

Reflections

**louis
poulsen**

No. 5



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A Moment to Reflect Light

In true Scandinavian fashion, we dive into this issue with a look at the art of creating life-friendly, modern ambience. What is the impact of curating our surroundings to illuminate what matters most? What does it mean to shape light – and how do we choose the right lighting to support our needs? Throughout Scandinavia, examples abound – and we take you on a visual tour of some current favourites.

We pay tribute to Poul Henningsen with special editions created for the 125th anniversary of the designer's birth. Next, we also speak to another legacy Louis Poulsen designer: Alfred Homann. With the launch of his new Homann Park, the designer takes us through his process and vision for the new post top.

With so many of our designs being unveiled to reveal metallic finishes, we explore the shift towards metallics in lighting and décor and consider why the reflective nature of these objects never ceases to fill us with awe. We connect with Øivind Slaatto, whose new Patera Silver might be the only example we need to understand the magical effects of metallics. Finally, we present the Albertslund post. Jens Møller-Jensen's iconic outdoor design, originally created in 1963, proves its relevance decade after decade, and now features a series of updates for the decades to come.

What happens when modern technology finds itself in a world of nature and poetry? If you ask Danish designer Øivind Slaatto, this is precisely the fertile ground where the best and clearest design solutions come into being.

The solution-oriented simplicity that defines Slaatto's process, however, is by no means a step away from magical design experiences. On the contrary, as Slaatto's new Patera Silver pendant shows us, it is sometimes the solution most boiled down to its essence that creates the most brilliant, poetic results.

