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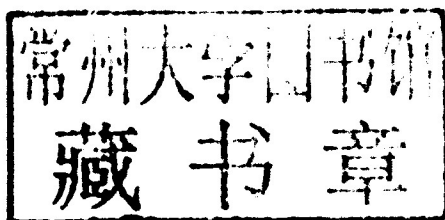
DYSTHE DESIGN

SWINGING 60

ARNOLDSCHÉ
NASJONALMUSEET

DYSTHE DESIGN SWINGING 60

Trinelise Dysthe Thomas Flor Widar Halén



ARNOLDSCHÉ Art Publishers

NASJONALMUSEET

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Cover illustration

To Planet-stoler som danner en kule. Møre Lenestolfabrikk, 1964.
Two Planet chairs forming a sphere. Møre Lenestolfabrikk, 1964.

Arbeidstegning til stolen Planet, 1963.

Working drawing for the Planet chair, 1963.

Back cover

Sven Ivar Dysthe med to nye Planet-stoler. Fora Form, 2002.
Sven Ivar Dysthe with two new versions of the Planet chair. Fora Form, 2002.

Sven Ivar Dysthe ligger tilbaketrent i sin 1001 AX Recliner for Dokka Møbler i anledning en utstilling i 1965.

Sven Ivar Dysthe settles back in the 1001 AX Recliner for Dokka Møbler on the occasion of an exhibition in 1965.

The present publication is published on the occasion of the exhibition *Dysthe Design: Swinging 60* at The National Museum – The Museum of Decorative Arts and Design, Oslo, Norway, 5.5.–22.8.2013.

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1 Detalj av svingstolunderstell til 3001-seriens første "sjefstol". Dokka Møbler, 1962.

Detail of the swivel base of the first 3001 "Executive Chair". Dokka Møbler, 1962.

Forord

Dysthe Design – Swinging 60, hyller Sven Ivar Dysthes 60-årige karriere, som en av våre mest markante designere i etterkrigstiden.

Sven Ivar Dysthe (f. 1931) er en av våre få internasjonalt utdannede designere, med masteroppgave i industridesign fra det prestisjetunge Royal College of Art i London i 1954. Dysthe kom som et friskt pust inn i det norske designmiljøet. Han har vært med å plassere Norge på kartet i en tid da vi fikk lite oppmerksomhet utenlands. Norsk design og norske møbler har ofte vært kritisert for å være for ”norske”, i betydningen tunge, klumpete og husmannsaktige. Dysthe var med sine internasjonale vyer med på å endre dette bildet. Han lanserte en stil som var norsk, men med tydelige internasjonale referanser. Dette sees best i hans møbelmodeller, som hele livet har vært hans største virkefelt, og hvor han som få andre har preget vårt daglige miljø i Norge.

Som industridesigner har Dysthe tegnet en lang rekke produkter – reoler, kjøkkeninnredninger, hyttemøbelsystemer, skibindinger, trykkluft-kompressor og ulike lamper med mer. Da han fikk Jacob-prisen i 1989 roste juryen hans evne til å gjennomarbeide et produkt til minste detalj, og til å finne enkle løsninger på kompliserte problemer. Dysthes formuttrykk er elegant, internasjonalt og ukunstlet, og han har gitt et grunnleggende bidrag til å utvikle norsk design i internasjonal retning, og til å plassere Norge på det store designkartet. Det er med stor glede Nasjonalmuseumet gir en bred og systematisk presentasjon av Sven Ivar Dysthes verk i form av utstilling og bok. En stor takk til Sven Ivar Dysthe og til forfatterne Trinelise Dysthe, Thomas Flor og Widar Halén, samt til bokens sponsor Stiftelsen Scheibler.

Audun Eckhoff, Direktør
Nasjonalmuseumet for kunst, arkitektur og design

Foreword

Dysthe Design – Swinging 60 pays homage to Sven Ivar Dysthe's sixty-year career as one of our most celebrated designers in the post-war period.

