

# Interior design

Where heritage meets innovation in a circular future



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Fredericia

**Editor in chief**

Creative Denmark

**For more information**

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**About Creative Denmark**

Creative Denmark supports international stakeholders and decision makers in exploring solutions, products, and processes within the Danish creative industries. As a not-for-profit public-private partnership, the initiative connects international demand for innovative solutions with Danish creative companies and competencies. The aim is to raise awareness about the transformative potential of Danish creativity as a driver for sustainability and enhanced quality of life.





# Introduction



# Intro - duction

## Interior design shaped by heritage, innovation, and sustainability for a future-ready industry.

Interior design in Denmark has always been about more than aesthetics. It reflects how we live, how we create, and how we shape the spaces around us. Grounded in craftsmanship, functionality, and a deep respect for materials, this design tradition has a strong foundation for facing the challenges of the future.

The design industry is changing fast – and it needs to. By introducing new materials, regenerative practices, and a commitment to responsible production, the design scene shows leadership on the global stage. At the same time, our next generation of designers are balancing tradition with forward-thinking solutions, ensuring that design plays an active role in tackling today's social and environmental challenges.

This evolving approach reinforces a strong creative ecosystem, where quality and responsibility go hand in hand. The result is a design culture that not only preserves its values but actively redefines them to inspire a more sustainable future.

This publication showcases the companies, initiatives, and ideas driving the Danish interior design industry forward. It is a testament to an industry that draws on its deep knowledge and considerable traditions to shape tomorrow's solutions.



**Lise Thomsen**  
Danish Industry

# Closing the loop



# Design with purpose

Photo by Michael Rygaard



Thomas Lykke  
OEO Studio

Opinion: Thomas Lykke

## A call for thoughtful design in a time of transformation.

In Denmark, we're not afraid of challenging ideas from a place of curiosity. To move our work forward, we ask the question: how can we improve this? We can ask that question to our design discipline as we consider what it means to design things, now and in the future.

In a world overflowing with products, when we are consuming resources at an unsustainable rate, what is the role of design? To consider this takes a shift in mindset and practice among designers, architects, companies and consumers alike.

The world doesn't need more of what already exists. It needs design that adapts and reflects care for our shared home, this little blue dot we call Earth. Change is challenging and takes time, but we must remain patient, curious, and open to new technologies and ideas. Circular thinking – upcycling, repurposing, repairability, and reuse – it is not just necessary; it is innovative and forward-thinking.

Who would have imagined a decade ago that mycelium or apple pulp could replace leather – or that post-consumer waste like fishing nets, electronics, and coffee shells could be transformed into materials for the furniture of tomorrow?

These ideas are becoming reality. This isn't just about eliminating waste. It is about designing smarter systems. Upcycling, take-back policies, transparency, and repairability are becoming part of the new design language.

I salute you all for your visionary thinking, resilience, bravery, and heart.

# Using waste as a resource for lasting design

By designing for repair and reuse, Wehlers supports a circular approach to furniture production.

- Wehlers is redefining furniture design by proving that high-quality, beautifully crafted pieces can be made entirely from recycled and responsibly sourced materials. Founded in 2017, the brand is built on the principles of a circular economy, ensuring that its furniture is not only made from reused materials but can also be repaired, disassembled, and recycled at the end of its lifecycle.

A prime example of this vision is the R.U.M. chair, designed in collaboration with C.F. Møller Design. Made from post-consumer plastic waste, including discarded fishing nets and electronic waste, the chair transforms environmental challenges into design opportunities. Each material dictates the final colour of the chair, reinforcing the idea that sustainability and aesthetics can seamlessly merge. Beyond its materials, the chair is designed for disassembly, ensuring that every part can be reused or recycled, extending its life far beyond traditional furniture models.

Wehlers supports a shift away from linear production by integrating circular thinking across the entire lifecycle of their products. With blockchain technology, customers can trace the origins of their furniture, ensuring accountability at every step of production, bringing transparency to the furniture manufacturing process.





## Giving waste a second life through design

With a strong focus on circularity, Don't Waste Tomorrow challenges how we perceive waste and value.

— Don't Waste Tomorrow is redefining how industries approach circularity. The design company transforms industrial waste into new resources, extending the lifespan of materials by transforming it into furniture. Through their processes, surplus components from other productions are repurposed into high quality interior design. The company seeks to challenge the perception of waste by proving it can be both beautiful and functional.

