alnes. Comfort is one of the key components of the chair's success, but also adaptability and multifunctionality. "The rounded shapes make it possible to

relax in different positions, and by using the Stream pallet as a footstool with the eccentric table turned into the sofa, the use of the furniture is extended," adds Vågane. Interest in the new Stream model, created by the same designers, at its first show, the Stockholm Furniture Fair in

February 2008, was strong. Furthermore, another part of the concept is the idea that furnishing can be done across diagonal lines in a room.

The Norwegian Design Council's awards jury identified Sting as the "missing link" in the world of loungers – elements of style from a variety of eras combined with a functional, sensible shape that is suitable for most environments, are key factors in Brunstad's understandably impressive success with its design.

This article provides merely a taste of the talents and creativity represented in the 2008 Norwegian Design Council's Award for Design Excellence. For a complete overview of both the awards as well as NDC activities, see the website <http://www.norskdesign.no>



Brunstad's 'Sting' chair won a 2008 Award for Design Excellence from the Norwegian Design Council.

the changing face of norway – architecture today

By Edward Milsom

One of the leading architectural historians of the last hundred years, Dr. Spiro Kostof, once remarked that “architecture is a social act and the material theatre of human activity.” The huge success and soaring reputation of Norwegian architects around the globe at the beginning of a new century owes no small thanks to a focus on those two factors. The biggest projects of today, such as the development of the Bjørvika Harbour in Oslo, have been conducted with an eye both to society and democracy, and even to theatre – or perhaps opera – whilst other local and international projects by architects such as Jensen and Skodvin have focused on nature’s own theatre, as illustrated by their designs for the Gudbrandsjuvet waterfall viewing platform and the Juvet Landscape Hotel, deep into the woods.

Architecture in Norway has always had a unique position in Europe. Historically, from the elegant wooden Viking ships and stave churches, Norwegian expertise within wooden structures has remained unprecedented. Furthermore, with a sparse population, the spread of styles which variously flooded Europe – the Baroque, Renaissance and Rococo styles – never impacted to such a degree. Consequently, a new generation of Norwegian architects is today working against the backdrop of a highly individual and adaptable culture with ‘nature’ often the common thread.

Architects and architectural companies such as Brendeland & Kristoffersen, PUSHAK and Kristin Jarmund are among the new stars of a vibrant and sophisticated Norwegian architectural scene. Noteworthy projects reflective of their creativity allied to the modern

outlook of society in Norway, include Ivar Lunde and Morten Løvseth’s Norwegian Petroleum Museum in Stavanger, Stein Halvorsen and Christian Sundby’s Sami parliament building at Karasjok, in the far north of Norway, and Lund Hagem’s Norwegian Crop Research Institute in Ullensvang, to name but a few. Helen & Hard, founded in 1996, is another of the major success stories – already named by Wallpaper’s 10-year jubilee issue as one of the 50 up-and-coming architect firms in the world. Like many Norwegian

companies, sustainability is a key word: Helen & Hard co-operated with the Norwegian petroleum industry in the use of recycled elements from oil products in their housing project ‘Base Camp’ and ‘Geopark’, an activity park for young people.

Add to this list the internationally renowned luminaries that have been producing famous buildings for many years, including Lund & Slaatto and Sverre Fehn, and Niels Torp – whose designs for the buildings

A ship? An iceberg? Snøhetta’s elegant opera house slopes down to the Oslo fjord – the stage is 16 metres below sea level.



© Trond Isaksen / Statsbygg



of the Aker Brygge area of Oslo have transformed into arguably one of Europe's most up-market, stylish quaysides - and the picture of a thriving industry is complete.

The New Norwegian National Opera

It is of little surprise that, during 2008, the architectural scene in Norway has been dominated by the new opera house that rises majestically from the sea at Bjørvika Peninsula in Oslo, as part of a wider development that could, literally, transform the face that Oslo turns outward to the Oslo fjord and the world beyond. The opera house has even been described in some quarters as the most important cultural building on Norwegian soil for close to a thousand years.

The architects, Snøhetta, had already won international acclaim for their Library of Alexandria in Egypt, a commemoration of the ancient library that was once a centre for the world's knowledge and literature. The Turner Contemporary Museum in England and the National September 11th Memorial Musuem Pavilion at the site of the World Trade Centre in New York are amongst Snøhetta's other notable achievements.

Working in wood has been one of Norway's traditional strengths right back to the Viking times, as the magnificent interior to the new national opera house illustrates.

"Welcome aboard! You have entered a ship - or an iceberg - or both," said Norwegian Foreign Minister, Jonas Gahr Store at the opening ceremony. It is not surprising that he should wonder - the National Opera House is a stirring and multi-faceted creation, consisting of white stone, marble, glass and wood - light oak in the foyer and darker oak in the auditorium. With the stage located 16 metres below sea level, the whole building is protected by a massive underwater barrier from damage by the Oslo-Copenhagen car ferry in the event of bad weather. The iceberg analogy is far from misplaced: there is more here than meets the eye. With over eight thousand metres of stage area and close to two thousand seats, 1,578 rooms (not to mention 36,000 marble and granite slabs), this building is a spectacular monument, and "our new national landmark, our international landmark," in the words of the Minister.

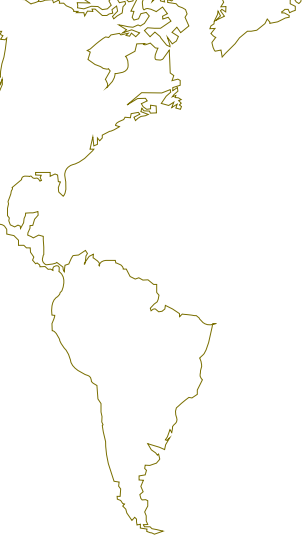
Already the awards have been pouring in: the building was a winner in the "Culture" category of the prestigious World Architecture Festival Awards (WAF Awards) in Barcelona in October 2008. According to the judges, "Oslo Opera House, the anchor project in an urban regeneration scheme, has already proved highly popular with its local community. The building in its scale, ambition and quality has raised the bar for Norwegian architecture."

A Building to be Shared

In the words of its designers, the Oslo opera house is a "social democratic monument." By nature a rather mysterious, even ambiguous description, the concept of a building by the people and for the people is easier to comprehend when seen in the light of the almost extraordinary lengths to which the project has sought to demonstrate inclusiveness



© Trond Isaksen / Statsbygg



at all stages of development. “Eight thousand workers from 600 companies from 25 countries constructed the building,” enthused Støre, adding, “The Opera has opened many doors – also for us – and has literally provided a stage for dialogue and contact across borders.”

The opera house is a truly international project with international appeal – its iconic status could in time even come to rival Sydney. But despite the international focus, there has also been extensive input from dozens of Norwegian companies producing everything from chandeliers to urinals and highlighting the fact that, in this building at least, there is no such thing as the banal –

or the exclusive for that matter. Where else might the public have been invited to view all 350 entries in the search for an architect and contribute to the selection process? Where else might the opening ceremony feature a chorus of 430 amateur singers – one from each municipality in Norway?

The Cream of Norwegian Accessories

Bosvik AS is one of those Norwegian companies invited to play a part in the opera house’s unique brand of “social democracy” – stretching even back to the design stage. Established more than

sixty years ago as a supplier of interiors and accessories for the pleasure boat industry, Bosvik has been involved with Snøhetta’s projects before, most notably delivering the reading lamps at the new library at Alexandria. The company is responsible for much of the carpentry at the opera house, including the distinctive wooden “wave walls” and the coat stands in the cloak room. It is rather rare that walking into a toilet could be seriously compared to viewing a work of art, but, typically, the opera house is once again a source of surprises and Bosvik bears the responsibility for it with the supply of a stylish range of steel wash basins and urinals.

Elsewhere in the building, Norwegian expertise has been called upon to cover a wide range of the architects’ requirements. Take, for example, the gigantic centrepiece chandelier – Norway’s largest. Hadeland Glassverk, based at Jevnaker, just north of Oslo is a leading glass designer that also boasts being one of Norway’s most well-regarded tourist attractions owing to its colourful, varied and often innovative designs. Hadeland Glassverk’s chandelier, produced together with Snøhetta, Statsbygg and Art-Tech, is specially designed to act as an acoustic reflector that disperses sound appropriately to enhance the acoustics of the music. The chandelier is the first installation of its type to use light emitting diodes (LEDs) to the

extent that it does. Around 8,000 LEDs, together with 5,800 glass elements make up the structure. Hadeland Glassverk is also the supplier of many of the champagne and wine glasses in the opera house.

Some of the other major contracts include electrical systems by Siemens AS, telephony and system control by Profitek Industrisri og

© Trond Isaksen / Statsbygg



The giant chandelier in the opera house auditorium comprises of 5,800 glass elements, supplied by Hadeland Glassverk.



Offshore AS, gates and special doors by Magmo AS, ironmongery by Trioiving AS, cooling systems by Novema Kulde AS and plumbing by Oras AS. In terms of the larger visible elements of the building, ground works and foundations have been covered by Johs. Syltern AS, structure and external walls and rooves by Veidekke Entreprenør AS and internal walls and ceilings, including masonry of walls and stone floors by AF Ragnar Evensen AS.

The New Bjørvika – The Barcode Project

Oslo's new opera house forms part of a wider development of the harbour area at Bjørvika. Another site with over 200,000 square metres of building space is being developed by Dutch architects MVRDV together with Norwegian firms a-lab and Dark architects. The whole concept revolves around a set of parallel buildings of varying size, shape and function, rather like a "Barcode" – the name of the development. The first building completed is the Price Waterhouse Coopers Norwegian headquarters by a-lab, a twelve floor block with glazing to ensure good lighting all year round. Amongst the other planned buildings is a giant "iceberg", by Snøhetta. The Barcode Project is also defined by its environmental consciousness – plans for a 70% recycling of waste and the extraction of heat from sea water are high on the list.

The Juvet Landscape Hotel is a shining example of the important role nature plays in many Norwegian architectural projects.

Looking to Nature – a Very Norwegian Outlook

Many of Norway's most prominent architects emphasize the environment and the importance of nature in their projects. Award winning architects Jensen & Skodvin are amongst them. Earlier this year, Jan Olav Jensen and Børre Skodvin won the German Erich Schelling Architekturpreis 2008 to add to a string of others including the Jacob-Prize, awarded by Norsk Form in 2007, and various individual awards such as the Forum Aid award for the Tautra Monastery for Cistercian nuns on Tautra Island in the Trondheimsfjord.

The Juvet Landscape Hotel, together with the viewing platform at Gudbrandsjuvet in the Norddal municipality, highlights the continuing centrality of nature in many Norwegian architectural projects. Hotel rooms at the Juvet hotel are designed so that they form small, independent detached houses with at least one wall made of glass. The view of the dramatic

landscape is a key factor in the hotel's appeal. The viewing platforms and bridges, also constructed by Jensen & Skodvin in different materials according to suitability at each site, allow tourists to safely look out over the spectacular waters beneath and soak in the raw beauty of the gorge.

Norsk Form – An Invaluable Resource

Established in 1992, Norsk Form is the Norwegian Government's initiative to enhance the understanding and importance of design and architecture in Norway, with innovation and a strengthened professional and interdisciplinary collaboration an important part of its mission. Aside from organizing awards such as the Jacob-Prize, the most prestigious award within Norwegian architecture and design, Norsk Form uses exhibitions, publications, conferences, media projects and other initiatives to the benefit of the industry.



© Jensen & Skodvin Architects

happenings on the oslo fashion scene

By Valeria Criscione

Things are starting to happen again in Norway's fashion scene. Oslo Fashion Week has joined a new Nordic Fashion Association. Oslo Fashion Fair will make a big comeback after being away eight years. And the industry will be united for the first time in a newly created Norwegian Fashion Council (Norsk Mote Institutt). Even Keira Knightley is wearing Norwegian.

This is promising news for a country not readily associated with fashion. One of the big names to come out of the country is Moods of Norway, a brand launched by Peder Børresen and Simen Staalnacke that uses Norwegian traditional designs in its line. Its latest season, for example, was inspired partly by traditional rose painting patterns found in the children's room of the legendary violinist Ole Bull.

Oslo Fashion Week

But there are more up and coming designers getting attention, thanks to the efforts of Pål Vasbotten, model agency owner and founder of Oslo Fashion Week. He decided in 2004 to create a special event for Norwegian designers because he felt nothing was happening in the branch. Two of the traditional showrooms, Oslo Fashion House at Fornebu and Norsk Mote Forum at Sjølyst, were running trade fairs during Norway's February and August fashion weeks, but there was no special event for local designers.

"There were few who respected or accepted Norwegian design," said Vasbotten. "But I saw there were many designers out there and that there was a need for focus on Norwegian design."

Michelle Orme, Norwegian trend researcher.

Oslo Fashion Week (OFW) runs a four to five day show in February and August, the same week as the two Norwegian trade fairs. OFW showcases about a dozen Norwegian designers each time and draws an audience of up 20,000. Even Moods of Norway has showcased at Oslo Fashion Week. Among some of the new names to come out of the past Oslo Fashion Week events are Batlak og Selvig, Peter Lochstøer, Ingunn Birkeland, Elton & Jacobsen, and Fam Irvoll.

Oslo Fashion Fair

However, Norwegian and international designers will soon have yet another new venue in Oslo. Oslo Fashion Fair (OFF)

will re-open its doors to a three-day trade fair and fashion event on February 13-15, 2009 at a new site, the old Freia chocolate factory in the trendy neighbourhood of Grünerlokka. OFF was forced to close down eight years ago. It is starting up again with a focus towards hipper brands, such as James Pearse and Juicy Couture, and a younger crowd, said Danielle Lebourg, Oslo Fashion Fair accounts manager. Moods of Norway was one of the first Norwegian brands to sign up.

Responsible, Ethical & Sustainable Production

The other big news this year was the creation of the Nordic Fashion Association between Oslo Fashion Week, Danish Fashion Institute, Swedish Fashion Council, Iceland Fashion Council, and Helsinki Design Week. One of its current key projects is NICE, short for Nordic Initiative Clean & Ethical (NICE), which aims to lead the Nordic fashion industry towards a stronger focus on responsible, ethical, and sustainable production. NICE has planned a Fashion Summit 2009 conference that will take place in parallel to the United Nations Climate Change Conference in Copenhagen in 2009 to help spotlight the social and ethical challenges in the fashion industry.



© Det Tredje Øye by Maiken Woll Eide



One designer who has incorporated this message into its line has been Per Åge Sivertsen, the Tønsberg creator behind FIN (Norwegian for nice). He has introduced into his autumn/winter collection for 2009 a “wild non-violent silk” that does not require the killing of the silk moth at the pupae stage, as with conventional silk production. His Eco Lux concept also includes organic cotton, organic baby alpaca, fair trade and “carbon neutral” in which FIN buys climate credits to offset the level of CO2 emissions from the production of its garments. FIN has listed Keira Knightley and Kate Bosworth among his fans.

“FIN is huge abroad,” said Michelle Orme, a Norwegian trend researcher. “It is one of the players in the fashion scene that has actually been ahead with its ecological, bio-dynamic and ethical, fair-trade (line).”

Norwegian Fashion Promoted Abroad

But it is not so easy for Norwegian designers to make a big splash abroad. So the Norwegian trade and industry ministry has recently given a grant to create the country’s first fashion institute, Norske Mote Institutt, starting February 2009. NMI’s main goal will be to promote Norwegian fashion design in Norway and abroad and make Norwegian fashion a recognizable brand.

“Norway has not been able before to create international trends, so we are really small in this business,” said Thor Husby, NMI Project Director. “But we now see a new generation of designers. The members of the institute are quite confident that we can export Norwegian fashion.”

The institute will work by bringing all aspects of the branch together, from buyers, designers, and manufacturers

to trade schools. It will create a new network for the fashion industry, act as a competence centre, provide marketing support, and cooperate with the government on industry measures. The institute will help everyone from super-brands such as Helly Hansen, which has had big success abroad with its sportswear line, to smaller, independent designers like Peter Løchstøer and Anne Cecilie Rinde of Vera & William.

“We are trying to get a synergy effect out of working together with everyone,” said Husby.

Find out more about Fashion in Oslo:

Oslo Fashion Week: www.ofw.no

Oslo Fashion House:

www.fashionhouse.no

Oslo Fashion Fair: www.oslofashionfair.no

Norske Mote Forum: www.moteforum.no

Norsk Mote Institutt: www.interprosjekt.no

© FIN



Nasturtrium Collection wrap dress
in 100% wild silk.

designer ambitions

By Valeria Criscione

While designers like Nora Farah are striving to bring their collections outside Norway, others like success story Siv Støldal, a former collaborator with Fred Perry, is leaving London to come back home to roost.

Nora Farah is by definition a measure of success in the Norwegian fashion industry. Prior to designing her own collection in 1992, the French-Norwegian designer worked for couture houses in Paris such as Azzedine Alaïa and fashion apparel companies in Oslo, gaining renoumé for her elegant evening gowns for music and film stars. In 2004, she started producing her own prêt à porter line. She sells to around three dozen stores all over Norway and has a showroom in Majorstuen, Oslo's trendy western shopping district.

But Farah has bigger ambitions. She is working on breaking into the Scandinavian and European market and has sights for Japan. That is not easy without economic help for small designers, she said. In England, for example, designers are reimbursed for bringing their collections to international fashion weeks as a way of stimulating UK export. Keep an eye on Nora Farah in the future as she and her design talent continue to make waves in Norway and beyond.

Coming Back Home

Siv Støldal has already made it big on the international scene with her menswear line. But she is giving up her East London lifestyle to settle back in her hometown of Tyssøy, a small island community of 50 just outside of Bergen.

It was both a personal decision and a business one. She has lived in London for nearly 10 years and was loathe for her three-year-old daughter Matilde to grow up as an East London teenager. She fondly recalls taking the boat to school in Tyssøy when she was just seven. Now with the internet, she could work anywhere she wanted. Her production is in Hong Kong, her press office in London, and her

collection is in around 20 stores worldwide, from Scandinavia, Moscow, and London to Korea.

"I don't see it as really that much different from being in London than on the island at Tyssøy," said Støldal. "In daily life, you don't actually need to meet people face to face. My friends are envious."

Støldal believes there is an absolute potential for Norwegian designers to break out in the international scene. She herself has collaborated on clothes with Fred Perry, shoes with Kickers and jewellery with Husam El Odeh. One of the biggest impediments is mentality, she said. Designers need to show their collection at the international trade show.

Success stories like Siv Støldal are important to the ever-expanding Norwegian design environment, a success story that is far from completed.

© Sveinung Skatnes



Siv Støldal collection AW0809.

anything is possible

By David John Smith

Youth, talent and global aspirations can make a good combination in any line of business, but perhaps nowhere can it happen as strikingly and visually as in the fashion industry. One essential part of fashion is jewellery. Traditionally, jewellery has often been looked at as being the extra final touch of any outfit – but more and more people agree that jewellery indeed provides the core elements for the perfect look.

It wasn't all that long ago that designer Celine Engelstad and good friend Gunnvor Vik were students at a local Oslo high school. As graduation arrived came a parting of ways as Gunnvor traveled to Edinburgh to study PR and marketing, then working with the Danish design company Sand in Norway, while Celine continued to develop her talents while studying graphic design in London and travelling abroad.

Then, two years ago Gunnvor called up her old friend with the simple idea that they would conquer the world of jewellery fashion together. Now, just two years later, Celine Engelstad's jewellery is being worn by celebrities such as Paris Hilton – purchased from a store in Hollywood – and the jewellery is being sold in nearly forty shops throughout Norway.

Image & Substance

Part of the success of the lines of jewellery has been the ability of these young women to learn and work with the established world of jewellery both in Norway and beyond – and at the same time develop a solid branding concept that profiles Engelstad's unique creativity in taking natural substances, forms and textures

Celine Engelstad & Gunnvor Vik aim to take the world of jewellery design by storm.

and making them into a product that can figuratively last forever – not least in the heart of those who purchase it or receive it as a gift.

According to Engelstad, the ability to transform raw nature in beauty is a gift. "Everything is a learning process for me, and my inspiration comes from different cultures and people, architecture and nature. Authenticity in the jewellery is important. People want beauty, and beauty that is real. All of our jewellery is

made from pure silver, gold, precious stones and other elements that come from nature."

The Road is Long

Despite absolute evidence of success, Vik, head of the company's branding and marketing activities, knows that the road is long and that jewellery and fashion has to win the hearts of its customers every single day. "The key to success begins with beautiful products that the public likes, but then it takes hard work, the

ability too work with a wide variety of people – and maintaining a healthy sense of realism."

Every day is a new day, and the past doesn't dictate the future, but all signals indicate that Celine Engelstad and her jewellery collections will be on the fashion scene for a long time to come as the young Norwegian talent continues to make her way out into the global fashion world.

© Isabel Watson



classy, comfortable & functional

By David John Smith

The Norwegian furniture industry is continuing to make its mark far beyond Norwegian borders. Through a combination of traditional craftsmanship and innovative design and functionality, a wide number of companies are producing everything from dining furniture to sofas, from furniture for the health sector to recliners, the mark of quality and design are a natural part of these products. All told, close to 400 companies are working within the furniture sector here in the country.

One of the strengths of the industry is the strong support that it receives from organizations such as the Federation of Norwegian Industries, and this is having a positive effect. According to Egil Sundet, responsible for furniture activities within the organization, "We are finding that the international market is opening up more and more towards Norwegian furniture companies." Through projects such as Insidenorway.no, buyers and end-consumers alike are discovering – or rediscovering – the comfort and aesthetic value of Norwegian furniture.

Many of these products and companies have been on the scene for decades. Take for example the legendarily popular 1972 classic Stokke Tripp-Trapp child's chair, designed by Peter Opsvik. This Norwegian success story arose after Opsvik could not find a practical chair that would adjust to his son's growth, and has resulted in over 6 million chairs sold all over the world, and sales increase every year. The bottom line is that looking for solutions through functional design is something that Norwegians do well in the furniture industry.

A Very Fine House

Household furniture is the main segment for Norwegian manufacturers. This area includes furniture for living rooms, such as sofas, chairs, tables, and furniture for children's rooms, bedrooms, dining rooms, home offices, etc., mainly using materials such as upholstery, panel furniture or solid wood. The country's reputation within upholstery is known far and wide, with Norwegian upholstery producers enjoying a place status among the best in the world.

There is a wide range of companies producing excellence quality within this furniture segment, including Ekornes ASA, the largest furniture manufacturer in Scandinavia with brand names that include Stressless, Svane and Ekornes. Ekornes' production takes place in seven different factories in Norway with products being sold through its own sales network globally in chosen markets.

