Reflections

louis
poulsen

No. 6

New Stars and Classic Icons Olafur Eliasson X Louis Poulsen The Silo
The Functionalist Vilhelm Lauritzen Light Upgrades

New stars and classic icons

The OE Quasi Light by Olafur Eliasson unsurprisingly finds itself on the front page of this sixth edition of Reflections – just as it stole the show in the May edition of Wallpaper when it was introduced at Salone del Mobile 2019, in Milan. The OE Quasi Light is the result of Louis Poulsen's latest design collaboration with the Icelandic-Danish artist, who is known all over the world for his inspiring art and the way in which he works with light. Find out what Eliasson himself has to say about it.

We also look forward to taking you behind the new iron facade of the Silo, a very special building in the Copenhagen neighbourhood of Nordhavn, which has been given quite the makeover. The Silo is a structure that is capable of making this autumn's new lights appear even more attractive. We take a look at Vilhelm Lauritzen, one of Denmark's most groundbreaking architects, who was also once a lighting expert and has created some of Louis Poulsen's most iconic lamps. That is just the beginning.
Welcome to Reflections No. 6.

There is a light that never goes out

OE Quasi Light

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OE Quasi Light

Olafur Eliasson X Louis Poulsen

The result speaks for itself. The magnificent pendant, which is Olafur Eliasson's first collaboration with Louis Poulsen, changes depending on the angle from which it is viewed.

This is due to the lamp's complex geometrical construction, which brings the light to life in a variety of ways - continuously generating new impressions for the person experiencing the lamp.

Olafur Eliasson explains that it is precisely the effect that light has on us that was the most important component in his design of the pendant and its light:

"Light shapes everything; it determines what we do and how we do it. Quality lighting is essential to our lives. A concern for the emotional and physical effects of lighting is at the core of the lamp that I have conceived for Louis Poulsen."

"Normally you would have a structure on the inside, surrounded by a soft skin cladding the light, but my ambition was to reverse this, so you first see the outer structure holding the lamp together, with the soft reflecting material on the inside. Presenting the strucure in this way also feels more honest, more revealing. It looks quite magical, but really there is no magic, no tricks, no secrets."

Olafur Eliasson on the OE Quasi Light in Wallpaper, May 2019

“I wanted to create a product that doesn’t produce any waste and that, like many of Louis Poulsens’s products, is something people will keep forever.”

Olafur Eliasson

“It could be from outer space or the bottom of the ocean.”

Olafur Eliasson on the OE Quasi Light in Wallpaper, May 2019

The light emitted by the OE Quasi Light distinguishes itself by the fact that the built-in LED light in the outer aluminium frame shines onto the inner white frame, which then, in turn, reflects the light softly and spherically.

Eliasson's fascination with the complexity and beauty of nature, of human beings and of life itself shines through in the pendant.

The pendant is composed of two contrasting yet interlinked geometric shapes. The outer layer is a rigid aluminium frame in the shape of an icosahedron with 20 triangular faces. Seemingly floating within the frame, is the inner form, a white polycarbonate reflector in the geometry of a dodecahedron with 12 pentagonal faces.

The OE Quasi Light has been created to be long-lasting in several ways. All the materials that make up the lamp are 100% recyclable with the exception of the aluminium, which is 90% recyclable – and all parts can be replaced.

Olafur Eliasson

Olafur Eliasson was born in 1967. He grew up in both Denmark and Iceland. In 1995, he graduated from Denmark's Design School in Copenhagen. Immediately afterwards, he moved to Berlin and set up Studio Olafur Eliasson. Currently, a team of more than 90 people work and assist Eliasson in creating artwork and projects all over the world, such as The Weather Project (2013) in the Turbine Hall at the Tate Modern in London, and Riverbed (2014) at Louisiana Museum of Modern Art, in Denmark. Eliasson lives and works in Copenhagen and Berlin.