Sven Ivar Dysthe (b. 1931) is one of Norway's few internationally trained designers, having graduated in 1954 with a masters degree in industrial design from the prestigious Royal College of Art in London. Dysthe brought a breath of fresh air into the world of Norwegian design. He helped to put Norway on the map at a time when we were receiving little international attention. Norwegian design and Norwegian furniture have often been criticised for being too “Norwegian”, meaning heavy, cumbersome and provincial. With irresistible ambition, Dysthe helped to change this image. He launched a style that was still Norwegian, but had clear international references. This is best seen in his furniture designs, the field in which he has always been most active – designs with which he transformed the daily environments of ordinary Norwegians like no one else.

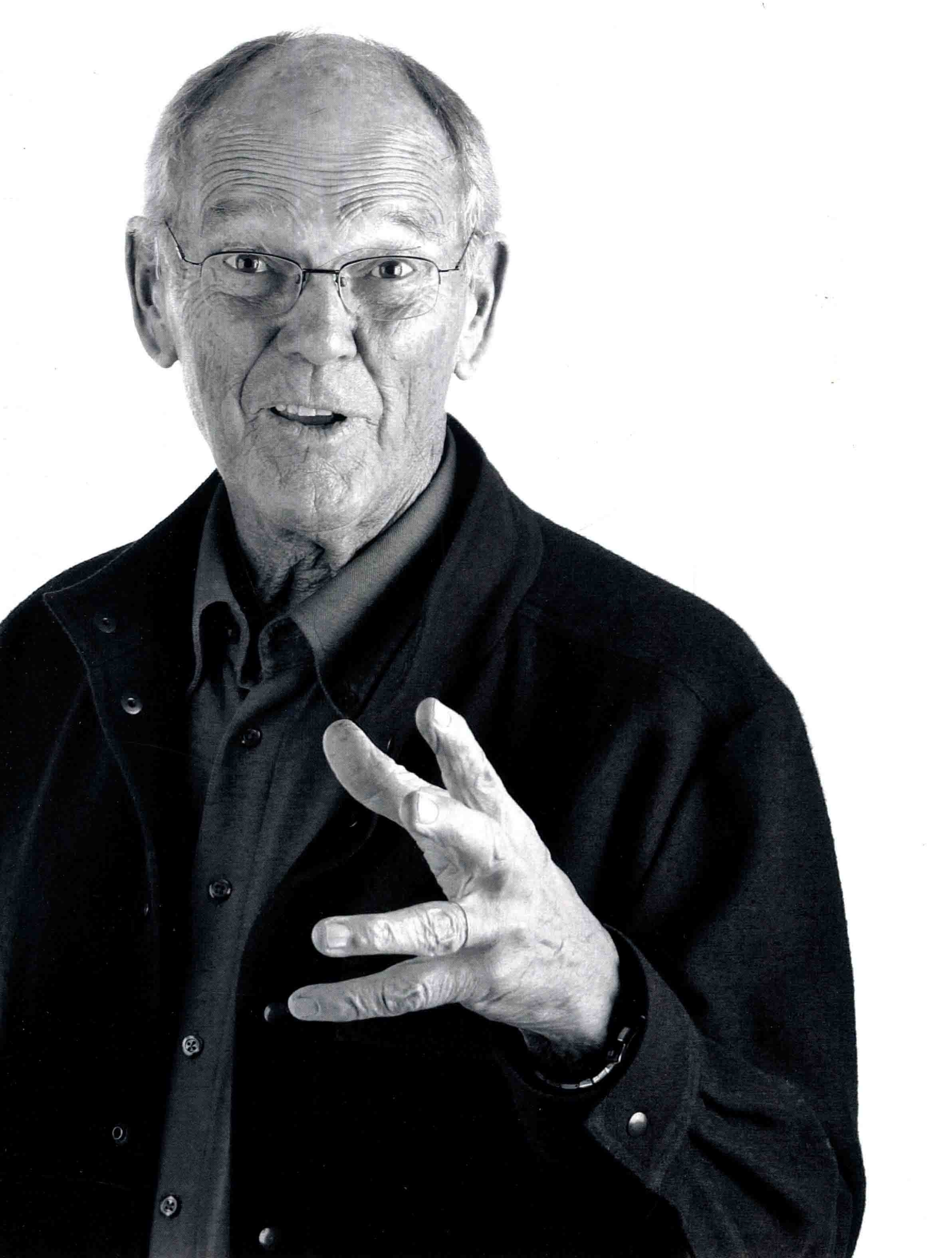
As an industrial designer Dysthe has been responsible for a wide range of products – shelving systems, kitchen units, chalet furniture, ski bindings, industrial compressors, domestic lamps of various kinds, and much more. When he was awarded the Jacob Prize in 1989 for his life's work, the jury praised his ability to refine a product to the minutest detail and to find simple solutions to complex problems. With a style that is elegant, international and unpretentious, Dysthe has made a fundamental contribution to making Norwegian design more internationally viable, helping to put Norway on the map of design interests worldwide. It is with great joy that the National Museum presents this broad and systematic review of Sven Ivar Dysthe's work to coincide with its major exhibition of the designer's work. We owe a debt of gratitude to Sven Ivar Dysthe and the authors Trinelise Dysthe, Thomas Flor and Widar Halén. Our thanks are also due to the sponsor of this publication, Stiftelsen Scheibler.