With a vision of a fully circular economy, every product is designed with disassembly, repair, and reuse in mind. The process ensures that materials can remain in circulation and retain their value. Circular economy is not just part of the process, it's embedded in every design decision, from material selection to how a product can be taken apart, repaired, and reused over time. The name Don't Waste Tomorrow reflects its purpose: to create furniture for those who value design and are committed to shaping a better tomorrow.

With a strong focus on responsibility and long-term impact, the initiative is setting new standards for how businesses can minimise waste. Don't Waste Tomorrow aims to contribute to a more regenerative future where minimalistic design, functionality, and environmental care go hand in hand.

# Flooring crafted on circularity

Ege Carpets explores innovative ways to repurpose and recycle carpets and industrial materials.

— Ege Carpets explores ways to repurpose and recycle carpets and other industrial materials, reducing waste and supporting circularity. The brand was the first carpet brand to use ECONYL® and has today a wide range of carpet collections using regenerated and regenerable yarn made from old carpets, industrial waste and discarded fishing nets.

The company aims to give carpets with remaining value a second life instead of sending them to landfills. The ReUse programme is one of their latest initiatives where their high-quality carpet tiles are taken back after use, cleaned and sold with the same warranty as new tiles reducing waste and CO<sub>2</sub> emissions.

The sustainability excellence of Ege Carpets has been recognised by EcoVadis with the highest score in its class. EcoVadis is the world's leading sustainability rating agency, and they rank the CSR performance of 130,000 companies in 160 countries. The Platinum ranking puts Ege Carpets in the top 1%.





Case: Kvadrat Really

## Transforming discarded textiles into timeless design

By using circular principles, Kvadrat Really gives textile waste new life.

— Kvadrat Really is reshaping how discarded textiles are used, turning post-consumer fabric waste into long-lasting, high-quality surfaces. With the Textile Tabletop™, the company offers a circular alternative to conventional tabletops, significantly reducing carbon emissions and eliminating the need for additional surface treatments. By using upcycled textiles, Kvadrat Really demonstrates how waste can become a valuable resource in furniture production.

Produced in Denmark using 100% renewable energy, the Textile Tabletop™ is made with binding materials sourced from waste streams. Each Textile Tabletop™ recycles the equivalent of up to 70 t-shirts and its colour comes directly from the textiles it is made of, reinforcing a no-waste, no-dye approach. The material is designed to fit both new and existing table frames, allowing it to be used in refurbishment as well as new production.

Kvadrat Really challenges the traditional linear production model by creating materials that help close the loop and support the transition to a more sustainable future. Transparency is central to their approach, encouraging customers to make informed, responsible design choices.

# Handcrafted furniture from recycled plastic

With recycled plastic and craft, A Circular Design Studio keeps materials in the loop.

— A Circular Design Studio is rethinking plastic waste by transforming discarded materials into handcrafted furniture and interior pieces. By merging traditional carpentry techniques with innovative digital production, the studio has developed a new way of working with 100% recycled and recyclable plastic, creating durable, high-quality products designed to stay in use for generations.

Unlike conventional plastic production, which relies on rigid moulds and mass manufacturing, A Circular Design Studio has developed an open-process method that allows them to shape large sheets of recycled plastic into materials with a natural, stone-like texture. These sheets are then crafted using traditional joinery, making it possible to assemble and repair products just like wooden furniture. Every piece is carefully sanded and polished by hand, ensuring both aesthetic appeal and lasting quality.

Circularity is embedded in every step of the process. Customers can return or exchange products through a swap system, ensuring that materials remain in circulation rather than becoming waste. By elevating the perception of recycled plastic and proving its potential as a long-lasting design material, A Circular Design Studio demonstrates that sustainability is not just about recycling, but it is also about creating products that people will value and keep.



# Craftmanship

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# Crafting for the future



**Kristian Rise**

Design Museum Denmark

Opinion: Kristian Rise

## The interest in slowness, craftsmanship, and material immersion is quietly radical.

Today's craft scene is a field where experiments are unfolding, and problems that previously seemed impossible are being solved. People are being drawn to exhibitions, hands-on workshops, and future-facing programmes, where wild materials and craft-based processes suggest new ways of shaping the world. There is an appetite for craft-based solutions and human thought, even amid the expansion of artificial intelligence. Perhaps because of it.