The Silo

Transformation. The almost impossible renovation of this building has won multiple awards. The Silo was designed by COBE architects and now looks very different to what it did just a few years ago, when the 62-metre-high iconic concrete silo was facing demolition. Fortunately, this didn't happen. Instead, it was turned into 38 luxury designer flats in which ceiling heights vary and the original concrete is still visible in certain areas of the building. Go behind the scenes of Copenhagen's new landmark in Nordhavn, here. Or take a ride up to the top, and visit the restaurant that is now open to the public.

This page: The grain silo owned by DLG (a co-operative company owned by Danish farmers) before its renovation and the famous graffiti known to everyone in Copenhagen. P: Rasmus Hjortshøj – COAST

Opposite page: Toldbod in black. Design by Louis Poulsen.

This page: VL Ring Crown wall lamp. Design by Vilhelm Lauritzen.
Opposite page: Yuh Brass table lamp in white. Design by GamFratesi.

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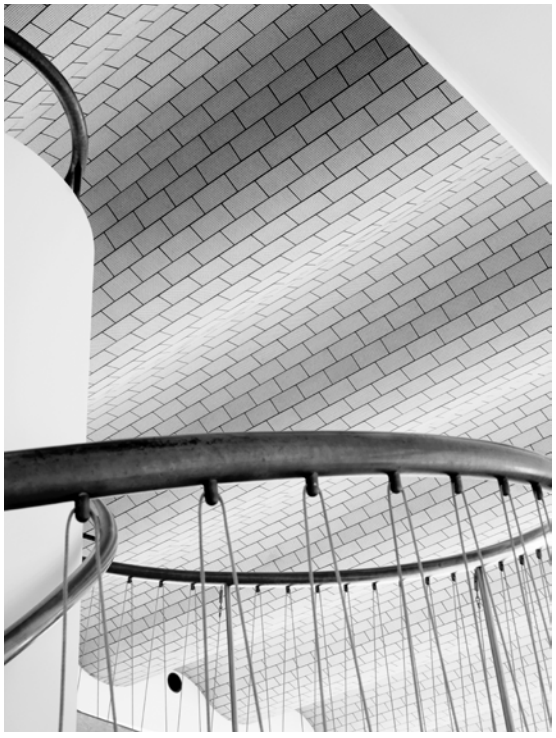
Opposite page: VL Ring Crown wall lamp and VL Ring Crown pendant. Design by Vilhelm Lauritzen.

This page: VL 45. Design by Vilhelm Lauritzen.
Opposite page: VL Ring Crown. Design by Vilhelm Lauritzen.

Opposite page: Yuh Brass table lamp and wall lamp in black. Design by GamFratesi.

The functionalist Vilhelm Lauritzen



VL arkitektur. P: Rune Buch, Yellows

Architect Vilhelm Theodor Lauritzen (1894-1984) is not only famous for his modernist buildings. He was also a lighting expert and the designer of some of Louis Poulsen's best known and much coveted design icons.

Eames House

Architects Charles and Ray Eames had ‘The Radiohus Pendant’ in their Los Angeles home in the 1950s.
Eames House, Bern, Pacific Palisades, CA, USA. P: Antonia Mulas, © 2019 Eames Office, LLC (eamesoffice.com).

Entertaining optimism. That is the way in which Vilhelm Lauritzen himself described the Terminal at Copenhagen Airport, which he started designing in the mid-1930s. He was not afraid of being among the vanguard in what would become known as the golden age of Danish architecture. It is now 80 years since the airport terminal was completed.

The Terminal is one of the earliest examples of Danish modernism, and is now a listed building. Previously, it was form that Danish architects were occupied with, but it was function that preoccupied Lauritzen and other modernist architects. *Form follows function* became one of the mantras of modernism – and Vilhelm Lauritzen ended up becoming one of Denmark's most groundbreaking architects.

Lauritzen is famous for his modern and functionalist buildings, and in addition to the Terminal, they include Radiohuset (1937-46) (The Radio House), which is also a listed building, and the Embassy of Denmark in Washington DC (1960), among many others. However, he was also famous for something else.

