



The Collection

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Fjordfiesta

“When I studied to be an architect, I was thrilled to discover that earlier architects often designed the interiors down to furniture and sometimes even the cutlery. Looking back on these great mid-century designs I realised that especially our Scandinavian design heritage was still vibrant and highly meaningful to me. Functional details, the careful use of materials and simple elegant aesthetics have become a contemporary signature, known as Scandinavian Design. Being a young Norwegian architect, this made perfect sense to me and is still where my heart is.

Driven by this passion I founded Fjordfiesta in 2001 – with the ambition to manage, develop and reconnect with our unique Scandinavian design heritage. One of the design treasures I immediately sat my eyes on was the timeless ‘Scandia’ range of chairs, designed by the Norwegian designer Hans Brattrud in the 1950s. To my great surprise it turned out that these chairs hadn’t been in production for almost thirty years. Even more surprising was when I started digging, it turned out that the designer himself was still alive and kicking! And that’s how the story started. The Scandia chairs, which had been available only through vintage dealers since the mid 1970s, were slightly trimmed by Hans Brattrud, put into production by Fjordfiesta and carefully reintroduced in 2002.

But the story had only just begun. With strong ties to the aesthetics of Scandinavian Design culture and 21st century values regarding ethical and environmental issues, Fjordfiesta’s intention is to keep on creating furniture that will last for generations to come. Working with designers from different eras reflects our belief in Scandinavian design – both classic and contemporary. We will keep on introducing furniture from our finest designers, taking an active part in both preserving and developing the Scandinavian design heritage. That’s where our heart is.”

Pål Lunder
Architect and CEO



Scandia Junior

Stackable chair

Design: Hans Bratrud, 1957

Hans Bratrud designed the Scandia Junior in 1957 as a student project at the National College of Art & Design in Oslo. Bratrud's aim was to create a three-dimensionally shaped chair. He took the traditional laminating technique further, resulting in a chair that was revolutionary both in shape and expression. The chair immediately won recognition. At Deutsche Handwerksmesse in 1967, Bratrud received the gold medal from the Bavarian State Government for Scandia Junior. The same year the chair also received "The Award for Design Excellence" from the Norwegian Design Council. Due to its unique and timeless design, Scandia Junior has become an internationally recognised classic. Today it is considered a mid-century masterpiece, as well as one of few Norwegian furniture icons of its time. Great design requires function, and Scandia Junior keeps its promises. The chair delicately supports your lower back and the slats bend naturally when you lean against them. The ingeniously constructed seat invites you to sit down – and to stay seated for hours.











Scandia Senior

Easy chair

Design: Hans Brattrud, 1959

After succeeding in getting the first Scandia chair in production, Hans Brattrud returned to the drawing board to expand the technique into an easy chair. Scandia Junior was paired with a bigger version of itself: the Scandia Senior. The new chair proved to be a success, growing the range's popularity outside of Norway and making it an outstanding representative of the golden era of Scandinavian Design at its best. As late as in 2006, Scandia Senior received "The Interior Innovation Award" in Cologne and was nominated for "The Design Award of the Federal Republic of Germany 2007". Simplicity, minimalism and functionality are keywords for Scandia Senior. The easy chair features an eye-catching, sculptural silhouette and a sense of lightness that helps it adapt to any room without losing its distinctive character. The tall back and the adjustable leather headrest provide superb support for the upper body and neck, and Scandia Senior is therefore an ideal seat for relaxation. Scandia Senior is available with a swivel base, bolt base or the original tilt system for higher comfort.











