



University of Bergen
Faculty of Fine Art,
Music and Design



**«We reveal the invisible
and enable the impossible»**

The Department of Design offers studies in Furniture Design, Spatial Design/Interior Architecture and Visual Communication.

«We think with our hands»

We value curiosity, questioning, experimentation and exploration of methods, processes and materials, with a human-centred approach. Through challenging creative processes and visual language, we create designs that challenge the limits of our field. We create new insight and knowledge about how design can contribute to an increase in quality of life and sustainable resource management.

Our three unifying values are

- Sustainable development and understanding of global relations.
- Human and environmentally friendly structures and materials.
- Humanistic and ethical communication.

Tomorrow's designers are as much creators of possibilities as they are designers, as much problem analysts as problem solvers. Together with our students we address both major and minor design issues and come up with good and bold suggestions for answers through research and experimentation. By alternating between creation and reflection, question and comment, students develop new insights and are encouraged to challenge established truths. Our academic staff and students come from different international backgrounds. We cooperate with other leading design institutes and regularly attend international design conferences and exhibitions all around the world.

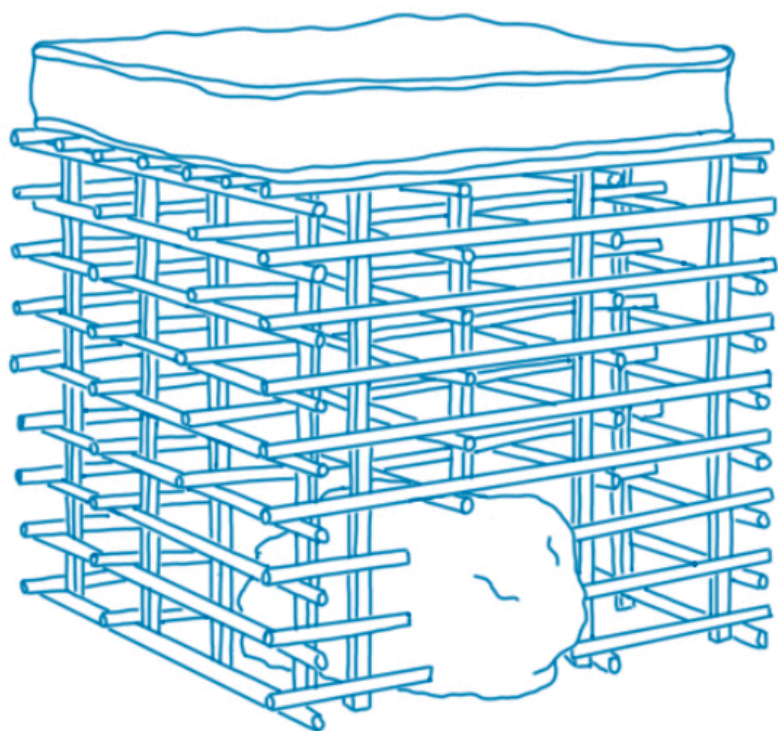
We are passionate about how design can contribute to identifying and solving issues, create experiences and be an invitation or reflection. Our gaze is global, all while being anchored in the rugged landscape of western Norway.

Fjære

Materials: Pine, stone, textile

In the making of the *Fjære* stool, thin slices of pine was used to create a functional seating furniture. The stool is built in a cubic gridwork to accomplish the proper strength needed.

To break up the regular form of the piece, the stool was put together with a rock from a local shoreline. One challenge was to figure out how to place the stone within the furniture. I experimented with different angles and at one point decided that the rock would be suspended inside the stool. In the end I landed on keeping the rock and the stool as separate parts, coming together in contrasting forms of geometric and organic, airy and massive.



