

FJORDFIESTA

Perspectives



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A piece of furniture is not just a crafted selection of materials; the wood, leather and steel come to life when people use and appreciate it. How a chair is shaped is defined by the space around it and the people who sit in it. From interior architects to restaurant employees, we talked to six individuals who in different ways interact with Fjordfiesta furniture in their daily life.



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As a young gallerist, Tuva Trondsdatter Trønsdal wants to challenge what she feels is a very set art scene. One way she does it is by initiating collaborations

– combining art with fashion, architecture and design – and by not being afraid to experiment with ways to make the audience interact with exhibitions. →

A light oak Bambi chair helps the back office look just as nice as the gallery itself. ↓



The simpleness of the Krobo bench makes it mix well with the art without overshadowing it. ←

Golsa show a range of international artists, from the young to the well established. ↓



Since its start in 2015, Gallery Golsa has quickly become one of the leading galleries in Oslo. Together with founding partner Gard Eiklid, part of Trønsdal's vision for Golsa is to reach a younger audience. She wants to make her own generation take more interest in contemporary art, also when it comes to buying and collecting.

– We show art at a wide price point, from Got It For Cheap – where people can buy one off A4 originals for 300 NOK – to works normally shown in big institutions. We all have different thoughts and feelings in relation to the art we expose ourselves to. It's not so much about how much you know, but what kind of life you have lived.

When Iranian artist Mehdi Ghadyanloo wanted the audience to really take their time in his Golsa exhibition in 2017, the solution was to bring in the classic yet simple Krobo bench. The exhibition, titled "Remembering the oblivion", consisted of drawings and paintings of seascapes and waves, referencing both the beauty of the sea and the possibilities and potential deathtrap it represents for refugees.

– The bench invited people to sit down for a while, to form an emotional bond with the works. It was important that the bench didn't compete with the visual impact of the art. The bench is distinct, but at the same time very quiet. Both sharp and soft in appearance.

The idea of bringing a classic Norwegian design piece into an exhibition by an Iranian artist was also appealing to Trønsdal. The bench was originally designed by Torbjørn Afdal in 1960.

– As a former design history student I have a soft spot for the design of that time. And I really appreciate that someone does the work of giving classics new life and make them available to people. We both want it for ourselves, she adds, referring to her founding partner.

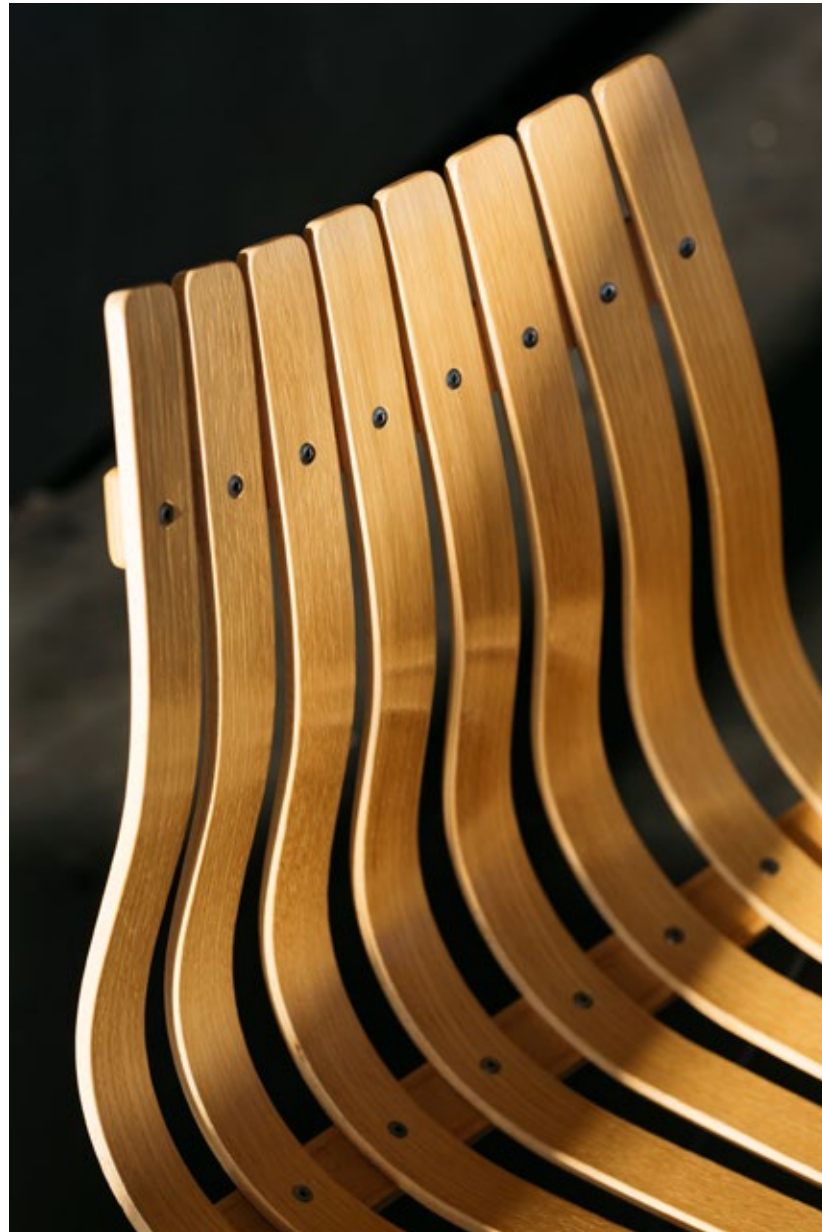
The Mehdi Ghadyanloo exhibition was a particularly important one for Trønsdal and Eiklid; it was on a trip to Iran to visit the artist that they decided to start the gallery together,