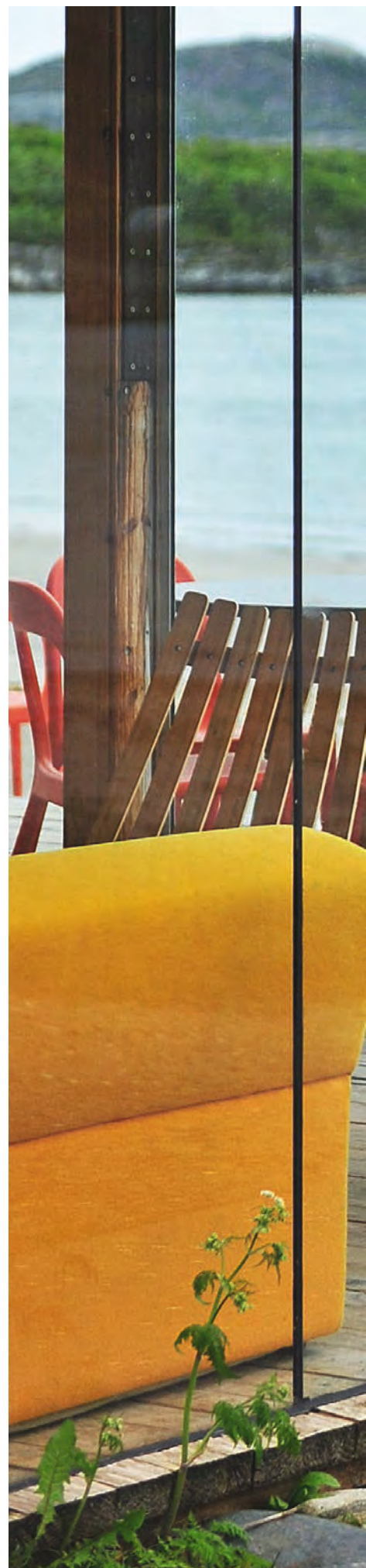


Scandia Nett

Lounge chair

Design: Hans Brattrud, 1959

In Norwegian 'nett' means 'neat' – and Scandia Nett is simply a neater version of Scandia Senior. Scandia Nett has an elegant, sleek appearance and pleasing shape, all together making the lounge chair suitable for any room or style – alone, as a pair or arranged in bigger groups. Despite having clear references to the mid-century design era, Scandia Nett stands out as a timeless piece. The simplicity that characterises the design exudes a modern aesthetic that makes Scandia Nett just as beautiful now as then. The gracefully curved lines still speak to the imagination. Thanks to the carefully thought-out angle of the back and the flexible slats, Scandia Nett offers great comfort. Its relatively neat size will also make it easy to move the chair to your new favourite view. Scandia Nett is available with the distinctive bolt base or the convenient swivel base.











**I never read,
I just look
at pictures.**

Andy Warhol

**Moderna Museet,
Stockholm Sweden
10/2-17/3 1968**







Scandia Prince

Stackable high-back chair
Design: Hans Bratrud, 1960

Hans Bratrud created Scandia Prince in 1960, as the latest addition to the Scandia range. Hence the name: according to the designer himself Scandia Prince is the crowning glory of the series. Scandia Prince was originally designed as a high version of Scandia Junior, but nevertheless the chair stands out with its very own personality as a graceful and noble chair, princely surrounding the dining table without stealing the visual space. An elegant appearance and a strong character both make Scandia Prince a timeless classic, explaining why the chair has been a highly sought after vintage object on the worldwide collectors market for decades. Despite being a wooden chair, the organic shape of the seat and the slightly flexible back ensure that Scandia Prince supports your body at a very high level of seating comfort. Pleasing to the eye and suited for the body – the perfect dinner party couldn't ask for more.









Krobo

Multipurpose bench

Design: Torbjørn Afdal, 1962

Torbjørn Afdal was among the most prolific post-war Norwegian designers. Today he is regarded as one of Norway's most famous designers. His furniture has been in the collections of The White House and the Japanese Emperor. Considered one of his foremost classics is the multipurpose bench Krobo, designed by Afdal in 1962. Krobo's clean, straightforward lines reflect Afdal's refined understanding of shape and material, but also reflect his architectural style and the ideas of Scandinavian Design. With details such as raised side edges and black-coated steel fixtures, the bench has a soft, but solid appearance. Krobo became an instant classic in Norway because of its unique flexibility and many uses. The bench easily turns into a sofa table, some extra seating, a multimedia bench – or simply a decorative object where you can store your books or other everyday items that deserve a proper display. All in all, the Krobo bench will without doubt adapt to any room and give added value to any space.

