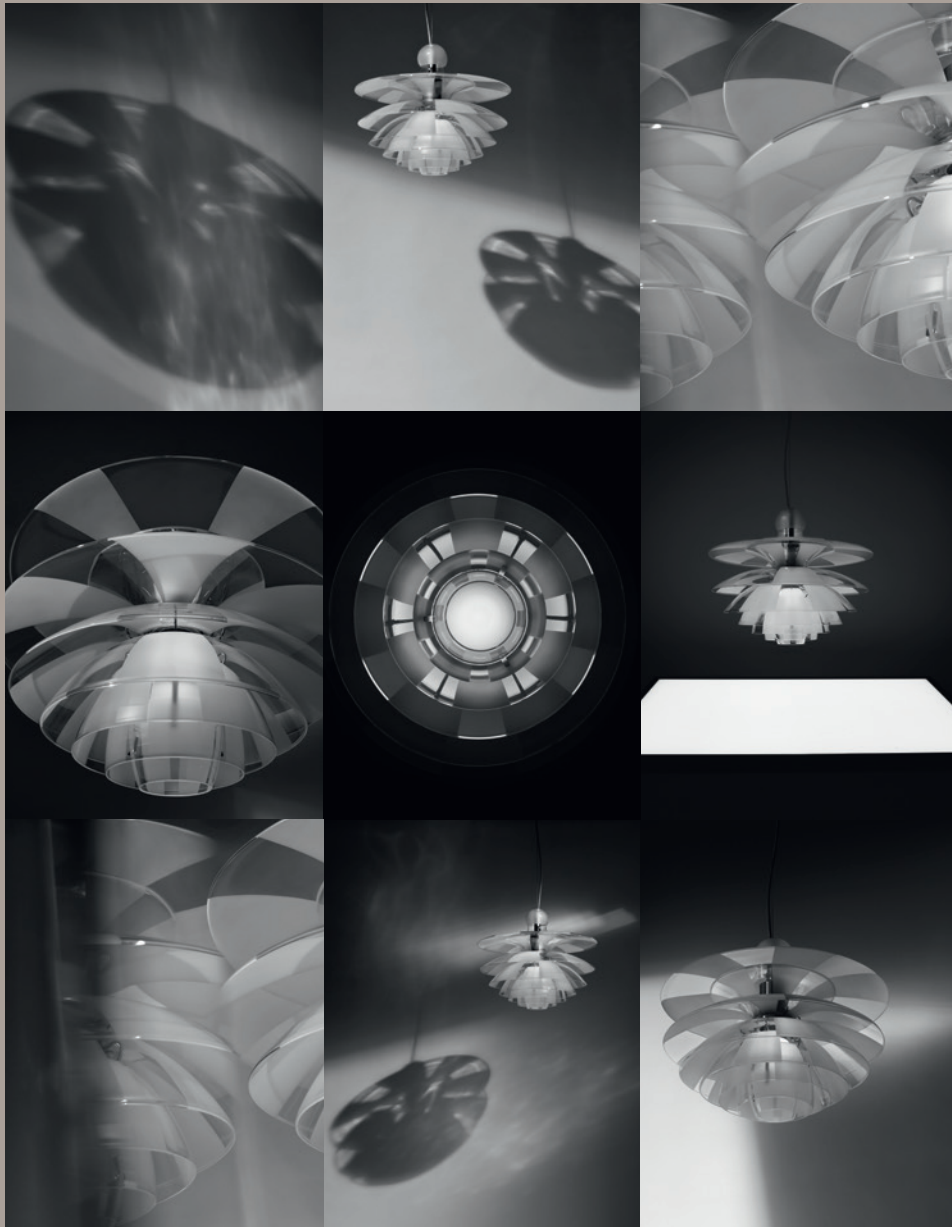


Reflections

louis
poulsen

No. 8



To Brighter Days Finding a Lost Icon
Christian Flindt X Louis Poulsen A Design Icon Turns 50
Sacred Spaces Inside Out

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To Brighter Days

In these times, it is comforting to know that there are still some things we can control. While we are still in the process of learning to appreciate the joys of staying in, why not explore how we can make ourselves even more at home, right where we are?

