

# Fredericia

Press Release  
May 2026

Fredericia: A Chronicle of Danish Design



## Fredericia: A Chronicle of Danish Design

The celebrated exhibition travels from Milan to Copenhagen

During 3daysofdesign in Copenhagen, Fredericia presents *Fredericia: A Chronicle of Danish Design*, an exhibition exploring more than a century of Danish furniture design through Fredericia, a family-owned design house that has played a formative role in shaping Danish design. Following its debut at Triennale Milano, presented during Milan Design Week 2026, the exhibition now travels to Copenhagen, allowing a wider audience to experience Danish design heritage through a series of environments bringing together original works, rarely seen vintage pieces, and archival materials never before shown to the public.

The exhibition brings together iconic works by Børge Mogensen, Hans J. Wegner and Nanna Ditzel with contemporary pieces by Jasper Morrison, Barber Osgerby, Cecilie Manz, and others. Together, these works reveal how Fredericia has consistently embodied the principles of human-centred thinking, craftsmanship, and social vision, demonstrating how design can enrich everyday life while serving a broader public good.

### The Roots of Danish Design

In the 20th century, Danish design emerged as a distinctive cultural movement grounded in functional beauty, democratic ideals, and the belief that design should improve daily life and serve society at large. Founded in 1911, Fredericia offers a unique perspective on this evolution. The exhibition highlights Fredericia not merely as a furniture manufacturer, but as a central actor in Danish design culture. It presents a living chronicle in which tradition, innovation, and social values are interwoven to shape spaces, experiences, and the quiet poetry of daily life.

*"This exhibition is about culture as much as it is about furniture,"* says Rasmus Graversen, CEO and third-generation owner of Fredericia. *"Fredericia has always been shaped by innovative designers, highly skilled craftsmen, and a core belief that good design should endure and enrich daily life. Revisiting our archives allowed us to tell not only my family's story, but also the story of the extraordinary creatives and cultural influences that have defined Fredericia."*

The exhibition begins with the principles that underpin Danish modernism: human-centred thinking, developed from the pioneering teachings of Kaare Klint, the integration of craft and industry, and a commitment to creating design built to last. Iconic works such as Børge Mogensen's J39 Chair, known as The People's Chair, exemplify these ideals. Its precise construction, balanced proportions, and timeless functionality embody the philosophy that guided Mogensen's collaboration with Fredericia and helped define Danish design worldwide.

### Three Generations of Innovation: From the 1950s to Today

**First generation:** In 1954, the collaboration between Børge Mogensen and Andreas Graversen marked a defining moment for Fredericia. As house designer, Mogensen produced pieces such as The Spanish Chair, combining industrial production with material integrity, a human-centred scale, and timeless form.

*"Mogensen understood furniture as part of a broader cultural ecosystem,"* says Maria Bruun, Head of Design at Fredericia and exhibition designer. *"Here, we present furniture as tools for living, connecting the body, the home, architecture, and society."*

**Second generation:** In the late 1980s, Nanna Ditzel joined Fredericia alongside the young Thomas Graversen, bringing an experimental and international perspective that bridged craft and industry through lightness, playfulness, and material innovation. This period expanded Fredericia's global reach, leading to collaborations with designers such as Vico Magistretti and Alfredo Häberli, whose contributions reflected the company's growing engagement with the international design scene.

**Third generation:** Today, under Rasmus Graversen, Fredericia continues this legacy, collaborating with contemporary designers such as Jasper Morrison, Barber Osgerby, Cecilie Manz, Hugo Passos, and Keiji Takeuchi. The exhibition places these modern works alongside historic pieces, creating a continuous dialogue between past and present. Together, they demonstrate how timeless design principles can evolve without losing their integrity, offering insights relevant to collectors, architects, and design enthusiasts.

