

DANISH DESIGN AT THE HOUSE

Windows

Materiality

A love of materials and of the possibilities of working across both natural and industrially made materials has long been a defining feature of Danish product and furniture design. Most distinctively, Danish designers often start their design process from an innate sense of the specific opportunities and capabilities of each material. Then they develop production processes that ensure the materials are treated in an optimum way, resulting in products of exceptional quality and refinement.

Architect: Thomas H. Jensen
Client: Royal Danish Academy of Fine Arts
Objective: Enhance craftsmanship

Craft

The way in which an object is crafted is a central platform of Danish design practice, for it is in this crafting of each piece of an object and the junction between them that a love of materials and technology comes together. By focusing on craft, Danish designers have continued to lead the world in the development of new production techniques and processes that tell a story about how objects come into being.

Architect: Mette Henningsen
Client: Danish Ministry of Culture
Objective: Promote craftsmanship

Technology

A strong tradition in materials has provided a sound foundation for advances in technology and material developments. Danish products often feature a range of technological advances that speak changes in an entire industry in terms of new capabilities, efficiencies and production.

Architect: David Hertz
Client: Royal Danish Academy of Fine Arts
Objective: Enhance craftsmanship

Pragmatism

Danish designers that feature fine materials are more likely to be used in everyday life if they are simple and easy to use. The focus of Danish designers on pragmatism is yet another reason why Danish design and furniture have become so pervasive and why we use our Danish products every day.

Architect: Oleksandr
Client: Royal Danish Academy of Fine Arts
Objective: Enhance craftsmanship

Human

Danish products are always distinguished by their synchronicity with the human body. The grip of a handle, the stretch of an arm, or an understanding of movement might in turn affect the form and scale of products that, while beautiful, are always intended for human use.

Architect: Johannes Wiedemann
Client: Danish Ministry of Culture
Objective: Promote craftsmanship

Desire

Why is it that we find Danish products so desirable to own and use? Quality materials, sense of use and new innovations are not in themselves enough to spark desire for objects that say something about who we are. Danish designers are aware that a product based in a product needs to be a product itself.

Architect: Mette Henningsen
Client: Danish Ministry of Culture
Objective: Promote craftsmanship

GERARD REINMUTH, KAREN KJAERGAARD Danish Design at the House

2013 | *Sydney Opera House*

Danish Design at the House (DDATH) was an exhibition curated and designed by Gerard Reinmuth and Karen Kjaergaard on the occasion of the 40th anniversary of the completion of the Sydney Opera House (SOH). The exhibition was executed for the Danish Ministry of Culture and the Cultural Agency within that Ministry, Kulturstyrelsen. The site for the exhibition was the difficult Western Foyer space in the base element of the SOH.

The Ministry has been working for some years on methods for exhibiting Danish commercial innovations in the context of, and as outcomes of Danish cultural pursuits more generally, particularly in the areas of design and craft. Reinmuth was selected and then paired with a Danish curator with expertise in crafts to develop a new exhibition typology that brought people into contact with Danish art and product innovation in a non-commercial way. The first contribution of the work lies in the way this dilemma was addressed via a curatorial and design strategy that focused on the six windows by Utzon in the foyer and organised installations based on six themes and featuring six architects, six designers and 25 companies with innovative products. The second contribution was in the design solution for a space that has been difficult for the SOH to use and was widely regarded as the first time the space has been successfully programmed and organised.

The project was a major new direction for the Danish Government and its success has subsequently led to the preparation of an International Policy for further exhibitions. The exhibition was widely regarded and featured in numerous publications and also on television and other media.

*Danish Design at the House, detail
Photo by Toko*

GERARD REINMUTH,
KAREN KJAERGAARD
Danish Design at the House

Poster outside the Opera House
Photo by Toko



**GERARD REINMUTH,
KAREN KJAERGAARD**
Danish Design at the House



1.

1. Exhibition view

2. Exhibition view
Photo by Toko



2.



