

louis home



- DOO-WOP – colourful, exclusive and versatile
- Tenka Gammelgaard – light in an artist's world
- Nicolai Bergmann – light and floral harmony in Tokyo
- A potter's passion for PH

**louis
poulsen**



Light during dark times

The days are getting shorter

We are spending more time indoors. Light and warmth are retreating into our lounge rooms, where we enjoy each other's company, food preparation, good books and much more during the autumn and winter months.

We furnish our personal world with things which fill us with happiness and purpose. We add new dimensions to these objects in the process, as they gain new significance in each other's presence. The same light fixture can completely change its expression, depending on whether it is displayed in a home with a classic, modern or bohemian style.

We at Louis Poulsen therefore always find it interesting to visit people in their homes and see how our lights have been incorporated into their personal universe.

Louise Campbell's new LC SHUTTERS, launched this year, is a good example. It has received an incredibly warm reception and inspired to surprising and impressive lighting arrangements. Just look at how floral artist Nicolai Bergmann has used Louise's new light in his spectacular Tokyo store.

In March we received a book from artist Tenka Gammelgård. Inspired by our catalogues, Tenka had drawn her apartment fitted out with Louis Poulsen's light fixtures in her dream configuration. We were unable to resist, so we sent photographer Jacob Termansen and a number of light fixtures to her. The result was an exciting on-location photo series which gives a fantastic portrait of how Tenka Gammelgård applied our lights to her unique universe.

Elsewhere, in another Copenhagen apartment, the past meets the present in one of our new, old light fixtures: Doo-Wop. New name, new colours – and a brass model. We borrowed this beautiful apartment to test out how the light fixture inspires and allows itself to be shaped by personality and its surroundings.

Join us on a journey through beautiful and spectacular homes, where personality, ambience and function are in harmony. We hope you will be inspired and find new ways of creating comfortable lighting and good ambience in your home.



content

Front page: Doo-Wop. Photo: Birgitta Wolfgang Drejer. Litho: Garn Grafisk. Print: Rosendahl Bogtrykkeri. September 2012

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DOO WOP

Do the Doo-Wop

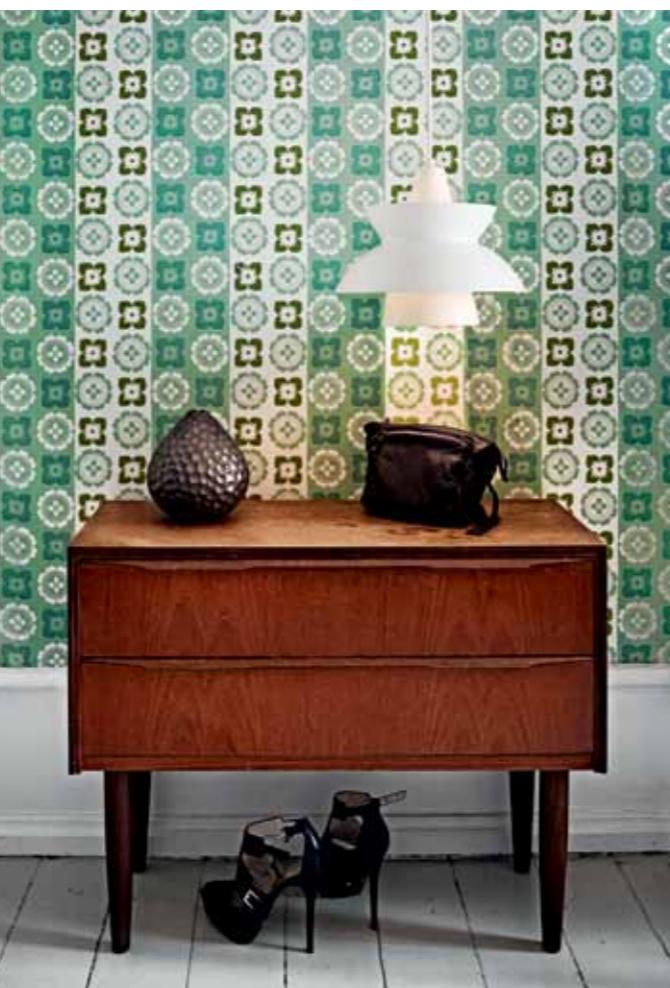
A bit of this and a bit of that. DOO-WOP has it all. A bit of nostalgia and retro. Multifunctional and classic. Bold and seductive.

You may have seen this light before. It was designed in the late 1950s for the Danish Navy's buildings, and was used in canteens, offices, corridors and many other places. It was subsequently marketed and used for a variety of purposes until the early 80s, when we stopped production.

Re-continued in response to countless requests

However, the light fixture continued to live on through many antique stores, and some time ago we decided to resume production in response to countless requests. We dug out the old drawings and challenged our coopers to tweak a new version of the shades. And you can see the result here.

A reinterpretation with respect for the original with a modernised palette – and a nostalgic brass version. We also chose a new name inspired by the Doo-Wop music genre, which combines solo and ensemble performances, harmony and simplicity – words which ideally express the fixture.



Flexible and versatile

We don't mean to boast, but DOO-WOP has an ingenious design. It can be mounted high or low – always without glare because the light source is positioned high in the conical reflector. The white inner surface ensures a soft distribution of the light.

A different interpretation of the philosophy

DOO-WOP fulfils Louis Poulsen's lighting philosophy to perfection. The lighting is precisely determined by the shape. The fixture has no features except those which play some role in the lighting. Above all, it emits a comfortable light, primarily directed down-

wards, yet also contributes to a good light atmosphere in the room.

The light fixture optimally exploits the light source. Energy saving and halogen bulbs as well as LEDs can all be used in it. The experience of the light is the same, but be aware of the colour rendering characteristics of each light source. Especially if you use it above a dining table. In this situation we recommend a light source with a colour rendition index (CRI) of at least 85. This provides the best colour rendering and most inviting experience of food and people around the table.





DOO WOP

Five colours + brass

Let the colours loose in your home, and find your favourite among the bright or delicate alternatives. The colours are matched so they can be combined in any way to produce a harmonic colour mix, for example above the dining table. The brass model has a special glow and reflects the surroundings, becoming an integrated part of the interior design.



DOO WOP

Solo or in combination?

The simpler a light fixture is, the better it is suited for repetition. DOO-WOP is perfect for repetition, but is also capable of standing alone due to its size and visual expression. Think creatively: Mix the colours or choose a row of the same colour and create your own personal lighting atmosphere using DOO-WOP.







JONAS hartz

"I am the creative idea and concept developer in my own company, Hz, and I have worked with experience-based communication and presentation for the last 20 years. I often work with social spaces in my work – spaces which provide a setting for encounters between people in one way or another."

"Whether it is in exhibition contexts, at cultural events, or on other occasions where experiences have to be packaged, light always plays a vital role. "Light defines how we perceive the world around us, and has a major impact on how we move and behave."

Who is your favourite light designer? "It is difficult to pick a single designer. But I love the quote by PH about wanting his lighting to make women look as attractive as possible. It's a beautiful intention and says a lot about the role of lighting, not just in relation to women, but also in framing the things we value."

How important are your lights to your home? "The lighting sets the scene. It serves a practical purpose, but is also responsible for

the feeling you get when you walk into a room. This applies to my home as well."

What makes a light fixture interesting? "I like a light fixture with personality. But it is good if it has several lives, for example both when it is switched on and switched off. A light fixture should serve as inspiration: the form, function, colour, materials, and now I say it again, the balance in the design, helps to tell a story in itself. It's inspiring."