Other companies such as Lom Møbelindustri AS are inspired by the beauty of their surroundings – in the tallest mountains in Norway – while making a range of furniture that is a strong and durable, including sofas, chairs, dining room sets and other quality products. Talent and expertise from a wide range of companies such as Stordal, Hjellegjerde and Varier runs deep here in Norway.



Varier - Peel.

© Varier



Award Winners

Each year, the Norwegian Design Council presents a series of awards to designers and products with the goal of continuing to create an understanding of the importance of both the design process as well as the focus of the use of design as a tool in innovation. This fits well with the governmental initiative focused on innovation, with the first national white paper on innovation introduced in 2008. The goal is to continue to pave the way to continue to improve the already innovative spirit in this country.

If the 2008 design awards bestowed on furniture is any indication, there is much innovation already within this dynamic Norwegian industry. Winners have included the “Sting” chair designed by Arild Alnes and Helge Taraldsen and produced by Brunstad. The jury called this chair “the missing link in the world of loungers...this is a chair to be fond of, with timeless design since it includes elements from a variety of eras”.

The well-known success company Ekornes took home yet another “Merke for God Design” (Mark of Excellent Design) award with one of its line of Stressless recliners. The Stressless Jazz Medium is a continuation of the line of recliners introduced in 1971. The design jury was certain about the chair – both from a design as well as comfort perspective, “Jazz Medium sticks to the original tradition of Norwegian furniture-making, with honest material use and good functionality.” (See the separate article featuring Ekornes and the Norwegian Design Council’s Awards for Design Excellence.)

Classy, Durable & Environmental

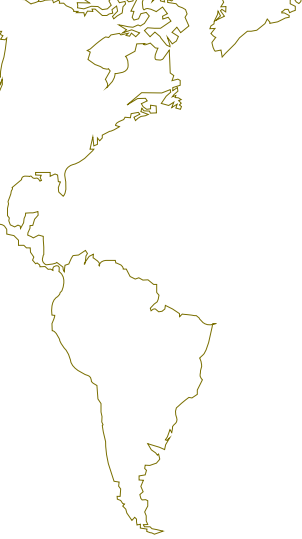
Norwegian furniture companies within the area of office and contract furniture are numerous, and the office chair manufacturer Håg, from the Scandinavian Business Seating Group, has the mission “Make the world a better place to sit!” The group is engaged in development, production, marketing and sale of office seating solutions. Håg produces furniture

that is environmentally friendly and labelled after the ISO 14001 EPD system. Some of the products are 100% recyclable. The office chair HÅG09 and the HÅG Capisco, together with the brand new HÅG Futu, represent modern design, ergonomic seating solutions together with comfort.

Stay Hov Møbelindustrier has been well known for excellent quality for over half a century. This company has a wide range of customers with brands in the office furniture business, and does major business with hotels and hotel chains, supplying a wide range of hotel furniture. In addition, Stay Hov Møbelindustrier is the only furniture manufacturer in Norway with an eco-label, known as Swan.



Håg - Capisco.



Savo is another Norwegian company that combines classy design with durability and user ability. The company designs, manufactures and markets office seating, recently strengthening its position within quality seating solutions with the launch of the Savo XO Conference chair. The Savo XO Conference Chair is a Norwegian chair that combines highly developed technical solutions with an appealing visual identity and exclusive design. It is a well known fact that surrounding affects creativity and productivity, and the XO Conference Chair does its part to make these surroundings a better place to be.

Design in Action

There are many additional Norwegian companies to take note of within the area of office furniture, including Håg, which is another fine example of design in action, with its Peter Opsvik-designed Conventio Wing chair having excellent ergonomics, giving any room a distinct identity with its convincing environmental profile. Another Håg chair, Sideways, is an award winner enjoying both design and commercial success.

The furniture manufacturer Fora Form is the company that has won most Design Awards in Norway, regardless of industry branch. Fora Form was founded in 1929 and is one of Scandinavia's leading suppliers of chairs, seating groups and tables for the contract market.

Norwegian furniture is fashionable and comfortable, and companies such as Hødnebo, Ekornes and Fjord Fiesta use the right combination of design aesthetics and functionality. In addition to designer furniture, an important segment is office and contract furniture; with products supplied to workplaces, shops, public spaces and institutions often on demand from architects and developers. This includes office chairs, panel furniture, meeting and lobby chairs as well as artisan work.

Solid Tradition

The furniture company Aksel Hansson, located near Stavanger, produces a variety of chairs known as "Aksel, the chair from southwest Norway". This design was first put into production in 1938 and since then

has not only survived, but has thrived in a furniture world that sees styles come and go with the generations. Today, the "Aksel" is as popular as ever, available in a wide variety of tree-types and colours, with the seats made to order in leather, sea grass or textile.

LK Hjelle is another company with roots in tradition, producing classic designs, but at the same time producing the most modern furniture with the contemporary look, including the "Emma" sofa and the "Karl" chair. The company's most famous sofa – the "Ugo" – and its newcomer, the "OK" are winning over followers everywhere.



© Fora Form

Fora Form - City of Copenhagen.



The bottom line is that the wide spectrum of Norwegian furniture is gaining attention on the international scene. The bottom line is that quality and creativity are being recognized. Norwegian furniture success lies in its tradition, dedication, creativity – and a solid national support network.

Support Where It Is Needed

The Association of Norwegian Furniture Industry is the member organization for the furniture industry in Norway. Furniture production is highly automated here in this country and a focus on the environment and sustainable development is important – at the same time that furniture produced has cutting-edge design, user-friendliness and durability. With a total yearly production value of NOK 11 billion, this branch is one of the shining examples of Norwegian productivity.

The Association of Norwegian Furniture Industry, besides the project insidenorway.no, also organize the Norwegian Furniture Industry Council (“Møbelrådet”), known as the furniture industry’s information office, working to increase public awareness and their interest in furniture, having the synergy effect of increasing sales of Norwegian-produced furniture. This organization was established in order to assist the industry in gaining a higher profile nationally and internationally with diverse groups, including the media – its most important target group.

The Norwegian Organization of Interior Architects and Furniture Designers represents its members in contributing to solid quality within areas such as project planning of public and private interior for new and old buildings, selection of

colour and materials and management, leadership and advice within interior projects.

Insidenorway.no is an initiative focused on getting the word out about innovative, comfortable and functional Norwegian furniture by use of dynamic marketing, exhibitions, events and other communication channels. See the article in this issue that tells the story how Insidenorway.no is doing its part to market Norwegian furniture.

The world is indeed taking notice of Norwegian creativity and craftsmanship, and will continue to see it closely at a variety of exhibitions and presentations in 2009, both through Insidenorway.no activities as well as other initiatives.

Stokke – The TrippTrapp Chair.
Aksel Hansson – The Aksel Chair.



insidenorway.no – showing the best of norwegian furniture

By David John Smith

The term “Scandinavian Design” is well-known, and Norway’s contribution to this international success is being highlighted through a national furniture project called Insidenorway.no. This initiative is focused on getting the word out about innovative, comfortable and functional Norwegian furniture by use of dynamic marketing, exhibitions, events and other communication channels.

Insidenorway.no is a project that the Association of Norwegian Furniture Manufacturers initiated to increase both reputation and knowledge of Norwegian Furniture Design. It is also a cooperation with Innovation Norway and the Norwegian Design Council, with the National Academy of the Arts in Bergen and Oslo adding their creative design knowledge and expertise. The Insidenorway.no project is part of an all-encompassing project called Innovation Møbel (“Innovation Furniture), the goal to enhance the competitiveness of the Norwegian Furniture Manufacturers within the Norwegian market as well as internationally.

Nearly fifty of the finest Norwegian furniture companies are part of the Insidenorway.no project, and these include Ekornes, Håg, Stokke, Hjellegjerde, Fora Form, Variér Furniture, L.K Hjelle to mention some. Typical of Norwegian furniture makers is the positive influence that nature has upon the way they live and work. Curiosity, a lively imagination, resourcefulness, modesty, all combined with a healthy sense of adventure has given rise to an industry that is continuing to make its mark on international design.

Natural Roots

Norwegian furniture manufacturers have long shown the rare talent of having the ability to combine cutting-edge design with the true understanding that furniture must be comfortable, functional and practical. The furniture industry exists in different parts of the country, but it is especially in the Norwegian north-west that furniture-making has become an integral part of society and business.



Ekornes - Jazz.

© Ekornes



Here, far away from raw materials and the markets, an industry built on this tradition of modesty and imagination has grown forth. Often beginning on a small scale, sometimes even in barns and basements, the industry now features the highest levels of technology and professional efficiency and craftsmanship. Insidenorway.no is helping this process reach out even further into the international interior design and furniture world.

International Visibility

According to Merete Hildonen, Project Manager for InsideNorway.no, "One very effective method of making Norwegian furniture more visible out in the international market is to take part in exhibitions. What we often find is that when potential customers, buyers and others actually experience Norwegian furniture in person that feedback is quite positive."

The exhibitions and fairs where Insidenorway.no will take part during 2009 are numerous. These include the IMM Cologne in January 2009; "Hytteliv 2009"- ("Cabin Life") in April, the ICFF New York in May 2009, the autumn exhibition in Tokyo, as well as the 100% Norway exhibition at 100% Design, London in September 2009, which is a collaboration with Innovation Norway, Norwegian Design Council, Embassy in London and Insidenorway. Keep on the lookout for Norwegian furniture and Insidenorway.no, coming to an exhibition near you in 2009.

© LK Hjellev



LK Hjellev – Ugo.

all together now

By David John Smith

The Norwegian design world gains much of its strength not only from its creativity and functionality, but also based on its ability to meet immediate needs. With this in mind, the Norwegian Design Council has been behind the development of a website that has the goal of gathering Norwegian design in one place online.

For the first time, Norwegian companies will be able to find necessary design expertise in just one “cyberstop”. Newly opened in November 2008, the website is called simply “The Design Base” (www.designbasen.no). The service is currently in Norwegian but there are long-range plans to promote an English version that will help continue to spread the word of Norwegian design far outside of Norwegian borders.

Open to everyone, viewing and registration is free. In order to ensure that top quality, complete information is supplied to the user, there is the requirement that companies wishing to register must supply information such as examples of their previous work, description of their credentials and areas of expertise – and other criteria that will help prospective clients to choose the right designer – and the right solution.

Cooperative Efforts

The development of the design database has been the responsibility of the Norwegian Design Council in cooperation with Innovation Norway, GRAFILL (the Norwegian Organization for Visual Communication), KF Designbyråforening (Norwegian Association of Advertising Agencies

and Creative Forum) and the Norwegian Association of Industrial Designers. The role of design is central in this initiative – designed to promote Norwegian designers and inspire business leaders to adopt professional and multi-disciplinary design expertise – no matter where they are in the Norway.

According to the project manager for the design data base, Ingegierd Straand Fremantle, “Even though the database has been opened less than a month, it already has registered over 300 of the country’s leading designers and design agencies. The database truly represents the entire country, with nearly all of Norway’s counties represented.”

Work in Progress

There are few – if any – national design databases in the world today, and the Norwegian Design Council and partners in this project understand that feedback and dialogue will be important in the ongoing development of the website. This is the reason that “The Design Base” at www.designbasen.no is considered to be in its preliminary “beta” phase, and will be continually developed and modified based on input and experience.

The ultimate goal is to have literally 100% of Norwegian designers and design companies registered on the database.

The Norwegian Design Council and cooperative partners know that design is only as effective its ability to be accessible to the people and companies that need it. Whether it be graphic design, industrial design, or anything else within the areas of design – it is essential that the ones that need the design are able to find the design talents necessary to get the job done. The Design Base’s goal is to make this happen.



ansa

(association of norwegian students abroad)

ANSA – the Association of Norwegian Students Abroad – is a non-profit, independent organization voicing the interests of Norwegian students who study abroad. Currently 22,000 Norwegian students are studying abroad in over 60 countries at over 1,200 educational institutions worldwide.

ANSA was founded by Norwegian students in 1956, and through the years ANSA has worked to improve and change the rules and regulations governing grants and loans for students abroad. ANSA believes that all students should have the right to study any subject in any country they wish.

ANSA provides a broad range of services to students before, during, and after their studies abroad:

Before Studies

ANSA is the national Information Centre for higher education abroad. The Information Centre is funded by the Ministry of Education and Research and gives unbiased advice on higher education abroad. Its five full-time educational advisers visit schools and student recruitment fairs, give individual counselling, and publish information both in print and on the Internet.

During Studies

As the welfare organization of Norwegian students abroad, ANSA offers services and funds social events for its members during their studies. Members are organized locally in 21 groups spread all over the world, and more than 500 volunteers arrange various events and represent ANSA where they study.

Members also run professional committees in a variety of subjects.

These committees arrange meetings for professional development and networking, often in close collaboration with Norwegian organizations such as Tekna (science and engineering), *Siviløkonomene* (business administration) and *Den norske lægeforening* (medicine).

In cases of international crises, ANSA cooperates closely with the Ministry of Foreign Affairs to secure the safety of Norwegian students abroad. ANSA also works with the Norwegian Church Abroad (*Sjømannskirken*) and the Student Health Services at the University of Oslo in giving individual aid to students in difficulty.

In cooperation with Norwegian service providers, ANSA offers high-quality and cost-effective banking and insurance solutions tailored to the needs of students abroad.

On the political front, ANSA acts as an advocate for students and studying abroad through its relations with the Ministry of Education and Research, the Norwegian State Educational Loan Fund (*Lånekassen*) and other players in the field of higher education. Six hundred yearly quotations in the media make ANSA's views known both to politicians and the general public.

After Studies

ANSA Alumni is a career network set up to help former students gain access to the Norwegian job market. ANSA Alumni arranges seminars, cooperates with ANSA's professional committees and offers an extensive network for job recruitment.

ANSA also maintains close connections with both public and private Norwegian employers, and with the Confederation of Norwegian Enterprise (NHO). Employers regularly advertise for candidates in ANSA's magazine *ANSAnytt* and through ANSA's mailing list. Every year ANSA organizes a Symposium where employers and students meet to discuss job opportunities.



ANSA
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Students Abroad

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ANSA attends to the professional, economic, social, and cultural interests of Norwegian students abroad, and strives to strengthen the appreciation of the resources these students represent because of their international experience and qualifications.

architectural office



arkitekter mnal

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Heggelund & Koxvold AS Arkitekter MNAL is one of Norway’s largest architectural offices based in the centre of Oslo. The office was established in 1983 and employs around 40 people today. Heggelund & Koxvold AS works within building design, land planning, interior design, offshore design and project management.

Heggelund & Koxvold AS aims to be one of Norway’s leading companies within architecture, design, visualization and planning.

Project Types

The company is an expert within a wide range of project types and is able to offer services within concept and investigative studies, development planning, detailed design, project administration and project management.

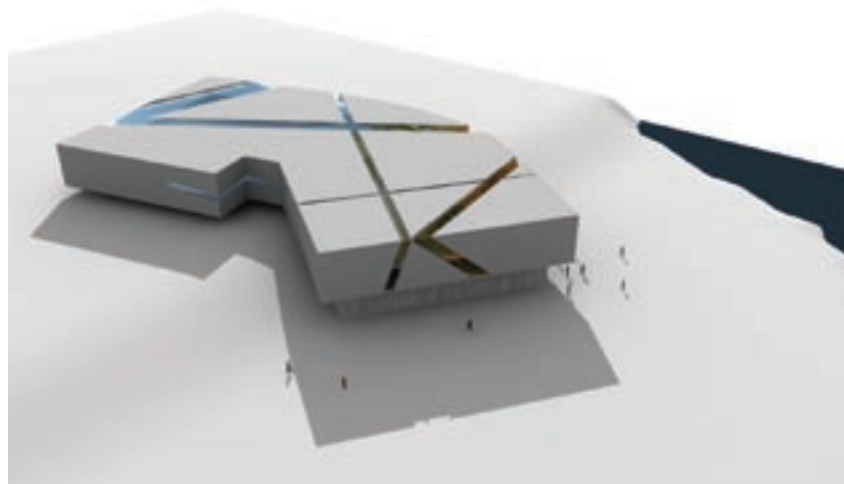
Heggelund & Koxvold AS has extensive experience within educational and cultural buildings – theatre, residences, hotels, offshore platforms and vacation properties.

The company’s employees have broad international backgrounds, from England, Scotland, the USA, Finland, Denmark, Sweden and Malaysia to name a few, and are thereby able to address different project assignments worldwide. The staff is made up of architects, interior architects, CAD designers, as well as administrators.

Data Modelling

Heggelund & Koxvold AS is one of Norway’s leading companies within the 3D data modelling, and this gives the customer a unique opportunity to experience a photo-realistic study of projects before making important decisions.

The company is also at the forefront of developing “intelligent” data models with the aid of BIM (Building Information Model) and the transfer of data between different disciplines with the help of the IFC format.







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Rennebu Granitt AS is the Ice Green block manufacturer. The quarry is at Berkåk in Sør-Trøndelag, Norway. AS Johs. Grønseth & Co. is the primary owner of Rennebu Granitt AS.

Ice Green is classified petrographically as a granodiorite, and it is a little different than other white "granites" (trondhjemite) from Trøndelag and other areas in Norway. The stone from Rennebu has none of the dark, mica minerals that are so characteristic both of Støren and Tolga stone. Instead, it is made up of beautiful green epidote, in addition to the green feldspar minerals – hence the trade name, "Ice Green."

Ice Green at the National Opera House

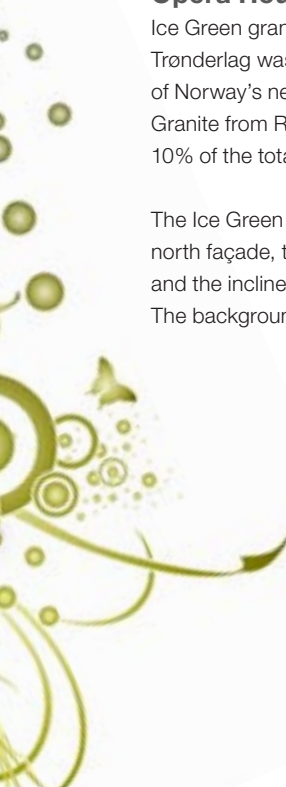
Ice Green granite from Rennebu in Sør-Trøndelag was chosen to decorate parts of Norway's new opera house in Oslo. Granite from Rennebu constitutes around 10% of the total stone area of 26,000m².

The Ice Green granite covers the vertical north façade, the wharfside to the south and the inclined plane towards the water. The background reason for the use of

granite here, rather than Italian Carrara marble, is that granite is more resistant to salt water and frost.

AS Johs. Grønseth & Co. is connected to several companies in the natural stone industry:

- Grønseth Granite Supply AS – supplier for the opera, fully owned by AS Johs. Grønseth
- Nordicstone AS
- Minera Norge AS – slate and quartzite producer
- Jogra AS
- Steinriket Norge AS – natural stone chain



Ice Green granite, unprecedented building material based on their exceptionally beautiful and affecting look, together with the granite's well-documented characteristics.

Ice Green gives a different experience dependent on the stone's surface treatment, be it a coarse treated or polished surface. For the individual, it gives a wealth of possibilities to create a monumental masterpiece, either on its own or in combination with other materials.

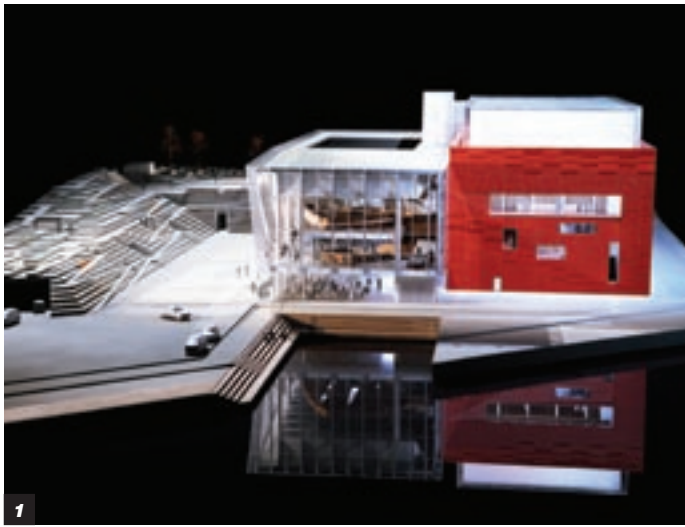


For more information about Ice Green or other natural stone products, see www.gronseth.no, where other companies can also be found.

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© Kim Müller



MEDPLAN AS ARKITEKTER

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Medplan is an architect consultant company with a primary focus on large-scale hospitals and buildings. The company was founded in 1991, subsequent to winning first prize in the design competition for the new Rikshospital (State University Hospital) in Oslo. The hospital has incited international trends and subsequently established Medplan as a leader in hospital design in Norway through several large-scale hospital projects, including Friedrich Schiller University Hospital in Jena, Germany, St. Olavs hospital in Trondheim and the hospital Nordlandssykehuset in Bodø. Medplan has at the same time been able to use the company's unique ability to equate complex building programmes into buildings of renowned architectural standards to diversify into other types of large public buildings, such as sports centres, concert halls and cultural centres in international competitions, including the new Stavanger Concert hall. The company employs approximately 40 architects.

Philosophy

A knowledge-based innovative and creative process brings humanity forward. Medplan seeks to base all its work on this basic principle. Through active participation nationally and internationally in the development of humane and technical knowledge related to building design and resources, Medplan continually seeks to be among the leaders in all fields related to its work.

Medplan's aims are to fulfil clients' high expectations and project objectives, making a positive impact in all fields of work through the portfolios with which they are entrusted. Through this strategy the company aims to create a working environment where employees enjoy contributing at all stages of the innovative, creative process to the very best of their ability on a platform of economic stability and security.

Working Method

There is a constant focus at Medplan on bringing new knowledge to all employees through participation in external and internal seminars, workshops and study tours to contemporary projects of interest all over the world. This forms the bases for new and innovative thinking where an emphasis is put not only on existing knowledge in one category of building design, but equally to the possibility of positive cross-over knowledge, bringing design knowledge from one building category into another.

1. The Concert Hall in Stavanger is located on the waterfront of Stavanger town harbour. View of the model.
2. The laboratory centre is an integrated centre for teaching, research and diagnostics within St. Olavs hospital. The building incorporates the hospital's concept that the building is part of the urban open townstructure, where the separate buildings constitute a whole. Completed in 2005.