Take a closer look at your home decor, for example. It is well worth exploring the ways in which outdoor areas and workspaces can be enhanced. Either way, do not underestimate the value of good lighting. Making rooms more comfortable and aesthetically pleasing is easier than you think.

Illuminate a few dark corners and your living or workspace will suddenly seem much more inviting. Place one or two lamps outside, and you expand your living space –just like that. In the following pages, we will attempt to show you how even small changes involving good lighting can have a major impact on both you and your surroundings.

A designer who continues to move us with his exciting creations and innovative and playful mindset is Verner Panton. In 2021, his one and only Panthella turns 50, and we would like to celebrate this special occasion with you, in this 8th edition of Reflections. We would also like to introduce you to the new Panthella Table Lamp 320, which comes in sizzling metallics – exactly as Panton would have liked it. Here's to brighter days. Enjoy.



PH

STEP

TH

WAA



Finding a

Lost Icon

The PH Septima still looks stunningly poetic a hundred years on, appearing light as air, yet standing stronger than ever.

Perhaps Poul Henningsen already knew that he had a true icon on his hands when he finished the drawings in his studio in 1927. The seven-shade glass lamp by the Danish architect indisputably matched the decadent vogue of the decade in which it was born. Now, it is time for the PH Septima to dazzle a new era.







A PH pendant for sure

A prototype of the PH Septima was exhibited at the Danish Museum of Decorative Art (now Designmuseum Danmark) in Copenhagen, in late September 1928. The press and public immediately adored it. There was no doubt that this was a PH lamp, even if its design was slightly finer and more delicate. Of course, the PH Septima also provided perfect, non-glaring light, which was directed downward as well as gently diffused through the alternating clear and frosted glass sections of its papery shades, all made of strong borosilicate glass shaped with Venetian glass techniques. The seven-shade glass lamp came to be regarded as Henningsen's most advanced pendant at the time.





One star after another

At the beginning of the 1930s, the PH Septima was introduced in a smaller size, and versions came along with both thin pink glass and amber-coloured glass. During the 1940s, however, raw materials became scarce, and the production of the PH Septima and many other lamps were halted altogether. Even so, while working on the PH Septima, Henningsen designed a metal version of the pendant, and although this version was never put into production, it did lay the groundwork years later for the highly acclaimed PH Artichoke. Now, we once again get to enjoy a leading light of the 1920s and Poul Henningsen's craftsmanship in design and lighting.





In the study, the direct light from the AJ Floor lamp is ideal for reading when lounging on the double daybed. The organically shaped VL Ring Crown by Vilhelm Lauritzen provides delightful overall lighting in the evening, while reinforcing natural daylight during the day.



The Danish Way

The Darling embraces its guests with high-quality ambient lighting and exclusive furniture by the most prominent Danish heritage designers. The stylish, 100-square-metre design guest house is located in the heart of Copenhagen where guests from all over the world are able to encounter a refined selection of iconic Louis Poulsen lamps designed by Arne Jacobsen, Poul Henningsen, Verner Panton and Vilhelm Lauritzen.

The Darling is a true testament to classic Danish lighting philosophy which places lighting at different heights and uses multiple lamps in the same room. As a result, the illumination becomes varied and more shadows appear, creating a captivating play between light and dark and generating a much more pleasant atmosphere.

Take a look inside The Darling, Copenhagen's new design guest house, and be inspired to illuminate your own home the Danish way, by creating beautiful islands of light.





The living room of the single-residence guest house is where visitors get cosy on the soft surfaces that are illuminated and shaped by the ambient lighting from the VL Ring Crown. The mix of illumination creates beautiful layers of lighting and an interesting play between light and shadows, resulting in a stylish and soothing atmosphere for guests.