*"The exhibition highlights trailblazing designers who worked uncompromisingly with form, material, and purpose, embedding their work within Fredericia's equally uncompromising culture of production,"* explains Bruun. *"It shows what happens when designers and the manufacturer share a common ethos: design never feels imposed, because Fredericia's core values remain intact across generations."*

### Craft and Culture in Daily Life

From Mogensen's Søborg Chair and 2213 Sofa to contemporary collections such as Plan, Post, and Pioneer, the exhibition foregrounds the craft traditions and cultural context that define Fredericia's identity. Furniture is presented within environments shaped by art, architecture, and domestic life, underscoring design as a cultural practice rather than a purely stylistic expression.

*"Fredericia: A Chronicle of Danish Design honours our history and our commitment to carrying the legacy of Danish design forward; objects, knowledge, and values alike,"* says Rasmus Graversen.

### Exhibition Details

*Fredericia: A Chronicle of Danish Design*

Fredericia Showroom, Løvstræde 1, Copenhagen, Denmark

10 – 12 June 2026

The exhibition will remain open to the public at the showroom until November 2026.

### About Fredericia

Founded in 1911, Fredericia has cultivated a tradition of craftsmanship, innovation, and enduring design. Its collection spans Danish modern icons and contemporary works by designers including mid-century pioneers Børge Mogensen, Nanna Ditzel, Mogens Koch, Kaare Klint and Hans J. Wegner, as well as Jasper Morrison, Barber Osgerby, and Cecilie Manz. Fredericia's furniture reflects material expertise, thoughtful production, and timeless functionality, rooted in tradition while addressing the needs of modern living.

About Fredericia

Since its foundation in 1911, the family-owned company Fredericia has built up a strong tradition of beautiful craftsmanship and innovative design, developed in close collaboration with a circle of internationally recognised designers. Fredericia is a B Corp certified corporation.

Press contact

Global PR Manager, Theresa Bødkergaard, [thb@fredericia.com](mailto:thb@fredericia.com)

Follow us

[fredericia.com](https://www.fredericia.com) | [Facebook](#) | [Instagram](#) | [LinkedIn](#) | [Pinterest](#)





## Danish design since 1911, shaped by clarity, material integrity, and human scale

Founded in 1911 in connection with the Fredericia Trade Fair, where emerging Danish industry was presented internationally, Fredericia Stolefabrik (Chair Factory) was established in Fredericia as a manufacturer of high-quality wooden and upholstered furniture.

In 1955, Fredericia was acquired by Andreas Graversen, marking a decisive shift in its development. He invited Børge Mogensen to become the company's first house designer, establishing a long-term collaboration that redefined Fredericia's direction in modern Danish design. Mogensen developed a design language grounded in functional clarity, human scale, and material integrity, creating enduring pieces such as The Spanish Chair and the 2213 Sofa, which remain central to the collection. His precise understanding of proportion and materials established work recognised by collectors, museums, architects, and designers internationally.

Fredericia has since evolved through a continuous engagement with designers across generations, from Nanna Ditzel, Kaare Klint, Mogens Koch, and Hans J. Wegner to contemporary collaborators including Jasper Morrison, Cecilie Manz, Barber Osgerby, Maria Bruun, Hugo Passos, and Keiji Takeuchi. The work reflects both continuity and change, unified by a consistent focus on longevity in form and use.

Three generations of leadership have shaped this development. The first, defined by Mogensen and Andreas Graversen, established the foundation—uniting industrial production with a deep respect for materials and everyday use. The second, shaped in part by Nanna Ditzel's collaboration with Thomas Graversen, introduced a more experimental and international outlook, expanding both aesthetic range and global reach. Today, under Rasmus Graversen, Fredericia develops this legacy through a contemporary design programme focused on longevity, responsibility, and cultural relevance.

Fredericia's approach to sustainability is rooted in this long-term perspective. As a certified B Corp, the company meets rigorous standards for social and environmental performance, transparency, and accountability. Production remains in Northern Europe, with operations in Denmark, where skilled craftspeople and joiners work in wood and upholstery with a focus on durability, traceability, and the continuation of established craft knowledge.

Sustainability is integrated into Fredericia's founding principles: respect for materials, responsible production, and furniture designed to last.