Lighting expert

In the past, it was commonplace for architects also to design the fixtures and fittings for the buildings they designed, and Vilhelm Lauritzen was one of them. His Nordic mode of expression and his lighting expertise turned his lamps into design icons that were just as popular then as they are today.

Vilhelm Lauritzen continued to work on improving lighting, as technology progressed, for the rest of his life. He had endless discussions with Poul Henningsen about the shape of the lamps and the light they emitted, in the pages of *LP-Nyt* (the Louis Poulsen magazine), where Henningsen was editor.

Classics of the Radio House

In the 1940s, Lauritzen designed new light fittings for Radiohuset (The Radio House), the Danish Broadcasting Corporation headquarters, because he felt that it lacked alternatives to the classic spherical pendant and the popular PH Lamp. The opal glass lamp was not just attractive and glare-free - it was also practical. It was easy to dust and easy to change the light bulb. Every single detail had been thought through.

This was also the case for 'The Radiohus Pendant', which was originally called 'The Office Lamp'. It was a less expensive and simpler version of 'The Study Lamp' whose two-part shade had been replaced by a single opal glass shade. However, the technical principle on which it was based was the same. This is also the case today.

The elliptical mirror behind the shade combines a powerful and narrow downward work light with a less intense and more diffused general light, in a single lamp. We can still enjoy Vilhelm Lauritzen's modern approach to function and design today – both in his buildings and his light fittings.

No life without beauty

When Vilhelm Lauritzen was not working, he spent a great deal of time studying butterflies. His collection now forms part of the material held by the Zoological Museum in Copenhagen. When Lauritzen designed Marielyst School in Søborg in 1938, the building was given his signature as its house mark - a butterfly.

Lauritzen regarded building as being both a biological and aesthetic process. He was very interested in nature in general. He stated in an interview in 1954 that if he had not become an architect, he would probably have become a zoologist. Nature inspired him, and he cared as much about nature as he did about his work. Nature was where he was able to relax.

Autumn 19

Olafur Eliasson is the mastermind behind this year’s innovation, but Louis Poulsen is also reintroducing a small selection of classic design icons, which – due to their original mode of form and function – continue to speak to us across generations. Some ranges have also been expanded to include new sizes and colours or materials that offer even more opportunity to vary and adapt interiors to contemporary styles.

OE Quasi Light. Design by Olafur Eliasson.

Yuh Brass. Design by GamFratesi

Yuh

VL Ring Crown

VL Ring Crown pendant. Design by Vilhelm Lauritzen.

VL Ring Crown family. Design by Vilhelm Lauritzen.

OE Quasi Light

OE Quasi Light. Design by Olafur Eliasson.

VL 45

VL 45 Ø175. Design by Vilhelm Lauritzen.

VL 45 family. Design by
Vilhelm Lauritzen.

Told bod

Toldbod. Design by Louis Poulsen.

L

Light upgrades
LED has made lighting far more energy-efficient. It is both a robust and long-lasting light source. LED technology has therefore also been integrated into the PH Snowball, VL45, Patera and other pendants in the same size category. LED upgrades retain the soft and glare-free light that characterises Louis Poulsen's lamps so well.