Annikki chair

Materials: Pine, textile

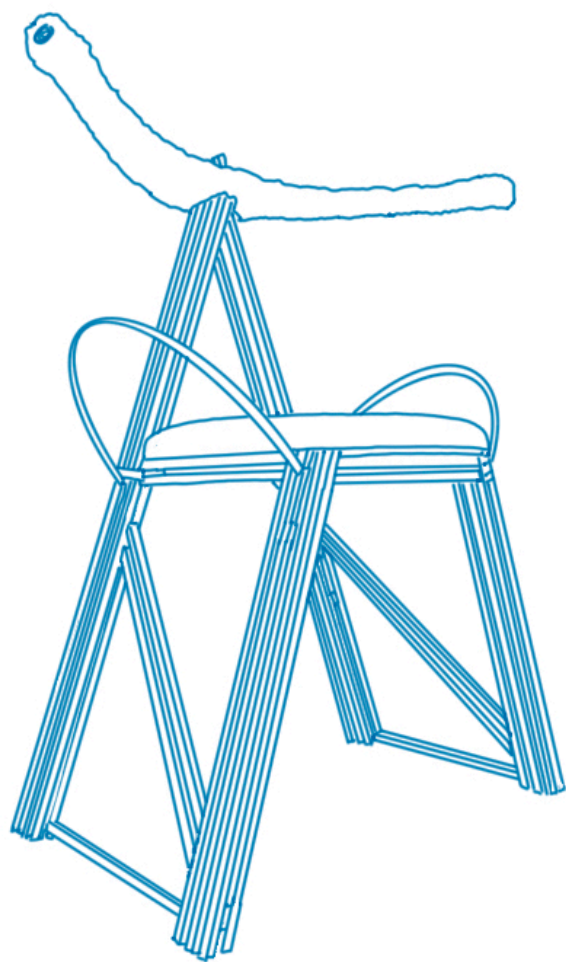
The chair is made with inspiration from the use of letters in my own name:

A in the back, N on the side legs, K from a oblique perspective, etc.

The idea was to play with the shapes and volumes in letters, to turn it into something physical, and thus to get a connection to the piece of furniture.

The furniture is a result of the last topic we had at BA1 where we could only use 1 cm thick slats for the construction of a piece of furniture, which had to withstand its own weight.

There has been a lot of trials and testing as we were not allowed to use screws, or glue together larger parts of pine. The textile on the seat and parts of the back are textile samples from sofacompany-official, which I have reused and sewn together into a piece of fabric.