Which era has the most exciting light fixtures? "Most of my lights are from the 50s and 60s, where indirect light was in focus and the incandescent bulb was the primary light source. But I like a wide variety of light fixtures. People are experimenting a lot with lighting today, for example in Japanese design, and that's great, but I personally prefer the classic look, such as PH, Arne Jacobsen or Corbusier, and I'm also very fond of Noguchi's paper lamps."

m a d s :

99 I have visited Louis Poulsen's factory at Sluseholmen and have seen how the light fixtures are made by hand, and how much attention is given to every little detail. How they were carried around wearing white cotton gloves – as if they were the crown jewels. 99



Mads is 40 years old and lives in Copenhagen. He previously worked with lighting and furniture, and is currently self-employed in the area of clothing production and design. He also spends time working as a freelance photographer.

What is your favourite light fixture? "I think the old 'question mark' lamp with glass shades by Poul Henningsen is incredibly beautiful. I never tire of looking at the Charlottenborg light either, also by PH, and it provides fantastic lighting due to the top shade, which emits space lighting."

Who is your favourite light designer? "I have a strong preference for Poul Henningsen's design – I think he is the greatest and most important lighting designer who ever lived. It was PH who invented the glare-free light shade in the 1920s, and even won an award for it at the world exhibition in Paris in the mid 20s. So for me he's the greatest."

How important are your lights to your home? "Our home is naturally influenced by my past and my interest in lighting. The light fixtures are therefore 100% in focus, on par with the other furniture in the apartment. We no doubt have more lights than most people would think are necessary."

What is the most important consideration when choosing a light fixture for your home? "You should probably try to create some kind of cohesion by what you choose – as with anything else. But I don't think you need to think that much about it."

What is most important – the character of the lighting or the design of the fixture? "I have always liked subdued lighting. We have dimmers on virtually all the lights in our home. Partly because many light fixtures look their best at low

intensity, and partly because we use some lights as items of furniture or objects of art more than as light sources"

What makes a light fixture interesting? "The design is obviously the thing which can make a light fixture interesting – but its history is also very exciting."

What do your lights reveal about you as a person? "Together with many other things, I think they help shape the space in which we live. In our home, they no doubt reveal that I like old light fixtures with soul – not necessarily well-known design icons – but something with soul."



p: Birgit Wolfgang Deleier



Charlotte Vadum is the designer behind the Vadum & AJ117project brands

Charlotte lives with her boyfriend, Jens, who works as an agent in the children's clothing sector, and their two girls. Charlotte has worked with interior design and loves to mix new and old together to create her own personal style – especially involving the visual element.

What is your favourite light fixture? "That would have to be my numerous black and white AJ lamps, designed by Arne Jacobsen – due to their visual and simple forms and good lighting characteristics."

Who is your favourite light designer? "Arne Jacobsen, for the reason above, as well as Tom Dixon for modern fixtures. I also have lights from the functionalist era which still have a modern expression and provide good lighting."

How important are your lights to your home? "Lights mean everything – in addition to providing light they create space and a good atmosphere! I hate it when you walk into a home where the light is cold, with energy-saving light sources everywhere. Lights have to be atmospheric, as well as providing beautiful illumination. I've grown up with good lights at home. My father worked for Louis Poulsen for many years, so no doubt that is where it comes from."

What is the most important consideration when choosing a light fixture for your home? "The lighting and the shape – but shape alone without function doesn't work for me."

What is most important – the character of the

lighting or the design of the fixture? "Both, in harmony!"

What makes a light fixture interesting? "Its design, but also the fact that it creates the right kind of lighting. It must not create glare or seem clinical or plasticky."

What do your lights reveal about you as a person? "Perhaps the fact that I'm passionate about good design – and would never drag a cheap light into my home."

Have you ever been inspired by the interior design in other places and purchased light fixtures based on this? "Yes, I have had many experiences like that – in hotels, for example. But it is difficult to highlight particular examples."

S

sara brands indoor

Sara Schmidt Hauge owns Brandts Indoor, a home furnishings company. She specialises in travelling abroad to find old kilim rugs and other ethnic gems to combine with the modern Scandinavian home interior style.

What is your favourite light fixture? "I have a particular affection for the PH 3/2 table lamp. It was the first lamp my husband and I purchased together after we got married – so it has nostalgic value and has followed us around ever since."

How important are your lights to your home? "The lights help emphasise the style in each room, at the same time as providing functional lighting. All of our fixtures are a vital component of our furnishings – from theatre spots which illuminate our works of art to a sculptural mouth-blown glass lamp with a silk shade."

What is the most important consideration when choosing a light fixture for your home? "That you are so much in love with the design that you want to look at the light for years to come."

What makes a light fixture interesting? "The design and the use of materials. I find a light fixture most interesting if it can interplay with various objects and styles in the home. At the same time, it needs to have such a pure expression that it is not dependent on the changing trends which influence our home."

What do your lights reveal about you as a person? "My light collection highlights how eclectic my personal style is: ethnicity and antiques meet pure Danish design."

Have you ever been inspired by the interior design in other places and purchased light fixtures based on this? "Last time we were in Istanbul I saw some old street lights hanging in a wire above a street paved with stone. They were large and made of old green metal. They were really cool, but unfortunately I couldn't buy any."



COLLAGE Ø 450



PH ARTICHOKE Ø 480

WOHLERT Ø 300



LC SHUTTERS

DOO-WOP



PH 50

TOLDBOD GLASS PENDANT
Ø 155 & Ø 220



MOSER
Ø 250

LC SHUTTERS,
COLOUR



WOHLERT Ø 350







PH HAT

AJ WALL

OJ WALL

AJ EKLIPTA

PH 2/1 WALL

OJ WALL



P: Nicolai Mørk, Kam & Co.