Krobo is relaunched in collaboration with Utopia Retro Modern.











Krobo Accessories

Accessories

Design: Anderssen & Voll, 2014

With great respect for the classic bench, the renowned designer duo Anderssen & Voll has created new accessories for Krobo, emphasising its variety of use through additional functions and colour elements. Storage boxes, drawer units and cushions all have a muted expression in harmony with Afdal's timeless bench, while giving Krobo a new lease of life in the 21st Century. Our digital lifestyle contributes to a greater demand for flexible and aesthetic solutions. Krobo Accessories highlights the value of an already existing product by adding flexibility and utility appropriate to our modern lifestyle. The original accessories from the 1960s inspired the Krobo Accessories: for instance, the vintage telephone table is replaced with drawer units for cables or storage boxes for mobile devices, etc. Simple elements provide a range of purposes. The cushions make Krobo a comfortable seating bench and the trays, frame and drawer unit provide room for flexible storage and decorative furnishing. The accessories are all loose individual modules that can easily be moved and refurnished – thereby creating new solutions for new needs. Krobo Accessories will fit your way of living today, as well as tomorrow.





Alto

Desk

Design: Andreas Engesvik, 2013

The Alto desk was first shown in Milan in 2001, when Andreas Engesvik was still a part of the designer trio Norway Says. After founding his own design studio, Andreas Engesvik redesigned Alto with several improvements in 2013. The result is a contemporary classic that will find its place either in a small home or in a larger public space such as a lobby. Alto is a small, utilitarian desk inspired by the Scandinavian Design tradition. The light base in solid oak and the organic shaped top form an elegant desk with a well-sized working space. In Italian, the musical term 'alto' means 'high', and the slim legs on Alto creates the feeling of an oversized top soaring high above the ground. Or maybe Andreas was inspired by a certain legendary Finnish architect, taking cues from his organic forms and sculptural designs? All in all, Alto stands out as a poetic piece perfect for writing new stories or simply taking care of existing chapters – independently in the living room or as one of many in the grand office.