2. Exhibition view, detail



GERARD REINMUTH,
KAREN KJAERGAARD
Danish Design at the House

Exhibition views



GERARD REINMUTH,
KAREN KJAERGAARD
Danish Design at the House

Exhibition views
Photos by Toko





**GERARD REINMUTH,
KAREN KJAERGAARD**
Danish Design at the House

Exhibition views
Photos by Toko



**GERARD REINMUTH,
KAREN KJAERGAARD**
Danish Design at the House

Gerard Reinmuth speech with
Denmark's Crown Prince Frederik
and his Australian wife, Crown
Princess Mary



GERARD REINMUTH, KAREN KJAERGAARD Danish Design at the House

Danish Design at the House catalogue
with curatorial statement and index
Photos by Toko



Curatorial statement

Exhibiting in one of the world's greatest pieces of architecture, the Sydney Opera House, evokes feelings of pride and respect for both the architect, Jørn Utzon, and those who took a risk in choosing this competition project back in 1956.

Today more than ever, we need to collaborate and take a risk on unprecedented design solutions in order to move ahead, break down barriers and open up new understandings of how we might envisage our future.

Compared to Utzon's masterpiece, Danish Design at the House is a small act, but nevertheless an exhibition of exceptional design pieces that we hope will show how the contemporary Danish design still resonates with the values of the Sydney Opera House.

The exhibition inhabits and transforms the six sculpted bay windows in the Western Foyer of the Sydney Opera House – an architectural element Utzon first developed for his own house in Mårna in 1952 and which he evolved further for the Sydney Opera House some 25 years later. Holding a magnificent design story in their

own right these windows provide ready-made exhibition cases evident for organizing the exhibition. Within each of the six enlarged windows, six young Danish architects have been asked to arrange six temporary installations, each focusing on a significant property within Danish design practice: Materiality, Human, Craft, Technology, Pragmatism and Desire.

Engaging the six architects to design a window inside Utzon's window adds an extra layer to the exhibition, not only in terms of showcasing products in a unique way but also as means of exploring the valuable coherence between design, craft and architecture. The idea of exhibiting Danish design products along with fine Danish craft likewise contributes to the core of the exhibition. This juxtaposition of design, craft and architecture - and how

they mutually influence each other - builds on a long lasting Danish tradition of thinking and shaping through materials, representing a holistic attitude and a great sense of human scale. It is a way to understand how Danish design evolves, based on a tradition of working between craft and technology, and with the ability to combine pragmatics and materiality with human desire. There are all properties that qualify Danish design.

We wish to thank the Danish design companies, the skilled craftspeople, the designers and the architects who have co-created the exhibition together with us.

Gerard Reinmuth (AU)
and Karen Kjaergaard (DK)
Curators



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Materiality

Thomas Bo Jensen

Thomas Bo Jensen Architects

Utzon's love of archaic and primitive building forms on the one hand, and the additive principles he found in the growth of nature on the other, meet in the brick buildings. The cellular qualities of brickwork – unit by unit, row by row – all reflect his urge for generating architecture with similar soft-grown qualities as found in nature.

The installation MATERIALITY can be seen as a primitive comment on this approach. Together, eight giant bricks – four bricks the size of a Danish standard brick – form a stepped structure of heavy bricks that regulate space, stairways, columns and pieces of furniture in work and time, patterned based on the efficient layout of the bricks complement the heavy bricks and add upon Utzon's multi-layered concept.

A love of materials and of the possibilities of working across both natural and industrially made materials has long been a defining feature of Danish product and furniture design. Most distinctively, Danish designers often start their design process from an innate sense of the specific opportunities and capabilities of each material. Then they develop production processes that ensure the materials are treated in an optimum way, resulting in products of exceptional quality and refinement.

Danish Design at the House

News | Words Peter Salhani



Materiality window by Thomas Bo Jensen and Christina Schou Christensen.
Image: Lisbeth Grossman

Danish and architectural royalty gather to launch an exhibition of Danish design in the Western Foyer of the Sydney Opera House.

Curated by Australian architect Gerard Reinmuth and Danish architect Karen Kjærsgaard, Danish Design at the House was officially launched on Friday 25 October by the Danish Minister for Culture, Her Excellency Marianne Jelved. Patrons of the Sydney Opera House fortieth anniversary celebrations – Their Royal Highnesses The Crown Prince and Princess of Denmark – were special guests of Opera House CEO Louise Herron, as were Sydney Mayor Clover Moore and NSW Minister for the Arts George Souris. Architectural “royalty” was present too – Sydney Opera House architect Jørn Utzon’s son Jan and other members of his family attended, along with eminent Sydney architects spanning three generations.