and eventually name it after Ghadyanloo's baby daughter, Golsa.

– When we opened the exhibition we got a lot of good feedback saying we had succeeded in creating a museum-like atmosphere where you felt you could relax and spend some time. Usually people are uncomfortable in gallery settings, and just look around before they rush out again. But this time people actually sat down, and had the possibility of really taking in the exhibition, let their minds run free. It's definitely something we consider doing again if the possibility is there. ●

Vingen bar
Synne Hellevang
Restaurant employee

Scandia Junior



How do you really know if a certain chair work in a restaurant environment? You ask the people who work there. Synne Hellevang has spent her summer serving guests

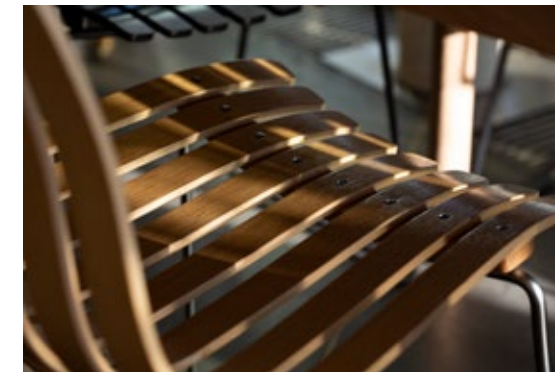
at Vingen Bar, located at the Astrup Fearnley Museum of Modern Art. The restaurant's special atmosphere makes her look forward to every single work day. →



Lacquered Scandia Junior chairs in good company with round tables from Tonning & Stryn. ↘

Guests can finish their museum visit with a cup of quality coffee while watching the sea outside. →

Hellevang often spend time at Vingen even when she's not working, taking a break from the school library. ↓



Nestled under a curve in Renzo Piano's massive, wooden building, Vingen Bar is a place where art, design and architecture meet. A bar, a café and a restaurant, they serve quality coffee and cocktails, and change the food menu to go with the current exhibition shown across the hall. Her love for the museum made Hellevang apply for the job.

– The first time I walked in I had a really good feeling. It's so bright and open, it makes you feel calm and happy.

Big windows surround the restaurant, which not only provide lots of natural sunlight, but also give guests a stunning view of the Oslo fjord, with the ever changing sea, a harbour and

a popular beach. A western Norway native, the sea has always been important to Hellevang.

– Sometimes when I get to work in the morning, typically after a storm, you can really smell the sea. I love it. Being surrounded by beauty makes it so much easier to go to work and have a good time.