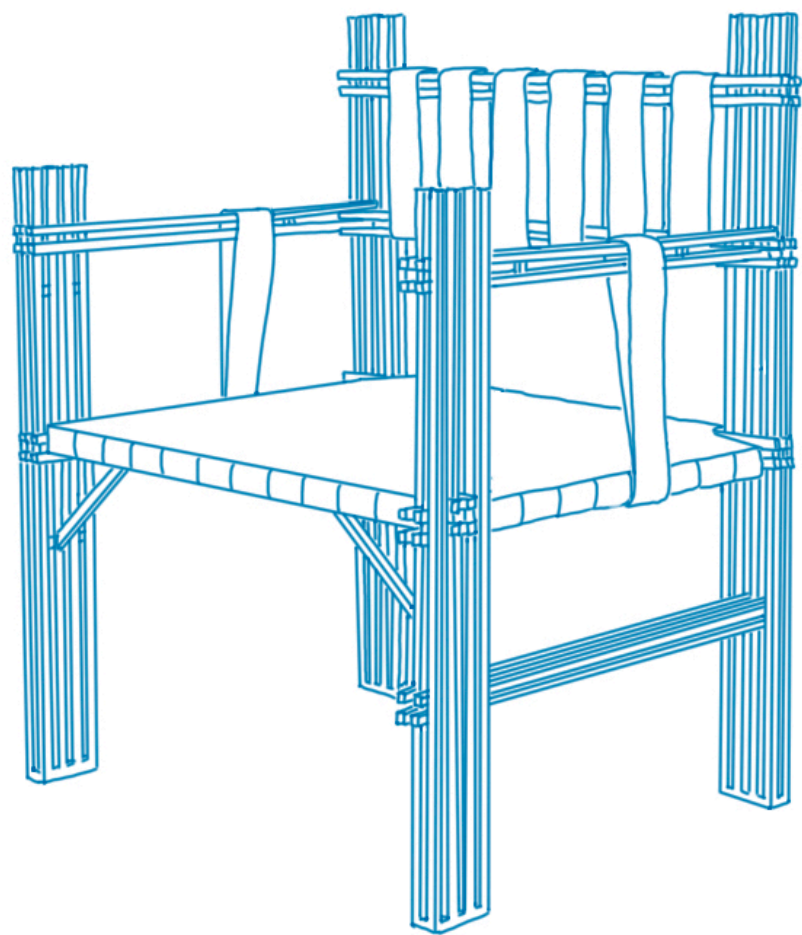


Skogsnød

Materials: Pine, jute ribbon

When creating a work from limited materials, the outcome often becomes unexpectedly intriguing. This chair, crafted from 1x1 cm pine sticks, is a product of contemplation on the interplay between design, sustainability, and the forces of nature. By employing a familiar and beloved Norwegian wood species, my aim is to uphold captivating aesthetics in a time when the world's forests are slowly but surely fading away.

By placing pine in a leading role, I can showcase beauty rooted in tradition that one might not have envisioned initially. Throughout this process, I've explored how I can promote simplicity alongside authenticity in my work. I aimed to fashion a skeletal system, assembling the pine sticks with dowels and joineries to create a harmonious synergy. The intriguing aspect for me was to find the perfect balance between too little and too much material. In essence, this became a chair that deviates from my initial ideas of captivating aesthetics, yet reminds us that mistakes can be a gateway to discovery and growth.



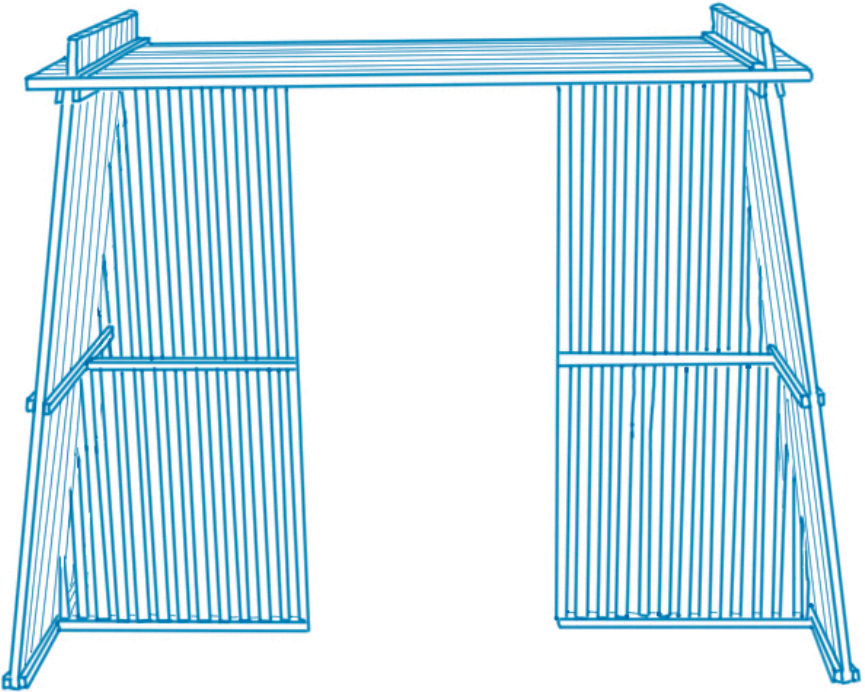
Ilmava

Materials: Pine

The purpose of this project was to use the material's own properties to create a load-bearing object. To discover the materials qualities, both strengths and weaknesses.

A lot of experimentation has gone into finding these weaknesses and strengths, and a lot of questions occurred along the way. Could they be bent? Sanded? And how many pine strips are needed to make a load-bearing object without using any additional material?

A lot happened in the transition from idea to physical object, after which I discovered the qualities in the material. This process has taught me the value of experimentation and the endless possibilities in such a simple material as Square wooden pine dowels.