Reinmuth and Kjærsgaard have placed their “exhibition of small things” in one of the building’s only Jørn Utzon interiors, the long narrow Western Foyer beside the Playhouse, Studio and Drama Theatre. It’s an awkward space in which to curate, but this part exhibition / part trade show succeeds because of its intimate scale and thoughtful execution. Instead of trying to tie the contents of the six windows together, they have done the opposite, singling each one out, projecting it into the foyer with a trapezoidal box in which are arranged the six displays of domestic and industrial designs, art and craft – classic and new. The effect is more singular and voyeuristic than the ‘immersive’ style of exhibition currently doing the rounds, and it works because it’s focused. From inside the foyer, each window becomes a telescope through you look or walk into, examining the objects with a controlled glimpse of the concourse and harbour outside.

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Type cast: Hello House
In a new house, OOF! Architecture put a friendly ...



Ground swell: Cabin Two
Twelve new designs for the

Designing each of the windows was a cohort of young Danish architects and a team from Terroir. They designed and construct the individual window settings, which took months to plan and just days to install. “Engaging the six architects to design a window inside Utzon’s window adds an extra layer to this exhibition. Working in this building is a privilege but it comes with a responsibility: to not impose one’s own voice, but listen instead to the architecture and be guided by it. Alongside the design objects, you’ll see objects chosen by a craft curator, which again contributes to the core of this exhibition, which is to explain the coherence and closeness between design, craft and architecture,” says Reinmuth.

The six displays of domestic and industrial objects, art and craft were each curated to a theme – Materiality, Craft, Humanity, Pragmatism, Technology and Desire. “The concepts demonstrate the clarity and values of Danish design and how its industry works – things like: love of materials, high-quality craft, use of latest technology, human-oriented design, functionality and desirability of these things as objects,” says Reinmuth. From the mid-twentieth century to the present day, there are familiar names, not so familiar names, classics and a few surprises – from Lindberg eyeglasses to Louis Poulsen lights, Grundfos Pumps, Georg Jensen jewellery to Bang & Olufsen and Bodum technology, and that most universally embraced of Danish inventions – Lego.

The exhibition includes a video (below), a tour of the Danish capital, with comments from Jahn Gehl.



“The idea is to promote Danish companies in a way that refers back to the design qualities and history of Danish design; along the lines of an art exhibition,” explains Reinmuth. The Danish Agency for Culture supported the idea, providing the framework and funding to employ him as curator. Reinmuth’s practice, Terroir, has had an office in central Copenhagen for several years, working on cultural and public projects including the recently completed Aarhus housing complex in the north harbour area of Aarhus.

“It’s fantastic to get this level of government support for a design project, as you know it’s not that common in Australia. The Danes really understand design as an integral part of trade and culture. And the fortieth anniversary of the Opera House is a big deal to them – The Crown Prince Couple and a couple of Danish ministers have come over especially for the event. It’s very close to their hearts. What we’ve created is not strictly a retrospective, there are some classic pieces, but much of it is quite new – so it’s as much about the future of Danish design, as it is about the past. In this context, it’s an exhibition of beautiful little things with an extraordinary family history behind them.”

Danish Design at the House is on at the Sydney Opera House until 11 November 2013, as part of its fortieth anniversary celebrations.

GERARD REINMUTH, KAREN KJÆRGAARD Danish Design at the House

Supporting evidence

Exhibition review in Architecture Australia

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DIA Victoria/Tasmania's new fellows - Twelve new fellows announced by the DIA Victoria/Tasmania branch. [ow.ly/2TjnbS](#)

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Less than one month to get your Australian Interior Design Awards @AustID entries in.