WHITE ON WHITE

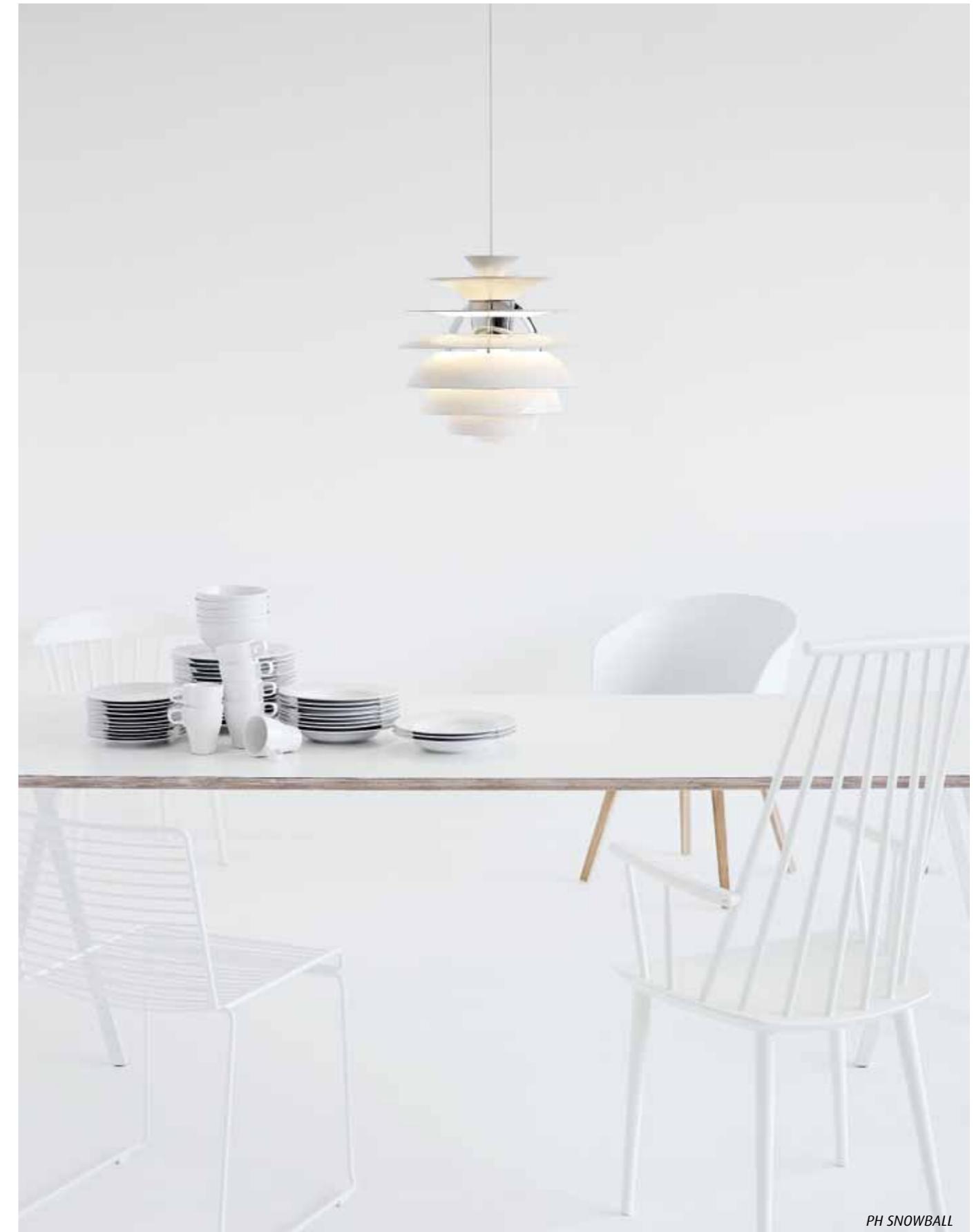
White is synonymous with coolness and purity. But white is not just white.

The colour displays an incredible diversity of nuances – shadows dance across the surface, and light grey tones blend seamlessly together in an interplay of fine tones, creating a unique ambience.

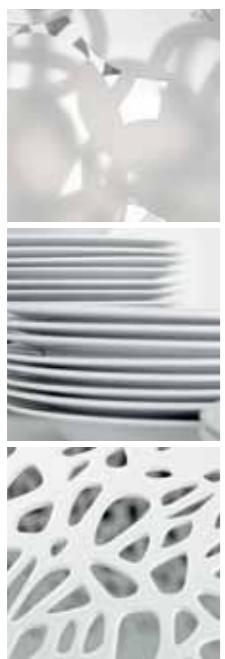
The neutrality of the colour white affords a special opportunity to create new experiences of light and

space, in which borders are blurred and the atmosphere is delicate, almost weightless. But don't be deceived. White places great demands on light fixture materials and light control, if the lighting is to be comfortable and harmonic.

COLLAGE 600 Snow White, designed by Louise Campbell, is a good example. It softly but firmly shields the light with its three intricate shades, distributing an organic pattern in the room.



PH SNOWBALL



AEROS WHITE

PH SNOWBALL, designed by Poul Henningsen, creates an attractive lighting effect in the room through careful distribution of the light – upwards and downwards. With its simple and elegant design, the fixture is like a sculpture which floats majestically above the table.

The fairytale AEROS, designed by Ross Lovegrove, was recently launched in a white version which adds a floating lightness and neutrality to the mystical three-dimensional design.

The AJ ROYAL pendant, designed by Arne Jacobsen. The minimalist pendant with its refined ribbing system which directs heat away from the light source, while also emitting fine strips of light which discreetly mark out the shape of the fixture in the room.

White on white as an interior design theme provides unique opportunities for creating light spaces which feature bold elements, without these disrupting the comfortable atmosphere. Possible inspiration for your next dining room? Enjoy!



AJ ROYAL Ø 370. FURNITURE: WWW.HAY.DK



M o m e n t s

The feeling of experiencing a moment of eternity. Pictures of the here and now which are burned into our memories. Beautiful, grand moments which we treasure in our souls and carry with us the rest of our lives.

The best photographers capture these moments through their lenses. A vast number of pictures are taken during a photo session, and yet a few stand out strikingly. We believe the photographer has captured such unique moments in the pictures of AEROS and SNOW which fill these pages.

It all began when Jesper Ray suggested this location to Louis Poulsen. It is a hotel in Phuket, Thailand, which he was covering. The pictures he showed us ignited the



SNOW



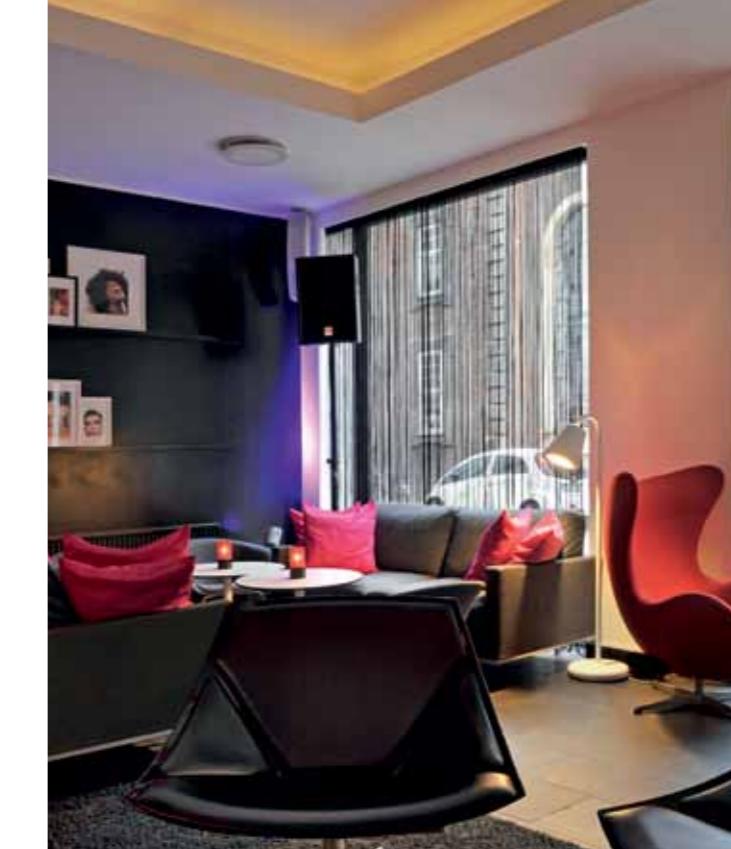
AEROS

dreams and creativity of the staff in our marketing and product department. There was no question about which lights we should portray in this location. Everyone suggested the new white edition of Ross Lovegrove's organic AEROS pendant and Louise Campbell's controversial SNOW room light.

The results are surprising, almost liberating. Everyone had a clear expectation of the result and felt they were familiar with the pictures before they were taken. When we saw them we knew we had helped to create a magic moment.

One location, two light fixtures, a photographer and an idea – and a result which inspires imagination and dreams.





HOTEL Twentyseven

Hotel Twentyseven lies at the heart of Copenhagen, within walking distance of enough attractions to fill several days in the Danish capital.

