

Nordic Forum for Design History 2018, November 23

Iceland's Museum of Design and Applied Arts, Garðabær

Theme: Copies, Classics & Traditions

Originality seems to be an overarching ideal in modern design, where copying has the lowest esteem. This is inherited from Romanticist notions of art and dominates modern art and architecture as well. Laws and regulations against design copies are often based on intellectual property rights despite they are difficult to judge legally. Copying in this sense is seen as plagiarism, as stealing ideas, not just quoting or repeating forms.

However, copying means also to some extent confirming, and it has had – and still have – a proper function in education and tradition. Traditional craft education was based on copying, and the skills were developed in making exact copies. Though modern design education is explicitly about creativity and original innovations, there might still be tacit lines between when to break rules and when to align the aesthetic norms of the teachers and the school. There would be no training without following and confirming some rules or models, and academics as well have to show skills to reproduce ideas and schemes.

In the history of Nordic design traditions and schools are central references to confirm common identities and ideals. We highlight some designs as original and canonise them as design classics. Being 'classics', however, means that they are used as models by followers. The status as classic is confirmed by later versions or reproductions. And some of the early Scandinavian furniture classics were even versions of traditional types, as type form was an ideal in Functionalism. In this sense the copying of types and models played a significant role in Nordic design, e.g. the schools of Kaare Klint and Carl Malmsten. We see such traits in all the Nordic countries as alignment and confirmation of traditions as well as modern identities, if we go beyond the black and white understanding of originals versus copies.

The presentations and discussions of Nordic Forum 2018 unfold the productive role of copying to cultural processes and historical developments in Nordic design, beyond illegal plagiarism.

Presentations may be in both English and the Scandinavian languages, as Nordic Forum wishes to promote both inter-Nordic exchanges as well as internationalisation of Nordic research.

Send registration for the conference to ingiriduro@honnunarsafn.is before Nov 19 and please mention your name, title and evt. institution.

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ESTRID-ERICSONS STIFTELSE LETTERSTEDSKA FÖRENINGEN

Program

Friday 23/11

- 09.00 *Welcome to Iceland's Design Museum & Garðabær*, Sigríður Sigurjónsdóttir
- 09.15 *Introduction to the theme: Copies, Classics & Traditions*, Anders V. Munch
- 09.30 Keynote lecture: *Driftwood on Icelandic Coast. Traveling ideas*,
Guðmundur Oddur, Research Professor, Iceland University of the Arts
- 10.30 Coffee break
- 11.00 Three short presentations and discussion:
An antidote to a "new and unfamiliar image",
Denise Hagströmer, National Museum of Art, Architecture and Design, Oslo
- Carrying on traditions, constructing new identity? The curious case of Carl-Johan Boman*,
Maija Mäkikalli, University of Lapland
- Element Design – Ornamental approach in late nineteenth century paraffin lamp manufacturing*,
Elin Manker, Department of Culture and Aesthetics,
Stockholm University
- 12.30 Lunch
- 13.30 Four short presentations and discussion:
Otti Berger, 1898-1944, Bauhaus designer in Scandinavia
Widar Halén, National Museum of Art, Architecture and Design, Oslo
- Textile Designers' Travels, Diaries and multiple cultural influences: Marianne Strengell and Marjatta Metsovaara*
Heidi Pietarinen, Faculty of Art and Design, University of Lapland
- The Case of the Finnish Ryijy: Serially Produced Art and "Original" Copies*
Leena Svinhufvud, Designmuseo, Helsinki
- "The fourth stripe on the candy cane" – Paradoxes and pragmatism concerning the conflicting relation between standardization and copyright in the design critique by Poul Henningsen 1940-1960*
Hans-Christian Jensen, University of Southern Denmark
- 15.30 Coffee break
- 16.00 Keynote lecture: *Scandinavian Design and the Dichotomy of Original and Copy*,
Stina Teilmann-Lock, Assoc. Prof., Copenhagen Business School
- 17.00 Two short presentations and discussion:
Modeller, typer och anonyma former: C.G. Estlanders initiativ och idealet kring den anonyma formen,
Susann Vihma, Aalto-universitetet, Helsingfors

Mobilia og møbelfabrikernes skelnen mellem kopi og klassiker,
Kristian Roland Larsen, Syddansk Universitet Kolding

18.00 Guided tour at the museum

Convenors: Sigríður Sigurjónsdóttir, director of Hönnunarsafn, & Anders V. Munch, Prof., University of Southern Denmark

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[Skandinavisk version]

Nordisk Forum for Designhistorie 2018, 23. november
Hönnunarsafn Islands, Garðabær

Kopier, Klassikere & Traditioner

Originalitet er det herskende ideal i moderne design, mens kopiering har den laveste anseelse. Dette er arvet fra det romantiske kunstbegreb og dominerer også moderne kunst og arkitektur. Lovgivning bygger ofte på kunstnerisk ophavsret og vurderer kopiering som plagiat; som at stjæle ideer og ikke blot som at gentage eller citere former. Men kopiering betyder i en vis forstand også at bekræfte, og som sådan har det haft – og har stadig – en væsentlig rolle i uddannelse og tradition. Håndværksuddannelser var baseret på kopiering, og færdigheder blev udviklet gennem præcise kopier. Selv moderne designuddannelser har tavse grænser mellem at bekræfte forbilleder og bryde regler. I nordisk designs historie udgør traditioner og skolen vigtige pejlemærker til bekræftelse af værdier og formidealer. Vi fremhæver centrale værker som originaler og hylder dem som klassikere. En 'klassiker' er imidlertid et forbillede, der er blevet efterfulgt. En klassikers status bekræftes af senere versioner og reproduktion. Nogle af de tidlige møbelklassikere var selv versioner af traditionelle typer, idet 'typen' var et ideal for funktionalismen. I den forstand har kopiering af typer og klassikere spillet en markant rolle i nordisk design, f.eks. i Kaare Klints og Carl Malmstens skoler. At rette ind efter og bekræfte forbilleder spiller en stor rolle for tradition og identitet, hvis vi ser hinsides en sort/hvid forståelse af originaler versus kopier.

Oplæggene og diskussionen på Nordisk Forum 2018 vil undersøge kopieringens produktive rolle i kulturelle processer og historiske udviklinger i nordisk design, hinsides illegal plagiat.

Tilmelding til ingiriduro@honnunarsafn.is før 19. november og anfør navn, titel og evt. institution.

Arrangører: Sigríður Sigurjónsdóttir, direktør, Hönnunarsafn, & Anders V. Munch, prof., Syddansk Universitet