*"My grandfather built Fredericia on clarity, good materials, and humanity as design concepts. Today, we also perceive clarity as transparency in the value chain, good materials as sustainable and traceable use of resources, and humanity as social responsibility across both production and community."*

— Rasmus Graversen, CEO and third-generation owner

For further information, please visit the [Press Room](#) and [Image Bank](#) for high-resolution imagery and press materials.



## Fredericia introduces Post Lounge Chair by Cecilie Manz: A Continuation of Clarity and Restraint

Fredericia introduces the Post Lounge Chair by Cecilie Manz, expanding the Post Collection (2019) with a more relaxed typology. As a long-term collaborator, Manz continues to refine rather than redefine, extending her design language of clarity and restraint into an additional mode of sitting.

The Post Collection, which includes the Post Table and Post Chair, takes its name from Fredericia's showroom in Copenhagen, located in a former post office building, a context that quietly underpins its identity.

With the Post Lounge Chair, Manz extends the collection into lounge and living settings while maintaining its structural clarity of form. Scale, proportion, and comfort have been carefully adjusted to support a more relaxed posture, while retaining the same sense of presence characteristic of the collection.

A slim oak frame establishes the foundation, while a removable cushion in fabric or leather introduces softness that complements the stringent lines of the frame. Each element serves a defined purpose, resulting in a chair that feels resolved rather than decorated. Comfort is integrated structurally through the curved angle of the wide, supportive backrest, the depth of the seat, and the elegantly rounded armrests.

Manz's work often moves between Scandinavian and Japanese design traditions, drawing from both without fully belonging to either. Her approach is grounded in restraint, with careful attention paid to proportion, materiality, and the interchangeable webbing and seat.

The design was developed through full-scale prototyping, where form is shaped directly in material rather than through abstraction. As Manz describes it:

*"The process behind the Post Lounge Chair involved extensive 1:1 scale model work. When working this way, the intuition of your hands helps determine where you go. Somewhere in the pile of cardboard, wood, paper and tape, the essential design is to be found."*

*"Fredericia and I have worked together for many years, so I've seen how this company stands out. I really appreciate their persistence in maintaining high quality and their consistency in following the 'Fredericia path'. The importance of understanding history and taking every move seriously cannot be underestimated."*

As part of Fredericia's ongoing collaboration with Manz, the Post Lounge Chair expands the Post Collection with a new typology while maintaining a cohesive design language that balances clarity of form with softened functionality across both residential and public spaces.

### Availability and price

The Post Lounge Chair is crafted in FSC®-certified solid oak and is available in light oiled, oiled, or soap-treated finishes, with cushions offered in textile or leather. Prices from €1.770 ex. VAT.

Available from September 2026.

For more information, please visit [fredericia.com](https://www.fredericia.com).

## About Cecilie Manz

Cecilie Manz (b. 1972) is among Denmark's most acclaimed contemporary designers, known for her refined balance of Scandinavian tradition and functional clarity. Fredericia has collaborated with Manz since 2003, beginning with the award-winning Micado Table, which marked the start of a long-standing partnership.

Her work is defined by a precise attention to proportion, material, and use, where aesthetic expression emerges through construction rather than decoration. This approach continues in later designs such as the Post Collection (2019), the Niveau Coffee Table Series (2023), and the Post Lounge Chair, where a clear distinction between structure and soft elements allows the pieces to be maintained and renewed over time.

Manz's work is widely recognised for its clarity, material sensitivity, and enduring relevance.

About Fredericia

Since its foundation in 1911, the family-owned company Fredericia has built up a strong tradition of beautiful craftsmanship and innovative design, developed in close collaboration with a circle of internationally recognised designers. Fredericia is a B Corp certified corporation.

Press contact

Global PR Manager, Theresa Bødkergaard, [thb@fredericia.com](mailto:thb@fredericia.com)

Follow us

[fredericia.com](https://www.fredericia.com) | [Facebook](#) | [Instagram](#) | [LinkedIn](#) | [Pinterest](#)





## Fredericia Reintroduces Nanna Ditzel's Trisse Collection: An Object with a Mind of Its Own

Crafted in Denmark at Fredericia's joinery, Nanna Ditzel's Trisse from 1962 returns as a family of flexible objects, now reintroduced in solid oak.