Experience

Since its founding, Medplan has built up its human and structural assets and become well-known internationally. The senior partners are often invited speakers at international conferences. In health care, the company's reputation of knowledge, experience and high architectural and design standards has led to several commissions for the design of hospitals abroad. Medplan is currently engaged by the Ayursundra Health Group in India to design a new acute hospital in Guwahati and is working with Schmitt & Diamond Architects in Canada on the New Women's College Hospital in Toronto. In 2008 the company has also worked as consultants on hospital architecture on a private hospital in Orange, Australia. Previously Medplan has been involved in the production of hospitals in Denmark, Germany and Bosnia.

Work experience with local companies, as well as several multinational consultants internationally, gives Medplan a position that makes it possible to see and contribute to global trends. The employees' multinational background combined with project experience internationally equips Medplan well to meet the challenge of increased globalization within the building industry in general, as well as the increased competition in Medplan's fields.

Values & Leadership

Medplan's leadership philosophy is based on a constant development of own human

resources in an evolutionary process adapted to the ongoing acquisition of new knowledge and cultural change. To stay ahead in this process it focuses on knowledge-based innovation and creativity at all levels of the organization. This requires flexibility in leadership in an organization with short distances from top to bottom.

A majority of the contracts are long-term, involving large building structures of high functional complexity. Staff continuity and loyalty to the company's basic philosophy is encouraged. The company philosophy is that there is no contradiction between architecture focusing on human needs for

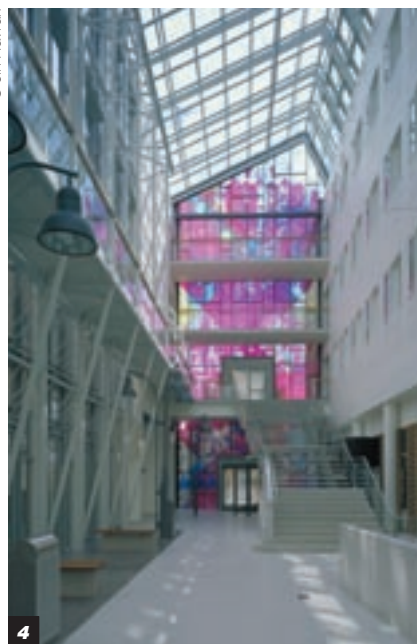
a stimulating environment based on variety in architectural space and design, and functional buildings with a high degree of flexibility to meet tomorrow's needs.

The aim is to make excellent architecture no matter how complex the function of the building is. To meet this end profits are channelled back into the company, thus enabling Medplan to ensure its leading position in existing markets and to diversify into new markets. Both in regards to types of buildings as well as geographic location Medplan believes that the crossover effect of this strategy benefits both the company and its clients in the long run.



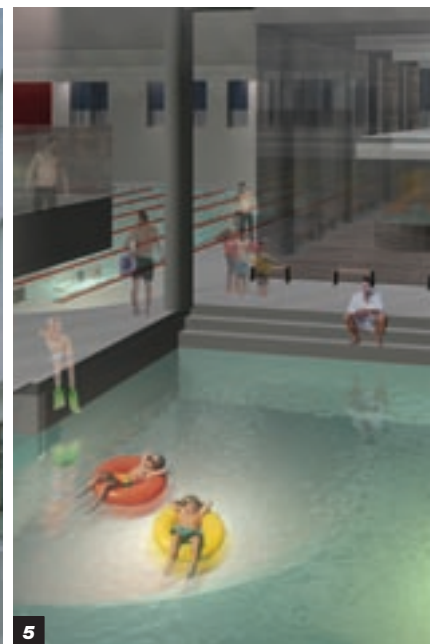
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4



5

- 3. Rikshospitalet, Oslo, view of the courtyard for the bedroom wing.
- 4. Rikshospitalet, Oslo is the regional hospital for seven countries and the is the university teaching hospital for the University of Oslo.
- 5. Nordlysbadet in Alta, 3D rendering from the interior.



MEINICH ARKITEKTER AS
Sivilarkitekter MNAL NPA



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Meinich Arkitekter AS has a professional working community with 21 staff. It is a strong, well-known architect's office in Norway, and has been delivering quality work for 37 years. The office specialize in commercial buildings, housing projects and planning processes. Employers are usually private property owners, developers or private individuals. The office has extensive contact with public authorities, something which has become an office trademark. The office also undertakes a variety of other projects, from private houses to church buildings.

Ideology

The architects' philosophy is that projects are created in three different phases; knowledge, design and implementation. This is drawn upon in the offices' mantra: "Viten, Vett og Vilje" (Knowledge, Skill and Determination), shortened to "VVV" in Norwegian. The architects go to work each day to look for ingenious solutions and wish to stand out as solid, informal, knowledgeable, reflective and inspiring.

Aims

The architects' formulated aims are to develop and shape projects that give their customers the broadest possible architectural and economic value. This is achieved through high-quality solutions and design, combined with good economic choices, custom-built projects

and the client's own ambition. A close dialogue between contractor and architect is therefore essential throughout the whole design process and realization.

Organization

- Meinich Arkitekter AS was established in 1971 by architect MNAL Lill H. Meinich, and is led today by architect MNAL Are Meinich. It is owned by five partners, all of whom are active in the company.
- Meinich Inne AS was established in 2008 as an independent company within interior design. This consists of three staff and is lead by architect MNIL Kaja Rishovd, who is also a partner.
- Meinich Consult AS is an associated company run by former administrative director in the Oslo Planning and Building Department, architect Sven W. Meinich.

The three companies are based at their own premises at Briskeby, in the centre of Oslo.

Expertise

The technical expertise of the companies is ensured by the educational background of the architects, all of whom are educated to masters-level at the Architecture Department at the University of Science and Technology (NTNU) in Trondheim, the Oslo School of Architecture and Design (AHO), or at equivalent institutions abroad. Most are also members of the Norwegian National Federation of Architects (MNAL).

Meinich Arkitekter AS is centrally approved by the National Office of Building Technology and Administration, in classification group 3 (the highest class)



for architectural design. Central approval provides customers with a guarantee that the architects have a good, accredited quality assurance system.

Experience

The architects' experience range from urban developments and planning regulations to building projects and smaller specialized installations. A large proportion of the architects' work is analysis and research. Projects include both new buildings and reconstruction and rehabilitation of existing structures.

The architects' particular area of expertise is within shopping centres and private housing projects, which has led to high activity in this sector. Other notable areas of expertise include office, industry, storage, sports arenas, car showrooms and parking houses, private housing, cabins and churches. Through the company's associate, Meinich Inne AS, interior design has also been given high priority. The company focuses on shopping and retail projects, and private properties in the high-end market.

Production

In drawing production, Meinich Arkitekter AS uses modern tools. Sketches and illustrations are made, either as freehand drawings or precise CAD drawings, both 2D and 3D. The architects use the CAD systems Microstation and Powerdraft, with Revit on trial. Reports, projects and presentations are put into Indesign,

Photoshop, Acrobat and Powerpoint. For graphic source material, colour scanning, digital photographs and video are used for photographs and presentation. Advanced photocopiers and colour plotters provide a high quality final product.





RIK ARKITEKTUR AS
 RISENG & KIEHL AS - ARKITEKTER MNAL

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RiK Arkitektur AS is a subsidiary of Riseng & Kiehl AS and of all this company's staff and expertise was transferred to RiK Arkitektur on 1 January 2007. As a result, the firm has a collected competence that covers all technical architectural problems to be addressed from the conservation of preserved buildings, via reconstruction with large requirements for architectural design, kindergartens, cabins and residences to relatively large groups of buildings such as social care buildings and cultural buildings.

During the last 10 years Rik Arkitektur has undertaken the projecting of the rehabilitation and rebuilding of allocated listed and preserved buildings in Oslo for the public authorities. The company has a good deal of experience within condition evaluation, feasibility studies and building documentation. Rik Arkitektur has also rendered services within garden and landscape planning.

Several of the architects have experience from independently practicing architectural enterprises, as private employees and responsible staff members in large, reputable architect's offices and as government employees responsible for both large and small projects within construction, planning and project leadership. The office has its own interior architect who has worked on a range of interior projects.

Top Competence, Conservation of Preserved Buildings

One of the firm's most important tasks is the conservation, restoration and the exploitation of preserved buildings. Within this area is an underlying respect for the legacy left by earlier times. The challenge is to manage this legacy and to transform it into today's usage without losing the original qualities along the way.

Projects

Oscarshall Palace

Oscarshall Palace was constructed between 1850 and 1852 at Bygdøy, Oslo, as the hunting lodge of King Oscar 1. The architect was Johan Neblong. The palace consists of a main building with towers and loggia in the direction of the fjord, combined with an annex through a covered archway. The palace's interior is a monument to Norwegian visual art from the middle of the 1800s. Various



wings such as the porter's lodge, stables, smoking pavilion and kitchen building are placed in the park grounds that surround the palace. Oscarshall Palace, which is a listed building, is distinguished as a thorough composition where the buildings, nature and surrounding park grounds are part of the whole.

RiK Arkitektur's office is engaged in the specialist architectural work involved in the external conservation of the palace as well as the internal and external conservation of all annexes. In addition, the Porter's Lodge and the kitchen building is being prepared for new public-oriented functions.

The Government's Hospitality Premises with Prime Minister's Residence

RiK Arkitektur's office has been involved in the planning of a larger hospitality premises for the Government with extended accommodation and meeting room facilities and a Prime Ministerial residence located in Oslo.

The Government's hospitality premises includes three properties which lie in the preservation area behind the Royal Castle. Inkognitogaten 18, Riddervoldsgate 2 and Parkveien 45 together with the garden at Parkveien 45-47. The buildings that were erected in the period between 1877 and 1882 are situated in an area with preserved buildings. The three buildings

lie within a short distance of one another and, through a combination with new infill construction, achieve a functionally and architecturally complete compound.

Riddervoldsgate 2 is an extension of the bedroom and meeting room capacity at Parkveien 45, whilst Inkognitogate 18 will be used as a residence for Prime Ministers at different phases of family life and accompanying hospitality premises.

In terms of security it was most sensible to assemble all functions in one unity. During state visits, there is a need for a guest building that can accommodate visitors in accordance with the state's obligation to cover costs in accordance with existing norms for visits from foreign delegations.





SNØHETTA

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Snøhetta is an architectural practice based in Oslo, Norway and New York City, USA. The practice took the name Snøhetta in 1987. The present organization was established in 1989.

History

The foundations of Snøhetta’s international success were laid in 1989 when the competition for the new library in Alexandria, Egypt, was won. More than 500 architects worldwide were competing to win the Bibliotheca Alexandrina .

The library, which has the world’s largest library space, is characterized by its tilted

cylindrical form and rises up between massive stone walls featuring signs and symbols from different historic periods and from different cultures.

Snøhetta works from its own premises by the waterfront in the Oslo dock area. The office is located within an old warehouse, separate from the busy areas of down town Oslo. The calmness of the location

and the open office plan strengthens the cooperative attitude and simplifies internal communication and sharing of experience.

Snøhetta has more than 120 employees from 17 nations, with a conscious mix of gender and age. A high percentage of the staff are international citizens with experience working in the USA and the Middle East, while presently enjoying the atmosphere of contemporary European design.

1. The National Library Alexandria, Egypt.
2. King Abdulaziz Center for Knowledge and Culture, Saudi Arabia.



Philosophy & Values

Snøhetta has developed a reputation for maintaining a strong relationship between landscape and architecture in all of its projects. The site and context of each project is considered unique and provides a strong point of departure for the design.

Snøhetta is committed to the idea of teamwork throughout the entirety of the design process. The office is multidisciplinary, comprising of architects, landscape architects, interior architects and industrial designers working closely with artists and engineers as freestanding collaborators.

The practice places the highest possible emphasis upon input from all parties, from client to builder. By creating a strong initial concept, Snøhetta aims to be able to accommodate a wide variety of user adoptions to the architecture without sacrificing the qualities envisioned. Snøhetta builds on democratic traditions outlined by the general development of Norwegian working environments – a strong tradition emphasizing togetherness as a well proven methodology for achieving good results. Every member of a team has a say, regardless of title or

position. The combination of democratic values and intellectual content strongly influences Snøhetta's architectural processes and architecture.

Results

Snøhetta is today amongst the 20 most discussed architectural offices in the world. During the last 10 years, Snøhetta has won several major design projects through competitions, and the office has certainly shown its dedication to cultural buildings.

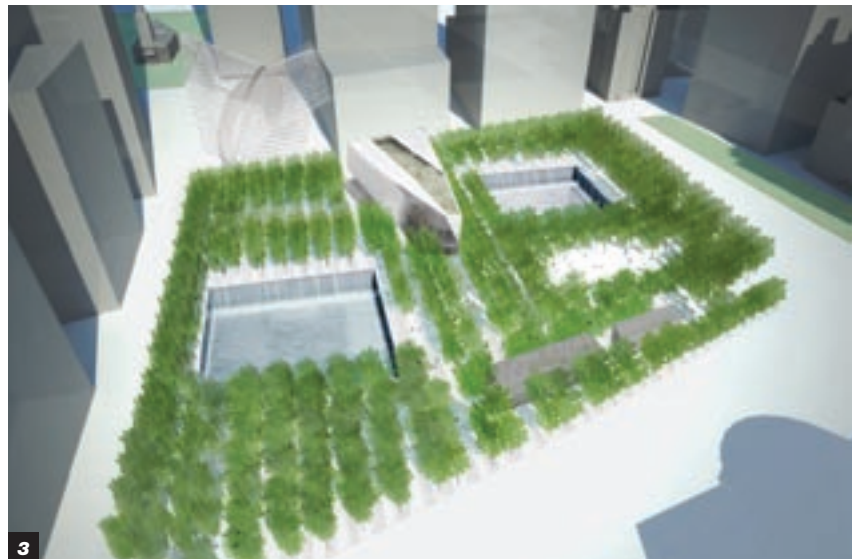
The latest completed project was the new national opera house in Oslo, which

opened in April 2008. Currently, Snøhetta is designing a series of large projects in different countries, amongst them two extensive hotel projects in Russia, a 400,000 m² multipurpose gateway building in the United Arab Emirates, as well as a new cultural centre and museum in Saudi Arabia.

Snøhetta has also completed important projects in Norway, such as the Petter Dass museum at Alstadhaug, Sandvika Cultural Centre, Hamar Town Hall, Karmøy fishing museum and the Lillehammer art gallery for the 1993 winter Olympics.

3. WTC Centre, New York, USA .

4. The Oslo Opera House.



fashion jewellery



JEWELLERY DESIGN • OSLO

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Arts & Crafts is a Norwegian jewellery company founded in 1984 after two creative young designers, having first met on an adventurous trip through Asia, later combined forces in an effort never to let the journey end. They began making high quality fashion jewellery that is today enjoying success worldwide. Originally designed in Norway, the jewellery is a fusion of Scandinavian simplicity and international fashion trends.

Domestic & International Expansion

Arts & Crafts' head office is located in Lier, in eastern Norway. A total of 30 employees work within design, logistics, distribution, marketing and sales support.

During the course of the 1990s Arts & Crafts expanded with several new concept stores in Norway, and in 2008 there are now 16 stores located throughout the country from north to south. Arts & Crafts also distributes jewellery to more than 600 shops in Norway.

In 2003 A&C started exporting jewellery internationally and is now represented in more than 20 countries, with sales through both retailers and concept stores. Arts & Crafts concept stores are currently located in Moscow, Tokyo, Taipei and Shanghai and more are planned to come.

A&C jewellery is now available in Sweden, Denmark, the UK, Ireland, Luxembourg, Switzerland, Belgium, France, Italy, Cyprus, Greece, Canada, Russia, New Zealand, Australia, Japan, China and Taiwan.

A&C's Jewellery Concept

A&C's jewellery is high quality fashion jewellery designed in Norway. The company offers a wide range of beautiful jewellery collections, something to fit every taste and style. All collections are designed by A&C's experienced design team in Norway, headed by founder Birgit Løitegaard. Each piece is created with individual love and a passion for details and quality. The jewellery designs are modern, elegant and feminine, inspired not only by the latest fashion trends, but also nature, culture, and authentic traditions from all over the world.

A&C has divided its jewellery collections into 3 main brands:

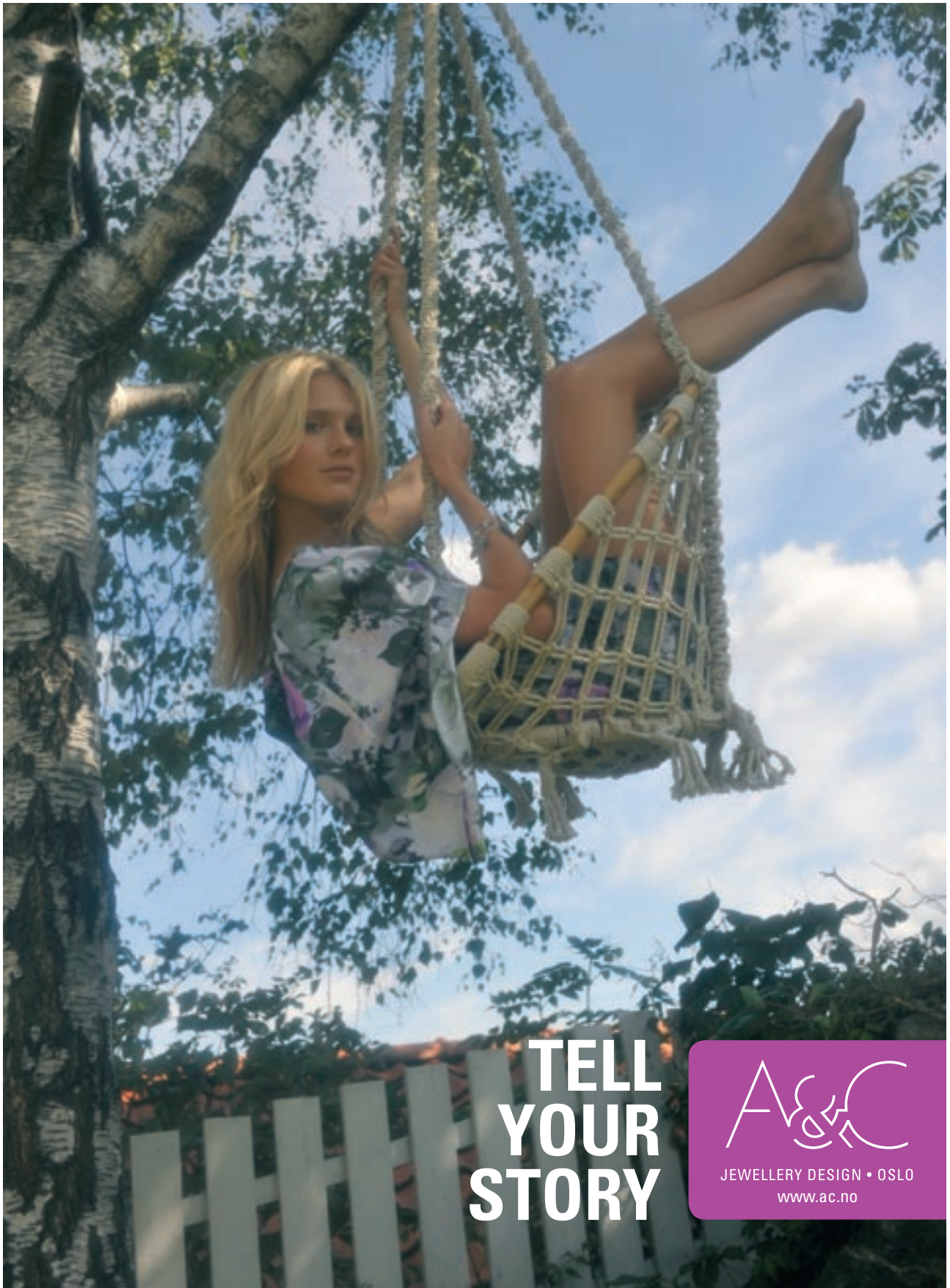
- Signature – a romantic, feminine collection for party or everyday use
- Essence – modern, but timeless, elegant jewellery designs
- Pure Silver – Handmade, unique designs in pure sterling silver

The A&C design team is dedicated to creating jewellery for conscious women who like an elegant, yet relaxed style. The concept behind the jewellery design is to inspire women to be themselves – to feel free, confident and beautiful.

A&C jewellery design is all about being who you are – not about impressing others. That's why the company slogan is "Tell your story".

It is important for A&C to take ethical and social responsibility. All jewellery is produced by the standards of Ethical trade and A&C never uses materials from endangered species or other non-sustainable materials. The company is a member of IEH Norway (Ethical Trading Initiative) – a resource centre and an advocate for ethical trade practices.

Arts & Crafts is supporting street children in India through the organization I-India – a fully registered, non-profit, welfare organization which offers training programmes and an orphanage for street children.



**TELL
YOUR
STORY**

A&C

JEWELLERY DESIGN • OSLO
www.ac.no

jewellery designer



b j ø r g

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Bjørg was founded in 2002 by the designer Bjørg Nordli-Mathisen and her husband Geir Eriksen while living in India. Her first one-off pieces were sold directly to Liberty and Harvey Nichols in 2003. After moving back to Norway, the first jewellery collection was launched in the fall of 2004 and later introduced to the US market in 2006. The company has more than 300 customers and is represented in more than 20 countries.

Natural, Precious & Pure

The Bjørg jewellery collection includes necklaces, rings, earrings, bracelets and pendants. Every year, it offers one main collection with additional peak season highlights. Each collection is characterized by a few unchanging signature elements of the trademark. Every collection is designed according to themes and shapes, focusing on certain colours which emphasize the theme and the season.

All materials are natural, precious and pure. Most of the jewellery is based on the natural shape of the material. The jewellery designs are modern, elegant and feminine, so they can be worn at any time of day and for all occasions.

Bjørg feels that jewellery can be a signature highlight and is dedicated to creating pieces that enhance and emphasize the personality and character of the wearer. Apart from the colours and the striking combination of glamour and natural appeal, innovation and courage are the key elements. Bjørg's designs are always about emotion and flair and about finding beauty even in imperfection.

Bjørg Nordli-Mathisen

Bjørg Nordli-Mathisen was born on a dark winter night in December 1966. She grew up in the arctic nature where the wild mountains meet the ocean, with bright summer nights, the darkness of the winter days and colours of the Nordic light.

At age 17 Bjørg moved to Oslo and attended art school for one year. Between the age of 18 to 21 she worked in the fashion industry and travelled the world. She bought a knitting machine when she turned 22 and started making her own line of clothing and was soon exhibiting in galleries in Norway, Japan and Germany. She moved to Copenhagen and produced home textiles, children clothing, accessories and jewellery from her studio/boutique on the north coast

of Sjælland. In 2001 she published the book "Seasons with children". But it was the move to India with her family in 2001 that she discovered the vibrant colours and mesmerizing beauty of majestic gems and natural stones -- a "point of no return" for her future in jewellery design.