**I like
boring things...**

Andy Warhol

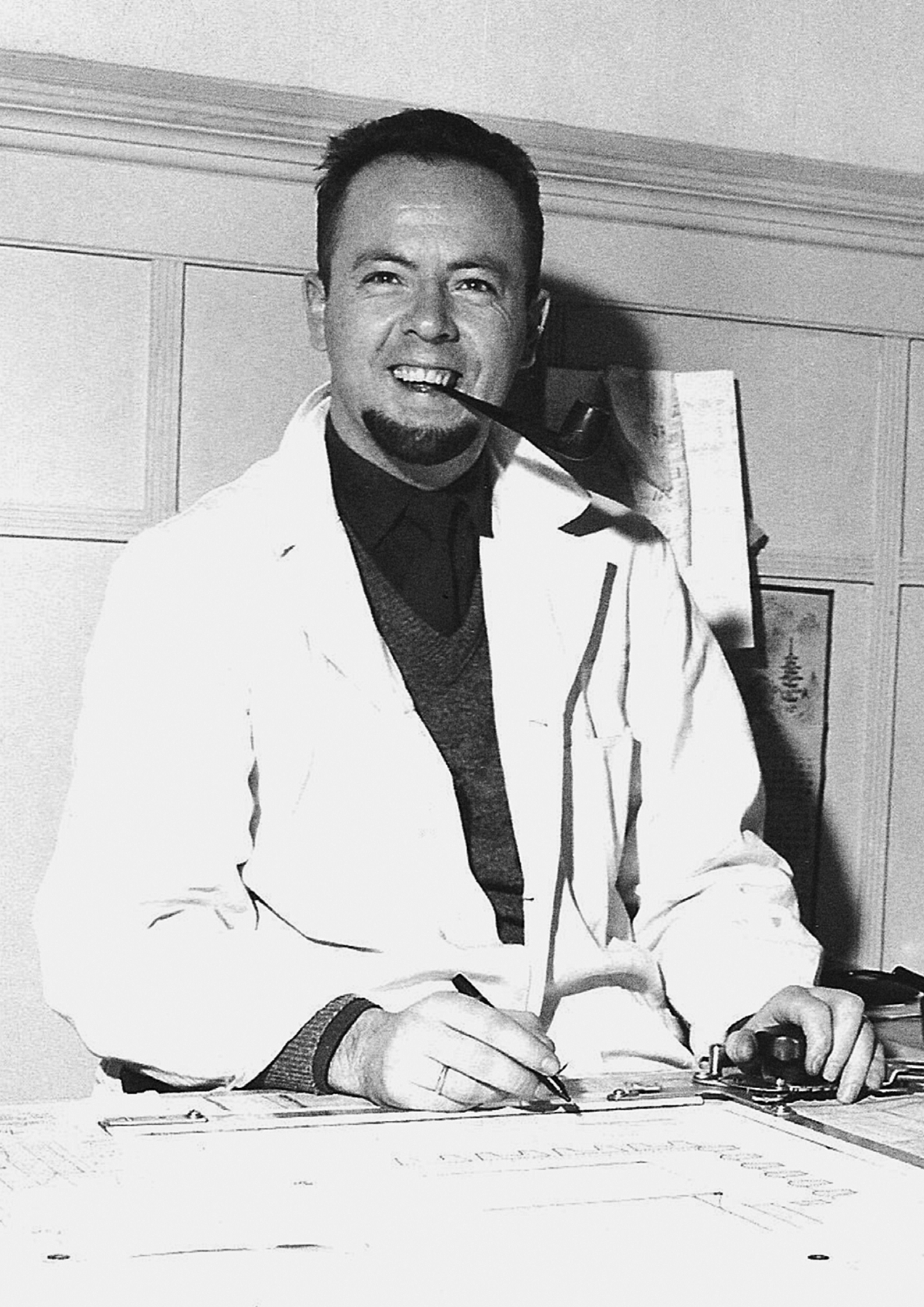
**Moderna Museet,
Stockholm Sweden
10/2-17/3 1968**







Maggie
Lillian
Lillian
The Party



Designers

Hans Bratrud (born 1933) is a renowned Norwegian designer and architect. He has a whole host of awards to his name, and his furniture designs have become internationally recognised classics. Bratrud pioneered high frequency lamination in Norway, a method which is now the most common production technique in the world.

Bratrud started his career as a carpenter in the mid 1950s, and he attributes much of his design confidence to the skills he learned while working with wood. He went on to study at the National College of Art & Design in Oslo, Norway. Among his teachers were the architect Arne Korsmo and industrial designer Birger Dahl, who both influenced the talented young man. Hans Bratrud was considered the most promising Norwegian furniture designer in the 1960s. He had his own design office, developing new furniture models and working with demanding design commissions. His designs from this period won several national and international competitions.

In 1957, during his last year at the National College of Art & Design, he designed the prototype of the Scandia Junior chair as a school project. True to the Scandinavian Design aesthetic that was predominant at the time, the project was initially ill received by his professors due to the fact that it seemed impossible to manufacture with the production methods of the time. In 1958, after attending an industrial fair in Germany and finding out about the high frequency lamination technique, Bratrud proved his mentors wrong. Convincing the Norwegian furniture manufacturer Hove Møbler to adopt the technique, the Scandia Junior chair started production in 1960. Additional models were then developed.

