

normann

C O P E N H A G E N





2002 Swing
Britt Bonnesen



2003 Norm 03
Britt Kornum



2007 Move
Rikke Hagen and Marianne Britt Jørgensen



2008 Grass
Claydies



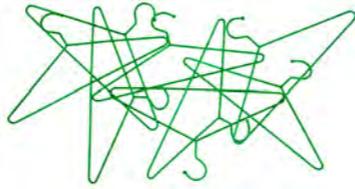
2012 Star
Kasper Guldager Jørgensen



2010 Bike
Anne Lehmann



2005 Rock
Marcel Wanders



2010 Hang On
Jade Barnes-Richardson



2014 Strainer
Boje Estermann



2006 Familia
Ole Jensen



2002 Washing Up Bowl
Ole Jensen



2007 Spaghetti Dozer
Serge Atallah



2008 Herb Stand
Jakob Heiberg



2012 Bunny
Iskos-Berlin



2003 Cognac Glass
Rikke Hagen



2006 Orgo
Karim Rashid



2006 Time is Money
Karim Rashid



2008 Plane
Ole Søndergaard



2009 Bob Game
Nicholai Wiig Hansen



2006 Pot for one flower
Boris Berlin and Poul Christiansen



2009 Camping
Jesper K.Thomsen



2004 Funnel
Boje Estermann



2009 Play
Jesper K.Thomsen



2011 Friends
Troels Øder & HuskMitNavn



2012 Color Box
Henriette W. Leth



2013 Agnes
Agnes Fries



1999 Kitchen Roll Holder
Jan Andersen



2009 Blueclay
Claydies



2007 Butterfly
Rikke Hagen and Marianne Britt Jørgensen



2002 Double Bowl
Rikke Hagen

20 years and beyond



Founders Jan Andersen and Poul Madsen



Normann Copenhagen put Herbert Krenchel's iconic Krenit bowl from 1953 back into production in 2009



Since 2012, the Block table by Simon Legald has been headed at great speed towards the title of a modern design classic



Normann Copenhagen's showroom and flagship store in Copenhagen

You might have heard of the Krenit bowl or the Block table, been seated on a Form chair or attended one of many colorful events and parties over the years, but are you aware of when it all started? In 2019, Normann Copenhagen celebrates its 20-year anniversary. Twenty years. That's two whole decades devoted to design, two decades of ups and downs, of fervent dreams and creative thinking.

Today, Normann Copenhagen employs around 100 people worldwide. Our products are sold in over 80 countries, with 85 percent of the sales coming from exports. More than 3500 design and museum shops, furniture stores, department stores and online shops stock our designs. Meanwhile, Normann Copenhagen services the interior needs of restaurants, hotels, offices and public spaces all over the world, from the cold, snowy plains of Chicago to the dry desert heat of Dubai.

Needless to say, a lot has happened over the past 20 years, and this folder offers just a peek at the numerous entertaining, bizarre and tear-jerking tales from the archives. We hope you'll join us in the celebration as well as in the creation of many more memorable moments. Bring on the next 20 years!

Jan & Poul

The Story Begins

As in many great tales, the story of Normann Copenhagen begins with a meeting. In a small provincial town in Denmark's Northeast Zealand, two mischievous, young locals, Jan Andersen and Poul Madsen (hereafter referred to as J and P), cross paths and find common ground in their love for design, their fervent desire to create and their indomitable go-ahead spirit. Together, they create a business with interior design products as the focal point.



The duo's initial product portfolio is made up of imported glassware and homemade products. It's the mid-90's and the assortment offers a dazzling medley of cowhide candle holders, cushions made from Indian saris, hanging reagent glass vases and steel furniture, which J, who has been training as a blacksmith, makes by hand.

For months, J and P are cooped up in a basement trying to keep up with the demand for their latest concoction: block lights that are wrapped decoratively with beaded wire. The two spend days and nights meticulously threading beads onto wires, at the risk of seriously damaging their street credibility.

While laughing-stocks among their friends, J and P can take pleasure in rising sales, and eventually they are able to delegate the time-consuming bead insertion process to others.

13,000 Euros

Still, money is tight. The bank rejects their loan request, but they come across a local man willing to lend them the 13,000 euros they need to get the business started.



