



## ANDERS NØRGAARD

*Architect & Designer*

First and foremost, Anders Nørgaard designs are intrinsically functional. With focus on the challenges amidst our daily lives, he finds usable solutions, still maintaining a flair that correlates with his Danish heritage and what we know as contemporary Scandinavian design.

The combination of both these elements, flair and functionality, has resulted in Nørgaard becoming one of the most celebrated contemporary Danish designers, winning a host of awards. Furniture design has seemingly been Nørgaard's fate since a young age. "I grew up with functionalism and craftsmanship. Danish architects of the 50s and 60s were friends of my parents." Nørgaard regularly spent summer holidays at furniture makers' workshops, being taught the trade and, most importantly, the true craft.

Not quite on the furniture design route as yet, Nørgaard headed to the Danish Royal Academy of Fine Arts, to study architecture. He opened his own studio in 1994 that still focuses on providing innovative design solutions for our daily life.

"Functionality can overrule beauty, but if you think outside the box and pay attention to the small details, you achieve a refined and characteristic expression."

Certainly, the 'refined and characteristic expression' shines through and enables Nørgaard to change the chaotic, the mundane,



## *Interview with danish design duo* STRAND+HVASS

How did you both meet?

The short version is that we met at the Danish Design school 24 years ago but it was in 1997 we first started to work together.

How did you get into design?

Niels: When I was a child I could never stop creating new things, so I never stopped! Christina: Since I was very little I was interested in beautiful furniture. Before becoming a teen I knew I wanted to apply to the Danish Design School, Furniture Department.

What does innovation mean to you?

For us innovation can be in the detail. To rethink and improve well-known products with small, but important innovations are something we aim for. As humans we can always do better. It is important to recycle, to save materials and energy in production, to take better care of our planet in general. We have to do better, especially environmentally - that is what innovation means to us. For us good design contains small innovations, environmentally considered, but retaining its attractiveness and longevity.

How did the Four®Cast'2 range come together?

Early in our collaboration Four asked us to create a new, full-shell veneer chair and a folding table range for the conference and canteen market.

Our goal was to make the comfiest chair out of a full-shell veneer and an "easy to handle" folding table collection.

A lot of experiments in bending veneer occurred. We wanted to achieve the impossible, to curve the back and the seat simultaneously for the highest comfort. This isn't normally possible, but using our geometric knowledge (and a little magic!) we made it possible.

The final result was a really comfortable chair, with a strong V-shape that created a unique character - something important for recognition in the saturated chair market.

# ...Continued

*“We ask a lot of questions, even the stupid ones! Often the key to a good idea is hidden behind all of our assumptions.”*

Realising this, we knew we were on the right track and, standing with something unique in our hands, Four®Design asked us to develop a whole family, the Four®Sure and Four®Cast collection. Our constant search for improvement realised Four®Cast'2.

Talk us through your design process?

It is very important for us to start our design process understanding the end users situation, the DNA in production.

“We ask a lot of questions, even the stupid ones! Often the key to a good idea is hidden behind all of our assumptions.”

Once the questions are asked, we make lots of models to clarify the basic idea. The design idea has to capture all demands that can appear. A new design is almost like composing a piece of music, one shape creates the next. It is a composition of shapes. In the case of the Four®Cast chairs, we folded cardboard and aluminium shells to test the comfort and shape-possibilities before appropriating the veneer. Later we made the plastic version.

Our goal? To increase the comfort by using the most exible materials and benefit from new possibilities. Then we were able to think of accessories such as the armrest, linking devise, column base, upholstery etc, that enabled a consistency between the Four®Cast and Four®Sure family, making the family wider with less components.

What is the most innovative design you have seen?

At the moment, it's got to be the Tesla model S - a very different way of thinking cars.

Who and what are your main inspirations?

Our Scandinavian nature and our democratic lifestyle. Of course we are marked by the Danish furniture masters from the fties and sixties. But we are always in search of inspiration that we find from nature, travelling and meeting other cultures.

And, the future ?

Continue to ever-evolve the Four Design concept.



NIGEL SIKORA  
*Designer of Fabricks*

Today's modern environments are predominantly open areas, great in offering a more transparent and communicative culture. However, increased noise levels and visual distractions can lead to reduced productivity within the workplace - everyone is different and everyone works effectively in different environments.

With 20 years experience in Workplace Design & Building, designer Nigel Sikora recognised the challenges of open plan working. New working styles are required that combat these distractions and offer greater flexibility in open plan spaces.

Fabricks™ offers you this flexibility and, with great acoustic credentials and a variety of aesthetic options, is here to enhance your working environment.

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