The Scandia stackable chair was revolutionary both in shape and expression. By using horizontal ribs, a two-dimensional laminated shape was strung up and made three-dimensional. This was an ingenious construction that also yielded a unique and timeless design. The chair range immediately won recognition and became a show stopper at several exhibitions and fairs. In 1967, the Scandia stackable chair was awarded the gold medal at the International arts and crafts fair in Munich. The same year it also received “The Award for Design Excellence” by the Norwegian Design Council. As late as in 2006, the Scandia easy chair received the “Interior innovation award Cologne 2006” and was nominated for the “The Design Award of the Federal Republic of Germany 2007”. In 2008, Hans Bratrud was awarded “The King’s Medal of Merit” for his work within furniture design, his contribution to technical innovation and the development of the Norwegian furniture industry.



How do you think the “Scandia” chair has retained its relevance and popularity over such a long period of time?

Hans Bratrud: The “Scandia” chairs are of a timeless and carefully thought-out design that doesn’t attract too much attention. They fit most interiors – both traditional and modern - and their construction is robust enough to last for a hundred years.

Pål Lunder: If you show the Scandia chairs to somebody for the first time most people see it as a new design.

They find it amazing that this design is actually 60-years-old. So I believe the relevance of the chair is due to its beautiful Scandinavian design and its timeless expression.

The chair was technologically exceptionally innovative for its time. How did you strike on the idea of using a high frequency lamination?

Hans Bratrud: I’ve always enjoyed experimenting with new materials and techniques. The chairs are made with 1 mm thick laminates, and the glued joints need to be hardened to ensure long life. When I first thought of the design in 1955-56, the fastest-hardening glue had a setting time of about three hours. This would not have allowed production on an industrial scale but, at a trade fair in Germany in 1958, I saw that hardening could be done using high-frequency electricity. I immediately realised that this technique would be useful in the production of my Scandia chairs.

In your understanding, what makes a design icon?

Pål Lunder: In my opinion a true design icon needs to be something outstanding in terms of the use of material and shape. Most new designs try to combine material and form in a new way, but to become an icon it has to stay relevant over a long period of time – or sometimes even mark the start of a new direction in furniture design. The Scandia chair is unique both in expression and material use in addition to being a strong representative of the golden era of Scandinavian Design.

What marked the beginning of the relationship between Fjordfiesta and Hans Bratrud?

Pål Lunder: The design of the “Scandia” chair caught my eye immediately the first time I saw it looking through an old annual report of Norwegian furniture at the SHKS library (the National Collage of Art & Design).



I was amazed by the beauty and ingenious design, and when I showed the picture to my fellow students they all thought the same! I found it strange – and quite a shame – that this beautiful chair was not in production anymore, so I contacted the original manufacturer and asked if they would consider restarting production of the Scandia range. They refused, so I decided I had to do it myself. I got in contact with Hans Brattrud and told him about my plans. He liked the idea, so suddenly I was an architect student and a furniture manufacturer. Since the very beginning in 2002, I have no record of how many times I have travelled to visit Hans Brattrud and our factory at Dokka. We are privileged to still have this cooperation with the designer himself.

How do Fjordfiesta and Hans Brattrud work together now?

Pål Lunder: Hans Brattrud lives close to where our factory is situated in the small town of Dokka. So every now and then he drops by the factory to discuss technical improvements, new designs



and other matters concerning him with our skilled craftsmen. He quite clearly speaks his mind regarding the development of his furniture, and of course we have a huge amount of respect for his opinions and try to meet his wishes in the best possible way. At the same time we try to update the chairs technically and adjust them to new machinery and solutions, but also refresh them for potential new markets by trying out new colours and new designs on accessories, etc.

Fjordfiesta is deeply committed to the Norwegian design tradition. Are there other groundbreaking pieces of Norwegian design history you would like to reedit?