The hotel is more than a place to spend the night – much more than just a hotel. This is why it is in popular demand on the weekends, and not totally dependent on business travellers.

You feel it as soon as you walk in the front door – you sense the relaxed atmosphere at reception. There is no counter, just a large table. A white PH ARTICHOKE hangs above the table, 84 centimetres in diameter. It is large and dominating, as it hangs at a low height above the table. Its sculptural design

sets the tone for the entire reception area, and reveals that this is a hotel where lighting is viewed as a visible element of design.

To the right is the Wine Room, which serves light meals, as well as breakfast. It is also a place to read the paper or use the freely available Mac to surf the Net for what Copenhagen has to offer.

If you turn left at reception you find the hotel bar. On the left side is a comfortable lounge area featuring Ole Jensen's OJ FLOOR lights. The entire area and the threadlike curtains create a comfortable and exclusive atmosphere with a minimum of colours.



COLLAGE 450



COLLAGE 450



PH ARTICHOKE



PH 50



AJ

When you look to the right, however, you find something completely different. The Hotlips version of Louise Campbell's COLLAGE 450. Eight "shocking" pink lights hang low over the bar, accompanied by a giant pair of woman's legs standing far apart in stiletto heels. The picture is black and white, but the stilettos are – naturally – "shocking" pink.

Towards the courtyard, where people can enjoy drinks outside in comfortable sofas as well as accessing the ICEBAR by Ice Hotel Copenhagen, you can see a row of PH 50's – an updated version of the iconic PH 5. These have been a huge success for Louis Poulsen, and have attracted even more attention to the already renowned PH 5.



M

Move light and boundaries in your home

Mobile lighting gives you unlimited opportunities to create exciting interiors – again and again. Whenever your mood and needs change. And this happens frequently in small, intimate homes, where the same room often has to perform many functions throughout the day.

The featured apartment is in Nørrebro – the old labourers' quarter in Copenhagen, characterised by dense blocks of small apartments.

Many of these older apartments have a lighting socket in the centre rosette on the plaster ceiling. It is therefore quite natural to hang a pendant here. Unfortunately, the result is often very general and slightly flat lighting in the lounge room. By taking a more creative approach to lighting you can create

a better sense of space and make your apartment seem larger and more atmospheric.

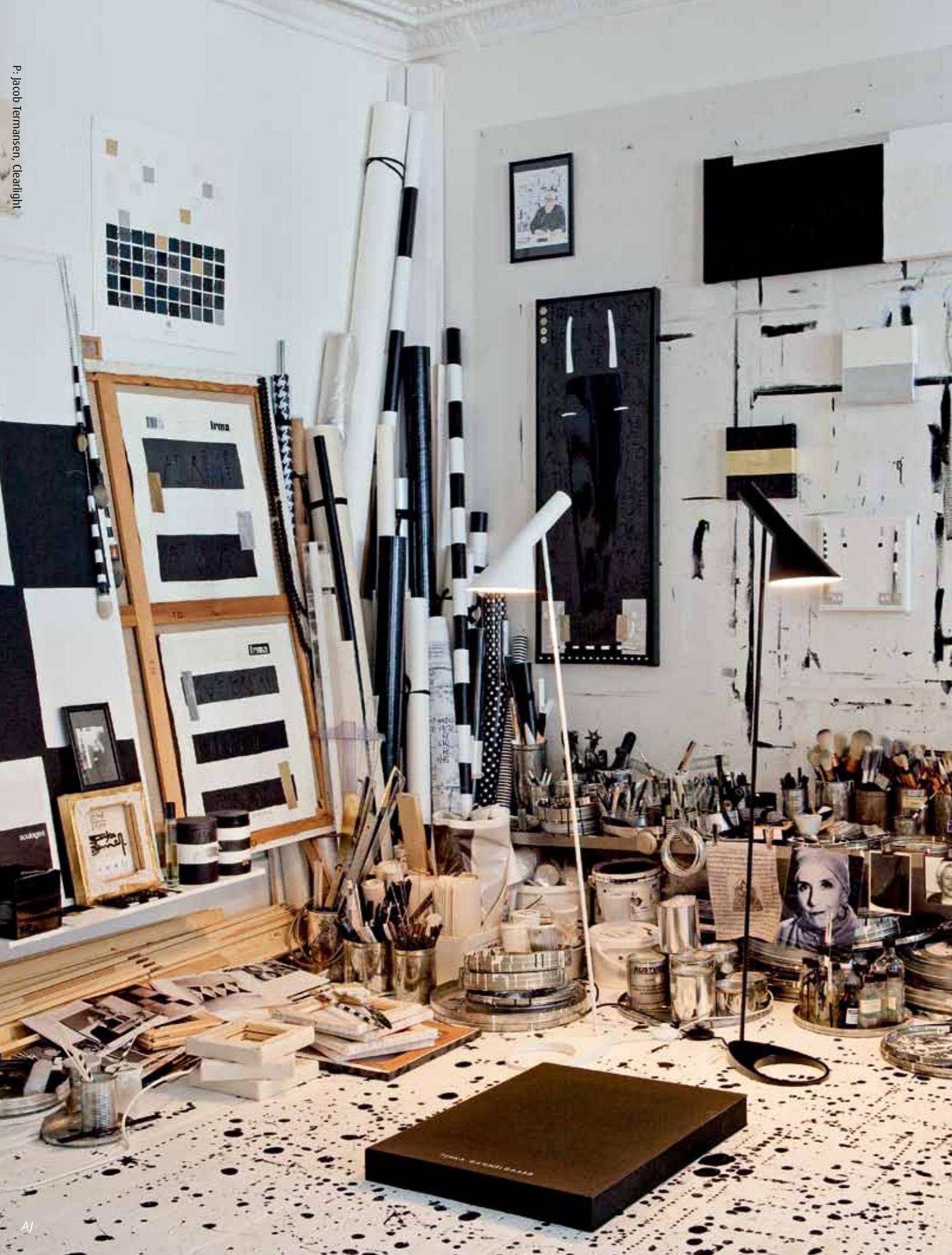
The combination of loose points of light in the form of table and floor lamps is a good alternative to a pendant. You can use these to create small islands of light, making the interior different and interesting, and the room more pleasant to be in. You can also use the light to emphasise details, objects or places you are particularly attached to – a beautiful figurine, a picture or a cosy nook.

If you choose mobile lamps, you can always change them to create a new ambience in your home. Table and floor lamps are particularly versatile as they have switches, making it easy for you to set the scene differently.



Over the dining table, however, a pendant is often the best solution. This family have fallen for the new Louise Campbell LC SHUTTERS pendant. With its soft, shielded light, it is particularly suitable for hanging above the dining table or illuminating a dark corner. The slots in the shade also decoratively illuminate the fixture and the immediate vicinity.

See your home in a new light – experiment with moving your (mobile) lamps around and see how much impact it has on the ambience in a room. You will probably be surprised at the effect.



LOUIS POULSEN IN TENKA GAMMELGAARD'S UNIVERSE

Black & White

By Ida Præstegaard

"As an artist, I am completely dependent on good light," explains Tenka Gammelgaard, switching on the AJ table lamp on her large work table.

Tenka Gammelgaard has always had a soft spot for good Danish design. Throughout her childhood she was surrounded by Arne Jacobsen and Poul Henningsen design. As an adult she has retained her interest in classic design. Especially light fixtures, as light is so critical to her work. Tenka has actually collected Louis Poulsen's beautiful catalogues for years, because she finds inspiration in them.