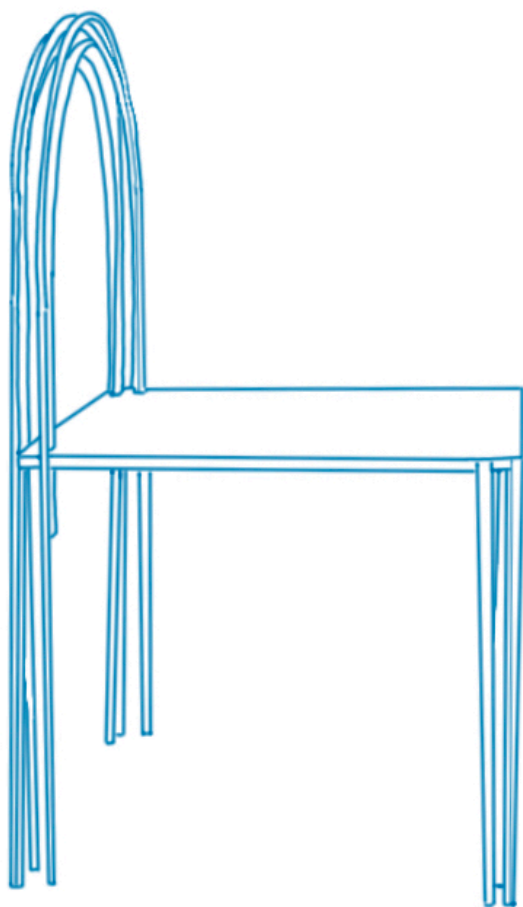
Bow chair

Materials: Pine, plywood

The process of making this prototype of a chair was an interesting one. My original idea was to make a lounge like chair with a tilted seat, but time and the material itself affected the design and outcome. I learned the importance of testing and learning the qualities of a material in order to work in harmony with it.

The assignment was to use thin wooden strips to make an object to sit on. I decided to focus on experimenting with steaming and different ways to make interesting round forms. The wooden strips are quite weak and do break easily when manipulated, but I quickly found out that by rounding the strips they became more flexible and easy to steam bend.

The outcome surprised me with its strength as the material does bend, and still withholds a person's weight. This makes me want to further experiment with the design and different materials.



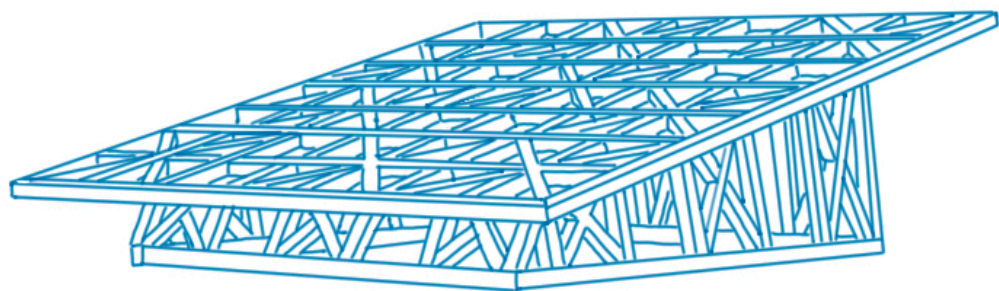
Ko

Materials: Pine

Inhale, exhale, and inhale.

Respiration is a natural behavior that we are dominated by all the time, in most cases just unconsciously. This vital physiological repetition, however, is strongly subject to posture and surrounding, and these are what I designed through this low stool, Ko.

The tilted seat stimulates people to have a good posture when they try to keep their balance, and the low seat height makes your experience of the surrounding different. One of the biggest challenges in this project was to design a stool that is made of only one centimeter pine sticks, which requires a stable construction. The solution to this was found in a grid structure with cross support, which achieved quality of both stability and aesthetics.