The living room
VL Ring Crown 7. Designed by Vilhelm Lauritzen.
PH 3½-2½ Glass Floor.
Designed by Poul Henningsen.
AJ Table in Stainless steel polished.
Designed by Arne Jacobsen.
Panthella Floor. Designed by Verner Panton.
AJ Floor in Stainless steel polished.
Designed by Arne Jacobsen.
PH 2/1 Amber-Colored Glass Table (Limited Edition).
Designed by Poul Henningsen.



PH Septima. Designed by Poul Henningsen.

Above the dining table hangs the PH Septima, a beautiful seven-shade glass lamp designed by Poul Henningsen. With its poetic shape and clear and frosted glass sections, the PH Septima diffuses a pleasantly delicate light that sets the stage in the heart of the residence.



AJ Floor in Stainless steel polished. Designed by Arne Jacobsen.
PH 2/1 Pendant in Black metallised. Designed by Poul Henningsen.
PH 3½-2½ Glass Table in Black metallised. Designed by Poul Henningsen.

Christian

Flindt

Louis

Poulsen





Designer: Christian Flindt
Photographer: Petra Kleis



It may look straightforward, but it really is not. Creating minimalistic design that speaks to the senses and functions well on all levels is quite an art. Perhaps it is even more so when it comes to designing lighting and lamps. But, when everything suddenly clicks, new classics are born that will keep pleasing users for decades – like the design behind the simple aesthetics of the Flindt Bollard, which has inspired an entire family of elegant, efficient and highly reliable outdoor lights. Christian Flindt shares the way in which they have all evolved out of a single cut and how he came to work with Louis Poulsen in the first place.