Pål Lunder: Yes, I believe there are a handful of classic designs that would be highly relevant today. So many great designs were made during the golden era of Scandinavian Design, in the 1950s and 60s that is. So only from that small period of time we could gather enough remarkable furniture to make up a whole collection. (If we disclosed exactly what we had in mind though, we would reveal our commercial secrets.) Not to mention that also after the so-called golden era there are some really nice and interesting designs from Norway, of course!

Designers

Torbjørn Afdal

(1917–1999) graduated from the Norwegian National College of Art & Design in 1946. The same year he set out as a designer at Bruksbo Tegnekontor. Afdal was among the most prolific in his field in post-war Norway, and today he is considered one of Norway's most famous designers. His furniture has been in the collections of The White House and the Japanese



Emperor. His work is characterised by a refined understanding of shape and material. In this, he was clearly inspired by the Danish architects Kaare Klint and Ole Wanscher. Torbjørn Afdal received the gold medal at the 1959 craft fair So Wohnt Europa in Munich for work including the dining set Form. Around 1960, Afdal's furniture design took on a more architectural style, exemplified by the hunting chair Hunter – one of his most successful armchairs. Among Afdal's classics you'll find the Krobo range, the Times liquor cabinet and the Minerva range of conference furniture.

Anderssen & Voll

was established in 2009. Torbjørn Anderssen and Espen Voll became part of the international design scene through Norway Says, and today Anderssen & Voll is one of the leading design studios in Scandinavia. The design studio Anderssen & Voll works within various fields of design for a number of international clients. Their creations are typically highly attentive to cultural and market trends. They use this awareness to generate ground-breaking and desirable products for

their clients. Formerly named both Norwegian and Scandinavian Designers of the Year, they have also received international awards and recognition for furniture work, lighting and home accessories; including Wallpaper Award, IF Award and Honorary Award for Best Design in Norway.

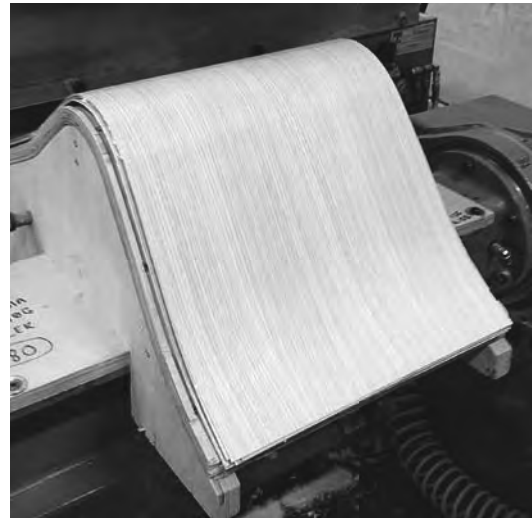
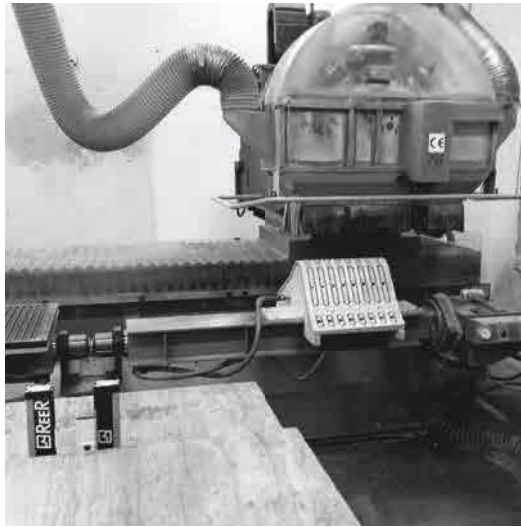
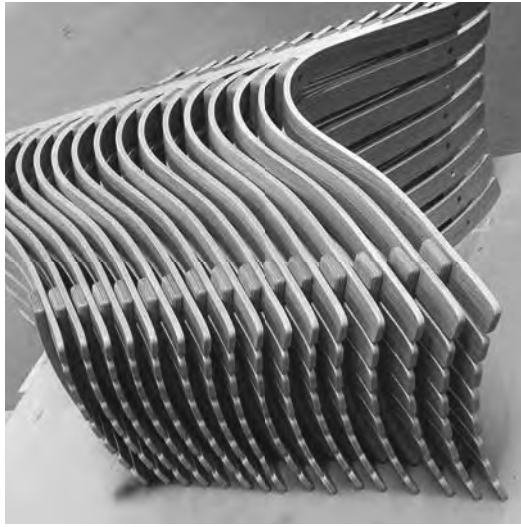