Plipp – Plopp – Plomma

Materials: Pine, steel

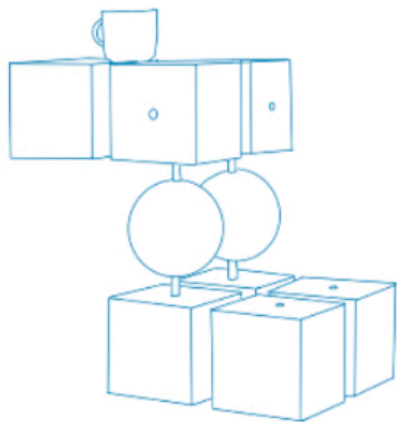
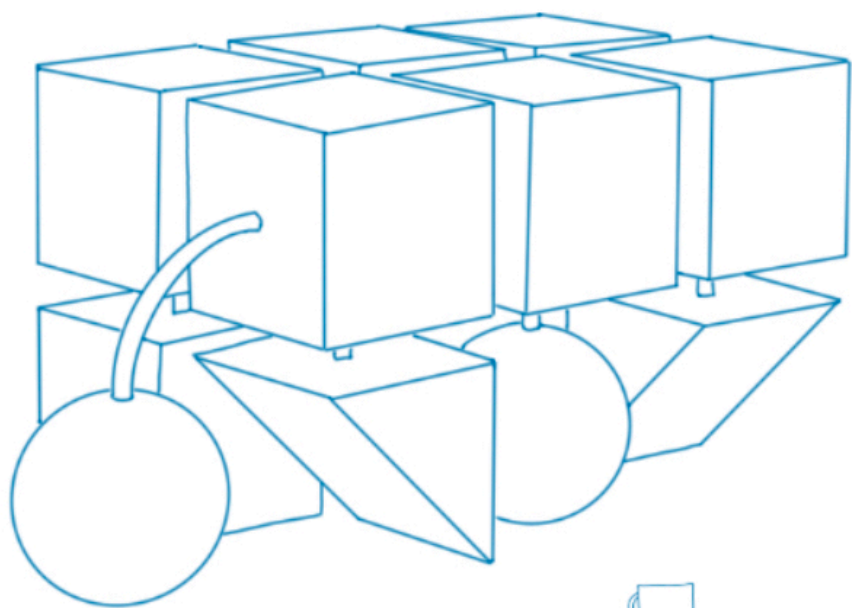
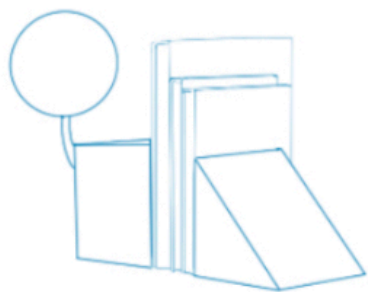
How can design promote positive interaction between objects and users, and contribute to a more conscious relationship with the objects that surround us?

The project addresses an emotional design process in shaping an object that invites interaction and fosters creativity in the user. The process from idea development to the finished object explores whether an emotional design process can extend an object's lifespan by having owners value, interact with, and preserve the object for generations. The object is classified as emotional design if it satisfies users' emotional needs and values in addition to its function. It's about the emotional aspect between object and user.

In a world where we must do more with less, it's challenging as a designer to talk about sustainability while also contributing to producing new objects from the resources available to us.

To design for sustainability, it will be important to establish emotional connections with the products that surround us, giving them the opportunity to live longer and be better cared for by their owners.

PLIPP-PLOPP-PLOMMA is the result of an emotional design process that encourages the user to interact and establish a lasting relationship.



Grep

Materials: Stone, elm, beech

Have you ever thought of all the doors you open during a day? Everyday life consists of many automatic actions and our lives are often routine based. Sometimes it feels like time flies and the days blend together. But what happens to our routine when we meet something unexpected? In the project GREP, I have explored how to break the automatic actions by challenging the standardized design of a door knob.

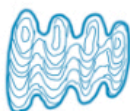
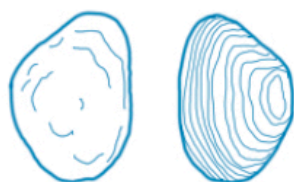
The door knobs are inspired by different parts of nature.

«Steinens GREP» consists of two parts, one in stone and one with the same shape but made in wood. The stone is in its natural shape and is collected in Bergen. By using one shape, but two materials the user will experience two different tactile encounters when walking in and out of a room.

"Lavets GREP" is inspired by shapes taken from a photograph of lichen. These handles are sand cast in cast iron, which gives a different tactility and temperature.