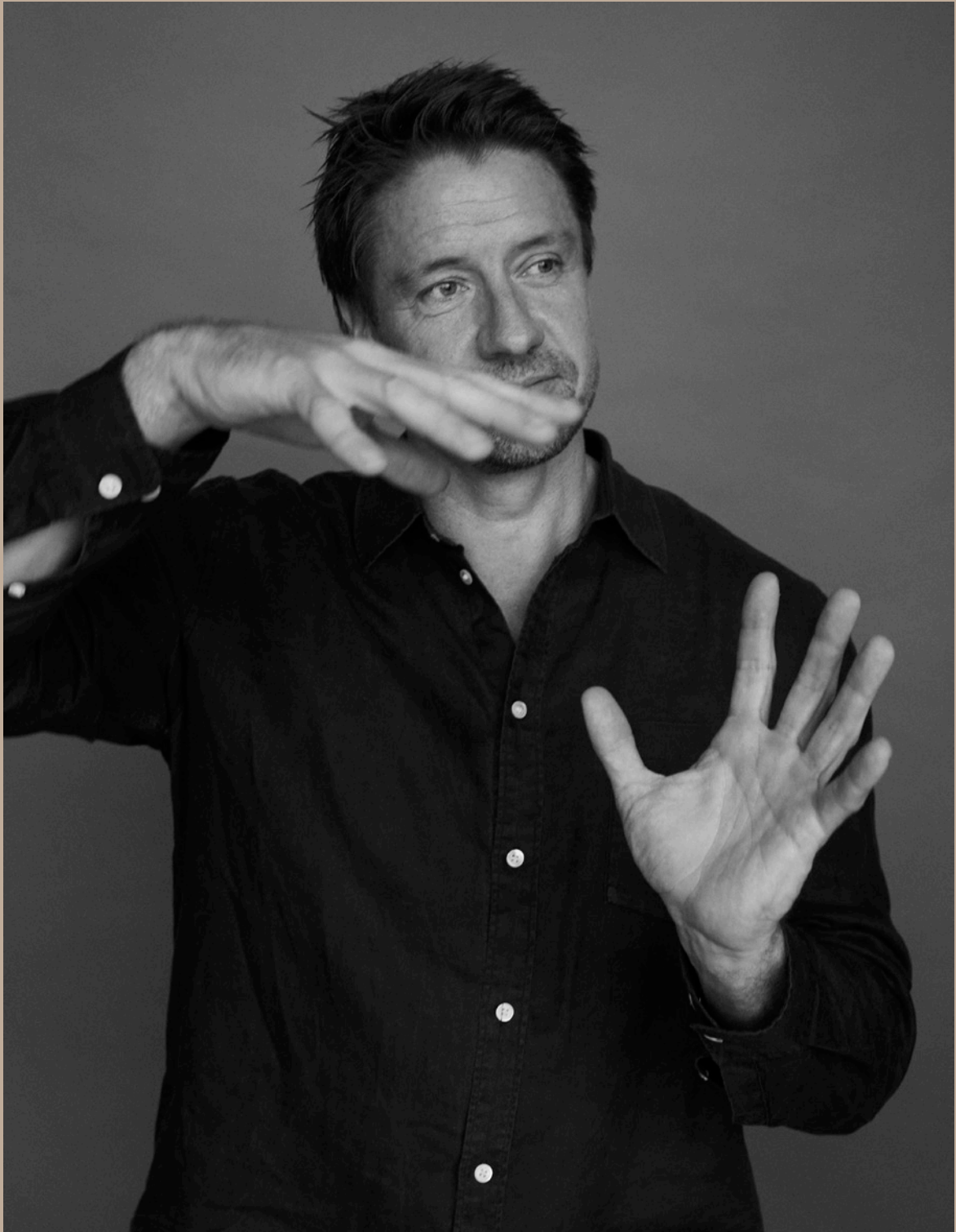
“For the first eight years of my professional life, I mostly focused on furniture and over the past eight years, I have been focusing on lighting design. When I started designing I was using clay a lot. When you design a chair, it is a fantastic material for testing functionality, shapes and forms. I spoke to Louis Poulsen one of the first times I exhibited at Bella Center in Copenhagen. They said that they could see I concentrated on furniture, but that they liked the way I worked with materials and textures. “Maybe you could develop a lamp for us?”, they asked. I think it took me about five years before I got my head around it. It was a big leap, and I could not figure out how to work with light – it was just so different compared to designing furniture.”

Do you have a particular design philosophy?

“When a company asks me to design a product for them, I try to understand what the company is about. For Louis Poulsen, Poul Henningsen is kind of the godfather of light. He created all these lamps with a lot of very thin metal shades that reflect the light and are positioned in such a way that you avoid glare. I try to keep it simple. I see the Flindt lamps as very simple shapes, I make a cut through them and then the light comes out. It really depends on how you make the cut and how it then renders natural daylight, but also how artificial light is emitted and how it is cast on the ground. So for me, there is an endless investigation into just taking simple shapes and cutting them. As for the cutting, I started out using small sticks, cylinders and cardboard tubes, and I made these cuts to find out how they work, how much I could get out of something so simple.”







What are your core values as a designer?

“I would love to bring something new to the market. For instance, when I design a lamp, I would like it to work in many different ways. I would like it to be very functional, so that people get the best out of the light of the luminaire, but I also want it to speak to people’s emotions and, of course, when I design, I start with my own feelings. When I make shapes and forms, I try to find resonances and find out when they speak to me – and in the end I hope I can pass that on to a larger audience.”

The Flindt Garden and the Flindt Plaza build on the success of the Flindt Bollard. How would you describe the latest two Flindt lights to someone who is not familiar with the designs?