Window design teams

- Materiality: Thomas Bo Jensen and Christina Schou Christensen
- Craft: CITA / Pipaluk Lake
- Humanity: Johannes Pedersen and Martin Bodilsen Kaldahl
- Pragmatism: Claus Pryds and Karen Bennicke
- Technology: David Garcia and Kristine Tilge Lund
- Desire: Mette Wienberg and Steen Ipsen

Words

[Peter Salhani](#)

Images

[Lisbeth Grossman](#), [Prudence Upton](#) / [Daniel Boud](#)

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29 Oct 2013

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GERARD REINMUTH, KAREN KJAERGAARD Danish Design at the House

Supporting evidence

Exhibition review in Architecture Australia

Danish Design at the House, Architecture Australia

<http://architectureau.com/articles/danish-design-at-the-house/>

GERARD REINMUTH, KAREN KJAERGAARD Danish Design at the House

Supporting evidence

Sydney Morning Herald newspaper review

Danish Design at the House, Sydney Morning Herald

<http://www.smh.com.au/entertainment/art-and-design/danish-design-comes-with-a-right-royal-seal-20130923-2u91n.html>



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Danish design comes with a right royal seal

September 27, 2013

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Architect and designer Gerard Reinmuth has plugged into Denmark's creative powerhouses to curate a stunning exhibition for a Sydney icon's big 4-0.

Danish Design at the House

In the late 1980s, future architect and design expert Gerard Reinmuth was a year 11 and 12 classmate of one Mary Donaldson at Hobart College. Both had a Danish destiny. Reinmuth would eventually meet and marry a Dane, architect Marie-Louise Holst, and expand his architecture firm Terroir beyond offices in Hobart and Sydney's Chippendale to a third branch in Copenhagen.

Donaldson, meanwhile, came to Sydney and landed herself a Danish partner, too, whom she married in 2004. Reinmuth wondered if Crown Princess Mary, as she is now known, with four children to Crown Prince Frederik, would remember him. He found out at a Canberra function last year, at which she was a special guest.



Architect and design expert Gerard Reinmuth. Photo: Sahlan Hayes

He was introduced to her as "Gerry, an architect from Hobart". Princess Mary shook his hand politely, and moved along the line, not stopping to chat. But two hours later, when an aide whispered in her ear it was time to leave, Princess Mary headed straight for Reinmuth. "Hello, Gerry, how are you going?" she said, as the years melted away. "Wasn't it cold going up the hill in that bus in the middle of winter in Hobart?"

The old classmates will have time to chat again this month when Prince Frederik and Princess Mary return to Sydney as patrons

of the 40th anniversary of the Opera House. Among the royal couple's duties: opening *Danish Design at the House*, an exhibition Reinmuth is curating. "They have an intense interest in design, arts and culture," says Reinmuth of the royal couple. "It makes them great ambassadors for both countries."

The exhibition will be displayed in bay windows on the Opera House's Circular Quay side, and includes Danish innovation ranging from furniture, lighting and fashion to medical and engineering equipment. Reinmuth, 42, who is the founder of the international studio at Denmark's Aarhus School of Architecture, says the secret of Denmark's design success has been an intimacy between makers and designers - often the same person - and the country's social-democratic values of "comfort, humanism, generosity and openness".

He poses here with a Poul Kjærholm chair, designed for Fritz Hansen 50 years ago, and a more recent Lightyears lamp - examples of the longevity of Danish design and the potential to mix and match its different vintages. "The Danish tradition is not intellectual; it's about making nice stuff."

Reinmuth never met the Opera House's designer, the late Jørn Utzon, but after giving a lecture in Denmark he became friends with Utzon's grandson, the designer Jeppe Utzon, and they shared space in the office of Utzon's son, architect Kim Utzon. Now they're all collaborating on a United Nations building in Sweden.

It also includes jewellery from Ole Lynggaard of Copenhagen, the official jewellery Purveyor to the Royal Danish Court.

***Danish Design at the House* runs from October 25 to November 11.
40.sydneyoperahouse.com**

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Opera House anniversary strengthens Danish-Australian ties

Crown Prince Frederick and Crown Princess Mary of Denmark will be patrons of iconic building's 40th anniversary celebrations



Denmark's royal couple will launch October's celebrations for the 40th anniversary of the Opera House. Photograph: AFP Greg Wood/AFP

Denmark's Crown Prince Frederik and his Australian wife, Crown Princess Mary, are to be the patrons of the Sydney Opera House's 40th anniversary celebrations in October.

The Opera House's chief executive, Louise Herron, said the couple embodied Danish-Australian collaboration, which had also been behind the landmark building, designed by Danish architect Jørn Utzon.