On October 1, 1999, J and P open up a small shop on Strandboulevarden in Copenhagen and found the company "Normann Copenhagen". "Normann" is J's middle name and "Copenhagen" is of course the city where they start their business.

A sculptural self-assembly lamp shade made of 69 parts and designed by the Danish architect Simon Karkov, is the first product put into production. Norm 69, as they name their momentous first, takes off like gangbusters and more designs soon follow.

The first design products reflect J and P's predilection toward handicrafts as well as their boyish fascination with gadgets. Ole Jensen's flexible "Washing-Up Bowl" and his "Familia" series made up of a ceramic dinner service and stainless steel pots, share shelf space with Britt Bonnesen's twisted "Swing" vases in hand-blown glass, the collapsible kitchen funnel by Boje Estermann and Claydies' handmade clay vases, which look like wild tufts of grass.



Working with a wide variety of product categories and materials, Normann Copenhagen stands out at a time when most design companies stay within the confines of one narrow niche.



Wanderlust

Travels had not been a privilege of J and P's formative years, and a wanderlust burns in both of them.

Going to trade fairs abroad becomes a way to develop the business while satisfying their urge to travel the world – even if it means sleeping on the tailgate of a truck in a minus ten-degree cold or building up a trade fair booth from scratch with no assistance.



Their level of ambition is, of course, sky-high, and it happens that pillars and lintels are raised by means of such dangerous acrobatic stunts that applause is elicited from their fellow conventioners. After the risky ordeal, they take on the delicate task of arranging flower decorations and the likes. The trade fair booths become J and P's pride and joy, and thereafter, they make it their personal mission to create the most inventive and eye-catching booths.



"First we take Manhattan, then we take Berlin." The plan is to get a foothold in the hippest, most fashionable stores in the world. J and P are convinced that if they succeed in closing MoMA in New York or Cibone in Tokyo, then the doors to the rest of the world will fly open. Exhaustive research work is required to locate the most trend-setting shops, but ultimately, their efforts bear fruit, and they succeed in building up a strong dealer network. With inspiration from these

cutting-edge design stores, in 2005 they open up a 1700m² lifestyle store in Copenhagen. In the premises of an old cinema, they create a state-of-the-art design store, earning awards and publicity from magazines and travel guides around the world.

In 2009, Normann Copenhagen exhibits in Milan. Under the headline of "New Danish Modern", a number of attention-grabbing furniture pieces are presented. An oversized neon green bookshelf and an equally voluminous armchair designed by Ole Jensen.

A daybed, lounge chair and table crafted in full-grain leather wicker on molded beech and a series of bright yellow children's furniture with a matching soapbox car, all by Jesper K. Thomsen.

The arty furniture launches in the midst of the financial crisis, too bold and expensive for its time,



and sales success fails to materialize. Even so, the Milan show puts Normann Copenhagen firmly on the map, pioneering a new heyday in Danish design.

Let's Party

In an industry dominated by buttoned-down businessmen or contrastingly flamboyant characters, J and P, looking like a pair of troublemakers, inadvertently stand out from the crowd and feel that they need to make their own mark. Throwing grand parties becomes a way to attract attention, a bold departure from traditional marketing and a homage to the joie de vivre and exuberance of youth, which has been packed away in favor of building up a business. This is their time to party.



J and P rent nightclubs in New York and Tokyo and celebrate with the hottest names in the design industry. They draw inspiration from the world of fashion, which has a touch of the rowdiness and audacity they're seeking. In 2007, Normann Copenhagen hosts the MTV Music Awards Pre-Party at the company's flagship store in Copenhagen, attended by international stars such as Pharrell Williams and Timbaland. Wine brokers fly in the finest bottles of champagne and the massive party causes power outages in large parts of the Østerbro neighborhood.

While everything is done with a lot of showmanship over the course of the company's first ten years, J and P are never the center of attention themselves. Au contraire, no product is ever too small to be worthy of a party. The launch party for a decorative wooden plane designed by the Danish designer Ole Søndergaard takes place in the parking garage of the historic department store Magasin du Nord. Invitations are made to resemble airline tickets and a tattoo parlor is set up at the venue to offer guests a free tattoo of the plane.