A New Collection Bjørg's Treasure Chest 2009

The 2009 collection is set in a world of dreams, defined as a balancing act of truth and fiction; the surprising and the unexpected; the real and the close. The themes are adventure, nostalgia, joy and fantasy.

Poetic and humorous ideas appear, engraved, sometimes bold and significant;



sometimes subtle. Pink sapphires and champagne diamonds illuminate small creatures in foggy landscapes.

The themes also mirror a personal wish to expand and challenge one's own creation, through the use of new materials and shapes. Victorian mysticism, escapism and surrealism are the inspiration.

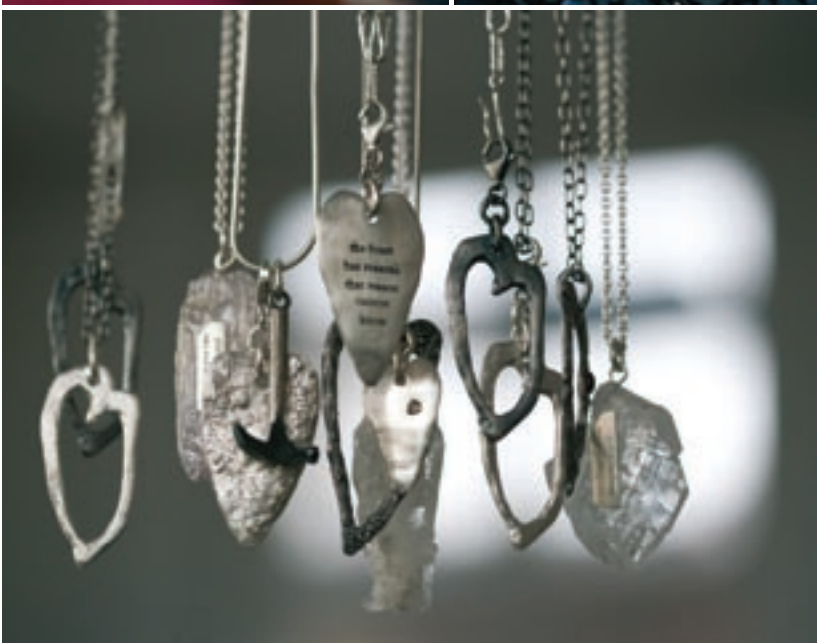
In spite of the new expressions and techniques, Bjørg's 2009 collection still embodies the assimilation of raw and elegant elements, allied to an unmistakable playfulness.

Based on 925 sterling silver, combined with gold and oxidized plating, matt and polished finishing; the collection consists of necklaces, bracelets, earrings, pendants,

rings, cuff links, broaches and pins – hence the name of the collection, "Treasure Chest."

Distribution & Sales

Headquarter in Jar, Norway, the company has its logistics and distribution based out of Duisburg, Germany. Its sales offices are located in Norway, Sweden, Denmark, UK, Germany, US, South Africa and France.



jewellery



1

CELINE ENGELSTAD

CELINE ENGELSTAD AS

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Based in Oslo, Norway, Celine Engelstad is the creative and innovative force behind the Celine Engelstad line of jewellery. The conceptual styles are based on the philosophy that jewellery is not merely an accessory, but rather the main expression of an individual. Available throughout Norway, Celine Engelstad jewellery is already available in selected boutiques internationally, rapidly becoming known in Europe and beyond.

The Highest Quality

The materials and style of Celine Engelstad's jewellery are carefully chosen according to different interpretations of seasonal trends and colours. Materials are of the highest quality – each piece is handmade in 925 silver and 925 silver with 14 carat gold plating. Other frequently used materials are Swarovski crystals, freshwater pearls, genuine leather, glass and precious stones. A key part of Celine Engelstad's work is the transformation of nature into something beautiful using natural substances, forms and textures. Only 100% natural and pure materials are used in Celine Engelstad's creations.

Creative Range of Collections

The range of collections from Celine Engelstad are inspired by dreams, travels, nostalgic memories and stories from daily life throughout the world. These include the Adventure series – an innovative new concept for jewellery. A unique lock-system allows customers to create a variety of expressions – gathering all of the pieces into one necklace, dividing it into both necklace and bracelet or separating Adventure into more than one bracelet. Adventure combines four bracelets and three charms made of silver, crystals and freshwater pearls.

Other current collections include:

- Stars
- Autumn
- Queen
- Fairytale
- Aladdin
- Princess
- Snow
- Origin
- Crystal
- Iris
- Cleopatra

1. Autumn

2. Autumn

2





3

Growing Distribution Network

The popularity of Celine Engelstad's jewellery has grown rapidly since first introduced. Distributors and individual boutiques internationally are welcomed to view the website www.celineengelstad.no. Contact Marketing Director Gunnvor Vik to explore the world of Celine Engelstad jewellery. email: gunnvor@celineengelstad.no.



4



5

- 3. Princess
- 4. Origin
- 5. Stars

clothes inspired by the cut of traditional folk dress



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HOT NOK was established in 2006 and is based on a concept developed over the previous decade. HOT NOK sells clothes from its own shop at Solberg Spinderi outside Drammen (near Oslo), and at different arts and crafts fairs throughout Norway. There are four main distributors in the country. The production of clothes in standard sizes is undertaken at Ålen in Norway, whilst the clothes made at HOT NOK workshop are tailored according to individual measurements.

Embraced by HOT NOK

HOT NOK's clothes are inspired by the cut and fit of traditional folk dress, some dating back several centuries. The unusual cut provides a surprisingly snug and comfortable fit and also good mobility. The fabric is soft knitted wool. Decoration and cut complement each other, giving a clean-lined look to the garments, making them elegant and wearable at the same time. HOT NOK delivers, amongst other things, coats, jackets, dresses, tunics, sweaters, children's jackets and baby blankets.



The Heart of HOT NOK

The heart of HOT NOK is the workshop where creativity and good craftsmanship flourish. Wedding dresses or clothes for wheelchair users and others that need specially fit clothes are sown there. More and more performing artists like singers and musicians find that the Norwegian elements of HOT NOK's clothes contribute to the marketing and profiling of them outside of Norway's borders.

Storytelling Elements

HOT NOK wishes to pass on parts of the Norwegian textile cultural heritage and also elements from traditional folk beliefs in the company's products. For example, the baby blankets are equipped with a coin that was supposed to protect the child against the underworld – or a bride can have small bells on her dress that tinkle when she moves and thereby ensures that she won't be lured away by the "Huldra".





textile designer for underwear & nightwear



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 E-mail: sms@lilleba.no • Website: www.lilleba.no

Lilleba is a high quality label, focusing on underwear and nightwear; that which is closest to the skin. Lilleba uses new, sustainable fibre – bamboo and soy – with unique characteristics.

Lille Ba Baby AS was established in 2006 by Silje Sivertsen. The designers, Silje Sivertsen and Nina Eikerol, work from an old nail factory in the centre of Stavanger. In the design of the products, Nordic tradition is intertwined with a pure, graphic expression and future-oriented qualities.

Functional Simplicity

Clothes worn against the skin should be soft, with a minimal amount of seams and free from pricking tags. Lilleba values what’s functional and simple. The products have clever solutions which allow children to grow with the clothes.

Soy has many of the same qualities present in wool, whilst being as soft as cashmere. It also offers UV protection (UPF 50+).

Both bamboo and soy contribute towards sustainable production and are therefore a recommended environmental choice.



The Environment is Important

Lilleba uses sustainable qualities that add yet another dimension to the company’s products – that treat both skin and nature with velvet gloves.

Unique Properties

Bamboo absorbs moisture four times better than cotton and keeps the skin nice and dry – perfect for active, warm children.



Almeba

a pure wonder

THIS IS
CULTURE



manufacturer of underwear



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Janusfabrikken AS was established in 1895 and is today one of Europe's leading manufacturers of underwear. The factory at Espeland in Bergen has around 120 employees producing underwear and socks for children and adults. This is the only remaining factory of its kind in Norway. Janus is the market leader in Norway and its export share is on the increase. Janus is best known for its itch-free woollen garments for children and adults, but the company's quality cotton underwear is also very popular. Janus also produces large quantities of industrial underwear for domestic and international companies. These products are sold under the JanusPro brand name.

About the Company

Janusfabrikken AS is wholly-owned by Janus Holding AS. Janus Holding AS is owned by the Vangen and Flatabø families. The company has set up offices in St. Petersburg, Russia and Borås, Sweden.

Iris, Krone & JanusPro Brand Names

The Janus brand name is sold to large chains and individual retailers selling textiles, sports and industrial products. The Janus factory also produces garments under the brand names Iris and Krone.

Today the Janus and JanusPro brand are present in the following markets:

- Textile retailers
- Sport
- Industrial plants
- Armed forces

Awards & Significant Growth

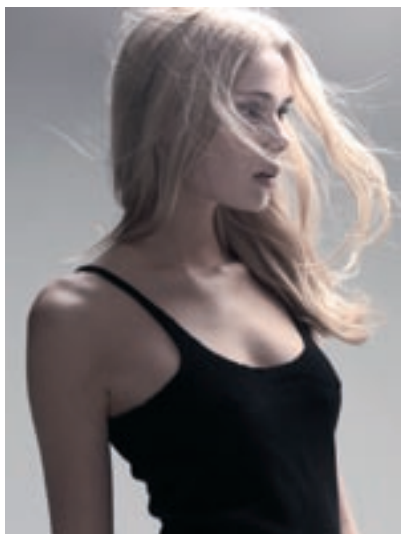
Janus has been awarded for its products and innovation several times. In 2008 the company received the NHO Innovation Award 2008.

The company is enjoying a period of significant growth, and is increasing its market share both at home and on the export market.





fashion designers



M I N N A H A N N I L A

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The Minna Hannila fashion brand stands for timeless Scandinavian design combined with classical and feminine silhouettes delivered in premium quality. The company's collections are designed to bring out woman's serenity and confidence by flattering the feminine body shapes with firm tailored cut lines and garments made by natural materials like cotton, silk, linen, leather and denim. The company is thrilled to carry Scandinavian craftsmanship and design traditions into the world of fashion. The company sources only pure energy from the flux of trends, the game of trade and rigid craftsmanship.

Designer

The company's designer Minna Hannila was born in Finland, but has lived in Norway for six years. She started designing when she was 7 years old and took an even greater leap when she graduated as the best student from the Master of Arts programme at the Oslo National Academy of the Arts in 2006. Earlier she has designed for an external label. She debuted with her own label in the autumn of 2008. Her design is already widely praised and has been honoured with flattering response both from customers, press and the fashion professionals. She has been in numerous fashion fairs during 2007 and was nominated for Best Young Designer at the Premium Fair in Berlin. During the summer of 2007 Norsk Forms gallery DogA organized a "Minnas fashion" exhibition.

Products

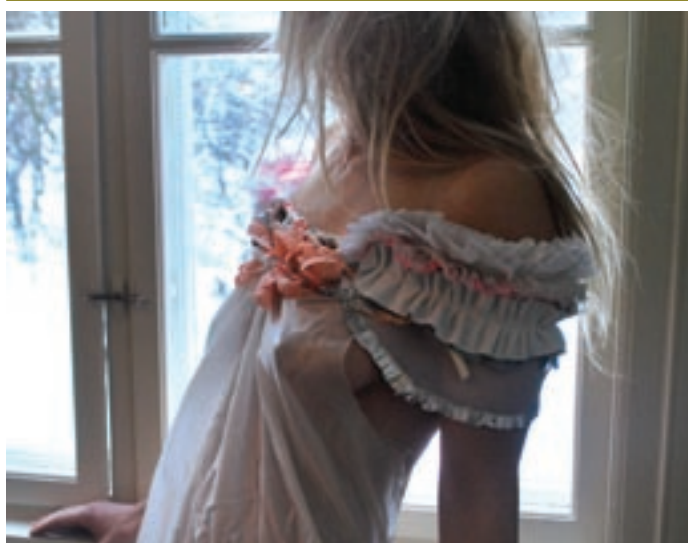
The total Minna Hannila SS09 collection is put together from 32 garments and an accessory. The colour palette goes from white through sandy tones and to classical black. Cream white has also been used in silk as well as using medium blue in the denim. The collection covers all clothing needs for leisure, work and party. Some of the garments are basics and designed for the leisure time, other garments are designed to cover the needs of classical office wear. The last part of the collection is made for special occasions where exclusive clothing is appropriate.

As an important accessory the Minna Hannila SS09 collection comes with a medium brown saddle bag in medium brown leather. The same medium brown leather is to be found in some of the belts and details in the garments. As a whole, the Minna Hannila SS09 line is a full concept with a well gathered group of products for a confident modern woman.

Minna Hannila Design will participate in CPH Vision in Copenhagen and the Oslo Fashion Week in February 2009.



clothing designers



rosén+
torske

rosén+torske
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rosén+torske are two talented clothing designers on the verge of creating an innovative, exclusive and meaningful approach to clothing design. rosén+torske was established in the autumn of 2008 by Stine Fagervik-Rosén and Ingrid Andersson Torske after completing their education in Norway and Denmark. They are currently working on their first collection, developing their concept and getting their products out on the market.

The Label

The label, rosén+torske is feminine and unique, with a clean, simple cut. This clean cut stands in sharp contrast with the many playful details and materials that they themselves develop. They are concerned that their clothes should be functional and comfortable, with a touch of sexy femininity, natural confidence and “edge” – which they define as causing people to like something that they do not expect to like. They work with creating something beautiful from what is rejected by others and with the contrast between the exquisitely beautiful and what is peculiar and awkward.

In this way, they have developed, amongst other things, creative materials from old, traditional handcraft techniques, experimented with them and put them into new and unexpected contexts. The contrast is also reflected in the choice of the name, rosén+torske.

Studio

As a result of their experimentation with old traditional Norwegian handcraft techniques, rosén+torske were awarded a unique studio by the Oslo Culture Department. This is one of Oslo’s oldest houses and its foundation wall is more than 950 years old. At the moment, small-scale production takes place in this preserved, pink wooden house in the Medieval Park right in the middle of the capital.

Green Design

rosén+torske mix new and recycled materials. They use “treasures” which already have lived a life, as an element in each of their creations. They believe in reincarnation of even the smallest piece of material that ranges from chiffon, silk, organza and soft knitwear, to leather, cotton, wool and recycled man-made fabrics. The designers want their approach to clothing design to be an arena, not just for aesthetics, but also for the communication of something deeper in the form of creating awareness and commitment.



Awards

In recent years, both designers have distinguished themselves in national and international design competitions.

Stine Fagervik-Rosén

Stine Fagervik-Rosén gained distinction in an international context by achieving third place amongst designers from 31 participating countries in the international design competition, Triumph Inspiration Award in Beijing, 31. July 2008. She qualified after winning the national final at DogA (The Norwegian Centre for Design and Architecture) during the spring of 2008 with her concept "Desire for beautiful

trash". In the international final, the panel consisted of Danish photographer and model Helene Christensen, designers Viktor & Rolf, German fashion photographer Ellen von Unwerth, chief buyer for French company Collette and Triumphs CEO, Jan Rosenberg.

Ingrid Andersson Torske

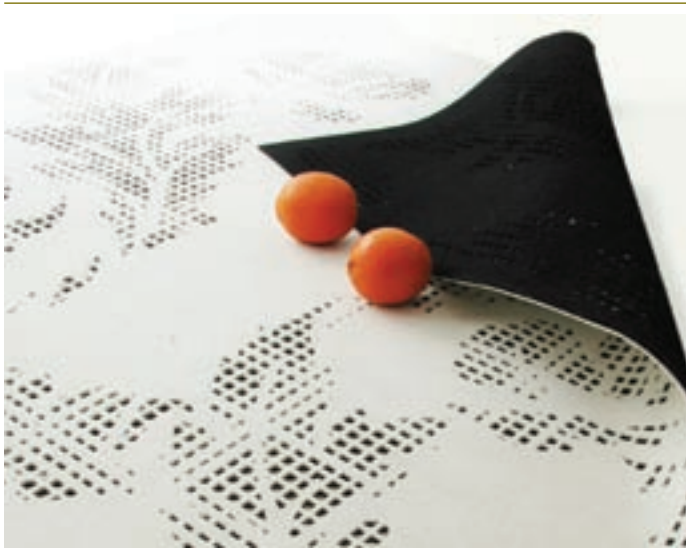
Ingrid Andersson Torske distinguished herself in spring 2008 when she took second place in Dovre-JBS' national design competition, where her print will be a part of Dovre-JBS' collection in 2009. The print design will be sold in selected stores around the world.

The Future

With this concept, rosén+torske wish to develop innovative and recognised brand products developed along an exclusive, aesthetic and ethical line with commercial potential. They wish to provide clothes for all women from those in the street to those on the red carpet. Their main vision is to manage a Norwegian fashion house that affects and awakens people positively through their designs.



modern rugs & home textile products



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 Website: www.2form.no

2Form Design was established in 2006 by Ksenia Movafagh who is educated at the Institute for Industrial Design in Oslo and the University of Newcastle, Australia. The company's main focus is high quality modern rugs and home textile products. The company is founded on the principles of creativity, utility and innovation.

Aesthetic Pleasure as Marketing Strategy

2FormDesign, a two year old company, has eight designs in production and is constantly widening its collection of designer rugs. The products are handmade modern rugs in natural materials such as silk and wool. All the products are produced in India by highly skilled craftsmen. An element of surprise can also be found in many of the products from 2Form Design. The customer's visual, tactile and aesthetic satisfactions are very central to the marketing strategy of the company.

2Form Design considers environmental factors at every stage of the process. All of the carpets are made of 100% natural wool, cotton, and silk, and are dyed only with natural pigments. The company recycles its packaging, keeps the use of paper material to a minimum and actively utilizes electronic ways of marketing.

2Form Design is a certified member of the Care&Fair Association against illegal child labour in the carpet-producing areas of India, Nepal and Pakistan, and is committed to financial support in the creation of school and health facilities provided by Care&Fair for families involved in the carpet industry.

Innovative & International Scope

At the moment the products from 2Form Design can be found in a number of shops and interior offices in Norway, the United Kingdom, the USA, Germany and Australia. The company is working on widening its network of business partners.

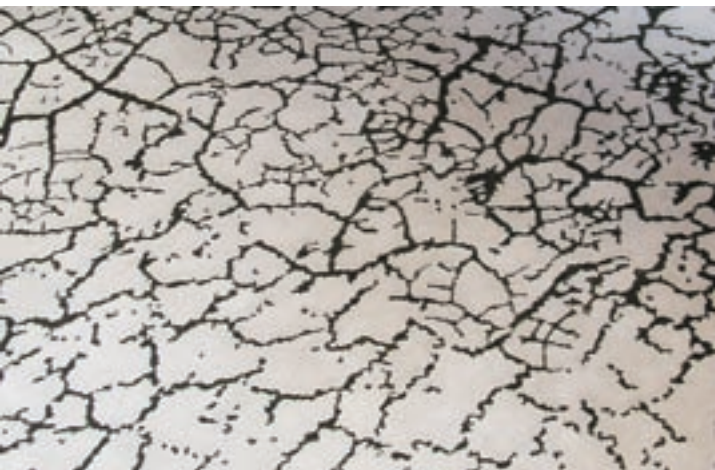
Ksenia also cooperates with both architects and interior consultants on making custom-made projects and interior solutions.

Products from 2Form Design have been internationally reviewed in interior and design publications, and are presented in TrendBible, UK, and the Elle Decoration Collection 2008.

The designs have claimed several design prizes, such as the Norwegian Design Council's Award for Design Excellence 07 (design Sand), Norwegian Design Award 07 (nomination Pebble), and Forum Aid Award 07 (nomination Memento).

Several products have presented Norwegian Design at international exhibitions such as 100% Norway (100% Design, London, UK, 2007 and 2008), The World of Folk (Stavanger 2008), Design from North (Lillestrøm 2007, 2009) and Trend Showcase (Collogne 2009).





office chairs



Table leaf design, Ergonomikonsulentene AS.



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Back App AS develops, produces and sells office chairs that exercise the stabilizing muscles of the back so that people around the world can experience better health and comfort. The technology was developed after founder Freddy Johnsen discovered that normal office chairs were painful for the back, and that the padding normally found in canoes – which keeps the back steady and mobile for balancing the upper body – was in fact much more comfortable. After the conception of the idea in 2001, step-by-step development has led to highly rated products that have won awards including the Award for Design Excellence by the Design Council of Norway.

The patented technology grew from a simple idea developed in Freddy Johnsen's own living room. When sitting on the Back App chair, the feet rest on a footplate, such that balance is maintained using the core muscles of the back. Uniquely, the user's feet do not touch the floor. Once the vertical balance point of the back is found, Back App rotates softly around the vertical axis with movement, transferring the movement to the best possible place – the lower back.

Ergonomics

To put it simply, ergonomics is the adaptation of the working environment and technology to each person. By ensuring that everybody has a suitable and natural body position and body movements at work, it is possible to guard against muscle and bone problems, which account for the biggest number of work absences and disabilities in Norway.

Different types of work provide different ergonomic challenges – heavy lifting, for example, can put people at a decreased

risk of injury if specialist lifting equipment is used. However, for most – well over half of all workers in fact – sit for the majority of the working day. As a result, the chair is an essential part of good working ergonomics.

Back App ensures a more dynamic sitting position, increasing circulation and both preventing and relieving back pain. Surveys conducted by Back App AS indicated that 80% experienced marked improvements after buying a Back App chair.

In 2008, Prognett AS conducted a survey amongst 180 Scandinavian physiotherapists and other professionals who had tested the Back App chairs. 98,3% reported a positive response from patients.

Financial Benefits

A study by SINTEF for the NHO shows that each employee absent from work costs the employer on average 1900 NOK for each day absent from work, regardless

of occupation. Muscle and bone problems are the worst culprit. Taking action against back problems is a concrete way to save money. Every year 3,000 to 4,000 people receive disability benefit as a result of back problems. A particularly high number have pain in the lumber regions of the back – perhaps up to half of the Norwegian population in the last year. The direct and indirect costs add up to approximately 15 billion NOK annually – costs met by insurance companies and employees.



Many different factors contribute towards back pain – among them psychological problems connected to muscle stress – but Back App encourages companies to think holistically about ergonomics, whereof the Back App chair is one of many measures taken to avoid related absences and illnesses at work.