One day she had the idea that it would be exciting to see how the light fixtures function in her own world - and Louis Poulsen thought this was an excellent idea. "The lights, almost found their own way

into position when they were taken out of their cardboard boxes. Once they were in place in my home, it was as if they had always been there."

This is how Tenka describes the experience when she temporarily received new lighting in her large Copenhagen apartment, which serves as both a studio and a home for herself and her daughter Noa.

Tenka has been drawing and painting from a very young age. And always in black and white. When she was 14 years old she decided to always wear black in winter and white in summer.

Black and white are Tenka's ultimate expression - supplemented with a few glints of gold and silver. This is true of her apartment's fascinating interior design,

and the pictures she creates. Her home is a treasure trove of tiny details, which all have significance and have been very carefully placed. There is a very rich diversity, as well as order and precision.



Precision is also one of the key attributes of Louis Poulsen's light fixtures. And their logical and clear design is equally at home in simple or in complex settings.

"There is a big ego in this apartment," Tenka admits, "but the light fixtures fitted in very well. All the fixtures – which were naturally white or black – had an individual personality and a strong presence, without dominating the room.

In the evening, once all the light fixtures had been installed and were ready to be photographed the next day, Noa and I walked around admiring them. Noa is 18 and had made her own decision about which lights should be used in her room. There was not a shadow of doubt in her mind. She wanted Verner Panton's PANTHELLA, which she is particularly fond of. It has an organic shape and a milky white shade, and gives off beautiful light."

The large studio in the apartment was illuminated using a WOHLERT pendant at eye level in the corner and a number of AJ Table lamps on the large work table. "My studio faces north and has peaceful, diffuse day light. Both types of light fixtures were ideal for the room," explains Tenka. "WOHLERT emitted a pleasant diffuse light, and the AJ Table lamps provided comfortable, and plentiful directed light at the table."



AJ & WOHLERT



AJ





99 It was like saying goodbye to dear friends when it was time for the PH 5, PH ARTICHOKE, PANTHELLA, TOLDBOD and other light fixtures to be picked up," says Tenka. "They blended in so well that some could easily have been overlooked and left behind. 99



A PH ARTICHOKE was placed in the centre of the high ceiling in the bedroom. There are large double doors opening onto the studio, allowing the unique fixture to be enjoyed from a distance as well. "I have passed Langelinje Pavillon during countless walks along Copenhagen harbour, and admired the warmly glowing PH ARTICHOKE in the restaurant. So it was a very familiar acquaintance, which looked like it had floated into my apartment. I slept under it a single night, but was so affected by its presence that I lay awake most of the night, alternately reading and gazing up at it."



There is a time for everything. The lights in Tenka's apartment were photographed and then packed away. "It was like saying goodbye to dear friends when it was time for the PH 5, PH ARTICHOKE, PANTHELLA, TOLDBOD and other light fixtures to be picked up," says Tenka. "They blended in so well that some could easily have been overlooked and left behind."





Tenka Gammelgaard had a clear idea of how the various Louis Poulsen fixtures should be placed in the apartment. Using photos and drawings, she prepared detailed plans which beautifully presented her ideas.



Tenka Gammelgaard is an artist who studied theatre scenography at the Royal Danish Academy of Fine Arts. As an artist she works on many decoration projects in Denmark and abroad. In addition to working as a visual artist she has created everything from porcelain for Royal Copenhagen to Irma carry bags. She is permanently represented in galleries in Tokyo, Singapore and Oslo. Tenka lives in and has a studio in a large apartment in the heart of Copenhagen.



Sletten Kro

Following major renovation, the legendary Sletten Kro (Inn) in Humlebæk, Denmark has been resurrected as Restaurant Sletten. Designer Søren Vester has created a beautiful and unpretentious interior with an intense, modern pub ambience.

Lit by Louise Campbell's COLLAGE

"You have to experience it. For example, when you take a walk beside the water and then come back to the inn. The innkeeper is in the kitchen, the fireplace is lit, and there is a pleasant atmosphere to last the whole evening." These words are from Søren Vester, who designed the restaurant interior together with the proprietors and chefs, Rune Jochumsen and Kristian Møller. The same team is responsible for Formel B – one of the Michelin restaurants in Copenhagen, also illuminated using COLLAGE.

The food at Restaurant Sletten is delicate and high class, with a focus on Danish ingredients, and is set off beautifully by the simple furnishings – concrete tabletops and chairs made from black wood and leather. The COLLAGE pendants designed by Louise Campbell float above these, providing general lighting. The choice is excellent for the room. The white shades perfectly match the restaurant's classic colour scheme, while their transparent light and shadow plays create a decorative counterpart to the otherwise rigid furnishings.

Søren Vester has created hooks and hall stands using branches from an apple tree and an old elm tree which stood in the garden at Thise Vicarage, where he lives. "The tree now has a new life and helps create a natural, raw ambience, so it's not all hollyhocks and billowing curtains," says Søren Vester.



COLLAGE 600



Classical THEME

Small changes. Big effect

Anyone can buy beautiful design furnishings for their home. The hard part is to arrange the various elements harmoniously. This is what makes a residence a home, and gives it personality and a unique ambience.

It's amazing how much the expression of a design can change simply by putting it together with something else. Familiar and characteristic objects suddenly reveal new facets of themselves, and are renewed and stand out.

Small changes can often have a dramatic effect - slight colour changes in the room, moving a piece of furniture to a new position, or purchasing a cushion in a surprising colour. Small changes which unite the impression and make it whole.



The combination of Arne Jacobsen's Egg and the AJ Floor light is an obvious one. Yet the rigid style of the lamp provides a strong counterpart to the curved lines of the chair. The combination of the painting, the skin and the two design icons evokes a picture of comfort and atmosphere.

With its simple expression, Ole Jensen's OJ Table lamp is a good example of what a table lamp can add to an interior. The position on the side table provides comfortable lighting near the sofa, while the lamp in the window frame defines the niche and highlights it in the evening. In the bathroom, the lamp creates unique lighting which is a bold alternative to more traditional solutions such as halogen spots, opal ceiling fixtures and candles.

Børge Mogensen's Spanish chair in a modern still life, where the olive coloured wall, patinated

leather and white AJ lamp create a strong visual effect, like a photographic composition.

As you can see on the following pages, the deliberate use of light fixtures in interior design is a highly effective way to create and emphasise your own personal style. The right lighting can also integrate the nooks and crannies of the room in a charming way.

We encourage you to explore how you can shape space and ambience using lighting in your home. Make sure the general lighting is not so powerful that your furnishings are simply illuminated. Place the light in groups, forming small oases. This makes the room larger and more interesting, pleasant and exciting to be in.







By Natalia Rachlin

Floral Emporium

East Meets West in Florist Nicolai Bergmann's Stylish Tokyo Shop.

To say that Nicolai Bergmann is anything but a superstar florist would, quite simply, be an understatement; with seven shops and some sixty employees spread across Japan, Nicolai Bergmann Flowers and Design is known as one of the country's foremost destinations for extraordinary floral creations.

Since moving to Tokyo in 1998, the native Copenhagener has garnered endless attention and a cult following for his exquisite flower designs that combine both Danish and Japanese aesthetic traditions.

Arguably, this meeting of Eastern and Western design principles is most evident, and literal, at Bergmann's Minami-Aoyama flagship store. Here, extraordinary blooms in every imaginable shade are crafted into

elegant and surprising designs that sit, gently aglow, beneath the light cast from a selection of Louis Poulsen lamps.