During Fashion Week, Woofy, a cable container in the shape of a dog, is launched with a huge party at the newly re-built Custom House in Copenhagen. The year is 2008 and the financial crisis is about to rear its ugly head, presenting a daunting challenge for J and P. Yet they somehow manage to convince the bank of the enormous potential of their new cable container and pull off a spectacular celebration. Custom House is completely stripped of its brand new furnishings and three discotheques are set up, one on each floor. The morning after, along with the growing hangover, the financial crisis officially kicks in.



The spirit of adventure that fueled J and P's start-up phase still drives them to explore new ground through one ambitious new project after the other as well as through creative collaborations in the realm of art, fashion and culture. It is evident in the constantly evolving collection where the rule is simply that there are no rules. Normann Copenhagen is lifestyle rather than strategy and it feeds on a love of design and the next bright idea – always unexpected and forever surprising.



Failure and Success

Arriving like a whirling dervish, the financial crisis makes the years of 2008 and 2009 a struggle for survival. Expenses need to be cut significantly, and caution and thrift suddenly join the party. Still, J and P work as they always have: without a clear-cut business plan, but driven by ideas and gut feeling. While the crisis marks a rough patch and a hard-earned lesson, they manage to get back up to speed without losing what might be their most important asset: their courage.

This courage has permeated their way of doing business up to this point, and they're blatantly aware that their can-do attitude can lead to both failure and success. Normann Copenhagen is still owned and run by Jan Andersen and Poul Madsen, who are deeply involved in all areas of the business, continuously visiting each production site, warehouse location and trade fair.

Their fascination with the process and their hands-on approach shine through in the company's culture with the result that everything from product development to art direction is performed in-house.