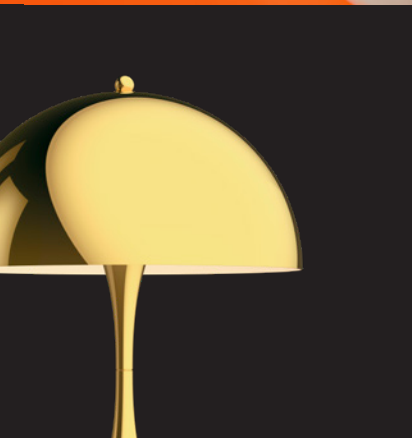
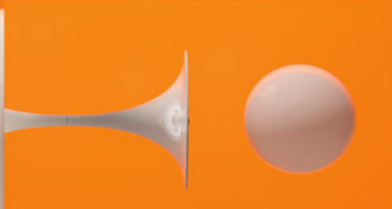
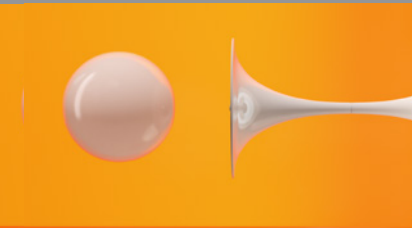
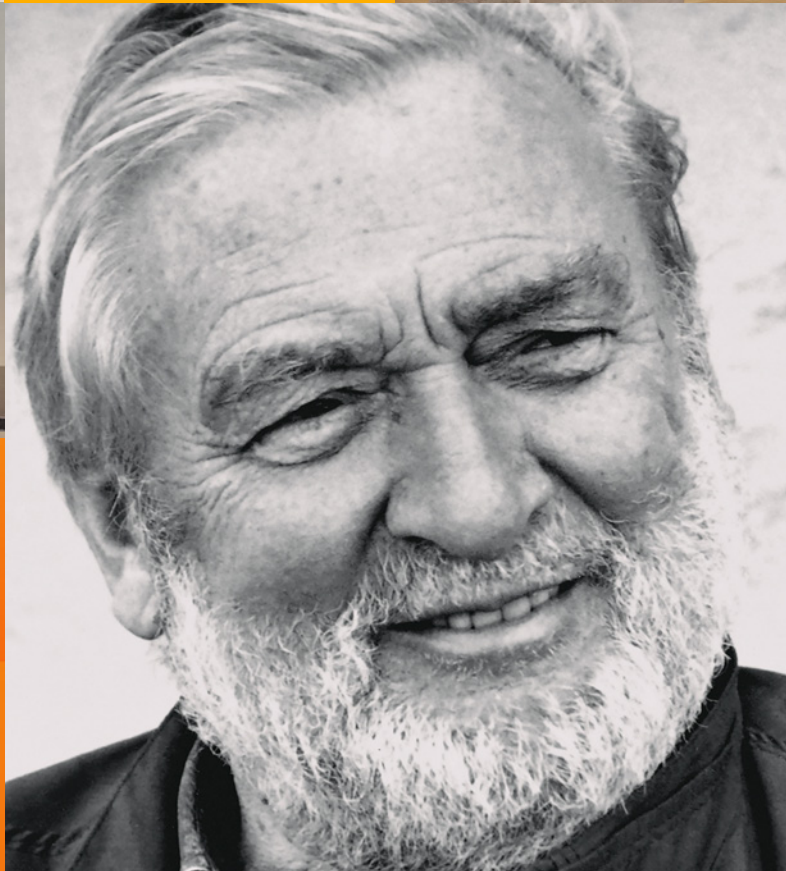
“The common design language for all the products in the Flindt Family is that you have a simple shape, a prime shape that everyone knows, either a cylinder or a round shape, in which you make a very simple cut. It is almost as if the cut carves into the light of the shape itself, thereby opening up the light source. The light will come out differently depending on how the cut is made. With some of the products, the light has to be very direct and low, and for others the light is emitted from a higher position, so we really have to think about glare and the users’ experience of the product.”