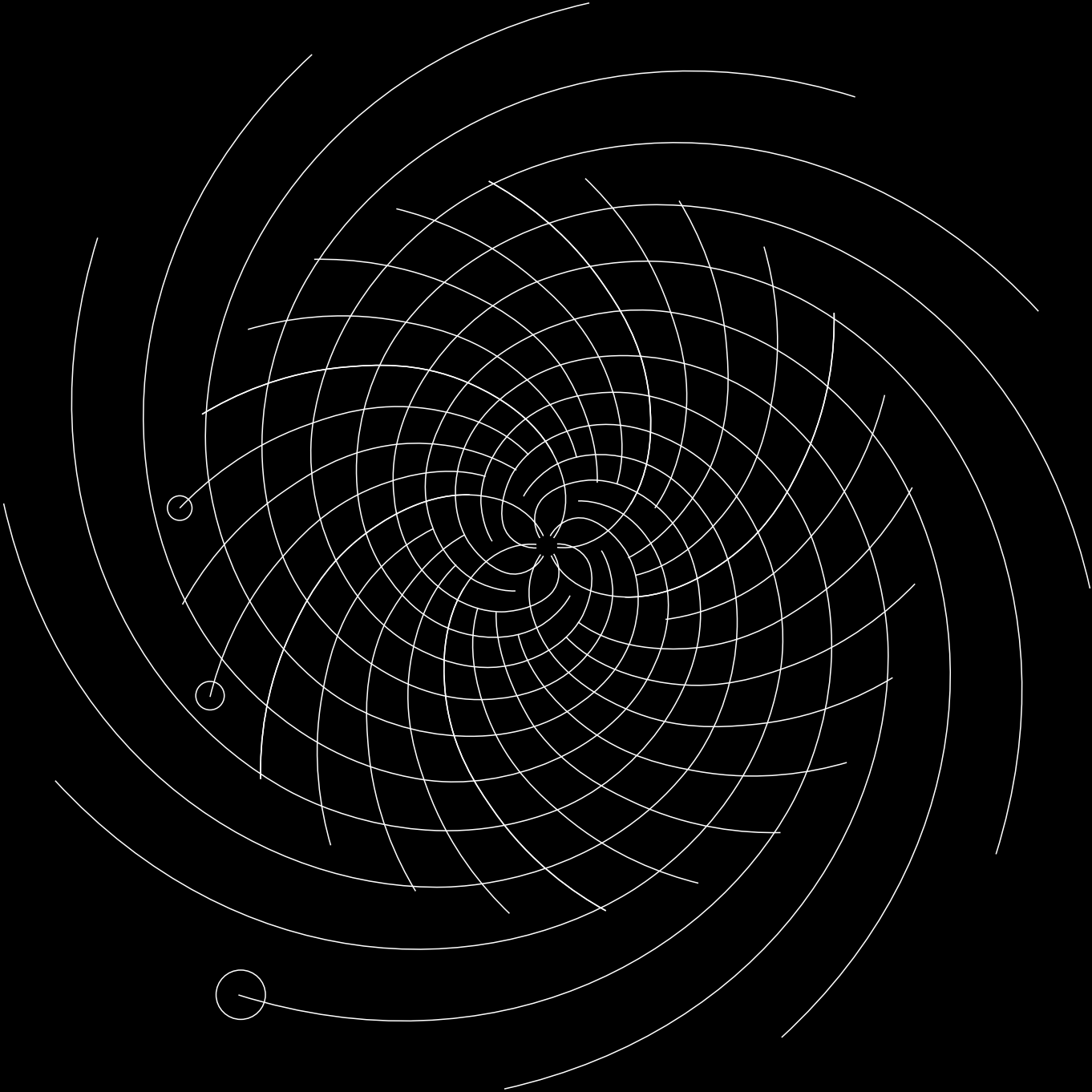


Øivind Slaatto's Patera Silver









The original vision for the Patera, which first launched in a classic white version in 2015, was to create a chandelier that found a new, modern expression for the age-old light form. “I was curious to see if a chandelier could get another shape: one that would be timeless and even rounder than classic chandeliers, while at the same time having some of the magic of the traditional archetype”, says Øivind Slaatto.

The Patera pendant began as a simple globe with an exterior structure based on the Fibonacci sequence: a fascinating mathematical concept widespread in nature, from the shell of a snail to the scales of a pineapple. In the world of lighting, the concept proved just as mesmerising. The Patera’s variety of differently positioned cells bathe surrounding spaces, people and objects in natural, even, and flattering light. Soft and glare-free, the pendant’s 360-degree light creates an inviting, dynamic ambience while preventing undesirable, stark shadows.

The Patera’s form is clear yet engaging. Familiar – yet with a distinctly modern edge. It is beautiful to behold from all angles, its unique structure providing a different impression from every vantage point. At once sophisticated and daring, Slaatto’s reimagined chandelier has proven a stunning addition to modern or traditional spaces open to new twists on long-existing concepts.

As Slaatto says, “Classic chandeliers can turn any space into a ballroom fit for a king.” The new silver edition of his Patera pendant only heightens this majestic effect.

Technology catches up with a vision

Even as the white Patera was unveiled, Slaatto was picturing the design in a dynamic, metallic version. Three years later, screen technology caught up with his vision, making it possible to produce the faceted orb in a silver foil finish.

Designed to evoke the dynamic, brilliant light of classic chandeliers, the silver Patera is crafted from reflective foil that creates a contrasted and brilliant display. “It might remind you of the light you find in the forest, where you experience huge contrasts between direct light, filtered light, shadows and dark spots in an ever-changing composition”, says Slaatto. “It is very stimulating”, he adds, “yet we have also made sure that it is free of glare and gives the typical comfort, ambience and function characteristic of Louis Poulsen lamps.”

A luminous focal point for any interior

Like all Slaatto designs, the silver Patera was conceived to be a timeless addition to interiors, transcending trends with its universal, organic form. “I try to design for generations, not for trends”, Slaatto says. Just as we never tire of gazing up at the night sky, it is hard to imagine losing interest in the ever-changing patterns of shapes and light that define the Patera.

A single silver Patera creates a luminous focal point. A series of them – staggered or aligned, in one size or all three

– replicates the sense of awe we feel when we catch sight of the sun or moon. Bringing that experience indoors is nothing short of magical.

While rooted in classic Danish design thinking, the silver Patera is more international in its profile, taking a step away from minimalism toward festive brilliance. The lamp shines even when it is not lit, playfully picking up on natural rays of light and remaining in perpetual interaction with its surroundings.