September 2017 – The Runway Issue



April 2016 – Daily Fiction launch



January 2015 – Form exhibition



September 2017 – The Runway Issue

1999-2019
+ Normann Copenhagen
+ 20 year anniversary
+ FLAGSHIPSTORE



April 2017 – Discovering Spaces



March 2007 – Window display at night



September 2016 – The Grand Reopening



January 2006 – Lower floor



September 2016 – The Grand Reopening



September 2016 – The Grand Reopening





2017 – MTV Music Awards Pre-Party



2014 – Rika x Cover event



2014 – Opening of Normann Space by Stine Goya



2016 – Daily Fiction launch event



2006 – Sand x Cover party



2016 – Daily Fiction launch event



2007 – MTV Music Awards Pre-Party



2014 – Opening of Normann Space by Stine Goya



2016 – The Grand Reopening Party



2011 – Rika x Cover event



2008 – DJ Thomas Madvig at Woofy launch party



2016 – Daily Fiction launch event



2015 – Northmodern cocktail party



2007 – MTV Music Awards Pre-Party



2006 – Sand x Cover party



2016 – The Grand Reopening Party



2006 – Grace Jones performance for Sand x Cover party



2019 – Bar Basso party



2014 – Opening of Normann Space



2005 – Store opening



2019 – Bar Basso party with Maurizio Stocchetto



2011 – Rika x Cover event



2016 – Daily Fiction launch event



2011 – Rika x Cover event



2016 – Maison et Object

1999-2019
20 year anniversary
FAIRS
Normann Copenhagen



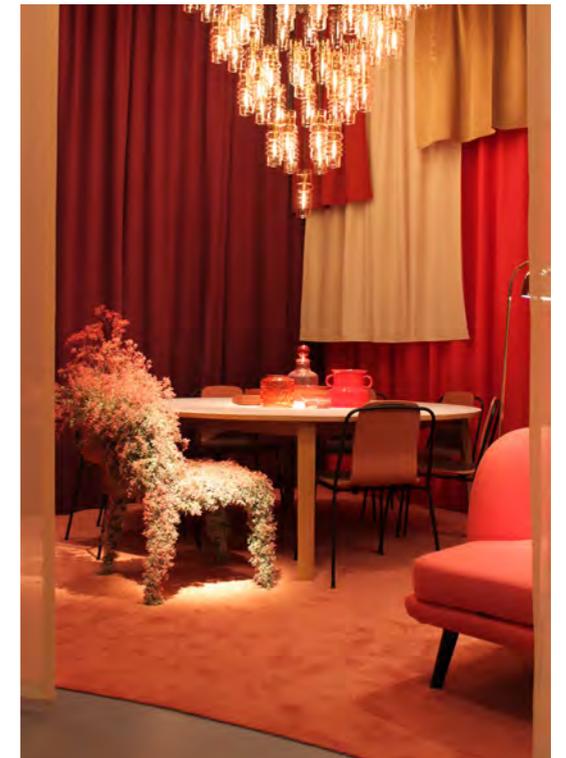
2019 – Furisalone



2011 – Formland



2013 – Maison et Object



2019 – Furisalone



2016 – Salone del Mobile



2012 - IKA



2015 – Stockholm Furniture & Light Fair



2014 – Designtrade



2006 – Formland





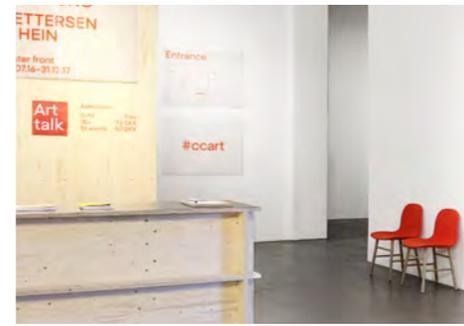
2016 – Danish Design Now at Design Museum Denmark



2017 – Atelier Relaxium lounge at CPH airport



2019 – Social Cinema x CPH:DOX documentary film festival



2018 – Copenhagen Contemporary



2017 – Atelier Relaxium lounge at CPH airport



2014 – Normann Space x Stine Goya



2015 – Maison Martin Margiela event



2010 – Moët Hennessy Valentine pop up



2009 – Nowak pop up



2017 – Mark Kenly Domino Tan fashion show in showroom



2017 – Floral Injection, Poppykalas x Normann Copenhagen



2015 – Faurschou Foundation



2019 – CPH:DOX VR Cinema



2012 – Aarstiderne pop up in showroom



2014 – Museum Jorn Silkeborg



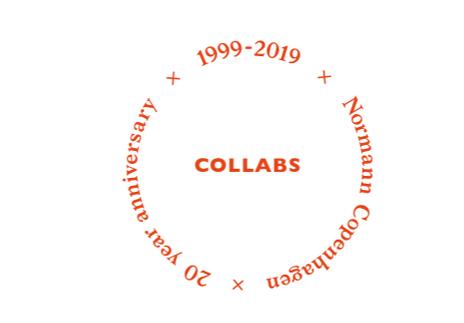
2017 – CPH:DOX VR Cinema



2011 – Danish Design Center



2018 – Tivoli by Normann Copenhagen



2018 – Tivoli by Normann Copenhagen



2019 – CPH:DOX festival center



2019 – Normann x Brask Art Collection



2011 – Tsumori Chisato pop up in showroom



2019 – Normann x Brask Art Collection



2015 – Chart Art Fair



Normann x Brask Art Collection

Britt Bonnesen

Brand Manager

Has been with Normann Copenhagen since the very beginning.

What is a typical day at Normann Copenhagen like for you?

In my team, we are responsible for everything visual for the Normann Copenhagen brand. Trade fairs, art direction, visual merchandising and various creative projects. We decide on colors for the products and in addition, we are responsible for the development of textiles and do a little bit of accessory design. A day could go by with planning for the next Milan design week – searching for inspiration and deciding on which new products to launch. Maybe I would have a meeting with the CPH:DOX documentary film festival or the CHART art fair, two partners that we work with right now creatively. I might also need to comment on some graphic work that my team has prepared or approve the art direction for the coming week's photo days. There is not really a typical day, which is partly why I love what I do so much.

Can you tell us a fact about Normann Copenhagen that might surprise people?

Looking through the narrow store windows of our Copenhagen flagship store, you probably would not



believe that we are a company with more than 100 employees of 20 different nationalities. This dynamic really allows great ideas to prosper.

What is your fondest or funniest memory with Normann Copenhagen?