In Denmark, we take pride in a long tradition of design where aesthetics, function, and craftsmanship have been combined with a strong sensory dimension and proudly democratic values. Craft has historically brought depth, empathy, and the ability to chart new paths. It grounds innovation in something tactile, thoughtful, and human.

Faced with the climate crisis, overproduction and global unrest, design and craft offer something quietly radical. Their ability to create lasting quality, material integrity, and the kind of presence is something that we need more than ever. The human hand and its sensory ability remains central, whether working with design for disassembly, circular production, or material reuse, – not held up as resistance to change, but in providing a powerful way to shape it.

# Timeless craft, modern responsibility

Fredericia designs iconic furniture made to last for generations.

- Creating furniture to last is in the DNA of Fredericia. As the creator of renowned furniture classics and contemporary designs that meet today's demands of flexibility and circularity, they showcase high-end Danish design icons that exemplify aesthetics, craftsmanship, and responsibility.

Fredericia's furniture is intended to be passed on from generation to generation. The brand's core design values are rooted in their sense of responsibility and use of natural materials, ethical production methods and respect for the people who use their furniture every day. A transparent, sustainable, and circular method is central to the company's philosophy.

As a certified B Corp with a growing number of ambitious initiatives, Fredericia takes pride in continuously improving its performance and facilitating sustainable customer choices. This includes responsible forestry, certified and traceable leather, and production from local and European sources only. The brand works to systematically reduce the waste of materials through collection, donation and reuse initiatives to further improve product life cycles.





Case: VOLA

## High-quality taps, made to last for generations

VOLA blends heritage with modern craftsmanship to create products that stand the test of time.

- For over 50 years, VOLA has crafted high-quality taps and accessories that blend Danish design heritage with contemporary innovation. Manufactured in Denmark in collaboration with renowned designers, each product reflects precision, durability, and beauty.

The company's approach is guided by a belief in design as both function and philosophy. Every detail is considered – from modular construction to material selection – ensuring that each product serves a purpose beyond aesthetics. This focus on meaningful design has made VOLA a lasting presence in homes, institutions, and architectural projects across the world.

All VOLA products follow transparent material sourcing, energy use and environmental impact protocols. Using recyclable materials means components can be repurposed at the end of their lifecycle, while the company's built-to-last philosophy means the products remain functional for generations.

Through timeless design and responsible manufacturing, VOLA continues to set the standard for durable, sustainable and high-quality craftsmanship.



# A legacy of handcrafted light

LE KLINT designs iconic pleated lampshades that are recognised and loved all over the world.

— The pleated lampshade, crafted from paper and plastic, is at the heart of LE KLINT's 80-year-old design heritage. The intricate cross-pleating technique remains unique, mastered only at LE KLINT's original Pleating Studio in Odense, Denmark. This craftsmanship has earned the brand international recognition and numerous design awards.

While rooted in tradition, LE KLINT continues to evolve, blending heritage with modern technology. The company collaborates with architects and designers who respect traditional techniques while embracing innovation. Responsibility is a core value of the brand, with initiatives focused on minimising waste, using environmentally friendly materials, and ensuring ethical production practices.

Through a balance of craftsmanship, thoughtful design, and responsible practices, LE KLINT maintains its legacy while adapting to modern expectations. The brand's dedication to quality and accountability reflects its commitment to creating lighting that endures.





## Personalised design to last a lifetime

From colour to composition, Montana creates customisable furniture that lasts.

— Montana Furniture is a family-owned company known for its storage solutions and shelving systems. The designs combine clean lines, vibrant colour palettes, and a flexible structure that creates tailored solutions for private and professional spaces. With a range of 41 colours and a modular design system, Montana's products are based on the philosophy that every one of us has a need for freedom and a natural desire to create our own personal spaces. Besides storage solutions and shelving systems, Montana's product range also includes furniture such as tables, chairs, mirrors, and more – offering pieces for a variety of spaces and needs.

At the core of the brand is the idea that good design is both functional and aesthetic. Every element is built to adapt as life evolves, offering flexibility without compromising visual identity. All Montana modules are designed, developed and made in Denmark, upholding high standards of quality and craftsmanship.