Ergonomic Challenges for Sedentary Workers

Sitting for long periods reduces blood circulation, such that individuals can suffer from congestion of roughage. Muscles become stiff and sore, which can be troublesome when connected to reduced movement. The neck and shoulders also suffer, and constant strain can cause injuries to the neck and back.

Back App vs. Traditional Office Chairs

Health and safety officials have identified that chairs should be adjustable for workers of differing heights and body shapes. Adjustments should be simple to make from a sitting position.

Back App breaks in many ways from conventional opinions about how a office chair should behave. Fine tuning and adjustment is very important, but the majority of office chairs enforce a static working position, because adjustments are often locked into position as one sits over longer periods of time.

The Back App chair follows the movements of the body in the way that individuals naturally move, instead of opting for complicated adjustment controls. An active sitting position improves circulation and forces the lower back into a natural “sway.”

At first, Back App recommends that customers retain their old office chairs, as the adjustment phase can be tiring at first. There is, however, no need for concern – after the acclimatization period, it should be perfectly possible to use the Back App chairs all day.





BEYONDRISØR
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BeyondRisør is a design portal and a specialist meeting place for designers and the industry, showing how good design can make companies superior competitively. BeyondRisør embraces all trade areas and is arranged every other year at Risør, Norway. It is lead by industry designer Johan Verde, and owned by the local culture municipality, Risør.

“Norway has recently released an explosion of new world-class talent on the international design scene. The impressive line-up of designers involved in BeyondRisør is proof of this. Industry – whether Norwegian or otherwise – needs to sit up and take notice. Indeed the very existence of BeyondRisør is indicative of an exciting, creative, collaborative and proactive climate for design in Norway. Starting here, this is a place where – with open minds and far-reaching ambition - there is great potential for the future.”

Henrietta Thompson

Henrietta Thompson is design and architecture editor and writer, and curator for the exhibition 100% Norway in London.

Not everyone thrives in an open plan office landscape. Even if colleagues' chat seems pleasant enough, according to many

surveys it is the most distracting sound source in the office landscape. Noise can create dissatisfaction and influence performance levels. It is with this in mind that BeyondRisør established the pilot project, Visuell Støy (Visual Noise).

Four industry companies have collaborated with separate teams of leading designers and young, promising talents. Together they have developed acoustic design in wood. The products dampen sound in open plan office landscapes/public spheres.

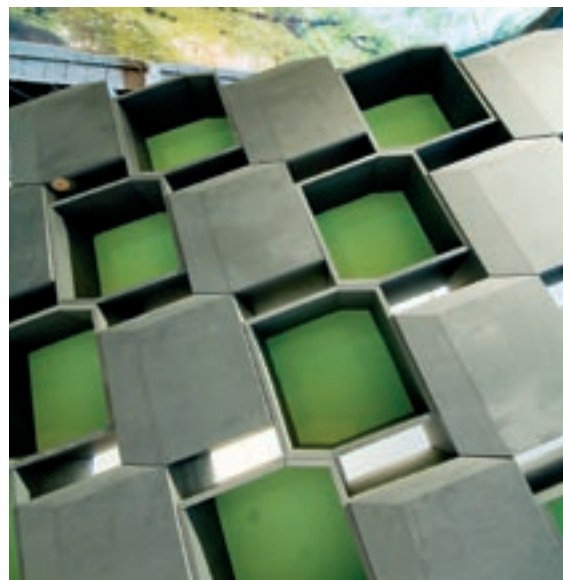
“Designers and architects have long been criticized for creating rooms with poor acoustics. It is easy for everybody to agree that they look good, but with harsh sounds and echoes it is not always so pleasant to be there. BeyondRisør is a catalyst and has as its goal the establishment of collaborative projects between architects,

designers and industry. The goal is to connect different participants through a common theme across different specialist fields and areas of expertise. Visuell Støy is just one example of this.”

Johan Verde

Johan Verde is an industry designer and artistic leader for BeyondRisør.

“Four industry companies take part in a pilot project to develop furniture and interiors that can dampen noise in open office landscapes and public spheres. Products that, strangely enough, are not available on the market today, but now are presented in their own collection.”



Visuell Støy Participants

- For Bosvik: MMW architects (Magne Magler Wiggen and Rebekka Bondesen) together with Stokke Austad Industridesign (Jonas Stokke and Øystein Austad).
- For Hov Møbelindustrier/Stay: Permafrost (Andreas Murray and Tore Venje Brustad) together with Katharina Styren MNIL.
- For LKHjelle: NorwaySays (Thorbjørn Anderssen, Andreas Engesvik and Espen Voll) together with Hallgeir Homstvedt MNID.
- For Boen: Merete Christensen and Anne Bårdsgård, together with Tveit & Tornøe (Lars Tornøe and Atle Tveit).

The exhibition areas for Visuell Støy were Risør, June 2008, the Norwegian Design and Architecture Centre in Oslo, August to September 2008 and the forthcoming Stockholm Furniture Fair, February 2009.



straw wallcoverings



BIRI TAPET AS
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The Biri straw wallcovering is an environmentally friendly natural product that gives a special kind of warmth and atmosphere to a room. The straw changes colours gently within its own colour range as the light alters - from morning to evening, from season to season.

Biri straw wall covering is timeless and fits into any kind of interior - everything from classical to modern.

Products

Wallcovering

The wallcovering comes in a variety of patterns and colours. The straw is woven together with threads of different colours. Customers can choose from a height of 240 cm, 255 cm or 300 cm in the length of meters they require.

Roll-up Curtains

Biri Tapet make blinds to customers' required measurements. All materials are resistant to fading and there is a choice between the simple, light design and more contrasting colours in red or black. The blinds can be woven in any pattern, and there is even the option to choose the colour of the cord and end part.

Anniversary Wallpaper – GANGAR

The GANGAR anniversary wallpaper, designed by Norway Says for Biri Tapet, is colourful, and has its own unique identity that makes it different than the existing collection. According to Norway Says designer Torbjørn Anderssen, the woven fabric, organized in graded patterns resembles shadows occurring on cylindrical shapes such as straws and tree trunks. The new palette is based on the different colours of the straw.



Table runners

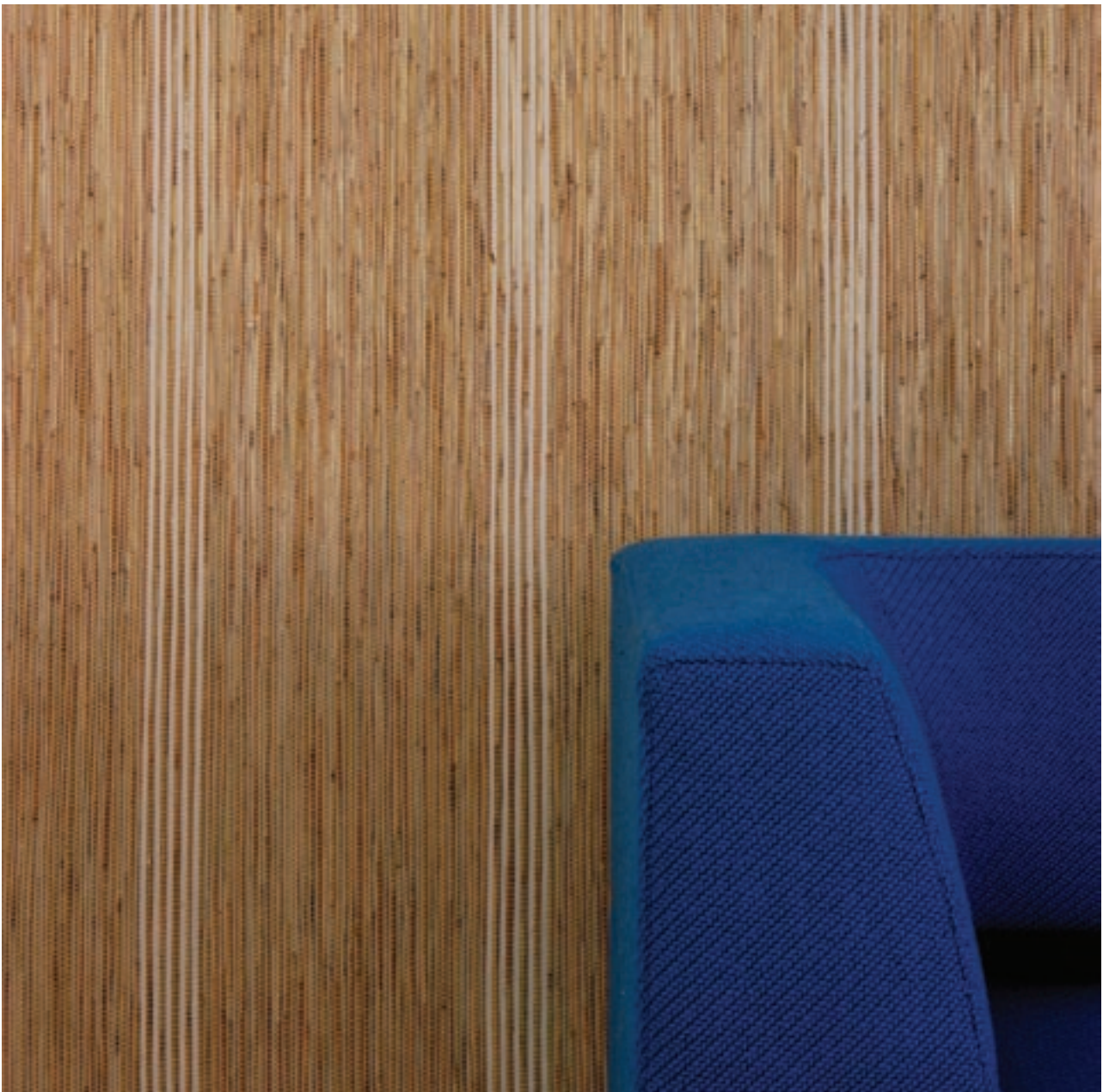
The standard size of the table runners is 135 cm x 35 cm, with requirements taken into account with regards to length or width. All patterns can also be designed as place mats.

References

The Biri straw wallcovering is mainly sold to private homes. In addition, wallcoverings can be found at:

- The UN Building, New York City
- The Norwegian Royal family
- Oslo City Hall
- The Philips Headquarters, Eindhoven
- David Yurman Jewellery Store, USA
- The Norwegian Embassy in Tokyo
- The Norwegian Embassy in Mozambique
- The British Embassy in Oslo
- SPA in Munich
- The Norwegian Foreign Ministers office
- Nye Preikestolen Fjellstue (Architect, Helen & Hard)

In addition, the wallcovering can be found in a number of hotels and offices throughout the world.





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Born Designmøbler was established in 2005 and is located in Malm, Nord Trøndelag in Norway. The company has 10 employees and a sales volume of NOK 15 million.

Vision

Born Designmøbler has an inherent belief that it is possible to develop and produce furniture – in the local region and using the resources found there – that will create the desired interior design alternatives for people in Norway and abroad. Born

Designmøbler’s vision is to design and produce furniture that is functional and compact, with an unusual and brilliant resolution in a simple, contemporary style.

Production & Market

Born Designmøbler develops furniture for the Norwegian market through an active, systematic and playful strategy that is focused on understanding users, the market and trends.

Born Designmøbler develops and produces furniture with good functional solutions for children and young people, and for small-scale homes. The furniture is to be consistently detailed throughout and created from environmentally-friendly

materials that both please the user and fulfil contemporary design requirements.

The company also has expertise in computer assisted construction (CNC), as well as in product development and design.

The Road Ahead

Born Designmøbler has the following future business objectives:

- Become one of Norway’s leading furniture manufacturers using wood as a primary material
- Design furniture for all types of rooms
- Develop strategies to ensure non-toxic products
- Gain access to the Nordic market



Born Designmøbler AS is a newly started company within the furniture industry.

The company designs and produces all of its furniture. Trends and material selection change quickly, so Born Designmøbler works continuously with product development.

Born Designmøbler has computer assisted construction and computer assisted production expertise.



The company's series of products are produced in birchwood and solid oiled oakwood.

The series contains dining room tables, chairs, audio-visual cabinets, bookcases and chests of drawers.

Born Designmøbler also has a furniture series for children produced in MDF.



furniture manufacturer



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Brunstad, established in 1941, is a leading manufacturer of upholstered furniture in Scandinavia. The company produces chairs and sofas at its factories in Sunnmore, the heart of the country's upholstery production. The company employs 157 people and generated NOK 180 million in revenue in 2007.

History

Furniture maker Hjalmar Brunstad began his business at age 22 in a small basement workshop. Brunstad decided from the start to make top quality furniture, never compromising on material selection, sewing, upholstery work or comfort and insisting on the use of solid wood for all his furniture frames. These manufacturing standards are still applied today.

Brunstad furniture factories continue to be run by Hjalmar's son, Helge Brunstad, who has successfully added modern laser and computerized technology to traditional high quality standards. The company design, develop and handcraft high quality furniture at its two factories in the rural areas of Sykkylven and Stranda in western Norway, surrounded by fjords and mountains. The company controls the manufacturing process and ensures clean and environmentally friendly production.

Design & Product Development

Brunstad prioritizes the development of products which provide good design, comfort and high quality to customers. Behind Brunstad's successful furniture collection are the renowned design team, Arild Alnes and Helge Taraldsen. They started working with Brunstad in 1982 and are currently two of the most well-known designers in Norway.

Modern Furniture Art - Sting

The company's Sting chair received the prestigious "Award for Design Excellence 2008" by the Norwegian Design Council. The annual award acknowledges the very best of innovative solution, developed by companies and designers. Brunstad designed the Sting chair as a modern

supplementary chair, designed to stand as a freestanding product, at the same time as it can be used as part of a larger sitting arrangement. Inspired by natural, organic shapes, the chair is intended to give the user an aesthetic experience and good ergonomic support.

The Norwegian Design Council's jury called Sting the "missing link" in the world of loungers. Its limited size and rounded proportions means it can easily be used in most environments. A uniform primary design, with a single-piece back and armrests, gives it an "open and honest expression." Although slightly retro in style, its most prominent feature is its ability to regulate the chair's height, which completely changes the nature of the loungers, as the same time as it modifies the sitting position.

Variety

Brunstad produces an extensive furniture collection with a wide range of styles and designs that creates room for individual choice. The company manufactures its Delta chairs in seven different versions, all of them in both a high and low version, and two different seam versions, with or without a stripe. It also makes high-backed, adjustable recliners, many specially adapted from its sofa models, and low occasional chairs suitable for many different environments.

Quality

Brunstad's main focus is to meet the individual demands of its target customers. In the UK, that includes absolute compliance with the foam and fabric standards for flammability. The company strives to create positive partnership ties with its customers with an extensive furniture collection, a wide range of styles and designs and a flexible point of sale and promotion policy.

By developing furniture which creates room for individual choice, the production lines are making tailor-made solutions and each piece of furniture is hand-crafted by some of Norway's best furniture craftsmen. All components used in its furniture are selected from high quality materials to provide excellent support and comfort. The company uses leather bought from leading tanneries in Europe and chooses textiles which have to pass through extensive testing to comply with its demands.

Environmental policy

Brunstad continues to be an environmentally-friendly company, recycling waste and using environmentally-friendly materials. Brunstad continues

to invest in technology and machinery that creates better working conditions for its employees, avoids damage to the environment and contributes to better quality of product.



interior architecture & furniture design



cadi

contemporary architecture design interior

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Cadi was founded in 2002. Its office in Oslo and, at present, the company has five employees. Cadi's vision is to be an interdisciplinary office where interior design, architecture and furniture design meet and strengthen each other. The company's work spans from rehabilitation to interiors in new buildings.

The projects are varied in size and complexity, from small-scale, one-of-a-kind pieces of furniture, to large-scale projects where work commences in close cooperation with the architects. Cadi's goal is always to be an extension of the architects' vision so that the final result is harmonious and subdued, at the same time as it answers to the functional needs of the final users.

Project Types

The firm has expertise within a wide range of project types: schools, kindergartens, offices, community buildings, embassies, embassy residences and private houses. Overview of projects recently completed or currently under planning/construction:

- Hundsvund Community Centre. A school (8th to 10th grade) for 540 pupils, with kindergarten, swimming pool and sports buildings (arch. Div.A).
- CLP, rehabilitation of office space for a lawyer firm (arch. Torstein Ramberg).
- Embassy residence in Vienna
- Embassy residence in Zagreb
- Embassy in Paris (arch. Hille – Mellbye arkitekter).

- Offices for the Foreign Ministry of Norway in Oslo and London.
- Bærum Cultural Centre; rehabilitation of the cafe area (arch. Snøhetta).
- Various schools and kindergartens in Oslo and Akershus.

© Cadi



Hundsvund school.



Hundsvund school.



Hundsvund kindergarden.

© Bjørnar Tønne/Eggenyt

supplier of chairs, seating groups & tables for the contract market



1

FORA FORM

- wherever people meet

FORA FORM AS

Mosflatevegen • PO Box 4 • NO-6151 Ørsta, Norway

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Fora Form AS was founded in 1929 and is today one of Scandinavia's leading brands for design. Fora Form is the leading supplier in Norway for chairs, seating groups and tables for the contract market.

Awards

Fora Form aims to be represented with a high design profile, and the company has used professional designers since 1950. Thirty models have received the Norwegian Design Counsel's Honor for Good Design, Laminette and Collage have received the Classic Prize and several models have also been awarded international prizes in Japan and the US. In addition, Fora Form has previously been chosen as the Company of the Year in Norway.

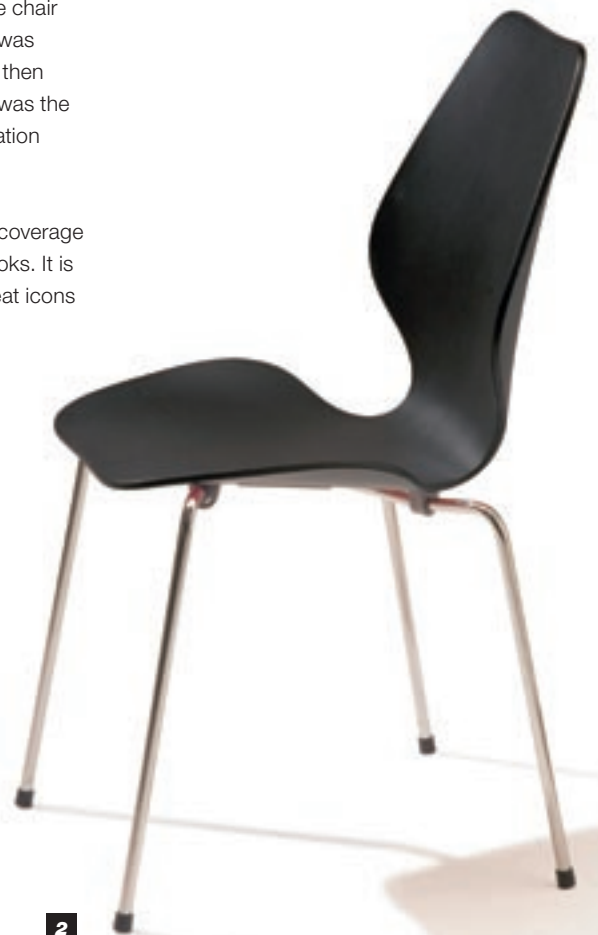
Planet

The Planet was developed in 1965 by Sven Ivar Dysthe and it soon turned into a sales success. At that time this was the first globular chair in Norwegian furniture history. It also was the first sign of the Pop Art movement in Norway.

City – The Black Pearl from 1954

Øyvind Iversen (NIL) designed the chair for his master's thesis in 1954. It was first manufactured by Fora Form, then Møre Lenestolfabrikk, in 1956. It was the first chair in Norway to use lamination technology.

City has received a great deal of coverage in many trade magazines and books. It is described as one of the really great icons of that era.



2

1. "Planet" by Fora Form

2. "City" by Fora Form

Copenhagen

The real gems of furniture are few and far between. The Copenhagen chair is precisely such a gem. It is challenging, but still smooth and harmonious. It can stand alone like a sculpture, or you can place it in groups.

The Copenhagen chair has already been the focus of much attention in the design press, and Innovation Norway has used it in a number of international exhibitions to promote Norwegian design.





sapDesign[®]

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sapDesign works with product design, primarily furniture products. Designer Svein Asbjørnsen and his colleagues in sapDesign run their business from the head office, a beautiful patrician house built in 1904, overlooking the fjord and mountains in Sykkylven, Norway. The historic, renovated rooms of the building provide the perfect setting for the company's modern designs. This office was first established in 1971 and currently has five employees. sapDesign also has a branch office in Oslo.

Through his design career of more than 30 years, Creative Director and Manager of sapDesign, Svein Asbjørnsen, has become one of Norway's most well-known designers. He designs products for home, office and the public arena, both for Norwegian and international furniture producers.

According to sapDesign's philosophy the company's products shall have high aesthetic and architectonic value combined with optimal functional comfort. Increasing comfort and movement possibilities are important. For this purpose sapDesign has developed several patented mechanisms for implementation in its furniture designs, such as different movable chair seats and backrests, adjustable lumbar and neck support, toptilt arms, etc.

1. Meeting chair or dining chair "Colonna" is constructed with a flexible back that was patented already in the 1990s. The "Colonna Collection" will be launched internationally by FurnArt.

FurnArt

FurnArt is a design-oriented Norwegian furniture producer that selects its products from among highly qualified designers. The collection runs from awarded classics to modern designs that are on a high level.

FurnArt's modern collection differentiates from the competitors through advanced, patented comfort technology and high degree of innovation. FurnArt's aim is to provide the market with an optimal collection of well-designed furniture.



1

Contura Original Collection

Scandinavian Design Classics



Design:
Svein Asbjørnsen (1943-)



2. "Contura", designed by Svein Asbjørnsen/sapDesign, launched in Colonna in 1995. It has become an internationally known brand product due to its elegant design and optimal resting comfort, which gives a "floating" feeling and perfect rest, with feet above the heart. It offers a perfectly balanced, smooth movement that can be stopped in all positions by a locking handle. Internationally Patent protected. Producer: FurnArt AS





HOLEDDESIGN

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Holedesign's main concept is the designing of furniture, light objects and interior products in customized sizes using high quality materials such as solid wood, steel, corian and glass, for both the project and retail market. Holedesign's vision is to make furniture with design and quality that lasts for years, using sustainable materials.

Product Range

Holedesign's product range consists of different tables, shelves, benches, beds, wardrobes, cupboards, multifunctional light objects, sofas, reception desks and bars. The products are used in private homes/apartment projects, and for public areas like restaurants/bars, churches, embassies, hairdressers, universities and art/design centres. The company has its own production system for making the products.