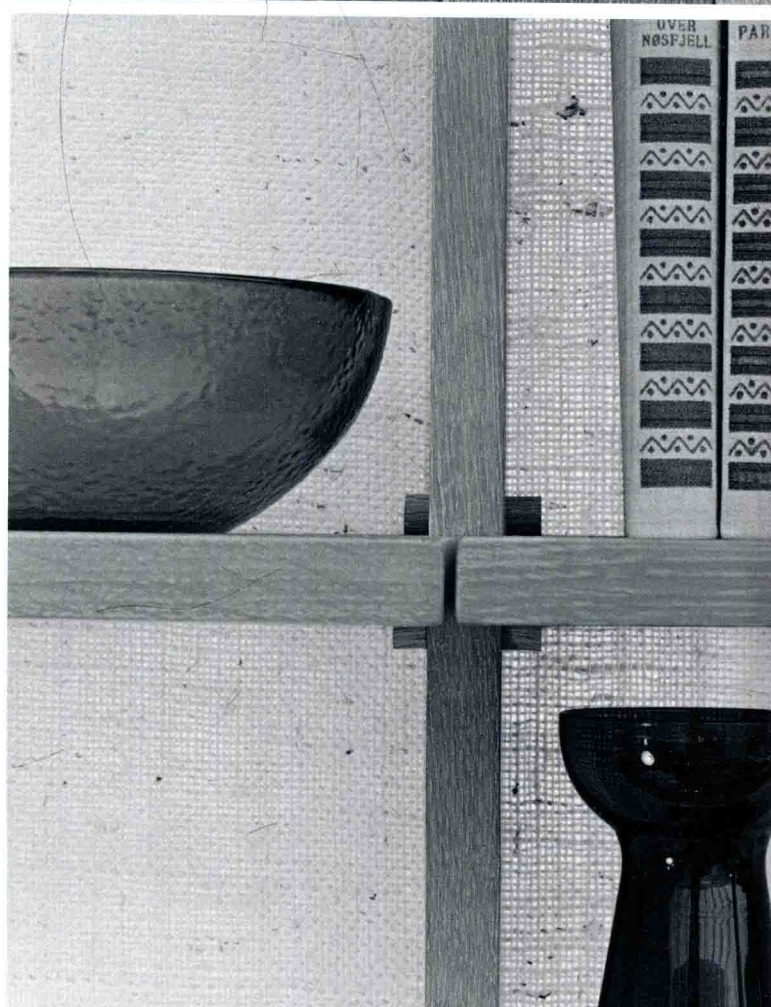
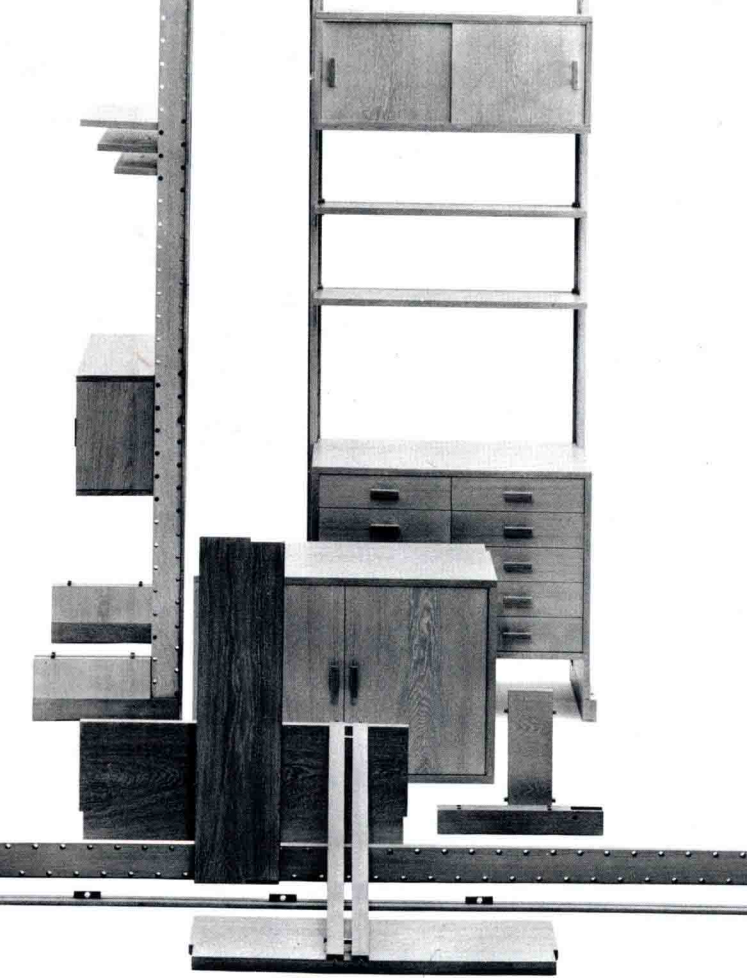
Audun Eckhoff, Director
The National Museum of Art, Architecture
and Design