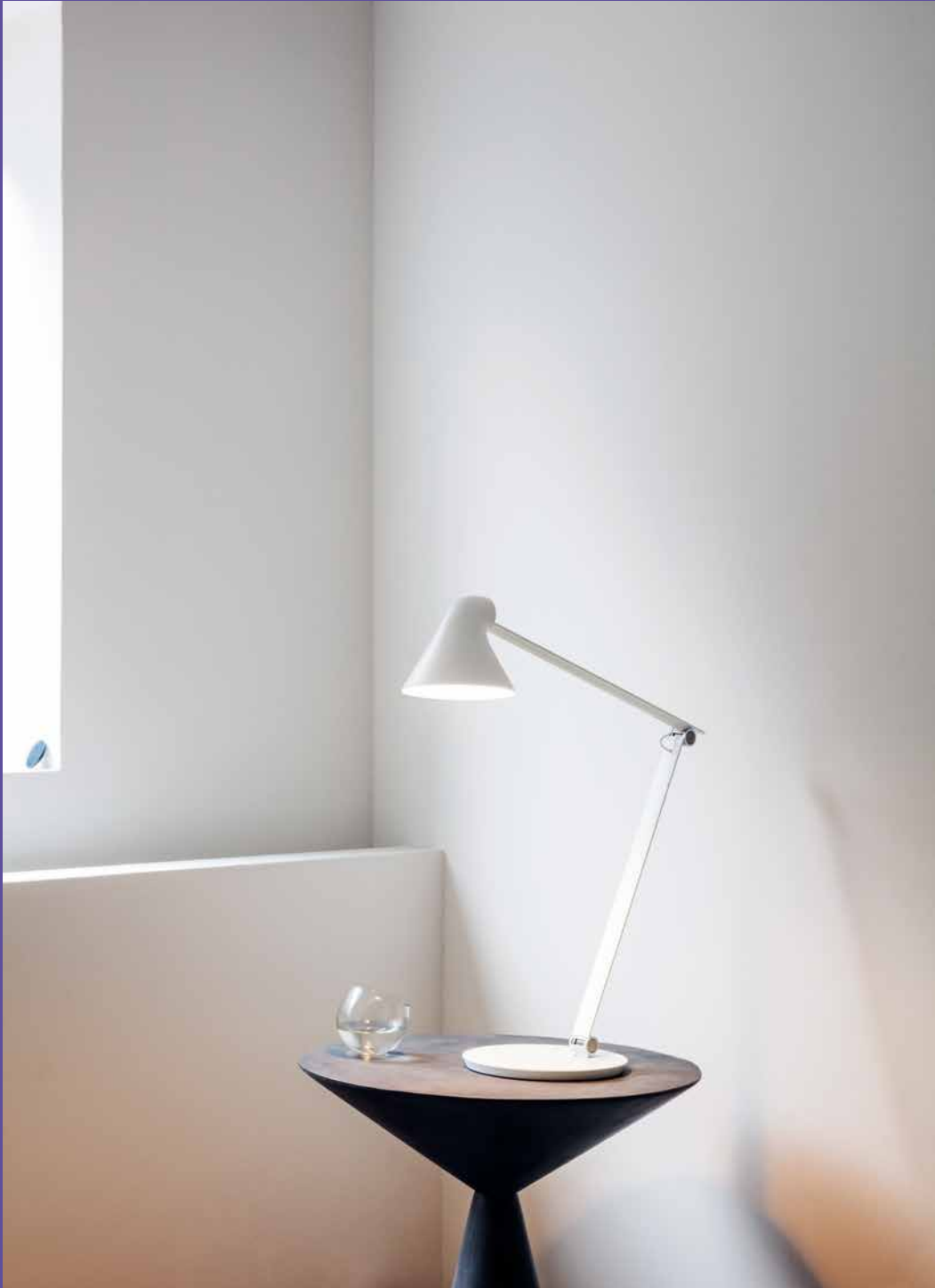




Interior ambience is many things, but in its simplest form, it is part style and part light. A Scandinavian ambience in particular is defined by spaces where every detail has been thought through, leaving only the things we love and need. Those that define our style and our stories. No corner is left untouched – either by the human hand, or by light. The character, purpose, and effect of each space is carefully considered, and matched with illumination that frames it. It may be a pendant, a floor lamp, or a desk light – but it is always simple, intentional, and experience-defining.

Modern Ambience





*This page: NJP Table lamp in white. Design by nendo.
Opposite page: Flindt Wall in white Ø300. Design by Christian Flindt.*







*This page: Yuh Floor lamp in white and Yuh Table lamp in black. Design by GamFratesi.
Opposite page: PH 5 Brass and PH 5 Mini Brass. Design by Poul Henningsen.*





*This page: Patera Ø600. Design by Øivind Slaatto. AJ Floor lamp in yellow ochre. Design by Arne Jacobsen.
Opposite page: Flindt Wall in white Ø300. Design by Christian Flindt.*



This page: AJ Table lamp in pale petroleum. Design by Arne Jacobsen.
Opposite page: PH Artichoke Brass Ø600. Design by Poul Henningsen.