About the Designer

Lars Ernst Hole's main interest has been the making of art pieces and designing furniture, and he has spent the last 10 years designing more than 200 pieces of furniture. During that period he has also created his own production system and today his design firm is able to make total solutions for most projects

Lars Ernst Hole's designs are published in more than 100 international/national magazines, books and newspapers and his main inspiration comes from nature. In 2005, Lars won the prize for best lighting product by the magazine Elle Interiør Norway. He has made different furniture

exhibitions, including ones in Milan, London, Stockholm and Oslo, and he has attended the 100% Norway in London twice.

Holedesign Shop

Two years ago Lars also started his own shop for art and design in Oslo called Holedesign. At that shop he sells furniture, lighting products and kitchens from both big brands like Arper, Living Divani, Moroso

and Vitra, and also smaller "up and coming" brands like Hay and Munto. Holedesign also shows new prototypes and products from several new Norwegian designers.

Future Ambitions

Lars Ernst Hole's vision is to develop his own design collection and he would also like to design furniture products for other brands.



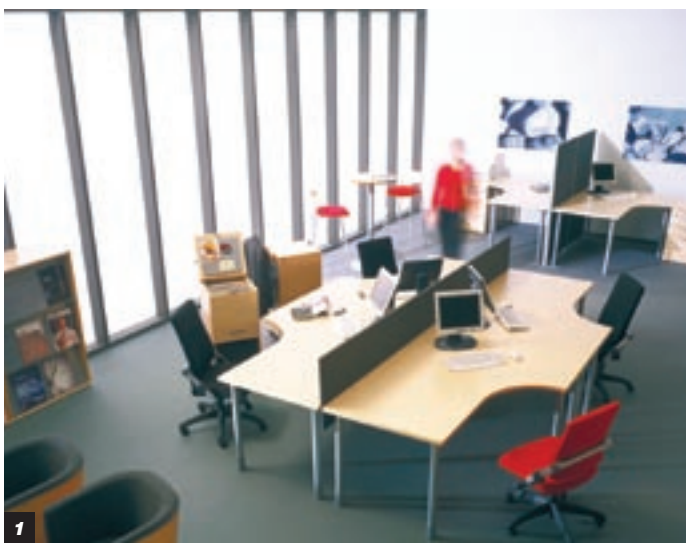


WE DESIGN FURNITURE, INTERIOR PRODUCTS AND LIGHT OBJECTS IN CUSTOMIZED SIZES FOR BOTH THE PROJECT AND RETAILMARKET.

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furniture for offices, hotels, shops & the health sector



HOV

Møbelindustri

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Hov Møbelindustri – Dokka Møbler AS has 60 years of experience in the Norwegian furniture industry and is located by Randsfjorden in the county of Oppland. The company has a great deal of tradition in the supplying of chairs and case goods for the office furniture, hotels, shop interior and the health sector markets. Hov Møbelindustri also supplies specially built case goods for the same segment. The company has production agreements with sales companies both domestic and in foreign countries.

Swan Environmental Label

Hov Møbelindustri was the first Norwegian furniture company that was awarded the Swan environmental label for its environmental profile in relation to the production of case goods. The whole production cycle is organized with regards to fulfilling the demands that the Swan environmental label sets.

Innovation

Hov Møbelindustri works innovatively with leading designers and interior architects in order to contribute to a further development of different products within the company's production segment. Design, function and an environmentally aware profile means a great deal for the innovative production creation of the company. Hov Møbelindustri has participated in different production and design projects and historically has received different prizes for innovation.



1 and 2. Examples of various case goods produced for European Furniture Group (EFG Hov Dokka).



3. Concept developed by Hov for innovative healthcare facilities to offer ultimate service and stimulation for the users.

4 and 5. Various hotel projects where Hov has supplied the case goods.

6 and 7. Newly developed concept for an office furniture line that is specially designed to solve problems around noise in an office landscape. The office line is developed by Hov in collaboration with Permafrost design firm.

8. Chair specially designed for meeting the ergonomic needs for obese people and at the same time creating a light and delicate chair. The chair is certificated for use up to 300 kilogrammes.



sitting solutions



HÅG

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Brand of Scandinavian Business Seating



Since 1943, HÅG has worked with the development, manufacture and marketing of unique sitting solutions. HÅG, a leading brand in Europe, exports 75% of its production and the HÅG brand can be found practically everywhere around the globe. The factory is located in Rørø, Norway, and there are subsidiaries in Denmark, Sweden, Germany, the UK/Ireland and the Netherlands. Throughout the rest of the world, HÅG chairs are distributed through importers and agents.

HÅG – Part of Scandinavian Business Seating

Scandinavian Business Seating is Scandinavia’s leading actor within the development, design and production of seating solutions for private and public office environments. The company owns the leading Scandinavian brands HÅG, RH and RBM. The company has more than 600 employees who together strive to fulfil the company’s vision: “To make the world a better place to sit!”

Four Legs to Stand On

HÅG’s chairs will always have four legs to stand on: the four legs in question, or rather values, are Visual Design, Dynamic Ergonomics, the Environment and Quality.

Visual Design

Visual Design is a must for HÅG. HÅG wishes to create products that work for you. HÅG’s design philosophy and brand platform “the HÅG movement” focuses on a clean expression, a unique balance between function and mechanism and on giving the user movement throughout the body without being aware of it.

HÅG has received numerous prizes and awards for its designs.

Dynamic Ergonomics

Dynamic Ergonomics has contributed to putting HÅG in the global picture. This is about developing seating solutions that satisfy the body’s need for movement. Chairs that move the whole body increase productivity and improve the user’s wellbeing.

Environment

Focus on the environment has a high priority at HÅG. The goal is to minimize the use of materials and input factors during production, while optimizing the chairs with regard to functionality.

Customers looking for an environmentally-friendly chair should check its carbon footprint – in other words, how much

CO₂ it represents from cradle to grave. HÅG chairs have a carbon footprint that is barely visible. Do not hesitate to ask for documentation.

When HÅG manufactures chairs, it uses recycled materials as far as possible. The company uses recycled steel, plastic, aluminium and organically tanned leather. It does cost slightly more, but HÅG considers it worthwhile, both for the customer and for the environment.

Quality

Quality is about never compromising when it comes to choice of materials, product development or technological processes. HÅG always aims to achieve or exceed international quality standards. Among other things, HÅG provides a 10-year guarantee on manufacturing faults.





Photo: Per Gunnarsson

Simple surface. Complex core.

We have developed a completely new way of being in balance; a fusion of design & intelligence. You will feel the inner intelligence of the complex core, while resting your eyes at its elegant surface. To experience all the functionality and user friendliness hidden in the core of the novelty HAG Futu, contact your HAG dealer. www.hag.no



interior architects



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INTERIØRARKITEKTUR OG DESIGN

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Website: www.kapsel.no

Kapsel Design AS was established on the 1st January 2008. Kapsel is located in Lillestrøm, Norway, centrally placed between Oslo and Gardermoen. The staff at Kapsel are MNIL interior architects and work on the interiors of government and public buildings, the design of furniture and specialist interior design.

The company has particular expertise within the design of teaching constructions and offices, and has broad experience

of implementing both small and larger, more complex projects. Kapsel's goal is to create functional, inspiring, beautiful

and unique interiors for consumers and employers.





fairytale furniture



TROLLKID®

Eventyr møbler

RAUHELLA
 Buholtet gård • NO-2210 Granli, Norway
 Tel: +47 94 79 00 79
 E-mail: farm@trollkid.no • Website: www.trollkid.no

The small, innovative company Rauhella was established in 1999, based upon a business concept aimed at developing adventurous children's furniture – a concept rooted in a good story and a unique design. The style is inspired by Scandinavian flora and fauna, as well as folk stories where the interplay between nature, animals and people is often the theme.

Rauhella is covering new ground within children's furniture, with the statement "It's grand to be a child!" as a rule. There is nothing quite like Trollkid Fairytale Furniture – close and authentic union between product and experience. Loads of products that are, simply put, adventurous!

Environment & Quality

Trollkid products are of high quality, and have a modern, humorous and playful style with an obvious, distinctive identity. Emphasis is placed upon using environmentally friendly, natural materials with roots in Scandinavian traditions. The goal is to create experience, atmosphere and individuality to stimulate the creativity and play of children.

Product Descriptions

The Throne Elk

The Throne Elk is a chair, cupboard and hat stand all-in-one – a charming and solid "friend", which faithfully takes care of clothes, shoes and secrets. A product that literally puts children in the high seat – fit for all princes and princesses! The elk's antlers that are fastened on the back plate can be used as pegs, and the cupboard under the chair is a secret place for both storage and play.

Design: Rauhella



Play Cave Beaver

The Play Cave Beaver presents a beaver and is made of felt, an old, traditional material that here appears in a new costume. Felt is both soft and sound-deadening, and contributes to making the cave a protected, private little room for little ones. The small windows are fun to stick a head out of, and if children peep out of the big eyes, they can pretend they themselves are beavers! The hollow can be easily rolled up and put to one side when not in use.

Design: Mikromakaroni
v/Kaja Osholm Kjølås.



The Squirrel Climbing Tree

Climbing strengthens a child's coordination and trains all of the major muscle groups. The squirrel climbing tree is a decorative climbing wall made up of modules in the form of stylised branches that can be combined in any number of ways. In this way, a child can create their own, personal climbing tree set up on the wall in a children's room or lounge.

Design: Mikromakaroni
v/Kaja Osholm Kjølås.



The Swinging Fieldmouse

All children like to swing. This swinging field mouse is laminated in veneered birchwood with a sun yellow stomach and hide of grey felt.

Design: Mikromakaroni
v/Kaja Osholm Kjølås.

Hat Stand Owl

The Hat Stand Owl is made from wood. The trunk consists of three parts joined together by two round disks. In the centre of the tree is a mounted hook that strengthens the stability of the product when clothes are hung there. At the top of the tree sit stylized owls in the form of slanted hollows. The big branches and hollows in the tree trunk are suitable for the storage of hats, mittens, scarves and the like.

Design: Gulberg Produktdesign



blankets & rugs made of norwegian wool



Made in Norway by
Rørros-Tweed a/s

RØROS TWEED AS
 NO-7374 Rørros
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 E-mail: post@rorostweed.no
 Website: www.rorostweed.no

Rørros Tweed AS was established in 1939 and today it is the only producer of blankets and designer plaids in Scandinavia, and the company is the market leader in Norway. The raw material of Rørros Tweed's products is mainly Norwegian wool and the company is known for products with a high level of quality and innovative designs. Export makes up about 20% of Rørros Tweed's sales and Germany, Japan, Switzerland and France are the largest markets outside of Scandinavia.

Inspiration from the Norwegian High Mountains

Rørros Tweed is situated at an elevation of 600 metres above sea level in Rørros, Norway. This mountain town was founded in 1644 and is so unique that it is listed in UNESCO's World Heritage List. Rørros Tweed's most important competitive parameters are a high level of quality and innovative design. The company collaborates with distinguished Scandinavian textile artists and designers.

Award Winning Design

The company's inspiration comes from the peculiar nature of the Norwegian high mountains as well as from classic forms and urban trends. Rørros Tweed has received the Norwegian Design Council's "Award for Design Excellence" on several occasions. Rørros Tweed chooses wool as a raw material because of its unique qualities for warmth and comfort. Healthy

Norwegian mountain pastures and a good breeding environment moreover make Norwegian wool one of the most environmentally friendly fibres in the world.

Company History

How the company was established nearly 70 years ago is a story in itself. Textile tradition in Rørros originated in the 1700s when the director at Rørros Kopperverk, Peder Hiort, bequeathed his entire fortune to the poor miners in the town. According to his will, wool and flax was purchased and distributed amongst the poor people. These materials were spun, knit and woven to produce warm clothes, which were a necessity in the cold mountain climate in Rørros. The products were gathered together and salaries were paid for the work. The textiles were then distributed to those who needed them. Many of those who were paid for their work received the clothing back

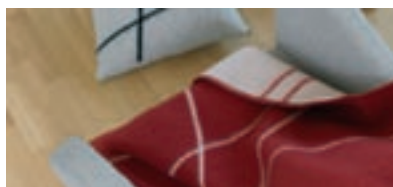
as gifts. The activities of this foundation were widely renowned and are still in operation today. The solid traditions and knowledge about textile production that this foundation created were an essential reason for the establishment of the company in Rørros.

Long Traditions for Norwegian Wool Products

Rørros Tweed was taken over by Rauma Ullvarbarikk in 1968. As the main supplier of yarn to the Norwegian Folk Art and Craft Association for over 80 years, parent company Rauma has long traditions for producing quality products made out of wool.

Today Rørros Tweed has been restructured and coordinated so that the production of yarn takes place at Rauma Ullvarefabrikk while the textile factory and the finishing work are located in Rørros at Rørros Tweed. This is a guarantee that all production takes place in Norway.

Norwegian wool, design and production make blankets from Rørros Tweed one of the most reputable, completely Norwegian quality products on the market.







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Skjåk Møbelindustri AS is inspired by the rural traditions in Norway and the company develops and produces quality furniture with a distinctive design and useful and advantageous elements originating in that tradition. From this tradition the company creates furniture where rural Norwegian, tested designs encounter new, exciting contrasts that bring life to interiors. Skjåk Møbelindustri represents a continuance of old Norwegian furniture arts and design in which traditional carving and colour décor finds their place in a modern setting.

Handicraft Traditions

Through generations Skjåk Møbelindustri has been at the top when it comes to Norwegian craftsmanship. This could be why the company is one of the leading Norwegian producers that still make its furniture from environmentally friendly wood from the first piece of wood until the finished product. For decades customers have appreciated the company's craftsmanship and its distinctive design. The inspiration for the furniture comes from the mountain farms and the national parks (Reinheimen, Breheimen and Jotunheimen) around the company.

Precision at Every Point in the Process

The woodwork, which is mainly slowly growing pine, is closely checked before it is worked with. Skjåk Møbelindustri treats its furniture with love and precision all the way from start to finish – from cutting to

applying the paint and putting the pieces together. The furniture makers have a great deal of experience and each of them has expertise within their respective fields during the process of producing the pieces.

Products

Buffet – Pride of the Living Room

The buffet was developed in the 1700s and is a type of cabinet that consists of an upper and a lower section.



Turn-up Bedstead

The turn-up bedstead is a top quality piece of furniture in solid wood and it has storage space underneath the seat. Ideally, it fits in best along a long table.

Family Bunk Bed

In this bed there is space for a lot of children. In a family bunk bed several people can lie down across the bed in the lower bunk and on an extra small bunk on a higher level, like there are beds on different floors. This type of bed is practical in places where floor space is limited in relation to the amount of people that are going to use it. During the day the lower bunk can be used for sitting on without bumping one's head like in normal bunk beds. Underneath the family bunk bed there are large drawers where clothes and sheets are kept.



passionate, adaptive storytellers



TRØKK16™

TRØKK16
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TRØKK16 is a young design firm formed by the nature of its surroundings at the Norwegian west coast. While creating objects, spaces, concepts and strategies, the designers aim for sustainable solutions in both the economical and ecological sense of the word. TRØKK16's products all tell their own stories – whether by concept, material or function. Their main passion is 'serious fun and a love for details'.

Passionate

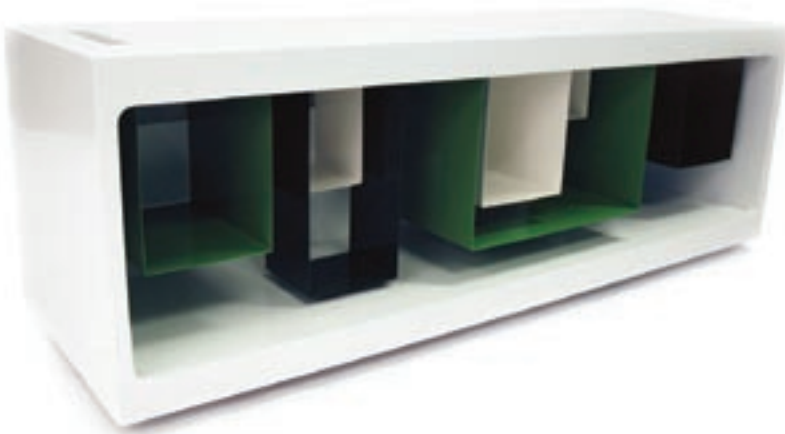
With ambitions for the future, and hearts in the current project, TRØKK16 will return redeeming solutions to demanding tasks. Designing for an existing organization requires insight and humbleness combined with inventiveness and courage to break new ground. TRØKK16 provide solutions that are rooted in the future of their partners, and does so through an understanding of their past.

Adaptive

TRØKK16's clients can have their own concept delivered on demand from their own specifications, or they may explore the possibilities of adopting one of TRØKK16's existing solutions. Products from the TRØKK16 concept workshop will be redesigned and refined to fit clients' needs and conditions. A product may have many possible industrial solutions. TRØKK16 finds the one that is applicable and efficient for their clients.

Storytellers

Within each product, each concept, each solution lies a unique story. Untold stories are waiting to be told. Stories of form, of function, of manufacturing. Stories of TRØKK16's partners. The designers have a unique understanding of telling a story with their products, and within each concept lies a real fairytale. From the west coast of Norway excited to reach the whole world.





design, quality & the environment



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Vestre develops and produces designer furniture for public and private outdoor spaces. The company continually strives to remain one step ahead in terms of design and innovation, and functions according to its firm conviction that aesthetic surroundings are key to a sense of security and well-being. The company philosophy is simple: good design creates good space in which people can meet and interact. This philosophy provides a constant focus upon innovative designers who have the freedom to develop their ideas – a point which has earned the company a great many design awards – and satisfied customers.

Strict Quality Requirements

Vestre's products have been developed in accordance with strict demands for quality at every stage of production. The materials chosen, and modern production processes, result in solid products that are built to stand the test of time. Vestre furniture may remain outdoors for many decades without requiring any particular care or maintenance. Quality and durability have always been the company's competitive advantage. The fact that Vestre's first ever outdoor furniture range, produced over 50 years ago, is still in use in many places only serves to underline this.

Production

Vestre products are manufactured in modern industrial surroundings in Norway and Sweden. All steel parts are guaranteed rust-free due to a process wherein they are hot-dip galvanized and coated with zinc magnesium phosphate before coating. Steel parts are then coated with a polyester powder coating. All wooden parts are produced from Linax®-treated Nordic pine. The Vestre product range includes:

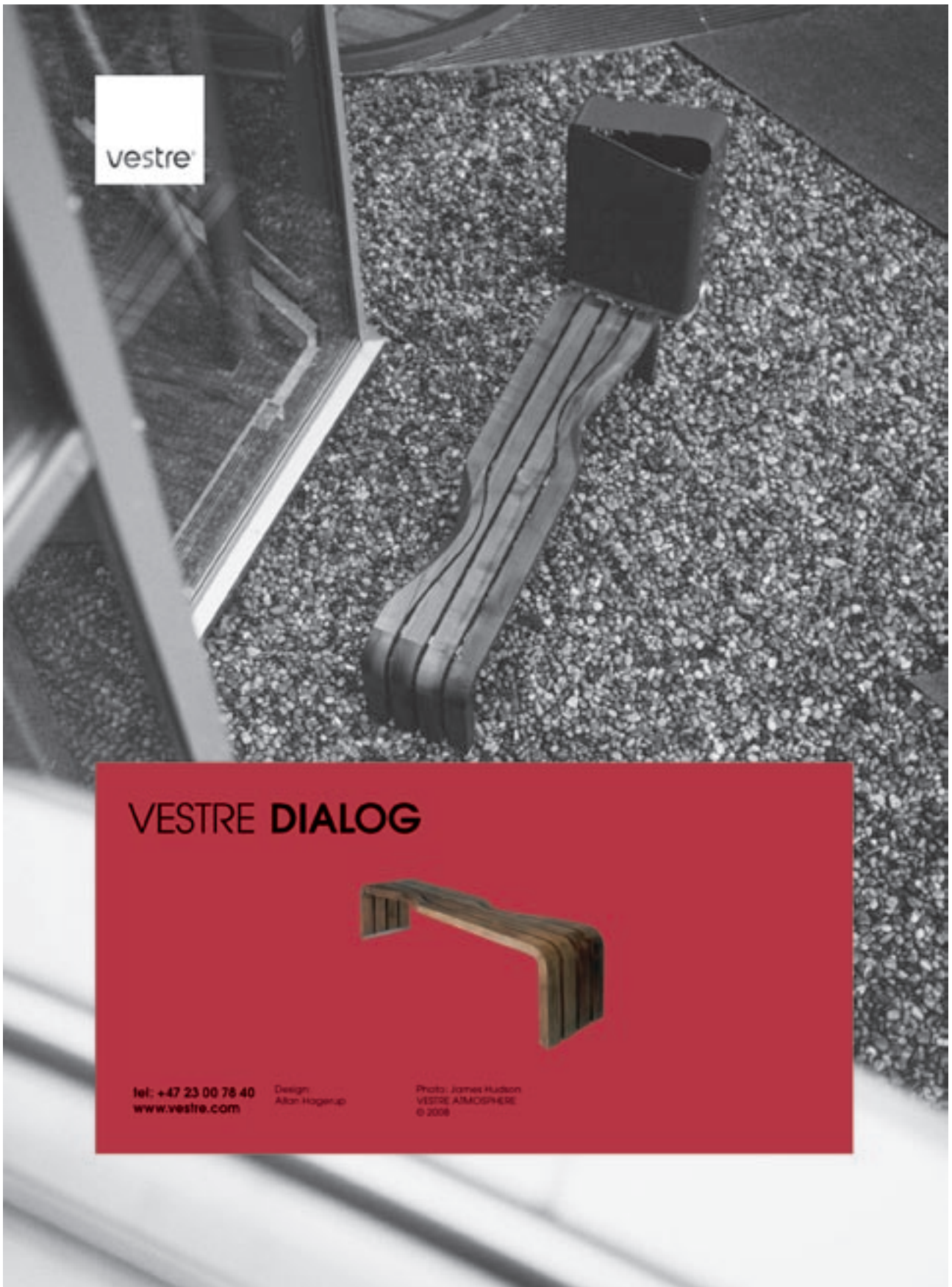
- Benches
- Waster containers
- Bicycle racks
- Railings
- Plant urns

Environmental Responsibility

Environmental considerations are of great importance to Vestre in the development of new products. Vestre wishes to help take responsibility for the environment on a local and global scale. This is reflected in its modern production facilities which ensure effective energy consumption and minimal material waste.

Environmental considerations are of utmost importance to Vestre in the development of new products. A process of continual development enables the company to work to improve routines and systems in order to achieve compliance with the strictest of environmental standards.