Andreas Engesvik

(born 1970) holds a Bachelor's Degree in Art History from the University of Bergen, Norway. Andreas went on to study design at the National College of Art and Design. Upon completing his Master's Degree in Design in 2000, he founded what was to become Norway Says. After six highly successful years with the company, Andreas Engesvik went solo in 2009, and founded his new studio Andreas Engesvik, Oslo. The studio works in various fields of design ranging from furniture and tableware to industrial design for various international

clients. In 2012, Andreas Engesvik was appointed Guest Professor at The University College of Arts, Crafts and Design (Konstfack) in Stockholm. Andreas Engesvik has received many awards for his work, including Red Dot Award, IF Award, Wallpaper Award, Torsten & Wanja Søderberg Award and The Bruno Mathsson Award.



Manufacturing

Behind the Scenes

Our furniture takes shape where high-tech industrial production meets minute carpentry. Under the supervision of our foreman Jonny, sketches transform into individual pieces of furniture thanks to the loving passion of our skilled craftsmen. Located in a deep valley by the shore of the Dokka river in Norway, the factory has produced quality furniture for the past 65 years. Dokka is also where Hans Bratrud resides today, as he still takes an active part in the production and development of his esteemed Scandia range. As foreman Jonny says: “We must also give credit to Hans for making production possible by introducing the required technology in Norway in the 1960s.” In 2008, Hans Bratrud received the “The King’s Medal of Merit” in Gold partly for his work as a furniture designer, but also due to his work as a production pioneer. This production technique – high frequency laminating – is still at the core of the production of the Scandia chairs at Dokka.

Treading lightly – to meet the future

We believe that timeless design is a solid environmental effort enhanced further by the small environmental footprint we leave behind with each carefully assembled piece of furniture. To ensure the quality of our products and the working conditions of our employees, we manufacture almost all of our furniture in Scandinavia. The only exception is some production in Italy. The material is chosen with great consideration to the environmental impact of each component.

In 2013, we proudly introduced Scandia Junior Eco. Scandia Junior Eco has a Swan certification, the official Nordic Eco certification. This way we can ensure that a Norwegian design icon meets the future in an even more environmentally friendly manner. The certification proves that the Scandia Junior Eco is the best environmental choice. We are committed to carry the sustainable idea forward in our furniture – all the way from idea through to choice of material and production, and finally by providing you with long lasting items of furniture.