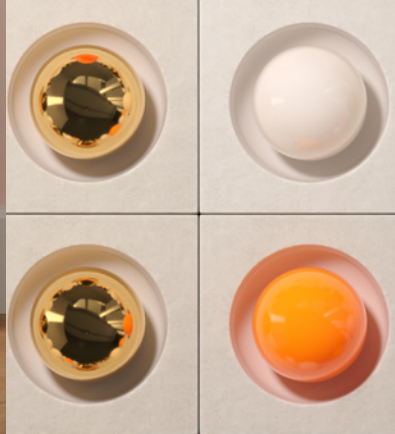
How do you prototype your ideas and how do you know when you have got it right?

“I love to produce the final prototypes myself. I think that I am one of the designers at Louis Poulsen, who goes the furthest in figuring out how the design can function. I really love having the prototypes in my hands and testing the light. Because, even though you get really close, you are always surprised when you put the real lighting component into the product. Then you have to go back and forth once again to fine-tune the relationship between light and shapes.”



Flindt Wall in White texture. Designed by Christian Flindt.
Flindt Bollard in Corten colour. Designed by Christian Flindt.





A Design Icon Turns 50



Celebrating the 50th anniversary of Panthella by Verner Panton

In 1971, Panthella was developed by world-renowned Danish architect Verner Panton. With its soft light and geometric silhouette, Panthella continues to serve as a beautiful example of Panton's timelessly appealing design that captivates spaces. In 2021, Louis Poulsen is introducing a new medium sized table lamp and a new distinctive brass metallised finish as a tribute to Panthella and its fiftieth anniversary.





Sacred Spaces

Peace of mind. Such a welcoming sensation, is it not? Let us nudge it along with a few straightforward steps to make your safe haven complete. Start by decluttering your space. Then bring in nature, with plants and green views. Surround yourself with soothing colours of your choice and harmonious lighting to fit your every need and mood. Turn off electronic devices and other background noises and enjoy your own sacred space. Here, luminous classics from the great architects Verner Panton, Vilhelm Lauritzen and Poul Henningsen lead the way.







The Panthella Portable is picture-perfect in the children's room. Move it around as needed and choose between glowingly soft and non-glaring light settings for both playtime and night time.



This page: Panthella Table 320 in Brass metallised. Designed by Verner Pantón.
Opposite page: Panthella Mini in Brass metallised. Designed by Verner Pantón.



The new brass metallised Panthella Mini is just like Verner Panton would have imagined it back in the 1970s. In the home bar of this Danish kitchen, it adds both sparkle and warmth.



Think in Islands of Light

Enhance the atmosphere noticeably in your home or place of work by making small 'island of lights' rather than having one main light covering all your requirements. Aim for dark corners as well as places where you eat, work or perform other activities. For instant results, just place a dimmable table lamp in a dark corner to soften up your space as well as enlarge it. This, together with pendants above your kitchen counter, dining table or work desk, will not only enable you to see, but also allow you to really feel the difference that good lighting makes. A floor lamp by your armchair or sofa for reading will further enhance the look, as will a few well-placed wall lamps on a dark wall.



Originally designed by architect Vilhelm Lauritzen in the 1940s for the top-floor executive offices at the former Danish Broadcasting House in Copenhagen, VL Ring Crown also adds to a classy, yet cosy atmosphere in this kitchen dining area. Neat and non-glaring, but also practical, as intended by the Danish architect. Above the kitchen counter glows the VL45 Radiohus Pendant, another Vilhelm Lauritzen masterpiece.



Do it your way. Cluster lamps for a bolder and more personal appearance like this pendant made of three Wohlert Pendants designed for Louis Poulsen by Danish architect Vilhelm Wohlert in 1959. The latest Panthella Table 320 adorns the windowsill in a high-lustre chrome version.