During my 20 years at Normann Copenhagen, I have experienced both ups and downs, but through it all it has been a great pleasure and privilege to work with Jan, Poul and of course the amazing Normann Copenhagen team. It is fair to say that I have worked and still work with some extremely talented and cool people, and we have shared countless moments worth mentioning – but perhaps the funniest and craziest memory is from 2007, when we transformed our flagship store into a night club to host the MTV Music Awards Pre-party. With international celebrities such as Pharrell Williams and Timbaland amongst the attendees, it was pretty hard not to get starstruck. Everybody partied all night so it is definitely quite the memory.

Three words that describe Normann Copenhagen?

Creative, modern and colorful.



Søren Stryhn Petersen

Chief Technology Officer

Has been with Normann Copenhagen for 17 years.

What is a typical day at Normann Copenhagen like for you?

There is rarely a typical day at the office – as we produce our products in several different countries, many days are travel days. This year alone, I have had three trips to China/Hong Kong, along with trips to Italy, the US, Mexico, Poland, France and Portugal. When I'm at the office, a lot of my time goes into developing new products together with the design team as well as conversations with our engineering team in China and suppliers around the world. There are a lot of technical issues to attend to. Many countries have their own requirements for lamps and furniture, which we must deal with if we want to receive orders from the export market. This entails conducting statutory tests on our lighting and performing strength tests on all of our chairs.

Can you tell us a fact about Normann Copenhagen that might surprise people?

What is definitely not common knowledge is that

Normann Copenhagen for brief period of time during the 00's sold an energy drink. Sadly, it was not a big hit so no F1 team for us yet (Editor's note: Formula 1 is a shared interest of Søren and founders Jan and Poul).

What is your fondest or funniest memory with Normann Copenhagen?

I have had many fun and exciting experiences with Normann Copenhagen. The more challenging ones have been during travels to China where Jan and I have had to eat snakes, frogs, turtles, donkeys and other things that are very far from Danish cuisine. After 17-18 years of cooperation, there are a lot of memories. Back in the day, we were known for throwing some of the wildest parties in Copenhagen and thinking back on these events naturally brings up many amusing recollections.

Three words that describe Normann Copenhagen?

Multifaceted, curiosity and international.

Simon Legald

Head of Design

Has been with Normann Copenhagen for the past 8 years.

What is a typical day at Normann Copenhagen like for you?

Coffee is always first on my agenda, and this is pretty much the only thing that is typical for my workdays. Some days are spent working on projects, others on deciding which products we should move forward with. I also spend a lot of time visiting suppliers to look at prototypes and make corrections. This is my favorite part of the process, seeing how the drawing transforms into a physical, three-dimensional object that you can touch and feel. No day is the same, and this is really what I love about my job - the sheer diversity of what I face every day when coming in to work. Each day something new occurs, something new comes to life.

Can you tell us a fact about Normann Copenhagen that might surprise people?

It might surprise people to know how we settle on which designs to put into production. I guess you would expect our choices to be based on set strategies and careful decision-making, but primarily we just go with the things we really feel for. The love of design is the ultimate motivating force.



What is your fondest or funniest memory with Normann Copenhagen?

It is not one particular moment that comes to mind, more like a series of events, a period of time. What I remember fondly is driving around with Jan in his car examining how we should start up the furniture production. Our conversation about what we were going to create together was very personal and rewarding. He was my mentor; while at the same time I was being trusted to take the lead on this huge step forward. Normann Copenhagen had experimented with furniture before with external designers, but the plan was to pursue it in-house and get real about introducing furniture to the collection. The first pieces, Kabino, Sumo, Block and Form, are the result of a whole lot of talks and time spent together. I look back on this time as the start of something great.

Three words that describe Normann Copenhagen?

Passionate, open-minded and familiarity.

“Over the years, I have witnessed Normann Copenhagen grow from a small Danish design brand and shop to an international design company making good design accessible to a large audience, but also opening up for new exciting creative collaborations like the experimental Normann x Brask Art Collection and the collaboration with Copenhagen’s International Documentary Film Festival CPH:DOX. I like the fact that Normann Copenhagen wants more than to “just create another design object”, like when they work with objects that integrate art into the practice of everyday life.”

Mette Barfod

Editor In Chief at Ark Journal. Former Editor In Chief at RUM Magazine.