«Mitt GREP» is shaped freely with inspiration from nature's organic idiom.

All trees have their unique imprint, annual rings, like people have fingerprints. When using "Sandblasted GREP», the tree's annual rings and human fingerprints meet.



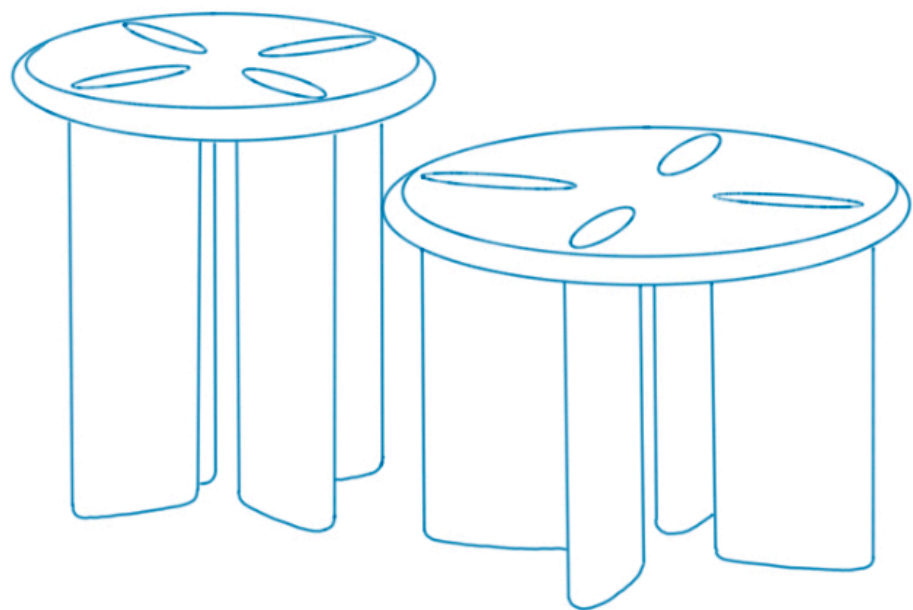
Et varig vennskap

Materials: Oak, valchromat

The furniture that young people and students own, tend to be temporary solutions, which means that we rarely form a relationship with the furniture we own. Taking this target group into consideration, I aim to contribute to a shift in how we interact with and treat our furniture. My intentions were to create a table that embodies qualities that encourage preservation and continued companionship throughout one's life journey.

Throughout the design process, I've worked with sculptural forms and a soft, yet solid visual language that stands out from traditional furniture, while also fitting into different homes. I believe there will be a greater reason to bring furniture with us throughout life, if it possesses qualities worth preserving.

The size of the table provides the opportunity for it to serve various functions throughout its lifespan, adapting to the different stages of the owner's life. The table you ate dinner at as a student could become the nightstand in your child's room later in life. Developing an emotional attachment to our furniture encourages us to take care of it, leading to a more responsible and considerate approach to furniture consumption in the future