Opposite page:
Above, Butchershop La Boulotte,
Bern, Schweiz. P: Samuel Mètraux

E D

Wholert, Danske Advokater, Copenhagen, Denmark

Patera, Nyborg Gymnasium, Nyborg, Denmark.
P: Gary Britton

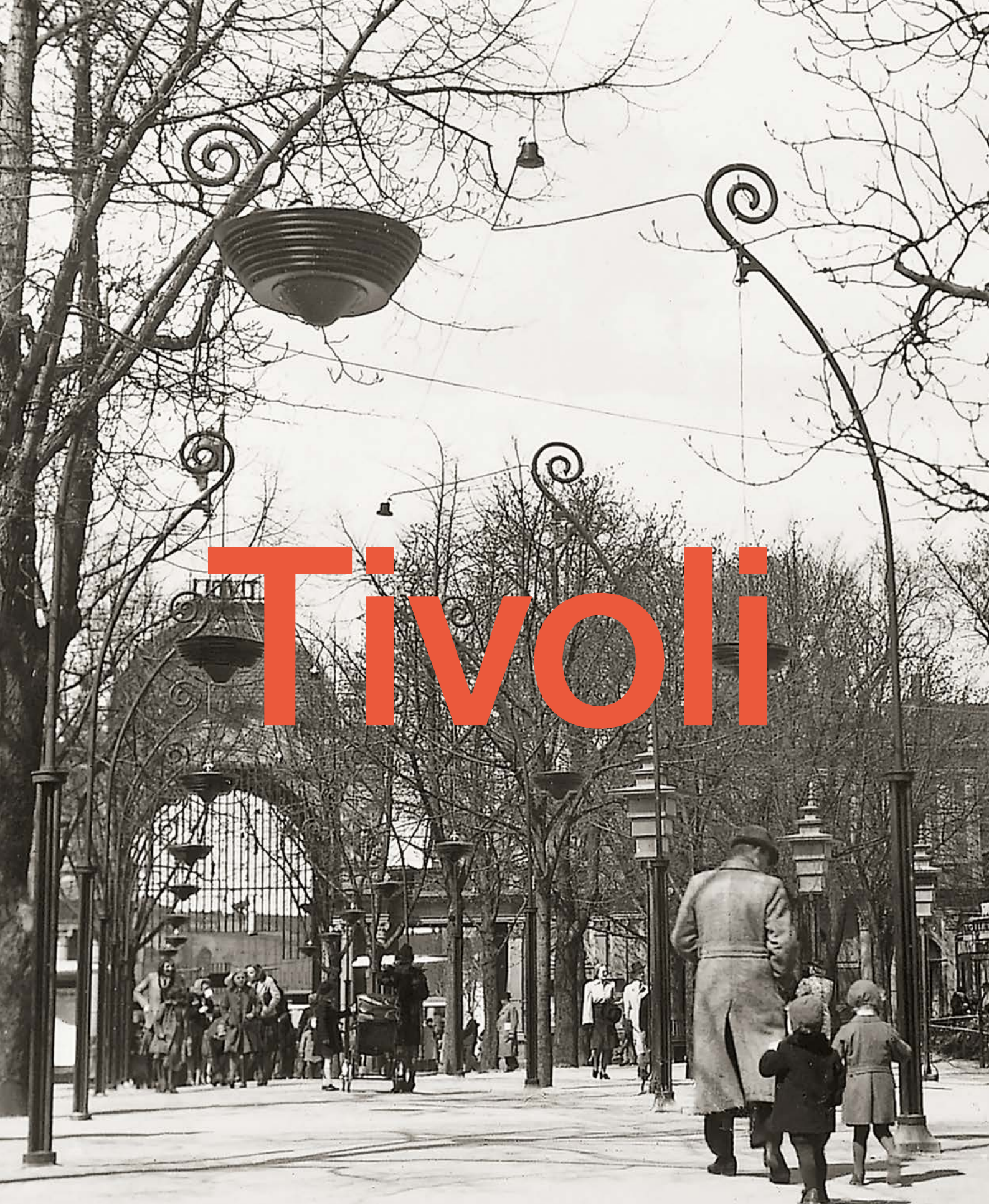
VL45, Svinkløv Badehotel, Svinkløv, Denmark. P: Torben Hjulmand