"The building was born out of a combination of Australian optimism and Danish design," she said. "It could not have existed without the genius of Jørn Utzon."

Herron said the Opera House wanted to do something for the anniversary that sparked the interest of all Australians.

"Princess Mary is the person to do that. She's a big celebrity and everybody in this country loves her," she said.

Denmark's consul general, Michael Hansen, welcomed the announcement.

"I think it's a very big deal for both countries and it is very good news that the royal couple has agreed to be patrons of the 40th anniversary celebrations," he said.

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"I think it's a very big deal for both countries and it is very good news that the royal couple has agreed to be patrons of the 40th anniversary celebrations," he said.

The royal couple will launch October's celebrations, which will include concerts and exhibitions, including a return to the first music performed in the building in 1973, Beethoven's ninth symphony, including the Ode to Joy.

Over 8 million people visit the Opera House each year. The recent Vivid Live festival attracted more than 800,000 people alone. The building was given world heritage status in 2007. On Tuesday the NSW state government committed \$13.7m to its continuing upgrade.

1.

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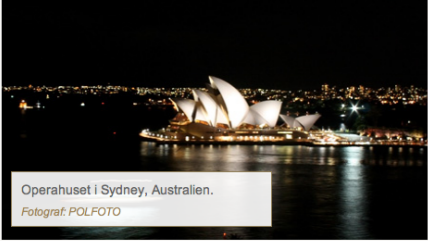
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MONARKIET I DANMARKDEN KONGELIGE FAMILIESLOTTE OG KONGESKIBETHISTORISKE SAMLINGERORGANISATION OG KONTAKT

KRONPRINSPARRET TIL SYDNEY





Kronprinsparret deltager som protektorer i fejringen af 40-års jubilæet for Operahuset i Sydney og uddeler i den forbindelse Kronprinsparrets Priser 2013

Kronprinsparret aflægger besøg i Sydney, Australien, den 25. – 28. oktober som protektorer for 40-års jubilæet for Operahuset i Sydney. I den anledning deltager Kronprinsparret i fejringen og vil ved samme lejlighed forestå uddelingen af Kronprinsparrets Priser 2013.

Hvert år uddeler Kronprinsparret fire priser i tre kategorier ved prisuddelingen, der blev indstiftet som en gave i 2004 af Bikubenfonden. I Operahuset den 28. oktober uddeler Kronprinsparret fire priser: Kronprinsparrets Kulturpris og Kronprinsparrets Sociale Pris á 500.000 kr. samt to kulturelle Stjernedryspriser á 50.000 kr. Danske og australske kunstnere vil optræde under prisuddelingen, der vil kunne følges i Danmark på DR1 og i Australien på Special Broadcasting Service (SBS).

Under besøget deltager Kronprinsparret i flere begivenheder, som markerer Operahusets 40-års jubilæum, herunder en gallakonzert samt en række kulturelle arrangementer med fokus på nye talenter. Kronprinsparret vil blandt andet forestå åbningerne af en dansk designudstilling og et internationalt arkitekt- og designsymposium.

Publiceret 20. juni 2013

LÆS MERE · PRESSEINFORMATION

Kronprinsparrets Priser: www.kronprinsparretspriser.dk
Operahuset i Sydneys 40-års jubilæum: www.sydneyoperahouse.com


2.

The Royal Couple will participate as protectors of the celebration of the 40th anniversary of the Sydney Opera House and award the Royal Couple Pricing 2013.

The Royal Couple will visit Sydney, Australia, on the 25th to 28th of October as patrons of the 40th anniversary of the Sydney Opera House. On this occasion The Royal Couple will participate in celebrations and will at the same head the presentation of The Royal Couple Pricing 2013 ...

During the visit, The Royal Couple will take part in several events marking the Opera House's 40th anniversary, including ... the openings of a Danish design exhibition and an international architecture and design symposium.

3.



UTS

UNIVERSITY OF TECHNOLOGY, SYDNEY

GERARD REINMUTH, KAREN KJAERGAARD

Danish Design at the House

Supporting evidence

1. Exhibition review in The Guardian
2. Announcement from the Danish Royal Court
3. English translation of the Danish announcement

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