The artistic connection is a big part of the restaurant's identity, she feels. Being a museum restaurant, though have been put into every aspect of the room. The interior is dominated by light wood materials, a concrete bar and carefully selected brass details. Round tables near the entrance are surrounded

by curved Scandia Junior chairs, designed by Hans Brattrud in 1957. The classic chair is represented in both American walnut and american oak, in what appears to be a random order. They're preferred by customers and employees alike.

– The furniture here really stands out, and the Scandia chairs are the best. They are very comfortable, and easy to move around. Nice to look at, too, of course, I like how the two colors are randomly matched. I often sit here myself to work on my studies, it's a nice change from the library.

Many of the clients at Vingen are tourists, naturally, but she can always tell when someone

comes in because they've heard about the place.

– People are always pleasantly surprised with the quality of the place, both in food and wine, and design wise.

She describes Vingen Bar as an exemplary place to work; beautiful, but also well structured, easy to keep clean and tidy.

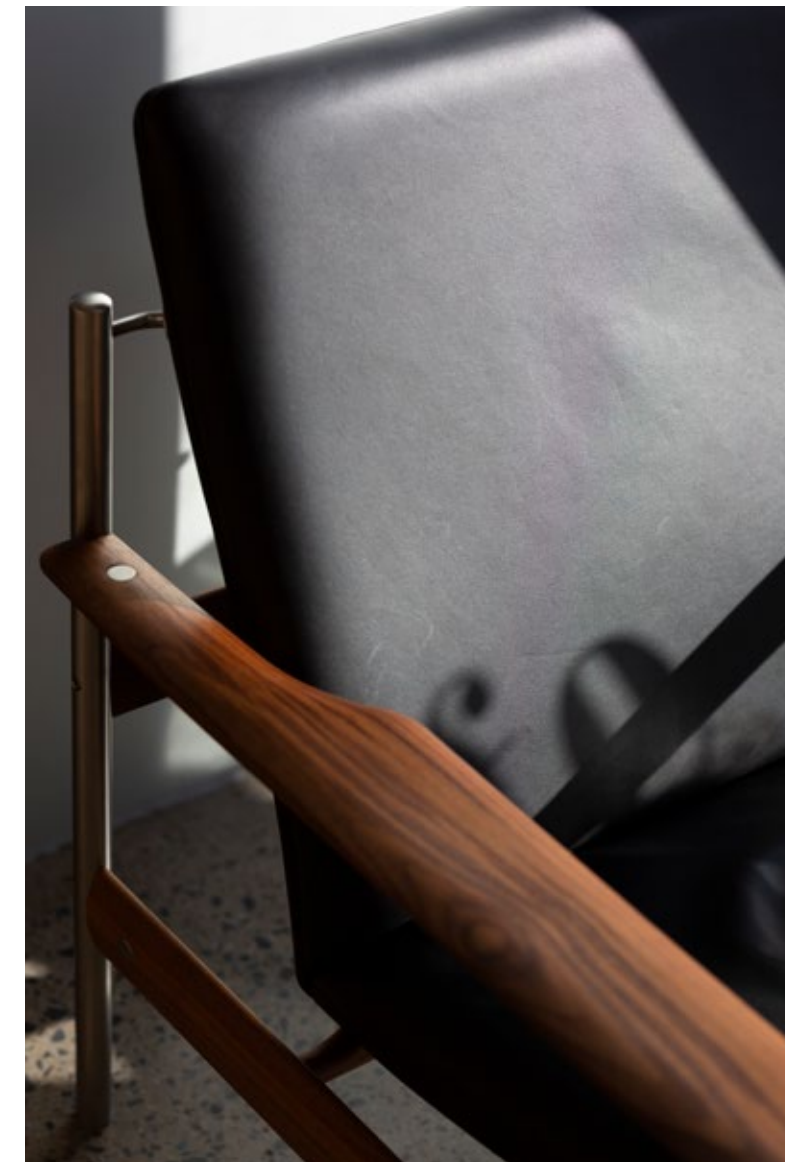
– What word am I looking for... Comfortable? Relaxing? When you come to work here you feel calm. The best time is the hour before we open, when you just walk around and put the chairs down, listen to podcasts and start the coffee machine. ●