Vestre is a member of the Initiative for Ethical Trade (IET).



fairytale porcelain from norway



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wik & walsøe is a Norwegian design duo consisting of the fashion designers Linda Svedal Walsøe and Ragnhild Wik. They started working with porcelain in 2006 and their vision is to make porcelain that will last for generations because they believe that “beauty is visual impressions that bring joy”.

The Designers

Ragnhild Wik and Linda Walsøe met as design students at Esmod International and graduated in 1993. Since then they have worked with design and product development in different parts of industry and trade. In 2006 they decided to follow their dreams and creative urge and benefit from their common inspirations – wik & walsøe was founded. They launched their debut collection in September 2007, and their first exhibition was at The Contemporary Interior Design Exhibition 100% Norway@100% Design in London 2007. In less than a year the design duo has been established on the international design arena. Their unique porcelain designs are timeless, light and with a Nordic expression. It’s getting appreciated abroad and has been featured in international press regularly and they now have customers all over the world.

Design Philosophy

wik & walsøe’s aim is to design, develop and produce unique porcelain of high quality and durable value whilst maintaining an aesthetic that will be passed through to the coming generations.

Inspiration

wik & walsøe’s inspiration is based on dreams of the future, respect for nature, cultural heritage, supernatural phenomena and folklore. The pure Norwegian nature with its dramatic changing seasons and the tiny forest elf (Elfin) with its magical powers, are elements that strongly influence wik & walsøe’s porcelain ware collection. The beautiful contrasts in colours, surfaces and the organic and graphic designs delicately show off the style and beauty of the pure and translucent porcelain.

Sustainable Material

wik & walsøe porcelain consists of precious vitreous feldspar porcelain produced from pure natural and lead-free materials. Vitriified porcelain is one of the most sustainable materials one can find. This genuine porcelain is characterized by its whiteness, beautiful shining glaze, transparency and pure sound. The porcelain is burnt at very high temperatures, which makes it extra strong and 100% impervious even before glazing.

Ethical Trade & Production

wik & walsøe has a conscious approach to quality, environment and fair trade through their products and design. The collections are designed by Linda Svedal Walsøe and Ragnhild Wik. The further development and production are done together with experienced artisans in Bangladesh. Production in Bangladesh contributes to

- 1. Woodstokk tableware.
- 2. Whitewood tableware.



employment, the development of skills and provides economic growth in one of the least developed countries in the world.

The Elfin Collection

The Elfin symbolizes dreams, hope and the belief in making the impossible come true. She is joyful, noble-minded and master skilful handicraft. The Elfin is the angels of nature; smart and strong helpers for mankind and earth. This has inspired wik & walsøe to create their poetic elfin collection.



Woodstokk Tableware

The Woodstock Festival has become a lasting memory and symbol for the ambition of realizing a dream. Social gatherings, freedom, equality and respect for nature are important values given from that era. With these values in mind and with the inspiration of the deep Norwegian forests wik & walsøe designed The Woodstokk tableware.

Whitewood Tableware

The source of inspiration for this tableware comes from frosty white landscapes and the blonde Norwegian birch forest. The whitewood tableware consists of the same functional and simple shapes as the Woodstokk tableware, decorated with a discrete white organic design on the pure and white translucent porcelain.



1. wik & walsøe uses sustainable materials in their porcelain.

2. The Elfin Collection

industrial design, graphics, web & packaging



**ABRY
DESIGN**

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E-mail: e.abry@abry.no • Website: www.abry.no

Founded in 1978, Abry Design has a long and varied list of design success stories from ships to medical equipment, banks and electronics to sports goods and fashion. The company's strengths cover industrial design, graphics, structural packaging and web design. Abry Design's experienced designers are able to steer projects through obstacles and challenges, and are efficient in sourcing suppliers and planning manufacturing. One of the most award winning design companies in Norway, Abry is always focused on giving the client a leading edge with innovative solutions.





ULSTEIN



Abry Design worked with Ulstein on strategy and conceptual design, which led to the development of ULSTEIN AX 104.



sweet protection



PHOTO CURE



confidence medesign



AcuFriend



merlin

design agency



BLEED AS
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The design agency Bleed was established in 2000 to combat what its founders described as “a crisis in Norwegian graphic design”. With a mandate to move beyond unimaginative imagery and mundane art direction, Bleed built up an impressive international reputation as its bold graphic campaigns gained attention in Europe, Asia, and North America.

History & Development

Five Norwegian entrepreneurs; each passionate about their respective discipline set out to create a fresh and new environment where graphic design, art and technology would blend together as innovative and unique solutions for clients worldwide.

Back then, little did they know that over the years to follow Bleed would become the most award winning design agency in Norway. With so many prestigious awards, this elevated Bleed into becoming a truly visible force in the world of creative design. As a result, the studio has featured in dozens of international magazines and taken part in exhibitions across the world, including Tokyo, New York, Stockholm, Berlin, Oslo, Brussels and Milan.

Hundreds of clients later, it is evident that a combination of brave decision-making and high creative integrity has proven to be a successful approach when solving communication needs ranging from websites and brand identities to packaging design.

Global Vision

With an impressive client base, (including fashion designers, telecom providers, architects, beverage producers, travel, governmental bodies and charities) Bleed’s distinctively global vision is redefining the visual language of today’s advertising and branding culture. Many leading brands have worked with Bleed, such as Levi’s, Deutsche Bank Art, Snøhetta, Hermès, Pepsi Co, Diageo Smirnoff, IKEA, Diesel, Sony Music and Oslo Philharmonic.

Challenging Conventions

Gauging that today’s clients often wish to be involved in the design process, Bleed creates collaborative forums that encourage cross-disciplinary participation into each project. The resulting work indicates that time and time again, Bleed is successful at challenging the standard conventions around art, visual language, media and identity.

The Oslo-based studio consists of 12 people covering strategy, graphic design, interactive design, technical development, and project management. Bleed continues to attract clients who are pioneers within their market segments and show a willingness to challenge commonly accepted norms. In working with Bleed they seek to add an edge to their brand through inspiring and strategically anchored design.



BioQ Packaging



Deutsche Bank Art



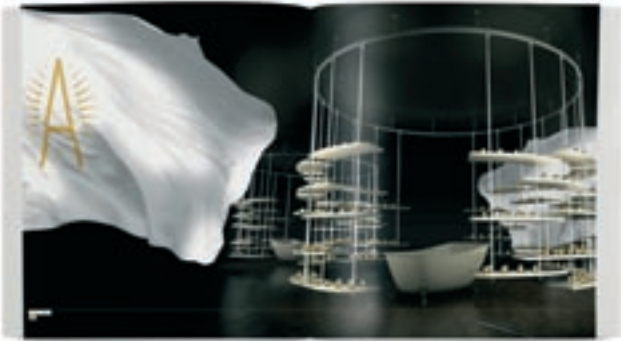
NetCom MeWe Identity



Diesel New Art



ALU Italy



ALU catalogue



ALU catalogue



Snohetta Architects webpages and identity

details are not details, they make the design



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enzo

d·sign

Enzo Finger Design AS was founded in 1983 and at present there are 6 employees.

Creates Visual Identities

Enzo Finger Design specializes in the creation of visual identities for clients in the public and cultural sectors, professional groups and industry.

The work spans from visual Identity Programs for national and international companies and Norwegian authorities, to the design and identity of the Airport Express Train in Oslo and architectural graphics for the Agency for Planning and Building Services in Oslo or for the Benterud Primary School.

Enzo Finger Design also stood behind the identity programme of the Royal wedding, Oslo's millennium celebration in the year 2000 and recently in 2008 The Kavli Prize, an international science award in Astrophysics, Nanoscience and Neuroscience.

The company also designs many stamps for the Norway Post and recently the new 10 Crown circulation coin introduced by the Bank of Norway was designed by Enzo Finger Design.

Enzo Finger Design handles most projects completely in house, but, when necessary the company cooperates with experts in the areas of market analysis and strategic development, digital communication, copywriting, exhibition design and information systems.



Enzo Finger is a member of AGI/Alliance Graphique Internationale; Atypi/Association Typographique Internationale; AMG Authorized Member of Grafitti; Kreativ Forum; SGD/Swiss Graphic Designers and has been awarded with the Jakob Prize in 2005, among many other national and international awards.



design shop specializing in cultural design



1

Fruitcake is a small design shop specializing in cultural design, working with feature films, books, music, art and some television. Fruitcake currently consists of three graphic designers/illustrators, two of whom work out of the headquarters in Sande (40 minutes outside Oslo) and the third is situated in London.

Design for Film

Established in August 2000, Fruitcake set out with the intention of co-producing and packaging cultural events – with a special interest in interactive design. During the company’s quest, one area of business has caught its interest more than any – namely feature films. Since 2003 Fruitcake has been responsible for design and marketing material for more than twenty Norwegian (and Swedish) feature films.

Fruitcake does print design, illustration, motion graphics (e.g. credits/title design), interactive design (websites etc.), merchandise design and marketing strategies.

Ugly Children’s Clothing

The last couple of years Fruitcake has been heavily involved in the creating and launching of "Ugly Children's Clothing" (check out www.uglycc.com). Fruitcake has worked within all aspects of the brand: clothing design, packaging, company profile, website, illustrations and marketing material. Ugly is now for sale in more than 200 stores in nine countries – and counting.



2

1. Lice body "Marius".

2. Ugly Body in Ugly Body-bag.



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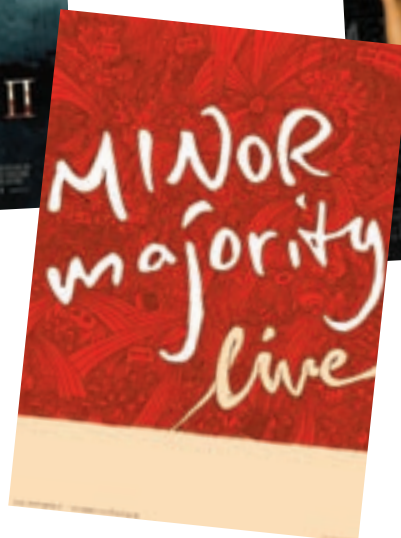
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9



10



11

- 3. Hawaii,Oslo (Paradox Film)
- 4. Gymnaslærer Pedersen (Motlys)
- 5. Tatt av Kvinnen (Monster Film)
- 6. Den Siste Revejakta (Maipo Film)
- 7. De Gales Hus (Norsk Filmproduksjon)
- 8. De Usynlige (Paradox Film)
- 9. Fritt Vilt II (Fantefilm)
- 10. Fatso (Paradox Film)
- 11. Minor Majority - Tour Poster



1

hareidedesignmill

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Hareide Designmill is a design studio with cutting edge experience and strong competence within design and product development. The company was established in 2000 by Einar Hareide, former Design Director at Saab Automobile. Hareide Designmill works in various fields: maritime design, transportation design, product design, furniture design, interaction design and design strategy.

Collaborates with a Range of Companies

Based in Moss and Oslo in Norway, and Gothenburg in Sweden, the company collaborates with large and small companies. Some of the Hareide Designmill's customers include Volvo Cars, Volvo Trucks, Rolls Royce Marine, Figgjo, Jøtul, Porsgrund Porselen, Kongsberg Maritime, Bombardier and Odim.

The company also enters into collaborative efforts with many new industries. Not only in regards to industrial products, which are seen and used daily by users and customers, like electrical products, transportation products etc, but also by industries which produce industrial elements/parts which may be hidden within a machine, and therefore not seen in daily use.

Expertise in Product Development, Production Efficiency, Material Knowledge & Product Identity

With solid knowledge and experience, the industrial designers at Hareide Designmill offer their expertise in product development, design for production efficiency, material knowledge and product identity. The company's goal is always to make products that meets the client's needs and stands out as the best product in the market.

Unique Material Library

Hareide Designmill has a unique material library containing important information about environmentally friendly materials and environmentally friendly product development. The library is an important source when the designers at Hareide Designmill guide and advise clients.

Strategic Collaboration with Etteplan Engineering Consultancy

Through strategic collaboration with the engineering consultancy company Etteplan in Göteborg, Hareide Designmill is able to finalize projects from the initial idea to finished prototype in a cost-effective way.



2

1. Volvo, Libra Wheel.

2. Startloop, on display at the Museum of Modern Art (MoMA), New York, US.

Awards

Hareide Designmill's unique process and diverse knowledge has created great results for customers and has so far resulted in:

- 15 Awards for Design Excellence from Norwegian Design Counsel
- One international Red Dot- Best of the Best Award
- Two products on display at Museum of Modern Art in New York (MoMA), the permanent collection, Architecture and Design



2



3



1



4



5

1. Hårologi Stockholm, graphic identity.

2. Jotul F363.

3. Input devices for Rolls-Royce Marine.

4. Adax NEO, electrical converters.

5. SnoWolverine.

| | |
|---|--|
|  <p>Kikora: Corporate identity, interaction- and web design for e-learning company</p> | <p>miksmaster™</p> <p>MIKSMASER AS Werglandsveien 7 • NO-0167 Oslo, Norway Tel: +47 22 20 16 00 Design – Brita Bergsnov-Hansen: +47 98 23 80 31 Digital media – Kirsti Hansen, mob: + 47 41 90 72 75 Advertising – Mona Wilheden. mob: +47 92 61 68 15 PR – Henning Cook, mob: +47 90 16 45 88 E-mail: info@miksmaster.no Website: www.miksmaster.no</p> |
|---|--|

Miksmaster is a bureau that provides an optimal mix of communication activities. The bureau's core competences and long experience are from design, digital media, advertising and PR. Staffed with 30 professional co-workers at Wergelandsveien 7 in central Oslo, Miksmaster offers effective communication activities from one environment.

Long & Solid Experience

Miksmaster was established in December 2008. The bureaus Soda, Konsulatet and Innoventure Design Center were the central players that took the initiative to establish the new bureau. All the companies have long and solid work experience from customers in the private sector, public sector and from organizations. Miksmaster is a communication bureau that effectively transfers experience and creativity into tangible and concrete communication activities.

Unique Service & Collaboration

Miksmaster provides customers with security for the process and results of the collaboration. Based on its broad and deep service offering, the bureau can solve complex communication challenges but also provide solutions within the

individual communication disciplines.

The bureau is one financial entity that will contribute further to objective advice. The need for the bureau's services will be evaluated from the customers' expressed and total needs - Miksmaster seamlessly services their customers with effective communication solutions.

necessary and central in the bureau's market advising. This provides considerable security for customers' investments in all forms of market communication.

Miksmaster employees possess solid business and brand understanding. Experienced consultants are both



Commaxx: Invitation to Thinpower 2008, one of the largest IT-events in Norway. This years theme for the event was "What's real and what's virtual?"



Payment card design: For national and international banks and card issuers.



Scandinavian Business Seating: Corporate identity, communication material and web design.

industrial design company



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SLIP is an industrial design company from Stavanger, Norway, with several national and international design awards and exhibitions. The company's goal is to help customers integrate industrial design as an important tool in their future long term strategic planning. SLIP does strategic and industrial design work for a wide range of demanding and interesting customers. SLIP currently has two industrial designers and is looking to expand with two more during the next year.

Company's Founder

SLIP was founded in 2007 by industrial designer Jens Olav Hetland, one of Norway's most awarded designers with several national and international design awards. Jens Olav Hetland has been represented in the 100% Norway Exhibition in 100%design in London several times, with design work done for SLIP and his previous employer, Figgjo, a porcelain manufacturer from Norway.

Various Projects

The Norwegian National Opera & Ballet has selected the ALBA cutlery designed by SLIP, exclusive to all the restaurants in the new opera house in Oslo, Norway. This is one of the most prestigious architectural works in Norway this decade, and a great honour for SLIP. The ALBA cutlery is designed for Culina, Norway.

SLIP also works together with other designers in projects like the moneybankdog for Sandnes Sparebank. Fasett designed the dog, and SLIP made the 3D modell for production, and SLIP designed and won a national design award for the Reflective scarf project for Mandal Veveri together with Anne Linn Olsen.



Awards

First Prize, Norsk Form 2005

SLIP won this award for its reflective scarf, which turned safety into fashion.

The Award for Design Excellence 2004

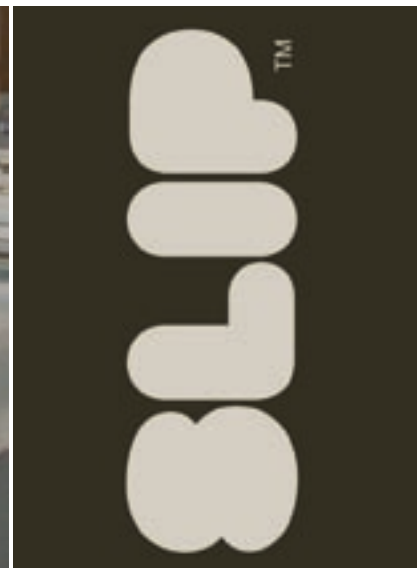
Figgjo Egg has a special sculptural shape that is amusing - it commands attention and provokes comment. The lids turn the serving of the food into a ceremonious occasion. The design combines geometric stringency with a relaxed organic approach.

The Award for Design Excellence 2002 & The Reddot Design Award 2003

SLIP won both of these awards for designing Figgjo Planet 40. It is an unconventional eating platform and provides the guest with a special gastronomic experience. Figgjo Planet 40 opens up for various food presentations as it is a fusion of a cover plate and a bowl, with an extreme shape.

The Reddot Design Award 2002, The Honours Award for Design Excellence 2000 & The Award for Design Excellence 2000

SLIP won these awards for the Figgjo Form serving-plate series. It has elegant lines and appears simple, harmonic and contemporary. It satisfies the modern sense of visual presentation of food.



visual identity for companies and products



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Tangram Design is a graphic design agency specializing in visual identity for companies, products, events and services. Tangram's credo is to create the originals and to convey the client's uniqueness on the premises of the receivers. Tangram's creative method is based on the Identity Principles®, a method described in the book Visual Identity written by Tangram's Creative Director.

The method secures positive objectivity throughout a process that is often hampered by subjectivity. Referring to the most important distinguishing features of a company or product, naming and nomenclature are part of the agency's product range.

Versatility

Customers range from universities and the public services to food producers and technology companies. The majority of clients are Norwegian, but they often have important markets abroad.

The agency's is behind a large range of the most well-known products in Norwegian supermarkets and kiosks, many of which have received awards for good design and the "classic" prize from the Norwegian Design Council.

For The Norwegian University of Life Sciences in Trondheim, Norway, Tangram devised an ever changing symbol, called the biogram, where each of the 21 dots pulses individually day by day. Every variation of the biogram is connected to a date in time, both past and future. As an example it is used on business cards with the holders date of birth as basis for the symbol.

Method

Not all of the elements in a customer's briefing are suitable for visual or material communication. The 7 Identity Principles form the basis of the agency's objective and creative processes, and are developed in order to translate a brief into something that can be visualized.

To express the most positive success factors and inherent character of a company or product is something that ultimately secures the best and most

visible place for them in the market. Every well-known city, individual or product is characterized by its strong identity.

The Seven, 38, 55-rule

Communication comprises of 7% words, 38% tone of voice, and 55% body language. All of these factors are embraced by Tangram's products and are the subject of the agency's focus on remote signals as distinct from nearby signals.





Salma salmon loins are regarded one of the finest salmon loins in the world. Norwegian salmon has always had a place in many chefs' hearts, but the Salma goes even further; many of the best restaurants in the world, such as Heston Blumenthal's Fat Duck in England, and Paul Bocuse's restaurants in Lyon, have Salma on the menu. Tangram Design has, with the aid of the Identity Principles, developed the product's identity, name and packaging, for which the agency received the 'Mark of Excellence' from the Norwegian Design Council.



The Norwegian Design Council's visual identity was created in 2007. The main identifier is the physical kaleidoscope object, shown above hovering over Norwegian landscape. The metaphor is that a kaleidoscope (the word actually meaning to see beautiful shapes) can open companies eyes to the power of design. Not only does the identity utilize the kaleidoscope, it also uses the kaleidoscopic images seen through the optical instrument. The design council deal with both industrial and graphic design, thus a three dimensional object with graphic looks.



The series of iced-coffees from Tine, Norway's leading food producer, has been a huge success, not least because of its distinct identity. The series includes variants such as Cappuccino, Latte, Mocca and chocolate coffee, and has achieved its success with minimal marketing. In some cases identity does not have to be targeted at specific groups, but instead sport a strong integrity, just like the banana, for example. The series has received a number of awards, including marks of excellence from the design council.

Visual Identity and The Sense of Shape are books written and illustrated by Tangram's creative director Bjørn Rybakken. The first book describes the fundamentals of Tangram's creative method. The book is used at most norwegian art and design schools and even BI.



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Imagine all the product ideas that have yet to be realized. The road from a good idea to an industrialized product may seem vague and unpredictable. Techni, however, has completed more than 300 development projects and can be an effective guide through this process. By combining an integrated interdisciplinary approach to the development process with a wide project portfolio and a creative, problem-solving mindset, Techni makes customers' products work.

Sketches & Numbers

Comprehensive project experience enables the critical evaluation of ideas, with regard to both feasibility and product potential from the beginning of development. At the same time, this know-how facilitates ideation and interdisciplinary creativity. With one eye on the calculator throughout, the process is steered with a focus on viable, quality oriented solutions.

From Idea to Market

Techni has a diverse staff of designers that can help flesh out ideas and illustrate how design can give products the edge necessary to get ahead in a competitive marketplace. Techni offers user and market analysis to ensure that the good ideas are in accordance with the objectives of both customers and end users.

an integrated approach to this process ensuring there is continuity in the planning and execution through all stages leading up to the finished product. This is achieved by assembling a multi-disciplinary team of development experts under one roof, from industrial designers to electronics developers or mechanical engineers.

Experience is Everything

Over the last 10 years Techni has been working with a varied range of customers, delivering product development services successfully to the Norwegian and international markets. Solutions have been deployed in areas such as sensitive medical instruments, sub sea in the Gulf of Mexico, or sky-high in the fighter jet JSF. This has resulted in an accumulation of the comprehensive knowledge-base required to take a product from a sketch on a napkin to a finished product ready for shipment.

Techni Teamwork

A flexible organizational structure allows the composition of project groups in accordance with the special requirements of each project. Techni manages the entire development process from start to finish, resulting in smooth transitions between project phases and a coherent dialogue with the customers.



Co-operation is the Key

The product development process consists of many interrelated steps; a cornerstone in Techni's strategy is to offer

1. Small series production at Techni.
2. From design to real-time testing in the operating theatre.
3. Electronics design and testing in the electronics laboratory.