From the playful LC SHUTTERS cast in aluminum and designed by Louise Campbell, to the simple TOLD-BOD 120 pendant and the classic PH 50, throughout the shop LP classics provide the gentle spotlight for Bergmann's exquisite designs.

"The shop really is a mix of Japanese and Danish minimalism," explains Bergmann of the 450-square-meter boutique that also includes a Scandinavian-style cafe, a floral design school, and an event space. "There are 5.5 meters to the ceiling so light falls beautifully here and the LP products give off this warm, gentle glow that highlights but doesn't overpower the flowers' natural beauty."



LC SHUTTERS



Bergmann explains that his floral decorations are greatly inspired by Scandinavian minimalism and simplicity of form, but he also incorporates Asian influences in terms of color combinations and the juxtaposition of different types of blooms.

"Danish and Japanese design have so many links in terms of minimalism and style, they are very harmonious together, and I think to a degree that is really evident here in the shop, when you can use a design object to enhance, to illuminate, something as delicate as flowers," says Bergmann.

Indeed, much like Bergmann himself, the lamps look very much at home in this shop in Tokyo, many, many miles away from their birthplace.



COLLAGE 450

DNB

Nicolai Bergmann



LC SHUTTERS & PH 50



ENIGMA 545



TOLDBOD 120



LC SHUTTERS

Like so many native Danes, Bergmann recalls an awareness of Louis Poulsen lamps even in childhood, and notes that after having been away from Denmark for over a decade, his affection for these iconic designs has only grown stronger.

"Now more than ever, after having been gone from Scandinavia for so long, I feel so much nostalgia in mixing these two things; Danish LP classics, which are part of my design heritage, and the flowers that are my craft."



P.Jesper Ray



By Mike Rømer

PASSION

for preservation

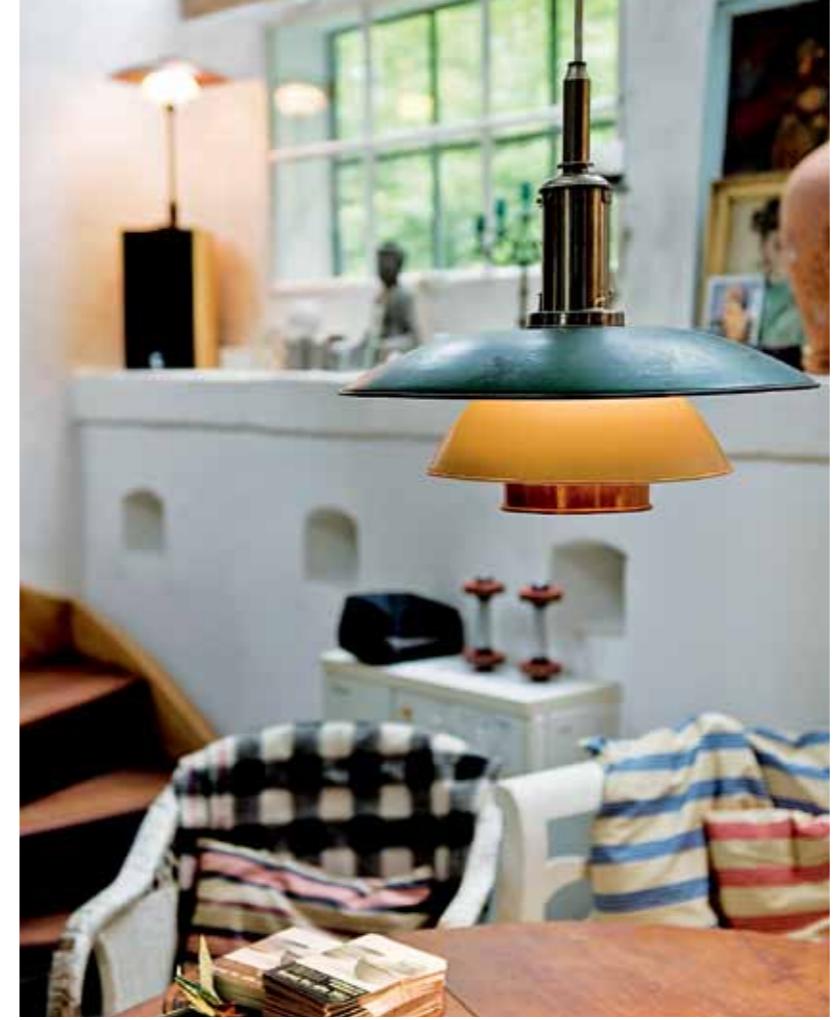
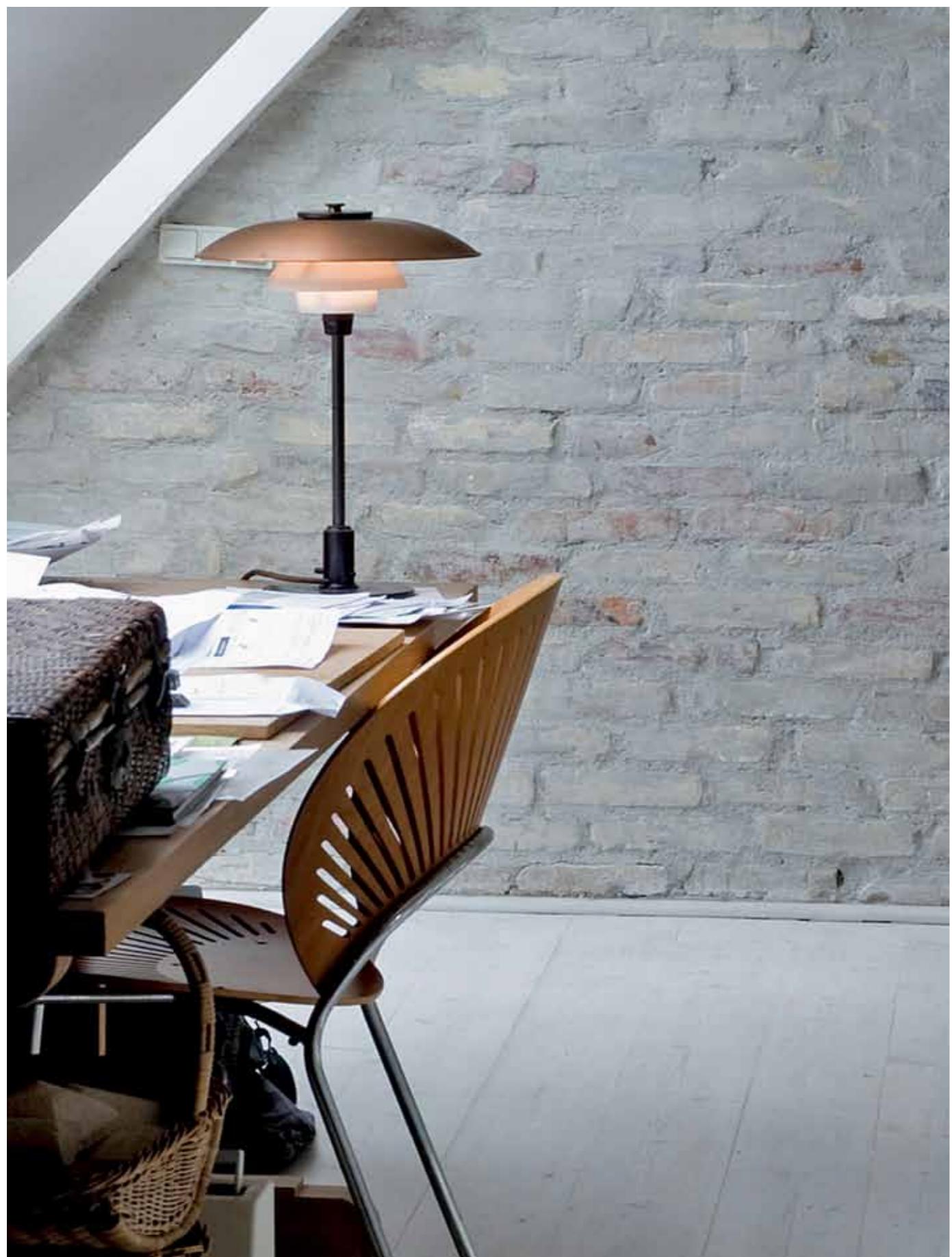
Christiania is not only an oasis in the city of Copenhagen. It is also Copenhagen's second-largest tourist attraction, surpassed only by Tivoli. No-one could have predicted its current status when it declared its independence in 1971.