Iconic Outdoors

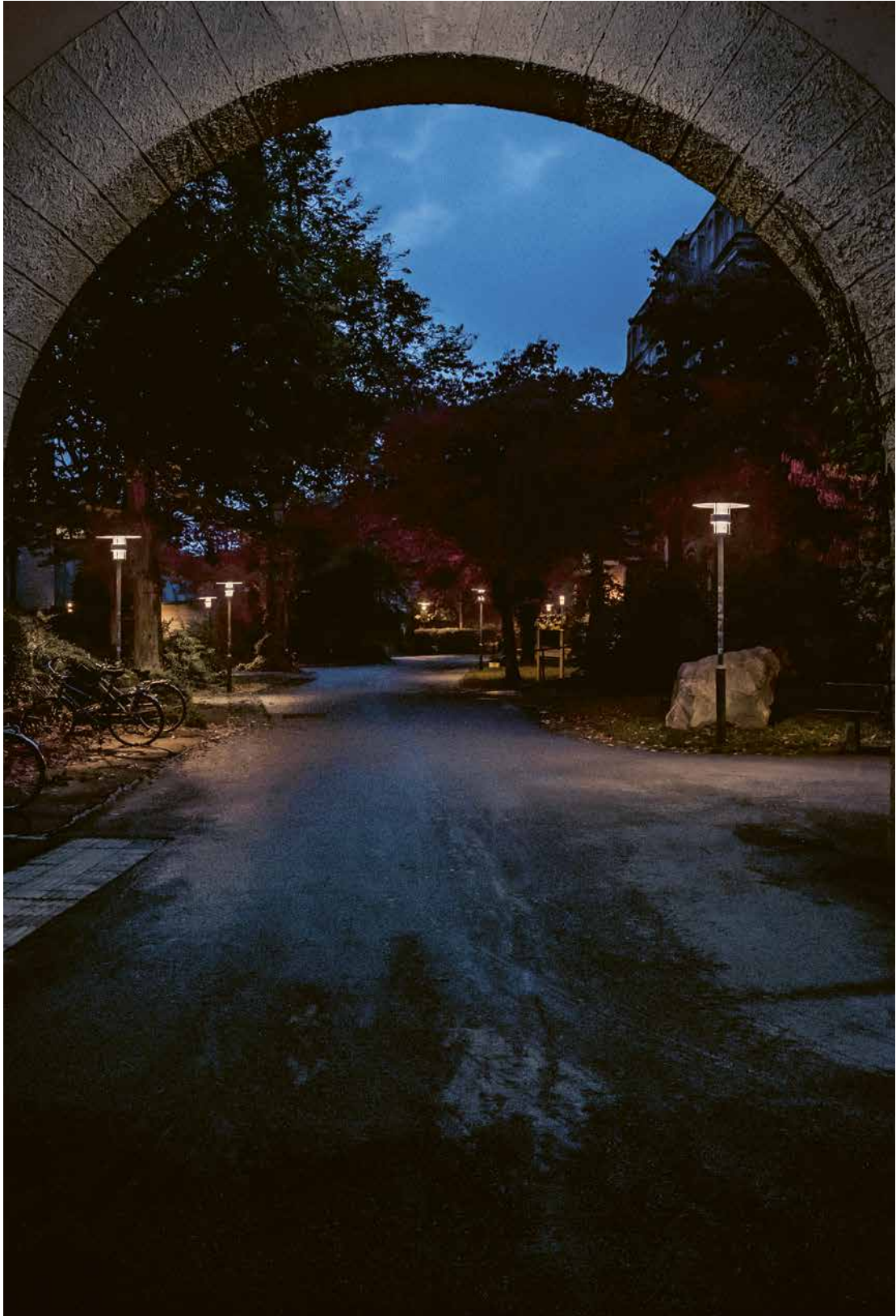
The simplicity of its construction and form, its clear proportions, and its versatility make the Albertslund Post a classic of iconic proportions. To meet modern needs, Louis Poulsen relaunched the Albertslund Post in Mini and Maxi editions with significant technical updates, including several dimming options, Smart City compatibility, and easy maintenance features.