2



3

Techni Can Deliver

Whether it is a mock up or full-scale prototype, a piece of electronics or help with a small series run-through to large volume production, Techni has the tools and subsidiaries in place to realise this.

Techni offers the entire range of services in product development through a large group of dedicated staff, under one roof:

- Market and user analysis
- Design strategy
- Product design
- Project management
- Mechanical design
- Hardware\software electronics
- Prototyping
- Finite element analysis (FEA)
- Industrialisation
- Logistics planning
- Small and large series production

Intuitive Products for Demanding Users

In close co-operation with GE Healthcare, Techni has developed a range of medical products aimed at improving the working conditions in the operating room, as well as providing for the safety of patients. An efficient communication with surgeons and nurses as well as marketers, has been achieved through extensive use of prototyping, visualization and testing. In combination with a total in-house development process leading from the first doodle to the final qualification of the product, both the demands of the clients and the end users have been accommodated.



Total Product Development





© Eirik Førde

NORSK FORM**DogA****Hausmanns gate 16 • NO-0182 Oslo, Norway****Tel: +47 23 29 26 30 • Fax: +47 23 29 26 31****E-mail: norskform@norskform.no****Website: www.norskform.no****NORSK FORM**

Norsk Form is an institution that is involved in various ways in the usage of architecture and design in society. Two of the current main areas of focus are *Residential Environments and Public Spaces and Design and Society*. The institution currently has 22 employees who work within these areas through different projects and communication activities.

Residential Environments and Public Spaces

In cities, the conditions in which children grow up could be improved. Norsk Form has in recent years been heavily involved in addressing problems connected to town development and residential building.

In Norway, like every other country, house prices have been rising steeply. Professional developers are often keen to build as many residences as possible in the smallest space possible. Norsk Form believes there are too few outdoor environments in large city centres across Norway today that are conducive to

active play and movement. Despite the Scandinavian tradition of allowing children to play outside unsupervised, children are in practice often neglected and made invisible by urban development. Play spaces in cities disappear, while courtyards have a tendency to become deeper, narrower and shadier. This is a development that threatens to worsen the living conditions of residents and primarily children of school age.

Norsk Form believes the city will decline socially if it does not also become a place for children of all ages. Sensible compression and city development must also involve improving conditions for families with children in urban areas. A heterogeneous population in terms of age

and ethnicity is a strength for a residential area, and families with children are the residential group that use common areas and the neighbourhood most actively. This creates lively environments that promote safety, contentment and stability.

In October 2008, Norsk Form arranged a Nordic conference about *Children in Cities*, where speakers with different approaches tackled the subject of children in city development. The institution has also in other ways brought together academics to put the subject on the agenda and participate in the City Development initiative. Another means at hand is Future City Game, a creative game for the development of ideas and participation in the future development of cities and densely populated areas.

1. The Norwegian Centre for Design and Architecture (DogA) is the home to Norsk Form.

Design and Society

Design and designers can make significant contributions in the development of a better and more sustainable community. Norsk Form's project *Design Without Borders* is based upon designer competence making a valuable contribution to projects directed at developing solutions in developing countries or for crisis hit areas. Through its partnership with universities in Guatemala and Uganda, *Design Without Borders* has started projects in local organisations.

In the sub-project EcoSan (Ecological Sanitation), Norsk Form has established a network that works towards developing dignified sanitation to urban slums and schools in Uganda. In the world today, 2.6 billion people lack an acceptable sanitary solution. *Design Without Borders* works with industrial designers to develop a sanitary solution where human waste can

be converted into fertiliser for agriculture. In the Western world, whatever a person drops down the toilet is considered waste. This mentality is often called "flush and forget". However, in countries where the economy is based on agriculture, clean water – a painfully scarce resource – cannot be used to drain a resource that should be made use of in agriculture, in export-directed flower production or forestry.

Guatemala

In Guatemala, a widespread problem is pollution as a result of inadequate waste management. Through *Design Without Borders*, an industrial designer worked for a year for the local municipality in Almolonga to develop a better waste management system. The result has been an improved household system, more effective transport and the possibility of recycling a large part of the waste – the latter of which provides profit for the local community.

For several years, *Design Without Borders* has co-operated with humanitarian organisations on a project to develop a progressive shelter solution in Guatemala. This involves developing a temporary shelter that in time can be converted to a permanent residence. The main purpose of such a solution is to make more effective emergency treatment in the aftermath of a catastrophe. This means that when an aid organisation has assisted a family through providing them with a temporary shelter, the resources are not "used up", but instead become part of the resources the family will need to secure a permanent residence. *Design Without Borders* organization currently works in co-operation with local universities to develop infrastructure for the shelter solution that has already been developed.



2

2. The Shelter solution was tested before it was adopted, this picture showing a prototype of the first phase under.



3

3. This temporary emergency structure can be further developed into a permanent residence. The picture shows a prototype in Guatemala City.

4. Nearly 7,000 emergency shelters were built in a short time period after the tropical storm Stan resulted in 100,000 homeless in 2005 in Guatemala.



4

interior architects & furniture designers



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The Norwegian Organization of Interior Architects and Furniture Engineers – NIL – is an organization that represents highly qualified interior architects and furniture designers in Norway. It was established in 1945 and has 600 members today, ensuring that the level of professional interior and furniture designers remains high in Norway. Only NIL members may use the initials MNIL, a protected sign that symbolizes quality.

NIL represents its members in contributing to solid quality within areas such as the project planning of public and private interiors for new and old buildings, selection of colours and materials and management, leadership and advice within interior projects. It is also a member of IFI - the International Federation of Interior Architects / Designers.

1. Chair "Sting". Design by Furniture Designers MNIL Arild Alnes and Helge Taraldsen, manufacturer Brunstad AS (photo Brunstad AS).

Services

NIL member services include:

Interior Architecture

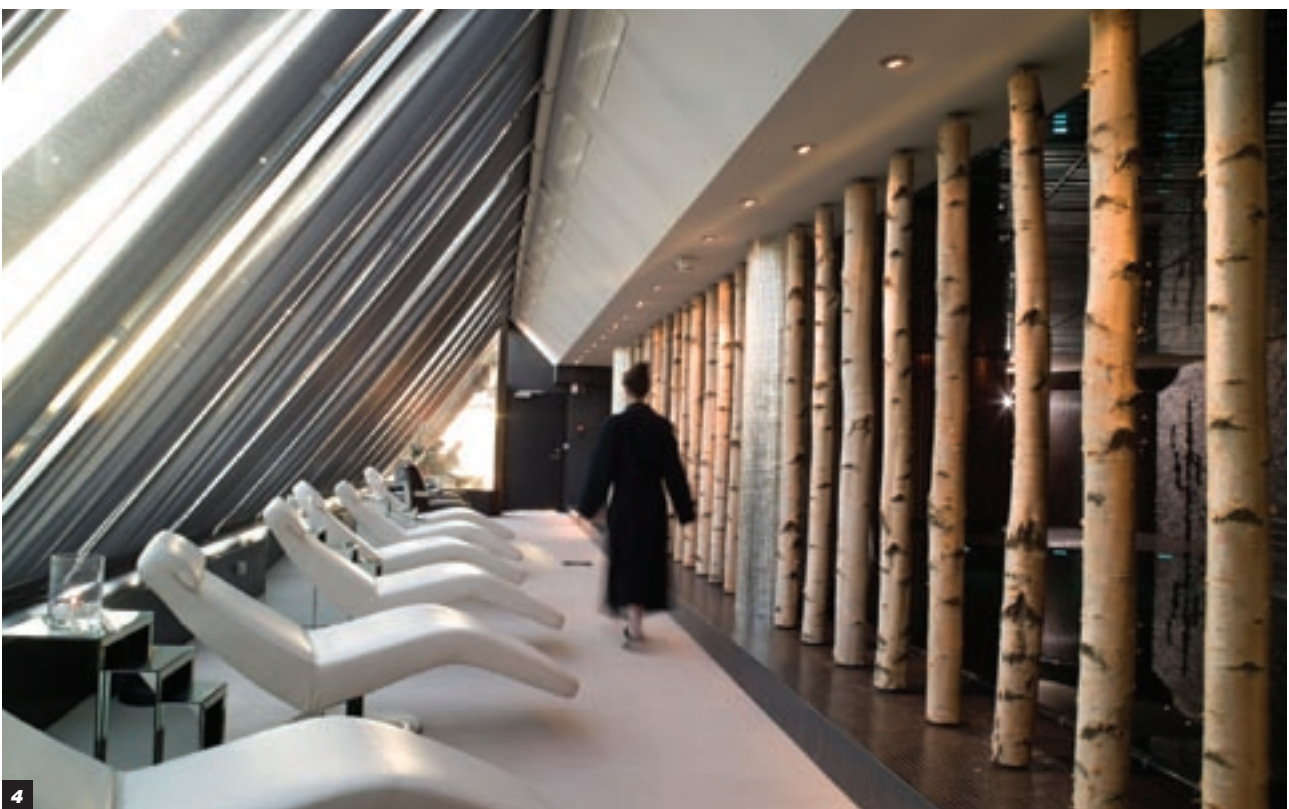
- Project planning of public and private interiors for new and old buildings
- Analysis and planning for the needs of users
- Selection of colour and material
- Use of light to create mood and atmosphere
- Choice of furniture, textile and components

- Tailormade design of static interior components
- Advertising for bids
- Management, leadership and advice within interior projects

Furniture Design

- Within the private and corporate sector
- Contract work from the furniture industry
- Special design of furniture





4

2 & 4. Artesia Spa Grand Hotell, Oslo. Interior Architects Mellbye Arkitekter AS by Interior Architects MNIL Kristine Storeide and Jeremy Williams (photo Ole Walter Jacobsen).

3 & 5. Quality Spa & Resort, Strømstad. Interior Architects Annet Format by MNIL Trine Hjelle and Annetin Hurum (photo Helge Eek).



5

Photos: Blunderbus

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AVIVO is a newly established company based in Oslo, Norway. The company was founded to provide innovative and unique products with universal design. The products are carefully selected to promote your wellbeing and simplify your life. The company launched its Norwegian Invention ShowerSandal™ foot scrubber globally during 2008.

Norwegian Invention Makes it Easier to Clean One's Feet

The idea of the ShowerSandal™ originated from the height of the inventor and founder of AVIVO whose height of nearly 2 metres (6 foot 6 inches) made it difficult for him to reach his feet while showering. He wanted to clean and massage his feet in an easy and effective manner, and the idea was conceived. After eight years of research and development, including a licensing agreement with a major international company, AVIVO was established as a springboard for the innovative ShowerSandal™ footscrubber.

Optimal for the Feet

ShowerSandal™ is designed as a sandal with brushes that makes it easy, efficient and comfortable to clean one's feet while showering. It is simple to use by easily attaching the ShowerSandal™ to the shower floor, applying liquid soap, and

thereby sinking one's foot into the luscious brush. The bristle of highest quality cleans every part of the foot including the top/arch/sides/heel/and in between the toes.

After a long day in tight and uncomfortable shoes it is important to revitalize one's feet. The product gives feet well-being by cleaning, massaging and stimulating them daily, all without the need to bend. One may clean one's feet safely and comfortably while showering due to

the advanced suction and friction that optimally affixes to the floor.

Specifications

The footscrubber is manufactured in Denmark in the colours blue, white and pink, and it is available in "one-size-fits-all". The choice of materials makes the sandal more durable, and it is easy to keep clean due to the space between the bristle, the drainage for water runoff and drying, and also due to the fact that it can be cleaned



Abry Design designed the ShowerSandal™.

in the dishwasher (withstands over 100° C). The way the sole is configured makes it easy to fasten to and detach from most floor surfaces.

Award for Design Excellence

ShowerSandal™ received the Award for Design Excellence from the Norwegian Design Council in 2008. This is a distinction given to well-developed and innovative products. The Design Award is a seal of good quality. As result of being awarded this prize, the Shower Sandal™ is currently being exhibited at the premises of Innovation Norway in Oslo, Norway.

Market

Since the launch of the ShowerSandal™ in January 2008 and until end of the same year more than 30,000 units throughout 20 countries worldwide will have been sold. AVIVO believes this is

just the tip of the iceberg, as there is such great potential in so many channels of distribution ranging from the medical side to shoe and do-it-yourself stores. As the product gains sufficient economies of scale and scope during 2009, AVIVO will add accessory products and also start building its portfolio of universally designed products.



AWARD FOR DESIGN EXCELLENCE
NORWEGIAN DESIGN COUNCIL



venture
cup

ShowerSandal™



a multi-disciplined design studio



fuggibaggi design

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Fuggibaggi is one of Norway's few multi-disciplined design studios comprising architecture, product design, graphic design and design management. The company divides its design management into pure form production and exercised hand craftsmanship and methods for solving different problems and tasks in a strategic and idea-oriented context. The company's studio is located in the old Hansiatic buildings of Bryggen in Bergen, Norway.

- environment and space = architecture
- through objects = product design
- through visual messages = graphic design
- within a strategic and total design plan = design management

Recent Projects

Retail / Exhibition

One of Fuggibaggi Design's recently completed larger projects is Vilvite, Bergen Science Centre. The centre consists of 2,000 square metres of space with four main themes: Energy, Climate, Ocean and Body, with approximately 75 exhibits. Fuggibaggi has been involved in the concept, content and forming across the centre, including, both the interior (shop, café, theatre, reception, laboratories, offices) and the main exhibition (information, labelling, scenography). Other design elements included designing tables, a front desk, storage and display furniture and signage. This was complimented with further (graphic) design work — identity, website, products etc. Areas of work included interior architecture, furniture, graphic design, illustration. The centre opened May 31, 2007.



Graphic / Identity / Interior

Safari Group has 11 supermarkets in the region, Fuggibaggi have been working with Safari for about 7 years. During this time we have built up a strong dialog with the client – which is very important – this long-term relationship allows us time and opportunity to continually develop the identity of the company and make it stronger across all aspects of the companies' communication – interiors (shops and administration), graphic identity, uniform, in-house brands (Matlyst) and other products.

Fuggibaggi designed the interior offices for Safari Group (a Bergen-based supermarket and retail chain) in Olsvik, Bergen. The interior of the new building was officially opened on October 08th 2008. In conjunction with the opening of both the new production and administration, Fuggibaggi also designed a book that presented the development of the business from its humble beginnings

to its present status as the only independent locally owned supermarket chain. Eivind Senneset was commissioned as author for the project, while Fuggibaggi had responsibility for the concept, design and editing. This process was particularly important as many elements and stories from the book, were implemented and took form, within the interior surfaces of the administration building. This is also a good example of how working across many disciplines can function and be a success. The building comprises: offices 800 m², store 300 m² and food production 2,500 m².

"MatLyst" is the name of the new in-house food brand under development for Safari. Fuggibaggi has the main responsibility over the brand identity: logo, illustration, labelling and packaging development. This identity is also implemented within the interiors of the stores – through both interior effects and promotional merchandise.

Transport

Another important multi-disciplinary project is Bergen Light Rail – Bybane. This project is a collaboration between architects Cubus in Bergen, the design company Kontrapunkt in Copenhagen. As a team we won an international competition to design the new light rail system in Bergen. Whilst being part of the design team, FuggiBaggi has the design responsibility for the interiors of all of the carriages.

Other projects within transport which have recently been completed are the interiors for two new ships – with a third ship also in progress. The ships are designed and built for North Sea Shipping and Oceanteam. The ships are built in Vigo, Spain. The first ship, Bourbon Oceanteam 101 has a length OA: 122.5 m and length BP 105.40 m. The main deck areas are approximately 2,000 m². The second ship Oceanteam 102 was launched in December 2008.





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The design faculty of the Oslo National Academy of the Arts (KHIO) has around 150 students, 25 permanent teachers and over 100 guest teachers and teachers on specific short-term engagements. The aim is to educate designers at international level who excel in critical reflection and inventive creativity.

The Oslo National Academy of the Arts offers three-year bachelor degree programmes and two-year master degree programmes.

Goals

The faculty has made a strategic manifesto in 10 points setting out its various goals, for example that it shall be a creative, active and positive work place that supports cooperation and healthy competition among its students and staff. The faculty builds upon its near 200 year tradition of workshops and craftsmanship while strengthening the analytical and

creative elements in the education. The people in the faculty want through their work to bring about a strategic change to elements in society, in order to deliver a sustainable quality of life and economic happiness.

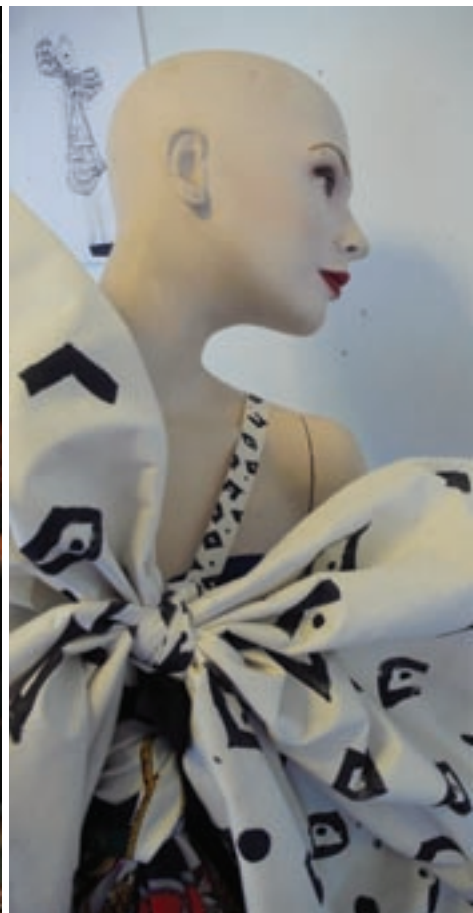
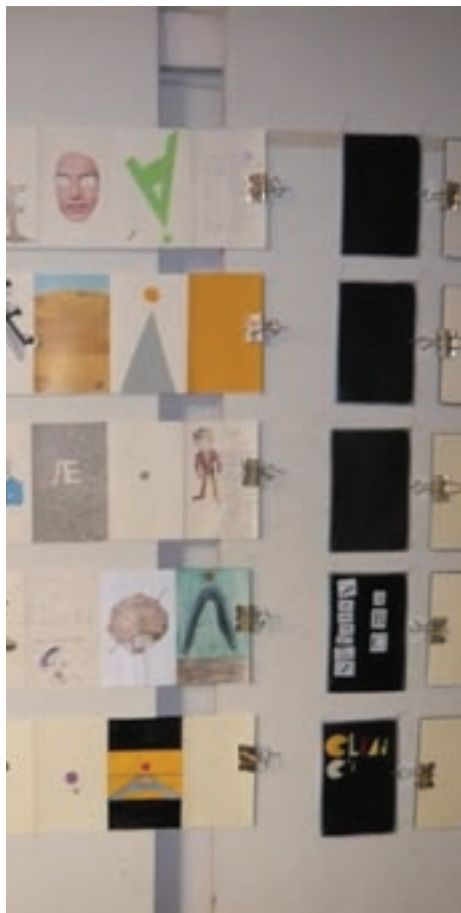
Social Issues

Young designers today are fundamentally interested in creating work that participates in social issues - not only in response to development of form, fashion, style and problem solving, but also to be active strategic actors. As such they want to be particularly active in understanding

the needs of people, users and society in general. The faculty maintains that in that role it can participate in fundamental changes in society. The concept design orientation is what gives value today. Importance is put on where ideas come from and how designers understand their global, environmental and historical function.

Students and staff in the faculty participate in international design exhibitions and conferences through their research and productions.





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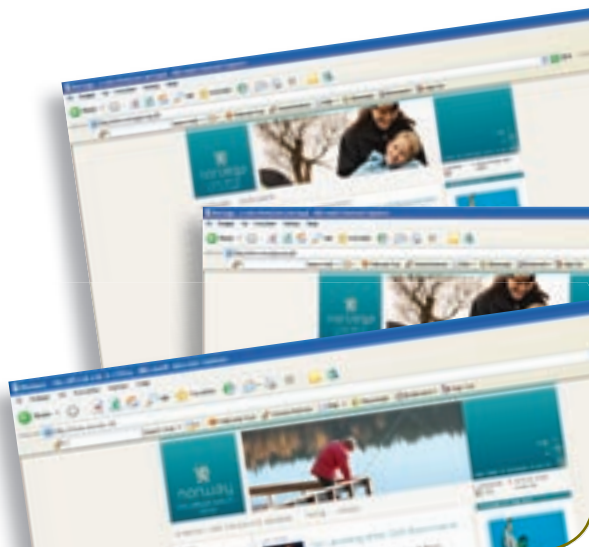
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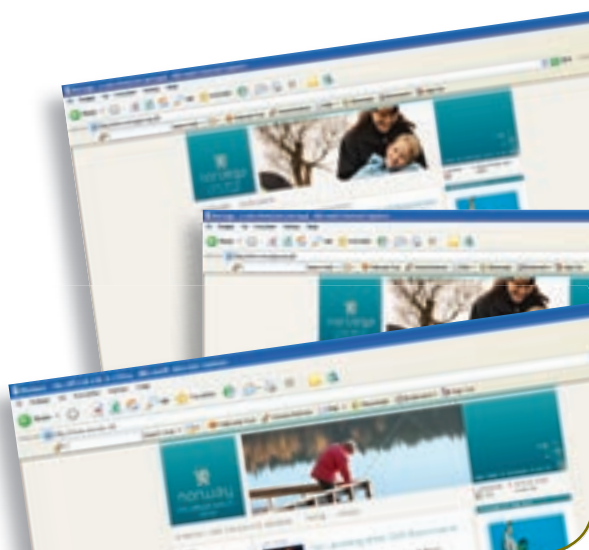
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At www.nortrade.com you will find up-to-date information on more than 4,000 Norwegian manufacturers and exporters within 35 different industries. There you will find a search tool which allows you to perform searches for companies, products or services in the Norwegian Export Directory.



www.norway.info

“Norway – the official site” provides extensive background information on Norway, as well as news and details of Norwegian-related events abroad. The large number of articles on politics, travel, culture, business, education, research and history are presented by the Norwegian Ministry of Foreign Affairs and its partners. “Norway – the official site” has been established in 90 countries and in 18 languages.



Innovation Norway promotes nationwide industrial development profitable to both the business economy and Norway's national economy, and helps realize the potential of different districts and regions by contributing to innovation, internationalization and promotion. The company has approximately 700 employees. Headquartered in Oslo, Innovation Norway has offices in over 30 countries worldwide, along with all of the counties across Norway.

English-language information about Innovation Norway is available at www.innovationnorway.no/english.



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