Collection Overview

Chairs



Scandia Junior
Stackable Chair | 825x540x510



Scandia Nett
Lounge Chair | 810x660x780



Scandia Nett Swivel
Lounge Chair | 810x660x780



Scandia Prince
Stackable Highback Chair | 950x540x510

Desk



Alto
Desk | 770x1160x680

Accessories



Sheepskin overlay large



Sheepskin overlay small



Cushion Lounge | Easy



Scandia Senior
Easy Chair | 1050x660x820



Scandia Senior Vipp
Easy Chair | 1050x660x820



Scandia Senior Bolt
Easy Chair | 1050x660x820

Benches



Krobo 200
Bench | 340x370x2000 | 440x370x2000



Krobo 150
Bench | 340x370x1500 | 440x370x1500



Cushion Stackable Chair



Krobo accessories



Krobo cushions

Materials: Scandia

Wood



Walnut

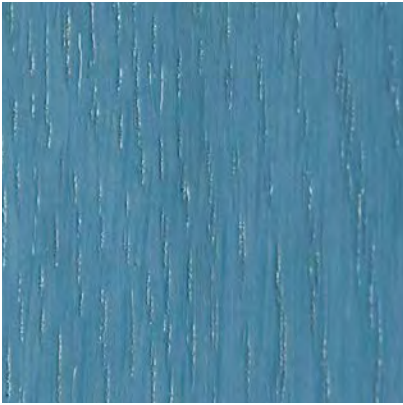


Oak

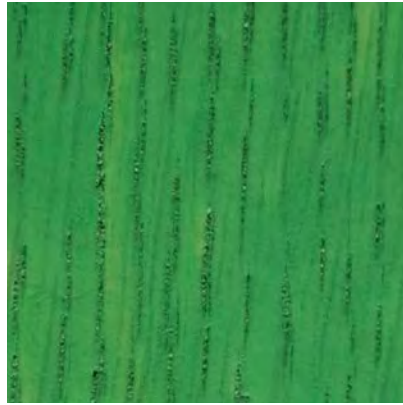


Note: Wood being a natural material may differ in colour and texture.

Lacquer



Blue



Green



White



Black



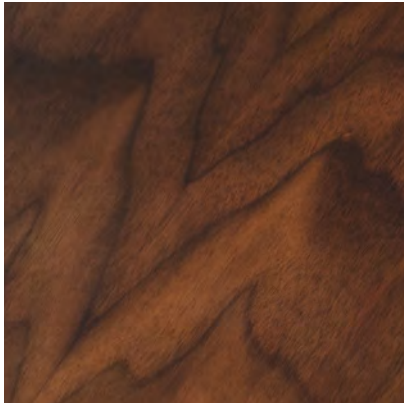
Red



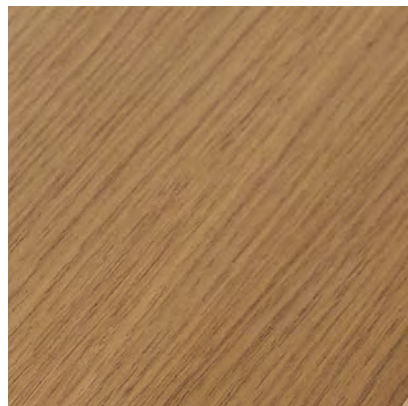
White pigmented

Materials: Krobo

Wood



Walnut



Light oak



Note: Wood being a natural material may differ in colour and texture.

Materials: Alto

Wood



Oak



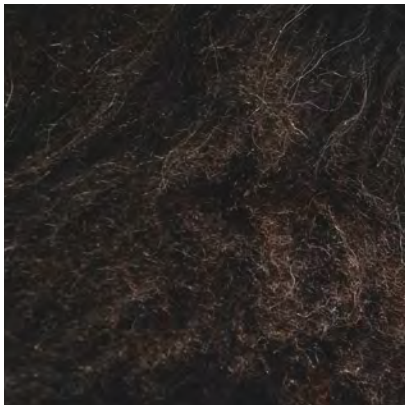
Lacquered colours (see page 49)

Materials: Accessories

Sheepskin overlay



Beige



Dark brown



Grey/black



Natural white

Materials: Accessories

Krobo cushions and accessories



Cushions: colours Hallingdal
Grey, green, yellow and red



Cushions: colours Coda
Grey, dark grey and light blue



Accessories: colours
Light oak, walnut, white, graphite, reddish, honey and glass green

Publisher

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Concept, art direction and design:

Academy of Art and Design FHNW,
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Printing: EKH Grafisk AS
Printed in Norway, August 2015

Thanks to Hans Batrud for permitting
access to historical material.

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