



Hotel Alexandra
Copenhagen



Enjoy the atmosphere of the experimental rebel Finn Juhl

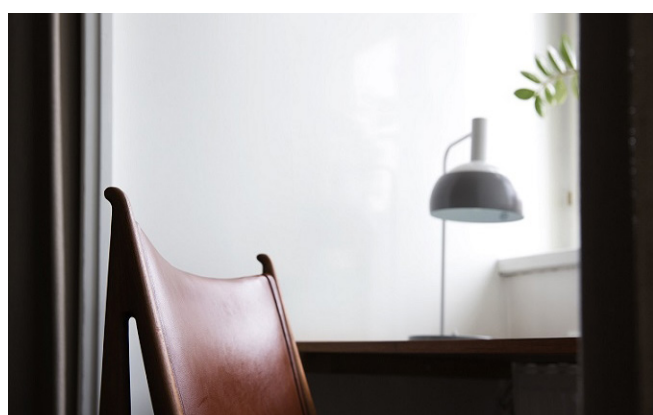
Welcome to Hotel Alexandra and the Finn Juhl room. The Finn Juhl room is for us a very unique room. As a tribute to Finn Juhl we have furnished this particular room with a selection of his fine furniture.

Finn Juhl's furniture was a type of protest against the perpetually valid systematically view that the Kaare Klint school took. Finn Juhl was more spiritual in his expression, which often disturbed colleagues at home, even though he did not set aside the functional needs for that reason. His starting point was greatly influenced by modern sculptural design of the time.

He especially cultivated the upholstered element in his chairs and sofas in a distinct sculptural design - a theme where he consequently separated the bearing construction from the upholstered sections. A principle that can be seen in his tables, where he detached the tabletop from the underframe.

Finn Juhl felt that there were two choices to make: either to continue - consciously or subconsciously - to misunderstand the concepts of the past, and copy and daydream, or understand the past's greatness and concepts and create something that is just as right for our era's conditions, like the theatre in *Eqidaurus* was in its time.

From the beginning in 1938, Finn Juhl's work was always among the most dominating items at the Carpentry Guild's exhibitions; his love of teak and his ability to exploit its characteristics created the concept "Danish Modern", a furniture style to which his name will always be inextricably tied. It naturally meant that teak became fashionable, not least in the shape of Finn Juhl imitations.



He was also inspired by the world's earliest cultural productions, which he strongly expressed in Politiken newspaper in 1976, in an article entitled "An Egyptian Family", where he describes his first meeting with an Egyptian princess at the Glyptotek Museum in Copenhagen. He writes; "in the Louvres' collection, for the first time, I stood in front of an Egyptian chair with its characteristic side-view, where a triangle is formed by the vertical back leg and the frame that supports the inclined back, and the horizontal apron between the front legs and back legs. A solid and simple construction, which I used on a dining chair. I must honestly admit to stealing the construction, just as I stole the right angle and the circle". His artistic starting point involved a rich view of furniture design, and he did not consider a chair simply a product in a room - "it is a design and a room in itself", he wrote in 1952.

Danish design classics by Finn Juhl

- The Glove cabinet, 1961
- Poet sofa, 1941
- Egyptian chair, 1949 (first exhibited)
- Pelican chair, 1941
- Chieftain chair, 1949
- FJ Clock, 1950