PH

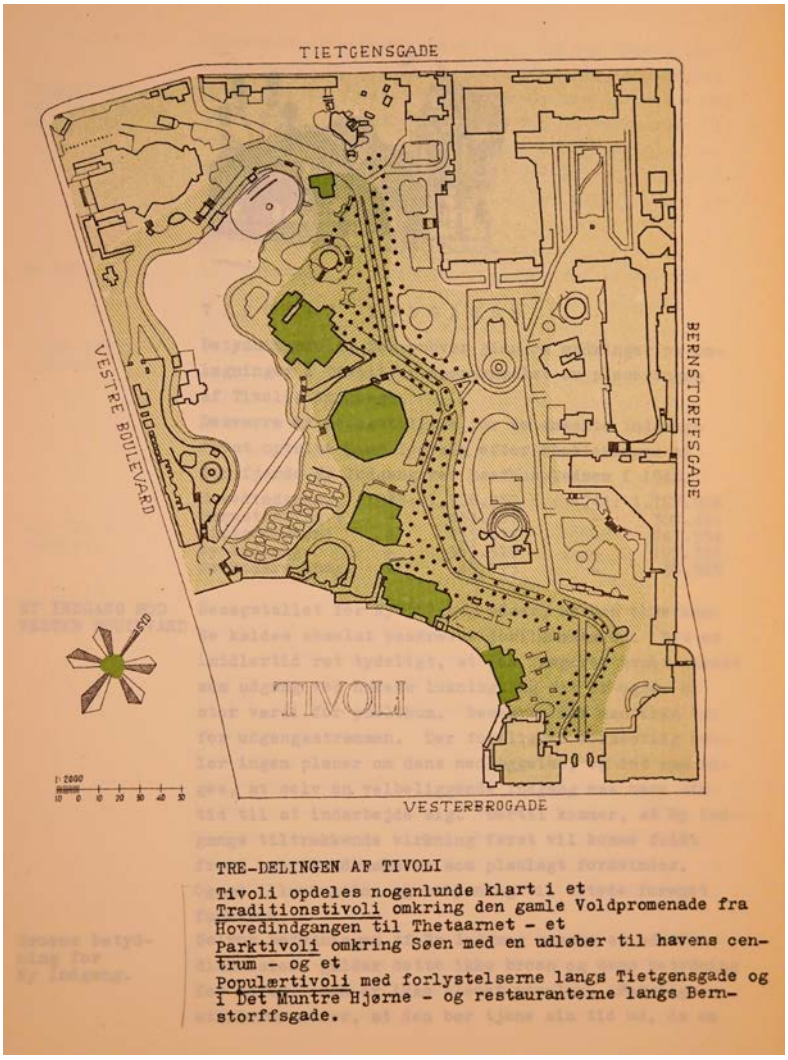
Tivoli Gardens, the historical amusement park in the centre of Copenhagen, celebrates Poul Henningsen's 125th birthday in 2019 with an exhibition showcasing his historic lamps and the period in which he worked as head architect in Tivoli. The exhibition portrays how many of PH's ideas and designs can still be seen in the gardens today.

in

Tivoli



Poul Henningsen worked as head architect in Tivoli for ten years, from 1940-50, after which his son Simon P Henningsen took over.



This is the development plan from 1945 that Poul Henningsen helped to develop. It shows the division of the old amusement park into three zones, which are still in place today. Tivoli consists of a ‘traditional Tivoli’ in the shape of its old buildings, a ‘park Tivoli’ that comprises the lake and its trees and plants, and a ‘popular Tivoli’ that incorporates the rides and other forms of entertainment.

In 1949, Poul Henningsen developed the rotating Tivoli Lamp, which were placed around the lake. It was however ensured that the lamps did not rotate too quickly as it was feared that this might give visitors the feeling of being intoxicated.

In 1941, Poul Henningsen developed The Blackout Lamp for Tivoli so that the gardens could remain open after dark, and until midnight without any lights being detectable from the air.

Louis Poulsen has produced Poul Henningsen lamps since 1925, and has made the historic lamps available to the Tivoli exhibition. The PH Artichoke, also known as 'Koglen' that PH designed for the opening of the Langelinie Pavilion in Copenhagen in 1958, is also on display.

Design to Shape Light

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