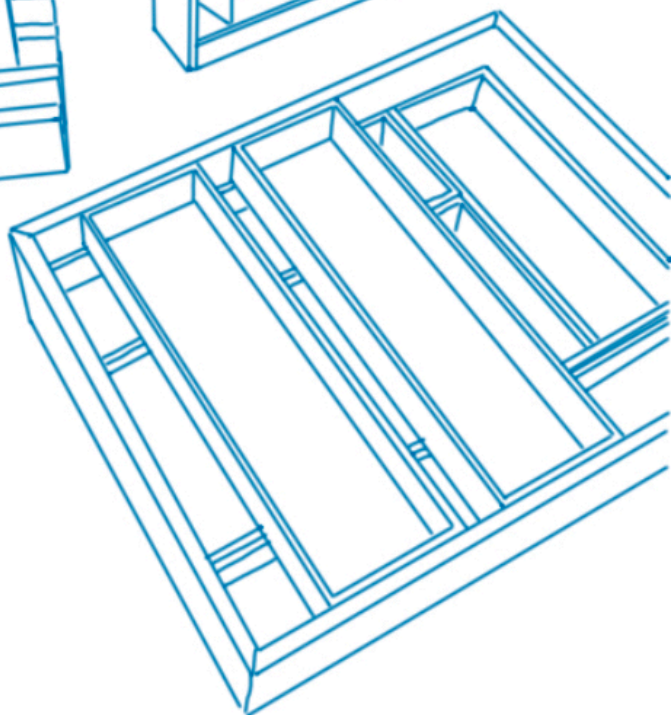
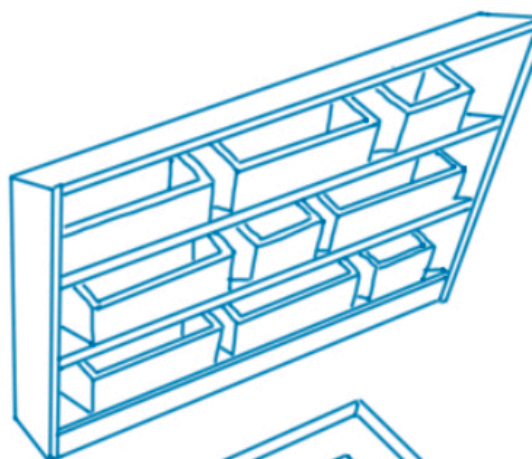
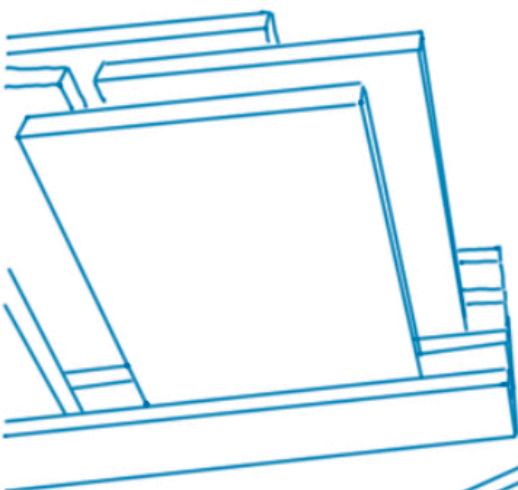
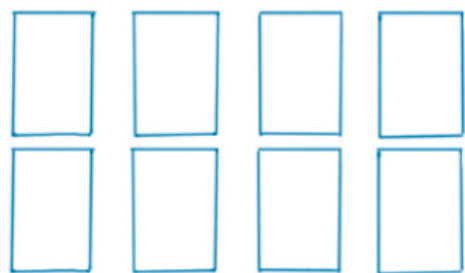
Medvirkning - en kommentar til faget vårt

Every year, hundreds of people are graduated as designers. The world around us is constantly changing and developing, which requires designers and our profession to change. To do so, we must seek new information, look at new ways of designing and use other tools to reach the same goal as we did just three years ago. My master's thesis dealt with the concept of participation and examined how interior architects and designers interpret, use, and understand user participation. Through a large experimental process, I investigated what methods involve the user, and how we can implement these methods in the field of design.

One of the designer's most important roles is to recognize one's place, and the opportunity to share the process with the user. This distribution of power can be done through mindful use of design methods - and is essential to create good design.

Design methods is an important field within design. For two years I have analyzed and reflected upon the relationship between users and designers in relation to different methods. This thesis emphasized the importance of linking practices, methods, and analyses, together with people, design, and the world. The purpose of the project was to focus on the topic of participation and user involvement from a design professional perspective. I investigated how the environment controls us (the users) and how we (designers) control the environment.

With a background from interior architecture, I have used personal experience and gathered experiences from interior architects all over Norway. Welcome to explore the importance of talking about the future of design.