The former military area of Christianshavn had been lying fallow for several years. This waste of good buildings and a fantastic setting inspired a motley group of anarchists, squatters and residents of Christianshavn to establish an independent society which gave free reign to individual expression.

That was 40 years ago, and today the independent state of Christiania is an integrated part of Copenhagen, with restaurants, music venues, shops and homes, and its own organic style of architecture along the embankments. But its independence and collective

form of governance with direct democracy has been retained. And its slogan from the happy days in 1971 also lives on: "May peace, love and unity prevail on Mother Earth and everywhere."

In an old gunpowder store from the 1800s, thoroughly renovated over the years, we find Ceramicist, Ane-Katrine von Bülow. Her apartment is spread across two floors and contains a lovely, chaotic mix of home and workshop. A wonderful place with a small, unique collection of PH lights. It was actually her former husband who loved the old lights, but as a craftsperson, von Bülow





has become captivated over the years by the excellent lighting and thought-out design – and the fact that some lights are around 80 years old adds to their appeal.

A pendant light with three metal shades, all of different colours, hangs over the dining table in the eat-in kitchen. It looks a little unusual – especially the bottom shade, made of unpainted copper. Is it a genuine PH light? Yes, the parts are genuine enough, but it was originally a glass pendant. Unfortunately the children broke the glass shades a few years ago, and the metal shades were found among collectors. One of the intentions of PH's original light system was actually that the shades should be easily replaceable. This particular case might be slightly unorthodox, but it does not detract from its authenticity. Two authentic table lamps have also found homes – on a speaker in the kitchen, and on a cluttered work table on the

first floor. One has a three-shade top, the other a two-shade top, and both have original glass lower shades. The stands are made of bronze with a twisted brown cord and an old-fashioned Bakelite plug. Just how they should be. An old PH 3/2 pendant with an opalescent glass shade, which has only partly survived the ravages of time, hangs in the workshop adjacent to the eat-in kitchen.

For many lighting enthusiasts and collectors of PH lights, such as von Bülow, it has become something of a challenge to find an appropriate light source ever since the old incandescent bulbs were discontinued. But thankfully an excellent alternative has become available in the form of the new halogen incandescent lights. They have the same fitting shape and size as the old incandescent bulbs, and provide the same point-shaped light.



pendants

AEROS. Design: Ross Lovegrove. Materials: anodised aluminium in colour Golden Sand. Dimensions: Diameter 723mm, height 180mm, height incl. cord suspension 724mm.

AJ ROYAL. Design: Arne Jacobsen. Materials: White lacquered aluminium and steel. Dimensions: Ø 370: Diameter 370mm, height 181mm, Ø 500: Diameter 500mm, height 225mm.

CAMPBELL 210. Design: Louise Campbell. Materials: Mouth-blown clear glass with sandblasted stripes. Dimensions: Diameter 210mm, height 284mm.

CAMPBELL 275. Design: Louise Campbell. Materials: Mouth-blown clear glass with sandblasted stripes. Dimensions: Diameter 275mm, height 371mm.

COLLAGE 450. Design: Louise Campbell. Materials: Laser-cut acrylic in colours Snow White, Hotlips (pink), Juicy Orange, Lemon Yellow, Smoke Screen (grey). Suspension: Powder coated die casted aluminium. Diffuser ball: Rotation moulded PP (polypropylene). Dimensions: Diameter 450mm, height 288mm.

COLLAGE 600. Design: Louise Campbell. Materials: Laser-cut acrylic in colours Snow White, Hotlips (pink), Juicy Orange, Lemon Yellow, Smoke Screen (grey). Suspension in natural anodised aluminium. Dimensions: Diameter 600mm, height 360mm.

DOO-WOP. Design: Louis Poulsen in cooperation with Søværnets Bygningsdistrikt (Danish Navy's Buildings Department). Brass or aluminum in the glossy colors white, dark gray, red, green or blue. Dimensions: Diameter 283mm, height 245mm.

ENIGMA 425. Design: Shoichi Uchiyama. Materials: Shades: matt lacquered acrylic, Cone: brushed and lacquered aluminium. Dimensions: Diameter 422mm, height 740mm.

ENIGMA 545. Design: Shoichi Uchiyama. Materials: Shades: matt lacquered acrylic, Cone: brushed and lacquered aluminium. Dimensions: Diameter 545mm, height 970mm. Enigma 825 is available to order.

LC SHUTTERS. Design: Louise Campbell. Materials: Shade: Spun aluminium with. Punched and embossed in white or white with coloured foils. Suspension: Powder coated die casted aluminium. Diffuser ball: Rotation moulded PP (polypropylene). Dimensions: Diameter 440mm, height 301mm.

MOSER. Design: Anu Moser. Materials: Mouth-blown matt white opal glass. Suspension in polished aluminium. Dimensions: Ø 185: Diameter 185mm, height 255mm, Ø 205: Diameter 205mm, height 285mm, Ø 250: Diameter 250mm, height 360mm.

For details of light sources, wattages and light source sizing, please refer to our online overview at: stayplugged.louis poulsen.com



PH 2/1 PENDANT
Design: Poul Henningsen

PH 2/1 STEM FITTING
Design: Poul Henningsen

PH 3/2 PENDANT
Design: Poul Henningsen

PH 3/2 ACADEMY
Design: Poul Henningsen

PH 4/3 PENDANT
Design: Poul Henningsen

PH 4½-4 GLASS PENDANT
Design: Poul Henningsen

PH 5
Design: Poul Henningsen

PH 50
Design: Poul Henningsen

PH 5-4½
Design: Poul Henningsen

PH ARTICHOKE
Design: Poul Henningsen

PH SNOWBALL
Design: Poul Henningsen

PH 2/1 PENDANT. Design: Poul Henningsen. Materials: Shades: mouth-blown white opal glass, Suspension: high-lustre, chrome-plated aluminium. Dimensions: Diameter 200mm, height 140mm.

PH 2/1 STEM FITTING. Design: Poul Henningsen. Materials: Shades: mouth-blown white opal glass, Body and suspension: high-lustre, chrome-plated brass and aluminium. Dimensions: Diameter 596mm, height 551mm (incl. pendant fitting).

PH 3/2 PENDANT. Design: Poul Henningsen. Materials: Shades mouth-blown white opal glass, Suspension: high-lustre or black, chrome-plated brass. Dimensions: Diameter 290mm, height 242mm.

PH 3/2 ACADEMY. Design: Poul Henningsen. Materials: Shades: mouth-blown white opal glass, Body and suspension: high-lustre, chrome-plated brass Dimensions: Diameter 680mm, height 345mm.