“We met Jan Andersen in connection with a dinner held by Blickfang, and we were on the same wavelength from the moment we sat down at the table. It was a very special table design with a built-in wine cooler and, let me put it this way; we sat very close to that wine cooler. After a tipsy night, we agreed that we had to find a project to do together one day. A couple of years went by and then the right idea was there. At Normann Copenhagen, there is room for differences, and it is never boring. Even though Normann Copenhagen has become a major international brand, one still clearly senses the entrepreneurial spirit.”

Mie Albæk Nielsen

Co-founder of Femmes Régionales, a creative agency based in Copenhagen offering bespoke design solutions for lifestyle clients that dare to take things in a new direction. Femmes Régionales has worked with Normann Copenhagen on the Daily Fiction and Table Tableau design concepts.

“Normann Copenhagen was one of the first contemporary Danish design brands to conquer the world and one of the first brands to produce craft items with great success. The craft artists are not interested in trends, but are skilled makers that are quality- and material-based. They are dedicated to their material and create elaborate objects that transcend the test of time. Virtually all of the things that craft artists such as Ole Jensen and Claydies have created for Normann Copenhagen still stand today and several of them have been included in museums worldwide.”

Charlotte Jul

Writer, editor and curator.

“CPH:DOX works with many different types of partners and sponsors, but the collaboration with Britt, Poul and Jan (or Normann Copenhagen) has for us been in a class of its own. We came to them with a wild dream that we would work together to transform CPH:DOX into the world’s most beautiful festival using a radical design approach. Not only did they follow our vision, they put the project into the craziest sixth gear. They possess a rare combination of being extremely ambitious but also wild, willing to take risks and possess a no-bullshit attitude in the most liberating way. We are so insanely grateful for our cooperation.”

Tine Fischer

Founder and director of the international documentary film festival CPH:DOX. Normann Copenhagen has collaborated with CPH:DOX for the past three years in creating a custom-designed festival center in the Charlottenborg palace in Copenhagen.

“Normann Copenhagen became a pioneer and an influential new Danish lifestyle brand that saw the value in both online shopping and bricks-and-mortar retail – the analog space. Over a period of 20 years, Normann Copenhagen has developed a clear profile characterized by edgy products for everyday use. With designs by Simon Legald among others, the brand has strongly contributed to the development of the New Nordic trend in Danish design. I can still remember when Normann Copenhagen moved into a former cinema in the Trianglen area of Østerbro, Copenhagen, taking the lofty theater and filling it with new and attractive designs from floor to ceiling over several storeys. It became a flagship store with an exceptionally signaling strength. Ole Jensen’s rubber Washing-Up bowl stands out for me as a product that epitomizes the innovative profile that the Normann Copenhagen brand made its name with.”

Lars Dybdahl

Author of 101 Danish Design Icons, Danish Design Now and Furniture Boom - Danish midcentury modern, among other publications. Former Head of Library and research at Design Museum Denmark.





2013 Craft
Simon Legald



1969 Norm 69
Simon Karkov



2012 Knot
Tatsuo Kuroda



2012 Bell
Lund & Jacob Rudbeck



2016 Bliss
Odoardo Fioravanti



2012 / 2019 Geo
Nicholai Wiig Hansen



2002 Dustpan
Ole Jensen



2018 Hyg
Simon Legald



2016 Little Bird
Christian Delfs



2014 Tap
Simon Legald



2014 Era
Simon Legald



2010 Dropit
Asshoff & Brogård



2019 Step
Büro Famos



2012 / 2019 Flip
Javier Moreno Studio



1953 Krenit
Herbert Krenchel



2018 Mesh
Simon Legald



2010 Bau
Vibeke Fønnesberg



2012 / 2019 Brick
Britt Bonnesen



2012 Block
Simon Legald



2013 My Chair
Nicholai Wiig Hansen



2018 Stock
Msds Studio



2019 Snooze
Sofia Bordini



2014 Shorebird
Sigurjón Pálsson



2014 Form
Simon Legald



2014 Cap
KaschKasch



2016 Rope
Hans Hornemann



2018 Phantom
Simon Legald



2013 Circus
Simon Legald



1966 Krenit Jug
Herbert Krenchel



2014 Amp
Simon Legald