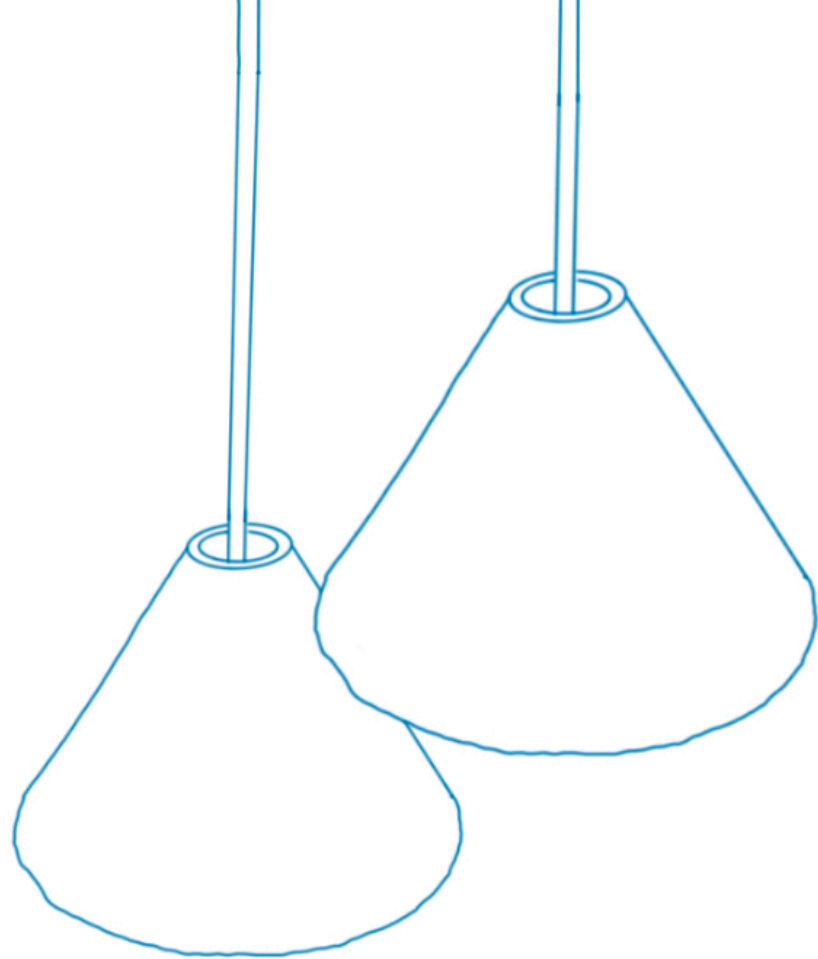


Spon

Materials: Wood chips, wood dust

The project focused on how the idea of less waste could be implemented in the design and production process of new things. Spon is a lampshade made completely out of wood chips and wood dust, without glue or other plastic based binders. Wood contains its own internal binder, called lignin.

In form of shavings and dust, the lignin is inactive and to reactivate it, heat and pressure needs to be applied. If this is applied in an open shape or form, the lignin will present itself as steam, but in a closed form the lignin will go back into the wood and create new bonds and connections. Spon came as a result of using this theory in the process of designing something new. Wood chips and wood dust are easily accessible sources of material, and often looked upon as waste. Spon shows that this source of material can be turned from waste to something useful and aesthetic.



Identity - an homage to heritage

As a response to much of today's rising architecture and urban development that seemingly detaches itself from local aesthetic identities, my thesis explores how architecture and design can preserve place and cultural specific qualities in the process of modernization.

Through field studies in the Faroe Islands I have done research on what identity is, and discovered how we as designers and architects can design more consciously by seeing these local, unique characteristics as a resource in our design processes. I have done so through two main focus areas, one being a social and architectural perspective, and the other a cultural and material perspective.

The material research includes an in-depth investigation of the Faroese wool and its potential as a valuable and sustainable resource by following the material from animal to textile. The wool was once a highly valued resource on the islands, but is now discarded due to marked value loss. I focused on exploring its aesthetic uniqueness such as tactility and natural colors, as well as its specific functional and technical qualities. I have also investigated production processes where I have experienced a variation of craftsmanship and knowledge. The research has led to a collection of furniture textiles with a focus on tactility and color, where the wool's potential in a new value chain is the goal.

The architectural research looks at typology and place in the context of identity. Local aesthetic features found in 10 different villages have been documented and gathered in an identity - atlas. The atlas describes and showcases how the use of materials, scale, form and colors are conveying qualities that are important to preserve through the development of new buildings and structures.