Montana holds the Danish Indoor Climate Label and is certified under the EU Ecolabel. These standards reflect their focus on responsible production, from material choices and energy use to recyclability and durability. By combining colour, modularity, and a long-standing commitment to sustainability, Montana continues to define personal storage for high-quality modern living.

# Defining quality design through craft

Fritz Hansen blends heritage craftsmanship with lasting design in every detail.

— For over a century, Fritz Hansen has defined the art of furniture-making through a commitment to craftsmanship, precision, and design integrity. Founded in Copenhagen in 1872, the company has consistently pushed the boundaries of what industrial craftsmanship can achieve – merging traditional techniques with modern production to create furniture that is both sculptural and enduring.

Each piece reflects a strong Danish design heritage rooted in simplicity, form, and function. Through collaborations with legendary figures such as Arne Jacobsen and Poul Kjaerholm, as well as contemporary designers like Cecilie Manz and Jaime Hayon, Fritz Hansen has created design icons that are cherished across generations. These collections are united by refined detailing, premium materials, and a deep respect for craftsmanship that ensures both longevity and relevance.

At Fritz Hansen, design is inseparable from responsibility. The company is actively transitioning to a circular business model, focusing on long-lasting materials, low-impact production, and design for disassembly. Their ambition is to show how enduring quality and sustainability can be achieved through the same meticulous approach, proving that exceptional craftsmanship can meet the demands of a more conscious world.



# Creating and reflecting change

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# Designing forward



**Sarah Lærke Stevens**  
Design Denmark

## Today's designers need to push Danish values to the forefront – shaping new icons, and pushing boundaries.

Design from Denmark has been a global success story. For me, what makes it unique is the balance between beauty and function, bold ideas, quiet simplicity, and deep human insight. But how will this design tradition fare in the future?

Times are changing fast. Sustainability is a given; technology is moving faster than we can track. How can Danish design rise to meet the challenges of the present moment, and flex to meet future challenges as they arise? How do we use the core values and perspectives behind it – in a world that is fast-paced and ever changing?

These values are more than aesthetics – they're also about empathy, care, and responsibility. It's not just about furniture, it's a mindset that shows up across disciplines – graphic design, wayfinding, architecture, health tech included. Designers rooted in this approach should use those core values and their broad creative imaginations as they embrace circular design principles, design for disassembly, and modular, flexible projects that are built to last – and built to outlast our current fashions, so they have a use and resonance into the future.

Today's designers are not just shaping objects – they're understanding the nature of design in a changing world, and honouring long-held principles about quality and material life cycles. Danish design isn't nostalgic. It's a flexible and relevant living force for change.

# Conscious design made to last

Combining function and aesthetics, UMAGE designs for flexible modern living.

UMAGE creates furniture, lighting, and accessories that evolve and adapt to changing needs and living spaces. Their flexible designs allow for customisation and integrate multiple functions, without compromising aesthetics.

Multifunctionality is at the core of UMAGE's design philosophy. Products are easy to assemble, use, and move, carefully designed to refresh living spaces with minimal effort and fewer resources. Their pieces combine practical features like USB ports, wireless chargers, and built-in storage within clean, elegant forms, promoting adaptable and efficient living.

Sustainable approaches are embedded throughout the entire design process. Products are made with replaceable and recyclable parts to extend longevity, and end-of-life components can be disassembled and recycled. Certified materials, from leather to recycled polyester, are used across collections. In partnership with One Tree Planted, a tree is planted for every wooden design sold, reinforcing UMAGE's commitment to a more conscious and responsible future.





# Sculptural lighting, handmade in Denmark

Tom Rossau designs lighting that balances form, function and material simplicity.

- What began as a spontaneous experiment – pressing wooden slats into new forms – has grown into a lighting brand known for its sculptural design language and deep respect for materials. For over 20 years, Tom Rossau has designed and produced handmade lamps in Copenhagen, combining craftsmanship with curiosity about how light, geometry and materials interact.

Play remains at the heart of the process. The forms may be precise, but they originate in a fascination with how simple elements can transform under pressure – resulting in organic silhouettes made from wood veneer and other natural materials.

