

Kaare Klint



By 1916-17, Klint had already finished several proportion and function studies clarifying common relationships determining the use and proportions of individual furniture groups. He claimed that it was not an aesthetically determined systematic assignment, but simply relating the objects' size in proportion to each other and to humans. In contrast, is the belief that each piece of furniture should be considered an individual piece of art not humbly submitting itself to the interior, but instead creating a striking effect, expressing the artist's originality. Klint's furniture production can therefore be characterized as standardized furniture rather than unique productions, and can therefore be perceived as an introduction to the more rational mentality of our generation.

Painter apprentice, 1903 Technical School, Møller-Jensen's painters school and Krøyer's painters school. Further educated by his father, P.V. Jensen-Klint and professor Carl Petersen. Associate professor at the Art Academy's Furniture School, 1924. Professor, 1944. Echersberg Medal, 1928. Gran Prix in Barcelona, 1929. Bruxelles, 1935. Bissens Prize, 1938. Royal Designer for Industry, London, 1949. C.F. Hansen medal, 1954. Master carpenter N.C. Jensen Kjær Rud. Rasmussens Carpentry Fritz Hansen

KAARE KLINT 1888 – 1954

Kaare Klint was a self-taught furniture designer, but began to work with Professor Carl Petersen, who built Fåborg Museum, in order to design furniture for the museum. This was a collaboration resulting in a (karmstol) chair, which was to become known as Klint's Fåborg chair, and which today is seen as a beginning to a new era in Danish furniture design. Kaare Klint felt that the accumulation of experience and quality workmanship should be continued, improved upon and adapted to new needs.

It was an opinion that directly and indirectly greatly influenced following generations. Even though they have taken exception to the traditional lines in his design, it is still his influence that marks the quality and homogeneity of Danish furniture design. The Klint school considered furniture an instrument built to serve a purpose, just like any other tool. The consequence of this basic rule was that furniture obtained a modest, undramatic design. The purpose was to create "timeless" furniture having a design consistent with its instrumental value. Klint felt that it was the architect's responsibility to bring order to chaos. He despised anything not serving a purpose. It was effectiveness not aspiring to impressiveness.