The Albertslund Post story began in 1963, when Jens Møller-Jensen set out to create a flexible, affordable lighting solution for a new housing development in Albertslund, Denmark. Today, Møller-Jensen's clean, contemporary design can be found throughout Europe, enhancing both modern and historic neighbourhoods and architectural styles.





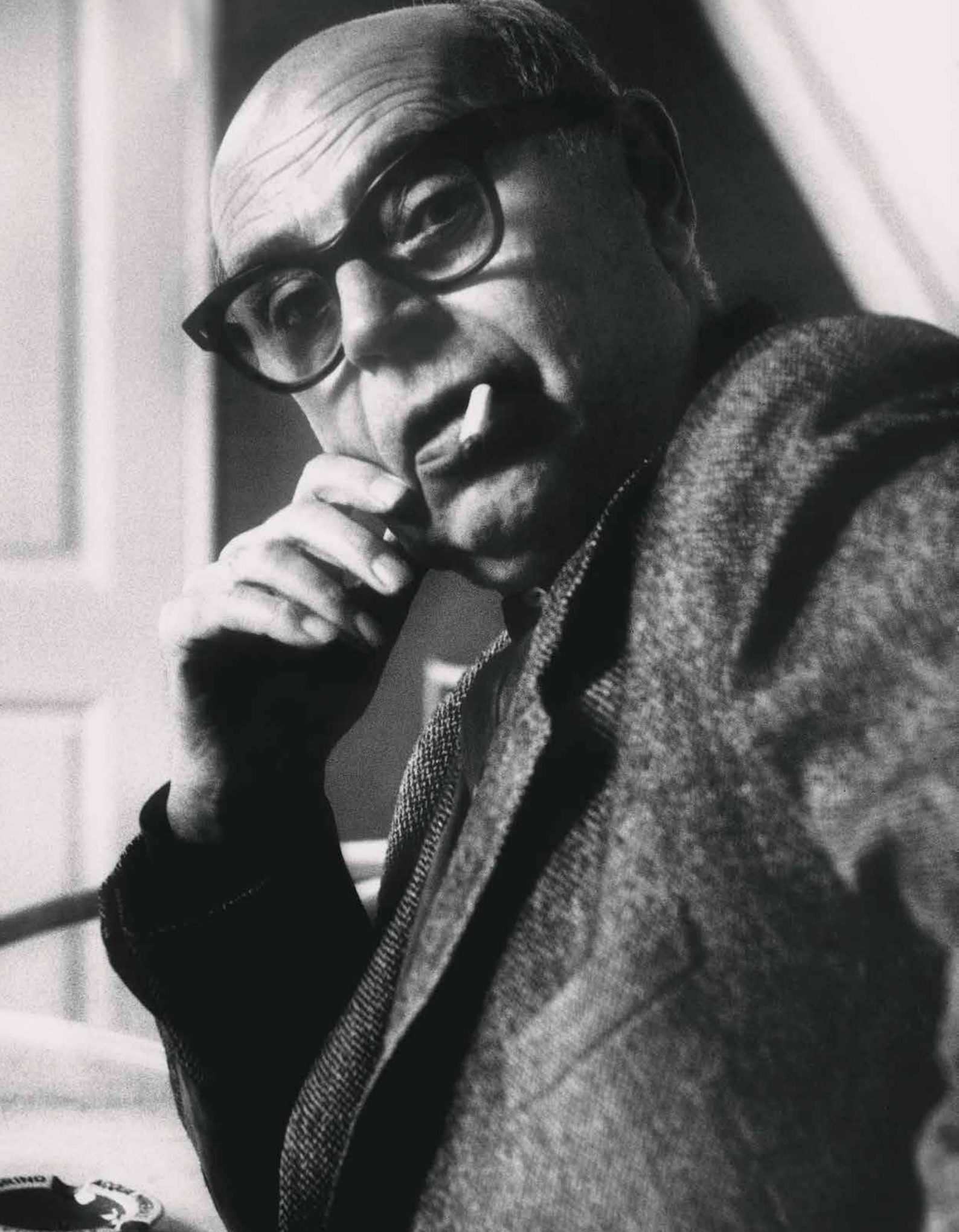




This and opposite page: Albertslund Mini Post. Design by Jens Møller-Jensen.

