

art & design

WHAT'S HAPPENING IN ART, ARCHITECTURE, INTERIOR DECORATION AND DESIGN

NORTHERN EXPOSURE

AS IT IS 40 YEARS SINCE THE OPENING OF THE JØRN UTZON-DESIGNED SYDNEY OPERA HOUSE, WE TAKE A TOUR OF COPENHAGEN TO MEET SOME OF TODAY'S LEADING LIGHTS IN DANISH DESIGN.

PHOTOGRAPHER SHARYN CAIRNS PRODUCER GIOTA LETSIOS WRITER FIONA MCCARTHY

Pipaluk Lake GLASS ARTIST

It is thanks to the open-minded support of Danish arts funding that Pipaluk Lake owes her career as a groundbreaking glass artist. "There is a tradition in Denmark for supporting artists using nature as inspiration in abstract work," she says. "I like using the forces of nature (like gravity) to create my pieces and I often seek refuge in the green areas in the city and at the coast."

With a residency at the Danish Art Workshops in Copenhagen, Lake, 51, brings mysterious, magical, oceanic-meets-outer-space sculptural forms to life through the firing together of glass, steel wire, sheets of copper, brass and paper, enamel and oxide glazes.

It was whilst studying textile design, and a project involving weaving paper, that she decided instead to try draping glass-like fabric; and "the wire became like the weaving in a basket or carpet". Everything she does is experimental. "I may have an idea of what I'd like to achieve but I never know what the reaction of these materials in the heat of the kiln will do," says Lake. "Sometimes when it comes out it's even better than I had imagined."

She works by intuition, saying, "I just do what I think is interesting, always trying to find new ways of doing it. That's what gives me a great kick."

Pipaluklake.com.

Pipaluk Lake with some of her works: *Netting II* (above), *Carried Away IV* (above right) and (on the bench, from left) *Testing II*, *Double*, *Testing I*, *Untitled*, *Untitled*, *Lace*, *Arial* and *Untitled*.

Johnnes Pederсен (left) and Morten Gregersen in the patio area of the cancer centre they designed.



Nord Architects ARCHITECTS

Johnnes Pederсен and Morten Gregersen, both 39, are at the forefront of what they've dubbed 'process design'. "There is a process of change in every project we do so it is essential that all those involved in it, or who will be affected by it, are part of the discussion before we start to design anything," says Pederсен. Reinventing the way buildings interact and communicate with us on a human level (rather than us having to adapt to them) is at the heart of Nord Architects' philosophy. For the new neuro-rehabilitation building at Glostrup Hospital near Copenhagen, the aim was to break down the stigma of health institutions as "hostile and rundown". A new children's daycare and youth club centre, in collaboration with fellow Danish architects COBE, will animate the idea of a city in "kiddie-sized scale" to create a more intimate and comfortable experience for the children. With Copenhagen's Healthcare Centre for Cancer Patients, 'homeiness' was key in their design. "You are greeted not by a reception desk but a classic Danish dining table, flowers and nice lamps. It's about arranging things in new ways," says Pederсен. *Nord-architects.dk*



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Christina Schou CERAMICIST

Swirling piles of fluffy marshmallow is the last thing you would expect to find replicated in ceramic form, yet this is all part of the fun for Christina Schou.

"I like to play with traditional materials like clay and glass glazes and play with the perception of the viewer," says Schou, 40, for whom pottery is in the blood. She grew up on the island of Bornholm in the Baltic Sea, where kaolin (china clay) was once quarried. "It is only now I look back on how I used to play with the clay, lying in the ground of my parents' backyard, and realise how fantastic that was... now there is no porcelain left."

Schou likes to make people stop and take a second look, explaining, "I want my pieces to have a wow factor." One of the people showcasing their work as part of the *Denish Design at the House* exhibition marking The Sydney Opera House's 40th anniversary, she takes these experiments in materials and creates extraordinary objects where the glaze appears to ooze like melted chocolate or icing through holes in a ceramic bowl, with the dripping glaze strong enough to act as feet to support the sculpture.

An open-mindedness to the possibilities of what might happen in the kiln, out of Schou's control, keeps the whole process exhilarating. "I have no fixed plan," she admits. "My hands are my tools and the materials themselves show me new ways I can go." *Christinaschou.dk*



"Part of my work is to play around with replicating the stages of materials, like when a glaze is at first dry and soft to when it becomes hard," says Christina Schou of her 'Software' ceramics.

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CITA ARCHITECTURAL RESEARCHERS

Who could have imagined that the results of an intense investigation into the computational intersection of architectural and engineering design thinking could turn out to be so twirly whirly pretty?

Yet for US-born David Stasiuk, 40, and Australian Paul Nicholas, 35, both architect graduates with a passion for research currently based at CITA (Center for Information Technology and Architecture) in Copenhagen, this is what happened when they started to investigate the wonders of rattan as a possible source of inspiration for a new way of building.

“We look at how plants operate — how they structure themselves to survive under the pressures of gravity and remain stable whilst bending under their own weight — and how it may inform us of ways of design,” says Nicholas.

Also appearing in Sydney, the genome-like structures resulting from their experiments with computationally modelling the properties of rattan will be on show, but as shadow projections of the forms you see here. “We are researching the sustainability and functionality of new materials with biometric innovation,” explains Stasiuk. *Cita.karch.dk.*



David Stasiuk (left) and Paul Nicholas. The piece on the left is the result of a workshop with students using active-bent wood laminate. To the right (top) are rattan prototypes from the installation the pair produced for an exhibition in Paris; to the lower right is a design for a CNC-milled pavilion.