**Welcome
Back**

Oh, the simple joy of visiting our favourite deli or shop – we all know the feeling. The familiarity with what is on the shelves or a signature dish on the menu is as heartwarming as the greetings from the friendly souls behind the counter. Of course, this has everything to do with why customers keep coming back for more. The truth is that the whole feeling of the place is paramount – and here lighting can really make a difference. Take a look at the way in which three fine spots in Copenhagen have paid special attention to their lighting with gorgeous classics from Danish architect Vilhelm Lauritzen.



This page: VL45 Radiohus Pendant. Ø250. Designed by Vilhelm Lauritzen.
Opposite page: VL45 Radiohus Pendant. Ø175. Designed by Vilhelm Lauritzen.

Quality is the keyword at Depanneur where everything is handpicked or homemade. Quality is not limited to what you find on the shelves, on the plates or in your glass – it extends to the surroundings too. The owners of Depanneur care about quality and aesthetics in all aspects, and the VL45 Radiohus Pendant designed by Vilhelm Lauritzen in the 1940s helps to create an unmistakable sense of both comfort and cool.

The pendant features the original design with a brass suspension as well as a shade made of three layers of mouth-blown glass to produce a warm and pleasant contrast to the industrial steel.







This page: VL Ring Crown 5. Designed by Vilhelm Lauritzen.
Opposite page: VL Ring Crown 1. and VL Ring Crown 5. Designed by Vilhelm Lauritzen.

The people behind Poppykalas have a novel way of telling a story, setting a scene and evoking emotions in their work, something that also applies to the interiors of their studio. Here, the collection of VL lamps adds a soft and delicate feeling with the triple-layered mouth-blown glass diffusing the light, creating a dreamy and intimate atmosphere.

Above the workstation for instance, the VL Ring Crown 1 creates a comfortable and welcoming space to work in. Centred in the showroom, the VL Ring Crown 5 provides a poetic atmosphere with its warm brass that catches the eye against the playful hot pink backdrop, rose-coloured walls and flowy curtains.





SNACK & BLU

Snack & Blues, diner and blues bar





This page: VL45 Radiohus Pendant. Ø370. Designed by Vilhelm Lauritzen.
Opposite page: VL45 Radiohus Pendant. Ø250. Designed by Vilhelm Lauritzen.



At the small, but edgy Snack & Blues, the VL45 Radiohus Pendant does not just light up the room. It adds a bold graphic design element to the interior too. The pendant softly lights the space, creating a warm and welcoming atmosphere with its iconic shape and brass detailing. An interesting contrast to the cutting-edge hot pink walls and fuchsia cushions. Here, every little detail of the interior is carefully selected to create a special sense of modern nostalgia.

Indside Out

When things are upside down, it is time to get creative. Now that it is less safe to meet indoors, let us instead think in terms of how we can meet up outside, while practising physical distancing. Because, sometimes business meetings require more than what a digital encounter can deliver. This is where restaurants with attractive and pleasing outdoor facilities – or even nice and roomy office balconies or roof terraces – suddenly come in handy.

On other occasions, we need to see a friend or family member in person. Here, outside spaces like gardens, backyards or even a bench by the waterside work wonders as alternative meeting points. As we seek out the most welcoming spots nearby, it is also worth considering enhancing your own outdoor space with effective lighting. Maybe all you need is the Panthella Portable, which you can take with you wherever you want. In any case, the Louis Poulsen Garden Series has a variety of lighting solutions to meet your every need for creating a friendly atmosphere, whether it is for the balcony or the business.









Put the Panthella Portable on display on a garden table for instant ambience at an evening get-together in the great outdoors.



The Flindt Garden Bollard comes with easy on-the-spot installation in commercial and residential outside spaces. Available in two sizes, this bollard truly stands out in repetitive installations that form organic patterns of soft light on the ground.





The simple look of the Flindt Garden Bollard is just as beautiful in natural surroundings as it is in an urban setting, where the soft light creates a feeling of safety as well as a pleasant atmosphere.

Flindt Garden. H695. Designed by Christian Flindt.

Design to Shape Light