Kaffebrenneriet Bjørvika
Sara Stølen
Interior architect

1001 AF Armchair

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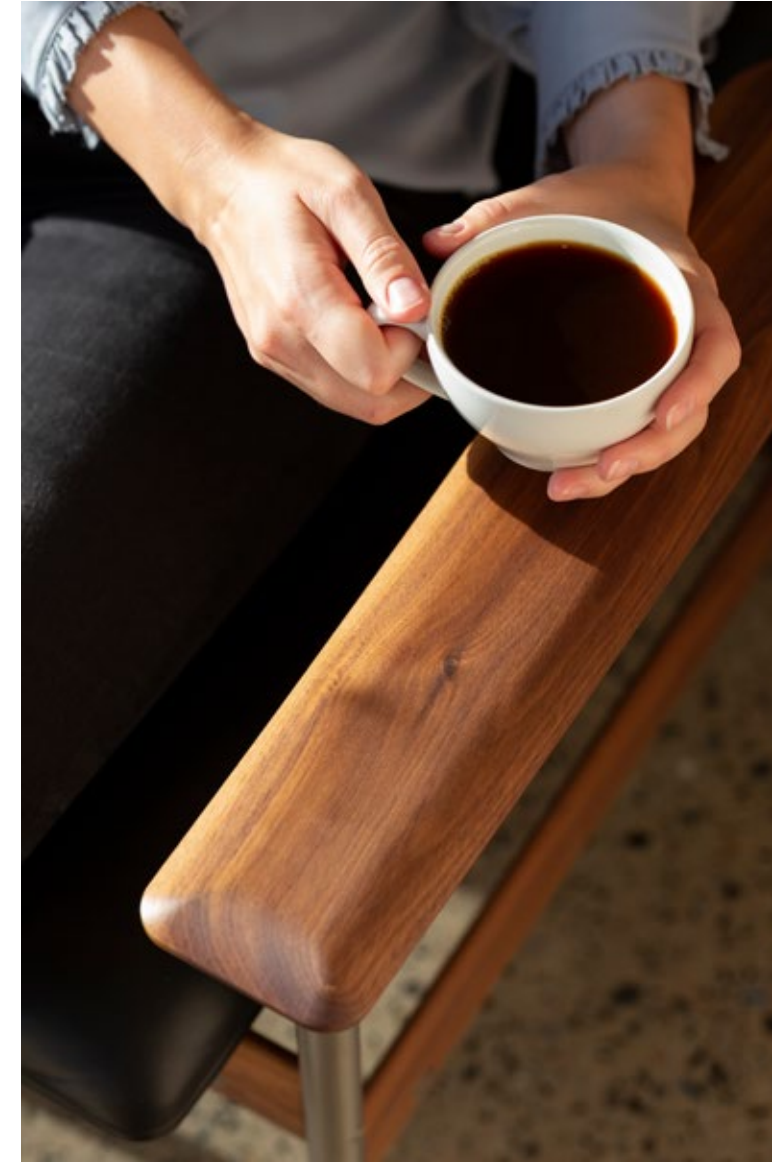
As one of the interior architects of the cherished chain of coffee shops, Kaffebrenneriet, Sara Stølen knows how to create warm, friendly environments. She has been with the company for four and a half years

and done the interior of fifteen cafés, but was up for a real challenge when the time came to open a café in the middle of the emerging steel and glass district of Bjørvika. →