Some objects refuse to stay put. Trisse is one of them. Set it down as a stool and it ends up as a bedside table; place it by a sofa and it becomes a pedestal. Gather a few, and they begin to organise the room around them.

Originally designed in 1962, Trisse is reintroduced by Fredericia as an open typology rather than a fixed object — one that invites use without defining it, moving with you through different rooms, across stages of life and evolving needs.

As Maria Bruun, Head of Design at Fredericia, notes:

*"Trisse has a rare balance — it is intuitive and playful, yet highly resolved. You understand it immediately, but it continues to reveal new ways of being used. That sense of openness is very much at the core of Ditzel's work."*

Its form is simple: a turned base and top in solid oak, joined with precise craftsmanship. There are no visible mechanisms. Flexibility is instead built into proportion, balance, and scale — a clarity of construction rooted in Ditzel's training as a cabinetmaker. It is evident in the way the object can be turned, stacked, rolled, and lifted with ease, while sidestepping expectations of traditional furniture types.

Trisse was originally developed from a brief for a children's object, which explains its intuitive and open-ended character. It encourages interaction closer to play, where function is discovered rather than defined.

Crafted in Denmark from FSC®-certified solid oak, the friendly design is defined by softened profiles, balanced shape, and a grounded connection to the floor. Available in oiled and smoked finishes, it adapts across contexts without altering its underlying logic.

Originally known as Toad Stool in English, and Trissen in Danish (meaning "spool"), the collection was developed from 1962 to 2004. It has become a modern icon, included in museum collections and institutions alike, and remains a strong example of Ditzel's approach: organic, functional, and resistant to fixed categorisation.

Her work often carried this kind of duality. Trained within the discipline of Danish modernism and as a trained cabinetmaker, she rarely stayed within its strict lines, preferring instead to introduce a certain looseness — a sense that objects might behave differently than expected, even have their own voice. Trisse is a clear example of that thinking, and a defining one.

As part of Fredericia's ongoing dialogue with Ditzel's legacy, the reintroduction of Trisse highlights a design that remains remarkably current, defined by inherent possibility.

### Availability and price

The collection includes Trisse Stool (two sizes), Trisse Coffee Table (four sizes), Trisse Café Table (three sizes), and Trisse Bar Table.

Crafted in FSC®-certified solid oak in oiled and smoked finishes, prices start from €405 ex VAT.  
The full Trisse Collection is available from June 2026.

For more information, please visit [fredericia.com](https://fredericia.com).

## About Nanna Ditzel

Dubbed the grande dame of Danish design, Nanna Ditzel (1923–2005) was one of the most visionary and versatile figures of 20th-century Scandinavian design. Trained as a cabinetmaker and educated at the Royal Academy of Fine Arts under Kaare Klint, Ditzel initially embraced the principles of functionalism, only to evolve beyond them. She developed a distinct design language rooted in poetry and art, challenging norms with vibrant colour, bold forms, and an unwavering curiosity. Over six prolific decades, Ditzel's work defied categorisation yet remained deeply human. Her legacy is defined by elegance, innovation, and clarity of vision—an enduring voice in the global design conversation.

In 1989, Ditzel became Fredericia's second house designer, following the house's close collaboration with Børge Mogensen. Under the leadership of Thomas Graversen, the next generation of the family-run business embraced Ditzel's vision. Together, they created groundbreaking designs that bridged the gap between design heritage and the spirit of contemporary culture.

About Fredericia

Since its foundation in 1911, the family-owned company Fredericia has built up a strong tradition of beautiful craftsmanship and innovative design, developed in close collaboration with a circle of internationally recognised designers. Fredericia is a B Corp certified corporation.

Press contact

Global PR Manager, Theresa Bødkergaard, [thb@fredericia.com](mailto:thb@fredericia.com)

Follow us

[fredericia.com](https://www.fredericia.com) | [Facebook](#) | [Instagram](#) | [LinkedIn](#) | [Pinterest](#)