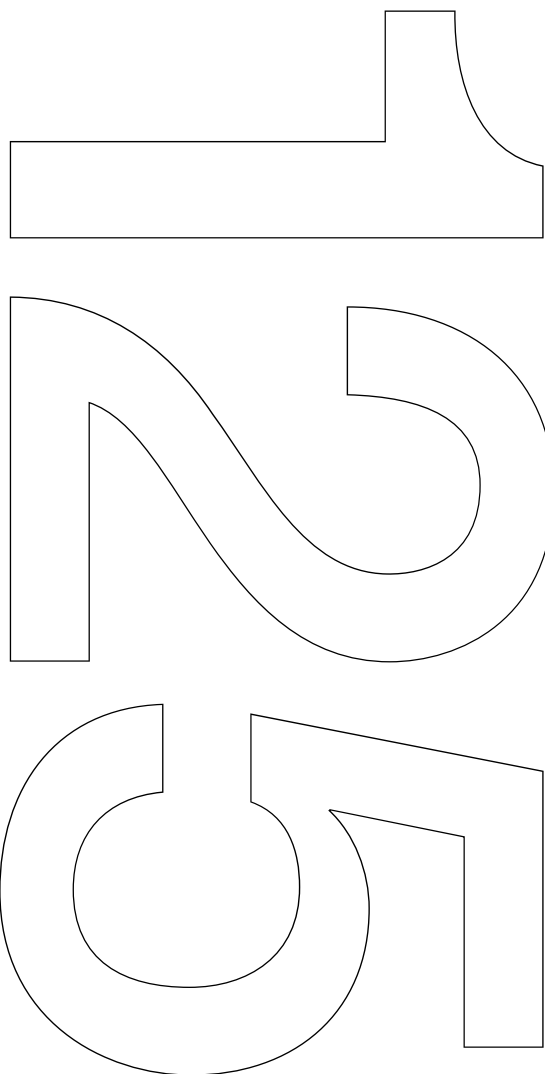






**Happy Birthday,
Poul Henningsen.**

**2019 marks
125 years
since the
birth of Poul
Henningsen.
In addition
to leaving a
legacy as a
profoundly
influential
thinker,
author, and
cultural critic,
Henningsen
enriched the
world with
his contri-
butions to
the art and
science of
illumination.
His iconic
luminaires
have inspired
generations
of designers to push the
boundaries of form and
technology to humanise**



**light and our spaces,
indoors and out.
To commemorate
Henningsen's
125th birth-
day, and
celebrate
the longevity
of his
visionary
work, Louis
Poulsen is
releasing
PH glass in
metallised
brass and
new takes
on two of
his most
renowned
luminaires:
the beloved
PH Artichoke
and the PH 5
lamp.**



*This page: PH 5-4½ Pendant and PH Snowball. Design by Poul Henningsen.
Opposite page: PH Artichoke White Ø600. Design by Poul Henningsen.*





Opposite page: PH Artichoke Copper Rose Ø600. Design by Poul Henningsen.





This page: PH 5 Brass and PH 5 Copper. Design by Poul Henningsen.

Opposite page: PH 3/2 Glass Table lamp in metallised brass. Design by Poul Henningsen.





*This page: PH Artichoke Copper Ø600 and PH 5 Classic White. Design by Poul Henningsen.
Opposite page: PH 4½-4 Glass Pendant, PH Snowball and PH 5-4½ Pendant. Design by Poul Henningsen.*





Meet Homann Park by Alfred Homann

Danish designer Alfred Homann began developing lighting for Louis Poulsen four decades ago, making him one of the company's longest collaborators. The new post top certainly lives up to its commemorative status.

Homann Park emerged as the result of extensive research into market needs and tendencies: a sophisticated answer to Louis Poulsen's quest for a subtle, stylish park and path luminaire. Forward-thinking in every respect, the design pairs modern elegance and technologically advanced functionality to meet today's outdoor lighting needs.

The understated form brings a versatile, dynamic concept to Louis Poulsen's outdoor collection, demonstrating that a design need not be big to be bold, and need not shine the most to be the best. It is Homann Park's quiet, compact integration of powerful LED technology that makes it a standout in urban and suburban environments, where it elegantly provides a sense of warmth and safety.

Here, Alfred Homann shares his process and inspiration – and a bit about his history with Louis Poulsen.

You have been designing for Louis Poulsen for forty years. Can you tell us about the changes you have observed, and how your design process has evolved?