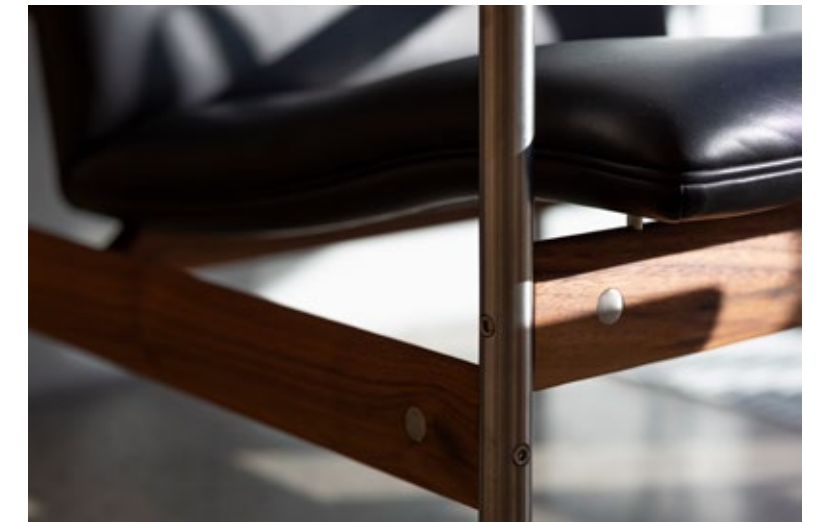
The 1001 AF armchairs are strategically placed by the large windows, to catch passers' eyes. ↴



Soft leather and rounded walnut makes for the perfect spot for a quiet moment and a cup of coffee. ↓



The chair was designed in 1960 by Svein Ivar Dysthe, and is a favorite with customers and employees alike. ↓



– Good interior is a place where you feel at ease, comfortable. A place to sit down for a few minutes and feel like you've been sitting there for hours.

The lofty space of Kaffebrenneriet sits between the busy central station and the monumental opera house, with traffic on all sides throughout the day. With floor to ceiling windows and polished concrete floors, the light pours in and gives the café guests a good view of builders taking a break on the pavement outside.

– We start from scratch to adapt the interior of each café to the building and its surroundings. When is it built? What used to

be here? Usually this gives me a starting point. But this building was completely new.

To soften the hard, shiny, all new surfaces, Stølen decided to fill the space with Norwegian design classics.

– Design from the 50s and 60s play well with the modern building. I also think it's fun to promote Norwegian design, some of these pieces are almost forgotten about.

By the cube-shaped window tables, specially made from light pine wood, sets of Svein Ivar Dysthes classic 1001 AF armchairs adorn the front area of the café. Designed in 1960, the

warm walnut and dark leather makes a solid statement in the room.

– It's a fantastic design classic. We wanted something that would catch people's eye from the outside, something that was an object in itself. The sharp lines work well with the room and the large window panes. The customers love them too, it's the café's most popular spot.

Warm materials with lots of natural wood dominates the rest of the interior; large, geometrical ceiling lamps, wooden tables with rounded edges, all specially made and designed by Stølen. You can smell the wood as you enter.

– The walls are clad in wide planks of pine, to counteract the facade. We wanted something sturdy, something typically Norwegian.

The natural materials makes the glass cube surprisingly cozy, well helped by walls painted in the chain's characteristic yellow ochre. A nice contrast to the bustling traffic and building sites outside.

– I want people to come inside and feel calm. That's why we chose the natural materials: wood, fabric, leather. We hope this area will continue to grow, which means a lot of traffic. So the hope is that the café can be like a small haven, a place to sit down and have a time out. ●

Articles by EAM
Vuong Tran
Founder

Krobo



What started as a hobby resulted in a little world of his own for Vuong Tran. A year ago he set up his own, carefully curated shop of hand made leather goods,

with a small workshop in the back. Articles by EAM celebrates good craftsmanship and the sacredness of the everyday object. →



The Krobo bench works as both display and a place for customers to have a rest. ↘



The warm wood goes well with the tan leather of Andreas Engesvik's Bollo chair. ↓



Tran makes all the products himself in a workshop in the back of the shop. ↓



In a quiet street in the otherwise busy Grünerløkka-area, a 19th century building that's so typical for Oslo opens into a small, but distinctly modern space. Wallets, pencil cases and bags in soft, hand stitched leather lay in neat rows. Tran has carefully furnished the space; a soft green-gray wall colour, minimalist shelves, small design items meticulously placed around; a floor lamp here, a Japanese ceramic bowl there. The fluffy samoyed Sam sleeps peacefully on the floor. But mostly, the leather goods are what catches the eye.

– I wanted it to look nice, but for the products to be in focus. It's all about them.