2 Sven Ivar Dysthe, fremdeles i sving.

Sven Ivar Dysthe still swinging.







SVENNE- STYKKET

Trinelise Dysthe

APPRENTICE PIECE

Trinelise Dysthe

Møbelsnekker

"Jeg vil bli snekker", utbrøt femåringen. Han hadde fått høvelbenk av morfaren, som hadde vurdert håndlaget til gutten.

"Jeg vil bli snekker. Møbelsnekker!" gjentok han da han hadde fullført 8 klasse. Han trivdes ikke på skolebenken, men sløydtimene hadde gitt ham mestringsfølelsen og selvtiliten tilbake. Men faren ble skuffet. Han hadde bygget opp en agenturforretning, og hadde nok sett for seg at sønnen skulle følge i samme fotspor. Men han kom ham i møte, og gjennom en bekjent fikk han skaffet ham en læringsplass hos en av de mest anerkjente snekkerverkstedene i Trondheim.

Etter tredje året var Sven Ivar klar til å ta sin svenneprøve. "Du er for ung. Det er for tidlig", mente mesteren, men Sven Ivar sto på sitt. Han hadde ikke fått kontrakt, og visste at han hadde rett til å ta prøven etter tredje året. "Du kan nok saktens få til et svennestykke, men du vil ikke klare å mestre en stor og vanskelig oppgave." Mesteren var fortsatt ubøyelig. "Da velger jeg å lage en vanskelig oppgave", repliserte Sven Ivar.

I mellomtiden hadde familien flyttet til Bærum kommune hvor snekkermester Reidar Hansen drev et velrenommert verksted på Skui. Faren tok

Cabinetmaker

"I want to be a carpenter," exclaimed the five-year-old. Impressed by the youngster's manual dexterity, his grandfather had given him a carpenter's bench.

"I want to be a carpenter. A cabinetmaker!" he repeated after finishing his fourth form. He had not been comfortable in school, but woodworking classes had filled him with confidence and belief in his own skill. Even so, his father was disappointed. He had built up an agency business, which he was probably hoping his son would take over. But the youngster had different ideas, and with the help of an acquaintance his father managed to find an apprenticeship at one of Trondheim's most reputable carpentry workshops.

After three years, Sven Ivar was ready to take his apprentice's exam. "You're too young. It's too early," the master craftsman said, but Sven Ivar was insistent. Having not signed a contract, he knew that he was entitled to take the exam after three years. "I dare say you could make an apprentice piece, but you wouldn't be able to cope with a large and difficult task." The master was still adamant. "In that case I choose to take on a difficult task," replied Sven Ivar.



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3 System Dysthe hyllesystem, kalket eik eller teak. Gjøvik Møbler, 1959.

System Dysthe, shelf system in limed oak or teak. Gjøvik Møbler, 1959.

4 Svennestykke, en innholdsrik herrekommode i mahogni fra 1951.

Apprentice piece, a comprehensive master dresser in mahogany from 1951.



5 Etter svenneprøven ville Sven Ivar Dysthe utdanne seg til designer. Faren støttet hans yrkesvalg.

After finishing his apprentice piece, Sven Ivar Dysthe wanted to train as a designer. His father supported his choice of profession.

kontakt, og Sven Ivar kunne dra hjem og stå hos ham og fullføre svenneprøven. I løpet av året tegnet og snekret han en gedigen herrekommode i mahogni med avrundete dører, innvendige sinkete skuffer, sjalusitrekk, spesialinnredning til konvolutter og brevpapir i A4-format, oppheng til skjorter og bukser, skuffer til undertøy og sokker, ventilert skoskuff og til og med et flaskerom til en styrkedrikk eller to som det seg hør og bør for en herre av datidens gode selskap (fig. 4).

I 1951 ble "vågestykket" og ferdighetene til den unge snekkeren vurdert av Håndverklaugets jury, og sto til særdeles i alle disipliner (fig. 5).

Nye valg

Etter endt militærtjeneste i 1952 var den unge snekkersvennen klar for å prøve seg på arbeidsmarkedet som fullbefaren møbelsnekker, men var det fremdeles dette han ville? I tre år hadde han arbeidet etter andres tegninger. Nå ville han noe

Meanwhile, the family had moved to the municipality of Bærum near Oslo, where master carpenter Reidar Hansen ran a highly respected workshop at Skui. Sven Ivar's father got in touch with Hansen and negotiated an opportunity for his son to make his apprentice piece in this local workshop. In the course of a year, Sven Ivar designed and crafted a huge master dresser, which he made in mahogany with rounded doors, dove-tailed drawers, a slatted roll front, internal compartments for envelopes and A4 writing paper, a space to hang shirts and trousers, drawers for underwear and socks, a ventilated drawer for shoes, and even a drinks cabinet from which the owner could serve himself a little restorative, as respectable gentlemen were once inclined to do (fig. 4).

In 1951, this "daredevil creation" and the skills of the young man who made it were assessed by the jury of the Craftsmen's Guild, and approved as outstanding with regard to all the disciplines involved (fig. 5).