When I began working with Louis Poulsen, the light sources and the production were quite simple: it was a bulb and a socket. Of course, Louis Poulsen was also a rather small Danish company working primarily in Scandinavia and Germany. Today, the reach is global, the light sources have become high-tech, and the production process demands big investments in tooling. As a designer, you therefore have to establish an understanding of the light sources and the light they create, as well as what you can get out of the tooling. A good product is often characterised by a clear shape, few parts, and simple tooling, and the design detailing is developed in dialogue with the chosen production methods.

What was your vision for Homann Park?

In this particular design, the scale was very important, as was the balance between the subdued and the expressive. The new post top had to find its way between these two parameters.

If you had to describe the new post top in just three words...

I would use the same words that guide all my work as an architect and designer: simplicity, clarity and logic.

What inspired the form and function of Homann Park?

My inspiration does not normally come from particular things I see. Rather, the form arrives from the purpose of the fixture, the context it will be in, and by building the fixture from the inside out while considering the light source and the electrical components.

In this way, you get exactly what is needed for solving your problem: nothing more and nothing less. Of course, you have to work with the light coming from the light source to cultivate it without destroying its efficiency, which is becoming more and more important, especially for outdoor lighting.





What are the principles that guide your design work?

I try to design products that are precise and elegant, with form following function, which I believe gives the possibility of creating a timeless product.

When it comes to lighting design, I believe that the fixture has to form the light, and the light has to form the fixture.

Poul Henningsen always packed the light source into the fixture so you would not see it. I have tried to open up to the different types of light sources I have worked with to get as much light output as possible and to cultivate and shape the light from the fixture.

I also believe that it is important to be able to understand the fixture not only when it is lit, but also when it is turned off. This need for clarity goes for all designs, not just lighting. I believe that people must be able to get a clear and easy sense of solutions in buildings, interiors, and furniture alike. A clear solution creates harmony and peace. And it must be simple without being boring.

It is also important to have a connection between the architecture, the light, and the interior design. With my studio, I have had the opportunity to create buildings and interiors where almost everything has been specially developed for the project. This continuity gives a sense of consequence to the space, whether it is a home, a workplace, or serves another purpose.

Poul Henningsen often spoke about his quest for “the good light.” What does “the good light” mean to you?

Good light is not the same as a nice fixture – there are many nice fixtures in the world. To me, “the good light” is formed by the connection between the fixture and the light created around it.

The shape of the fixture must create light based on a clear purpose. And it is important to work with gradation and varied light to reduce contrast between the dark sky and the light source.

Can you tell us about your design process for Homann Park?

My process is very much the same for all products: a series of sketches going in different directions, yet with an equal focus on light, aesthetics and production.

To me, sketching is a clarification process. I explore many

solutions to find out what is right for the purpose. In developing Homann Park, I sketched out numerous solutions based on the LED board developed by Louis Poulsen. Then, I continuously assessed and developed the chosen concept by optimising the light, the aesthetics and the production together with the development team at Louis Poulsen.

What are some of Homann Park’s main design features?

Homann Park is available in two different designs to meet different demands. First, a dark sky solution with no up-light. And second, a version with a glowing top ring and a lower mounting ring in an opal material. The choice depends on the circumstances.

The fixture is also self-illuminating. Both versions illuminate the poles, making the possibility of special or custom-coloured poles even more interesting.

Homann Park also solves the problem of glare from the light source. I introduced a curved reflector ring between the board and the opal ring to significantly reduce glare – so much so that it is possible to gaze up into the fixture. The opal top ring and opal mounting ring result in a softer, more human look. Another striking feature is that when you look down at the fixture from higher buildings, you can see the opal light rings draw circular patterns on the road or path.

Finally, Homann Park does not demand much servicing and is almost self-cleaning, needing not much more than rain and wind to do the job.

How do you want people to feel when they experience your new post top?