After quitting fashion, he, almost on a whim, decided to start making little leather wallets, inspired by the ones you buy from tourist shops. People eventually wanted to buy them, and after working on different designs for years, testing what works, what people wanted, he finally opened the shop a year ago.

– It's very much about curiosity. How do you make a product? My key focus is developing patterns. I'm not trying to do something new, I'm trying to make a product that people want. I try to stay true to myself, and spend time developing patterns and designs. None of the products have the same pattern, so the collection is in constant development.

To make the space feel comfortable, he added carefully selected pieces of furniture; a soft leather chair; a sculptural lamp; a Krobo bench in warm walnut.

– I like wood and leather, warm materials. I got my first Krobo ten years ago, so I really wanted one in the shop. It's timeless; it worked for people 50 years ago, and it will work for people in 100 years. I like it a lot because it oozes of solidness, even though it's produced in a simple way.

Being not just a shop, but Tran's workplace, he wanted it to be his own little playground. To create a certain atmosphere, and invite people to take part in his world, not just buy stuff.

– One of the challenges I had was to make the customers touch the products. When you hang something on a mannequin people don't dare to touch it, but I want customers to feel the leather in their hand. I'm interested in how space interacts with people.

Having made his life about making everyday objects, he also has a great interest in how and why we use them. How they can be made as good as possible.

– Everyday objects are important because of the ritual of them. The ritual of having it in your pocket, in your hand, to open it and use it. There is something almost sacred about it. ●



Anderssen & Voll
Torbjørn og Espen
Design Studio

Pi table

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For Torbjørn and Espen of Anderssen & Voll, there is no straight road from idea to finished product. Visiting their studio gives a hint of how they develop their

award winning products. Being hands on, so to speak, was essential when they created the round side table Pi. →

Torbjørn and Espen have worked together for decades, creating future classics of Norwegian furniture. ↴



– I think it's a great table. I can't see why it doesn't sell more.

Torbjørn Anderssen laughs. Their studio in central Oslo stretches into a big, old brick building, with large rounded windows and lots of daylight. It's also, as one would expect, impeccably furnished. Torbjørn and Espen established Anderssen & Voll in 2009, after leaving the successful design group Norway Says. Since then, they have received numerous awards, including the Honorary Award for best Design in Norway.

– The important thing is that it turns out good. We don't have a strong urge for self-realizing, we compromise a lot, says Torbjørn.

– Sometimes an idea is done after the first sketch, other times it takes a long time, Espen adds.

– But we always try to develop the idea as much as possible by all available tools, from 3D to full scale modelling.

Around the room, brown paper models of future furniture stand side by side with old classics and their own finished products.

– We used to spend a lot of time making beautiful models, but nowadays we go for rougher versions in cardboard and paper. It's more efficient, and we save our lungs from inhaling sawdust.

Making full scale models is the design duo's preferred method of developing product ideas. ↴



When working on the Pi table, they had different ideas on how to hold it up. Deciding on the ribbon like legs was an idea that popped up in a face to face meeting with Pål Lunder, founder of Fjordfiesta.

– That wouldn't have occurred to us if we had sent it away somewhere instead of doing the modelling ourselves. The personal meeting is important for the process. The table turned out a bit Japanese looking, like a lot of our furniture.

The slightly tapered legs give the side table a playful personality.

– With a simple table like that, it's the little changes that make a big, visual impact.

The table is produced in Norway, at Fjordfiesta's factory in Dokka.

– It was interesting to see what we could achieve with the available materials in the factory and the tools we have, to develop the Fjordfiesta brand.

The biggest challenge when developing the Pi table was figuring out how to attach the tapered legs. ↴



The design duo has also made cushions, trays and drawers for Torbjørn Alfdal's classic Krobo bench. Wanting to make it clear that the additions weren't original, they kept them strictly modern, but again with a hint of playfulness.

– We wanted to add something that didn't take away the idea of a universal product. What is missing, how would I use this myself?

They both discovered the bench as young design students.

– The Krobo bench was the ultimate product to everyone in school. I remember spotting one in the hallway of my sister's apartment, covered in paint. So I just sort of asked if maybe I could replace it with something else, and no one cared. I wadded off the paint to discover a beautiful rosewood. ●

→ fjordfiesta.com