Claus Pryds prefers to adopt a subtle approach to modern architecture.



Claus Pryds ARCHITECT

“My philosophy is that a building doesn’t have to stick out to be regarded as a modern piece of architecture,” says Claus Pryds, whose Copenhagen architectural practice only opened in 2009, following his graduation from the Royal Danish Academy of Fine Arts’ School of Architecture two years earlier.

“I look to the history of a building and work from that, but at the same time it has to be modern, too. I like the idea that you can walk by a building and not really think about it except feel that it’s been there for many years, but on closer inspection you realise it’s new.”

Pryds, 39, along with Lundgaard & Tranberg architects, has been awarded the task of remastering Copenhagen’s existing Zoological and Geological museums and historical Botanical Garden into one all-encompassing Natural History Museum. The project, with a budget of 1.1 billion kroner (AUD \$270 million), is due for completion in 2018.

His winning design, up against the likes of David Chipperfield and Erik Møller Architects, centres around allowing “the garden to tell the story” by placing much of the museum underground. “Its modernity will be in the attention to detail and materials — a building doesn’t have to be wild and crazy to be beautiful,” he says.

Clauspryds.dk.

Astrid Krogh INSTALLATION ARTIST

Since 1997, textile designer Astrid Krogh has brought together the traditional tools of stencils and looms with the modern technologies of fibre optic strands and neon tubes.

The 45-year-old has created stunning, large-scale works of illuminated art, found as far afield as the 21c Museum

Hotel in Cincinnati, Ohio (where her 60 metre-high, three-part fibre optic *Lightmail* tapestry was installed last year) to the new Danish University Centre in Beijing

(where gigantic blue ‘sky curtains’ are integrated throughout the whole building “like big-scale textile watercolour paintings responding to the daylight”).

“I am always working with light, whether artificial or natural, trying to replicate the changing character of Nordic daylight over the course of the day or to reflect the recurring shifts in the seasons,” explains Krogh.

Her innovative approach has great impact on the way people interact with a space’s changing mood and feel.

“My works change within time. They are never the same, as the flow of colour is inspired by the sky and nature,” she says. “One minute it can be yellow like dawn then blue for midday and then into the dark blue for night.”

It lends a very meditative feeling to a space, big or small.”

Astridkrogh.com.



“MY WORKS CHANGE WITHIN TIME. THEY ARE NEVER THE SAME, AS THE FLOW OF COLOUR IS INSPIRED BY THE SKY AND NATURE”

Astrid Krogh alongside her most recent installation, *Meadow* (2013).



Thomas Sigsgaard (left) and Kasper Salto strive to emulate and innovate.

Salto & Sigsgaard FURNITURE DESIGNERS

It can't be easy following in the footsteps of great mid-century Danish design masters such as Finn Juhl — but for Kasper Salto and Thomas Sigsgaard it is all part of their unique approach. “We start with function before form,” says Salto, 46, of the intense fact-finding process they go through before laying a pencil on the drawing board.

For their ‘Council’ chair, produced by Onecollection for the Trusteeship Council Chamber at New York’s United Nations building (it will be on show in Sydney), this meant looking at how and why Juhl designed the chamber and its furniture in 1952, and what it means to sit for long hours as a UN official. “It was inspired by the body-hugging lines of Juhl’s ‘Chieftain’ chair but made modern with high-tech 3D veneer techniques and high-pressure moulded construction underneath,” says Sigsgaard, 47.

The pair, who joined forces in 2003, embrace issues like the difficulties of one-directional LED lighting with their curved-chord ‘Wet Bell’ light (2009) for Cassina. “It is dangerous to design to a particular style or set of rules without making sense of what we’re designing in the first place,” says Sigsgaard. “We’re very Danish in the way we like to get out and talk to people — design is not a one-man job, sitting alone in a room drawing.” Saltosigsgaard.com.

Charlotte Lynggaard JEWELLERY DESIGNER

The secret of success for Danish jewellers Ole Lynggaard, opening a store in Sydney as well as taking part in the *Danish Design at the House* exhibition, has been keeping what they do personal. “Everything comes from within me and my father,” says Charlotte Lynggaard, 46, Ole’s daughter and co-designer.

“It’s why we’ve kept our artisans in-house so we can do what we really want, with huge passion and intricate detail. Each piece becomes a special little work of art.”

Unusual materials such as tourmalines, vintage corals and black silver “have a magic which forms the starting point of a collection.” So does travelling — Ole’s Snakes collection, with its sensual slivers of gold coiling around as rings or earrings, was inspired by treasures he saw in the Egyptian Museum in Cairo in the 1960s — and passion for nature. For Charlotte’s Nature rings, “the structure of the stems of flowers on the forest floor” inspired the twig-like, beaten, matt finish. “Jewellery is something we hold close to us. It’s personal and for life,” she says.

Keeping production individual and handcrafted echoes their belief that “good design will last forever”.

The Ole Lynggaard Copenhagen flagship store is at 89 Market Street, Sydney NSW, 1800 765 336; olelynggaard.com.

The Danish Design at the House exhibition runs until November 11. For information, visit 40.sydneypoperahouse.com.



Charlotte Lynggaard has brought her family’s magic touch with jewellery to Australia. Behind her is an untitled work by French artist Marc Chagall.