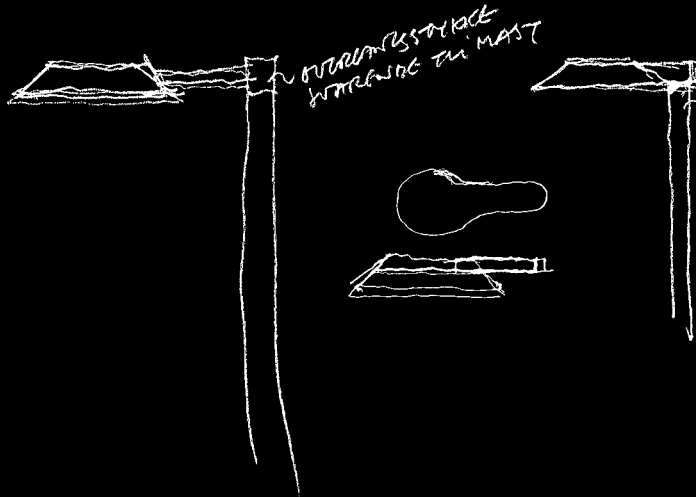
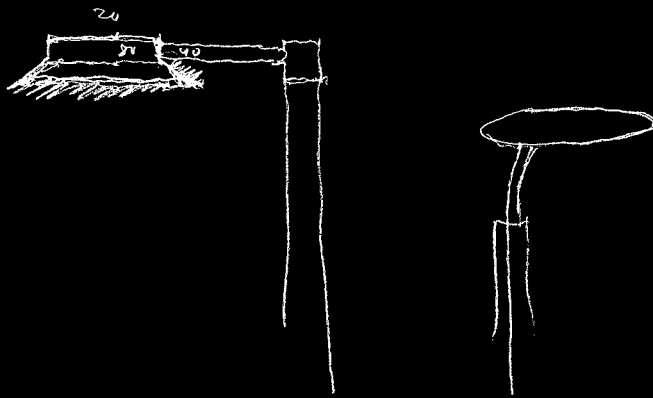
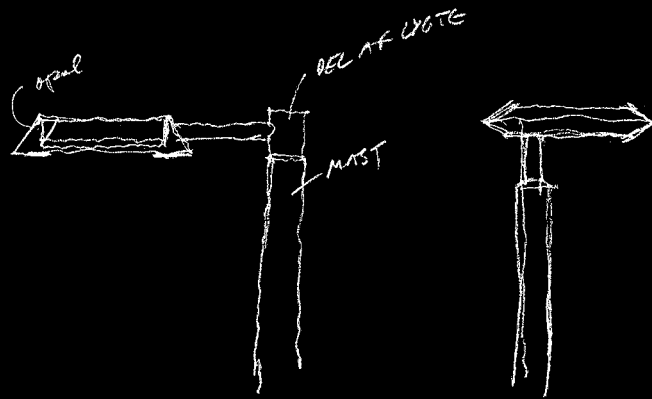
Homann Park is not a noisy statement product. I hope passers-by and decision-makers alike will find the fixture modest and understandable. The form is a clear, conical part with an integrated arm: very easy to comprehend and neither formless or noisy, which is good for repetitive installations.

What types of spaces is the design best suited for?

My wish is that the rather simple form can find its way next to buildings of different types of architecture – along paths, in parks, at marinas, and in parking lots.

What is something we might not realize about Homann Park at first glance?

The design of the fixture is not only about what you see, but also what you do not see. In collaboration with the product development team at Louis Poulsen, we tried to take care of the inside of the fixture so it is simple to work with in the factory and easy to service out in the field.



sketches du 2016 ⁽³⁾ *[Signature]*



Homann Park Post. Design Alfred Homann.





A

Metallic

Era

There's a degree of magic in a metallic object that makes it irresistible and enchanting. A reflective orb inspires a childlike sense of wonder – and at the same time makes the object precious, elevating it above the ordinary. We want to get closer and play, yet know to take special care. The tensions are irresistible. It is no wonder, then, that decorating with metallics – and metallic lamps in particular, is so thrilling. The sophisticated forms create instant, beautiful ambience whether or not they are lit. And they connect our spaces by becoming the focal points in which all other objects are reflected.





This page: Doo-Wop in stainless steel. Design by Louis Poulsen.

This page: VL38 Floor lamp in white. Design by Vilhelm Lauritzen





*This page: AJ Floor lamp in pale petroleum. Design by Arne Jacobsen.
Opposite page: Patera Silver Ø600. Design by Øivind Slaatto.*





*This page: PH Artichoke Copper Rose Ø600. Design by Poul Henningsen.
Panthella MINI in high lustre chrome plated. Design by Verner Panton.*



This page: Doo-Wop in brass, copper and stainless steel. Design by Louis Poulsen





This page: Panthella MINI in high lustre chrome plated. Design by Verner Panton.

Design to Shape Light

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