Sustainability shapes every stage of production. All lamps are made locally by a small team of skilled makers, and circular strategies have been introduced to reduce impact and extend product life. These include flat-pack solutions that cut packaging waste by up to 80%, a care kit that supports long-term maintenance, and a design-for-disassembly principle that allows lamps to be repaired and reused rather than discarded.

Rooted in strong design heritage and built to last, Tom Rossau's work shows how aesthetic integrity and environmental care can go hand in hand.





Case: TAKT

## Modular design for modern living

TAKT combines adaptive, modular design with circular principles, creating lasting furniture that adapts fluidly to evolving needs.

— TAKT reimagines Danish furniture traditions by uniting timeless aesthetics with circular principles and modular construction. Their design philosophy builds on the legacy of Danish modernism: functional, honest, and crafted to last. TAKT furniture is designed to address the need for flexible, durable solutions for both private homes and contract spaces.

The brand's modular approach streamlines production and enables customers to adapt their furniture as needs evolve. Each piece is designed to be repairable, upgradable, and easy to disassemble, extending product life while supporting reuse and recycling. TAKT uses FSC®-certified wood, eco-labelled materials, and flat-pack packaging to reduce waste and emissions. The brand also shares the full carbon footprint of every product and holds certifications including the EU Ecolabel, FSC®, and B Corp.

By combining modern craftsmanship, transparent eco-friendly practices, and a distinctly Scandinavian design language, TAKT offers a new standard for responsible furniture where form, function, and environmental care go hand in hand.

# Reimaging timeless design

Audo reimagines timeless design for global communities with its collaborative approach.

— Audo Copenhagen reflects a century of Danish craftsmanship through a modern, global lens. Offering collections of furniture, lighting and accessories, they integrate these elements into spaces where design, functionality and atmosphere come together holistically. Through its designs and collections, the brand exemplifies a commitment to communal innovation and creativity.

The brand partners with renowned, international designers and architects to reimagine beloved classics, present new designs and create long-lasting products. From historic pieces by Mogens Lassen to contemporary interpretations by Norm Architects, Audo blends legacy and innovation with quiet sophistication. Built on creative exchange, Audo's collection invites connection through elegant, enduring design.

Audo's aesthetic philosophy, referred to as soft minimalism, is characterised by clean lines, calm strength, earthy tones, and natural materials. This timeless aesthetic means each piece is designed to last for decades, moving through diverse architectural spaces and chapters of life.



# Perspective



# Perspec - tive

Opinion: Marco Sammicheli

## Shaping the future of design through collective action, cross-cultural exchange, and lasting impact.

My interest in design began with family stories and early visits to Denmark as a young curator. What started as personal curiosity quickly turned into a lasting professional engagement. I was drawn to a system where aesthetics, production, and social responsibility were deeply connected.

Today, that connection is evolving. A new generation of designers, from across Europe and beyond, are contributing to a shared creative culture. Many have made Copenhagen their base, working closely with local studios and manufacturers. The most compelling ideas often emerge from these cross-cultural collaborations, shaped by a shared commitment to quality, care, and relevance. Designers are working with circular systems, new materials, and modular processes. Craft and industry are no longer separate tracks but overlapping fields that allow innovation to grow from something human and tactile. The shift we are seeing mirrors what happened in Italy during the late 1970s, when international voices helped expand the design landscape and rethink its foundations.

This moment calls for alliances. Countries like Italy and Denmark can lead a European strategy that prioritises product quality, responsible production, and long-term value over short-term novelty. There is also a need to support the infrastructure that surrounds design – from education to distribution and service.

What inspires me most is the ability to act collectively. The strength of the design field today lies in its openness, its care for process, and its quiet confidence in doing things well. This is where design can shape the future – not by chasing attention, but by building systems that last.



**Marco Sammicheli**  
Museo del Design Italiano  
& Triennale Milano



# What defines interior design today - and what makes it so enduring?

This publication explores how values like craftsmanship, circularity, and material care are guiding both long-established brands and a new generation of designers. Rooted in tradition, driven by sustainability, and open to innovation, Danish interior design continues to shape meaningful spaces for modern life.

Spanning decades of design thinking, the featured cases and perspectives reveal a shared commitment to quality, longevity, and a sustainable future. Together, they offer a snapshot of a design culture that continuously evolves while staying true to its roots.

## Founding partners of Creative Denmark



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