PH 4/3 PENDANT. Design: Poul Henningsen. Materials: White lacquered aluminium. Dimensions: Diameter 400mm, height 200mm.

PH 4½-4 GLASS PENDANT. Design: Poul Henningsen. Materials: Shades: mouth-blown white opal glass, Suspension: high-lustre, chrome-plated aluminium. Dimensions: Diameter 450mm, height 410mm.

PH 5. Design: Poul Henningsen. Materials: White matt-lacquered aluminium. Dimensions: Diameter 500mm, height 285mm.

PH 50. Design: Poul Henningsen. Materials: Chili Red, Mint Blue, Wasabi Green, Coconut White or Olive Black wet-lacquered aluminium. Dimensions: Diameter 500mm, height 285mm.

PH 5-4½. Design: Poul Henningsen. Materials: White matt-lacquered aluminium. Dimensions: Diameter 466mm, height 318mm.

PH ARTICHOKE. Design: Poul Henningsen. Materials: Leaves: Copper, brushed steel or white lacquered steel. Frame: High-lustre, chrome-plated steel. Dimensions: Ø 480: Diameter 480mm, height 497mm, Ø 600: Diameter 600mm, height 580mm. Ø 720 and Ø 840 available to order.

PH SNOWBALL. Design: Poul Henningsen. Materials: White lacquered aluminium, high-lustre finish on top and matt finish on underside, Frame: high-lustre, chrome-plated aluminium. Dimensions: Diameter 400mm, height 390mm.

TOLDBOD 155/220 GLASS PENDANT. Design: Louis Poulsen. Materials: Mouth-blown white opal glass, pendant fitting in brushed stainless steel. Dimensions: 155: Diameter 155 mm, height incl. pendant fitting 260mm. 220: Diameter 220mm, height incl. pendant fitting 37mm.

TOLDBOD 120 PENDANT. Design: Louis Poulsen. Materials: Spun aluminium shade in colours Misty Blue, Black Berry, Cloudy White, Yellow Blossom, all with wet-lacquered surface, and Grey Thunder with matt-lacquered and textured surface. Reflector in spun anodised aluminium. Dimensions: Diameter 120mm, height 121mm.

WOHLERT. Design: Vilhelm Wohlert. Materials: Mouth-blown matt white opal glass, pendant fitting in brushed steel Dimensions: Ø 300: Diameter 300mm, height 320mm, Ø 350: Diameter 350mm, height 370mm. Ø 400 is available to order.

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TOLDBOD 155/220 GLASS PENDANT
Design: Louis Poulsen

TOLDBOD 120 PENDANT
Design: Louis Poulsen

WOHLERT
Design: Vilhelm Wohlert



AJ TABLE
Design: Arne Jacobsen

AJ FLOOR
Design: Arne Jacobsen

AJ TABLE & FLOOR
Design: Arne Jacobsen

OJ TABLE & FLOOR
Design: Ole Jensen

PANTHELLA TABLE & FLOOR
Design: Verner Panton

PH 2/1 TABLE
Design: Poul Henningsen

PH 3/2 TABLE
Design: Poul Henningsen

PH 3½-2½ FLOOR
Design: Poul Henningsen

PH 4/3 TABLE
Design: Poul Henningsen

PH 80
Design: Poul Henningsen

PH 4½-3½ TABLE & FLOOR
Design: Poul Henningsen

SNOW
Design: Louise Campbell

AJ TABLE. Design: Arne Jacobsen. Materials: Steel in colours black, white, graphite grey, 1805 (petroleum), 1806 (red), 1808 (sand), 1809 (yellow/green) and 1810 (blue/green). Dimensions: Diameter 350mm, height 560mm.

AJ FLOOR. Design: Arne Jacobsen. Materials: Steel in colours black, white, graphite grey, 1805 (petroleum), 1806 (red), 1808 (sand), 1809 (yellow/green) and 1810 (blue/green). Dimensions: Depth 325mm, height 1300mm.

OJ TABLE. Design: Ole Jensen. Materials: Shade, stem and base: White lacquered steel with textured surface. Dimensions: Height: 485mm, Diameter: 270mm.

OJ FLOOR. Design: Ole Jensen. Materials: Shade, stem and base: White lacquered steel with textured surface. Dimensions: Height: 1300mm. Diameter: 186mm.

PANTHELLA TABLE. Design: Verner Panton. Materials: Shade in white opal acrylic, stem in white lacquered steel, base and top in white ABS. Dimensions: Diameter 400mm, height 580mm.

PANTHELLA FLOOR. Design: Verner Panton. Materials: Shade in white opal acrylic, stem in white lacquered steel, base and top in white ABS. Dimensions: Diameter 500mm, height 1305mm.

PH 2/1 TABLE. Design: Poul Henningsen. Materials: Shades: mouth-blown white opal glass, Body and suspension: high-lustre, chrome-plated brass. Dimensions: Diameter 200mm, height 355mm.

PH 3/2 TABLE. Design: Poul Henningsen. Materials: Shades: mouth-blown white opal glass, Body and suspension: high-lustre or black chrome-plated brass. Dimensions: Diameter 290mm, height 472mm.

PH 3½-2½ FLOOR. Design: Poul Henningsen. Materials: Shades: mouth-blown white opal glass, Stem and base: high-lustre, chrome-plated brass and steel. Dimensions: Diameter 330mm, height 1300mm.

PH 4/3 TABLE. Design: Poul Henningsen. Materials: Shades: white lacquered aluminium, Stem and base: high-lustre, chrome-plated brass and steel. Dimensions: Diameter 450mm, height 540mm.

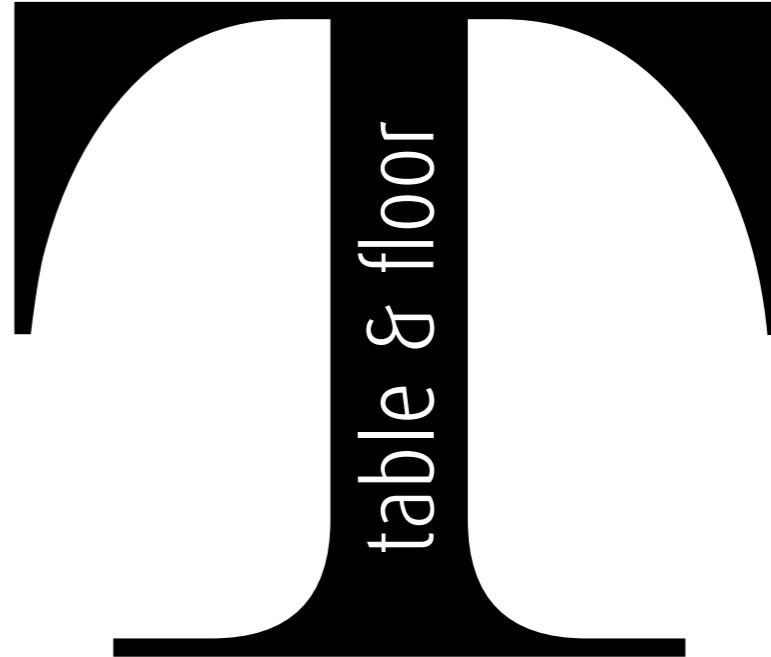
PH 80. Design: Poul Henningsen. Materials: Shades: white opal acrylic and polycarbonate, stem in high-lustre, chrome-plated steel. Dimensions: Diameter 550mm, height 1315mm.

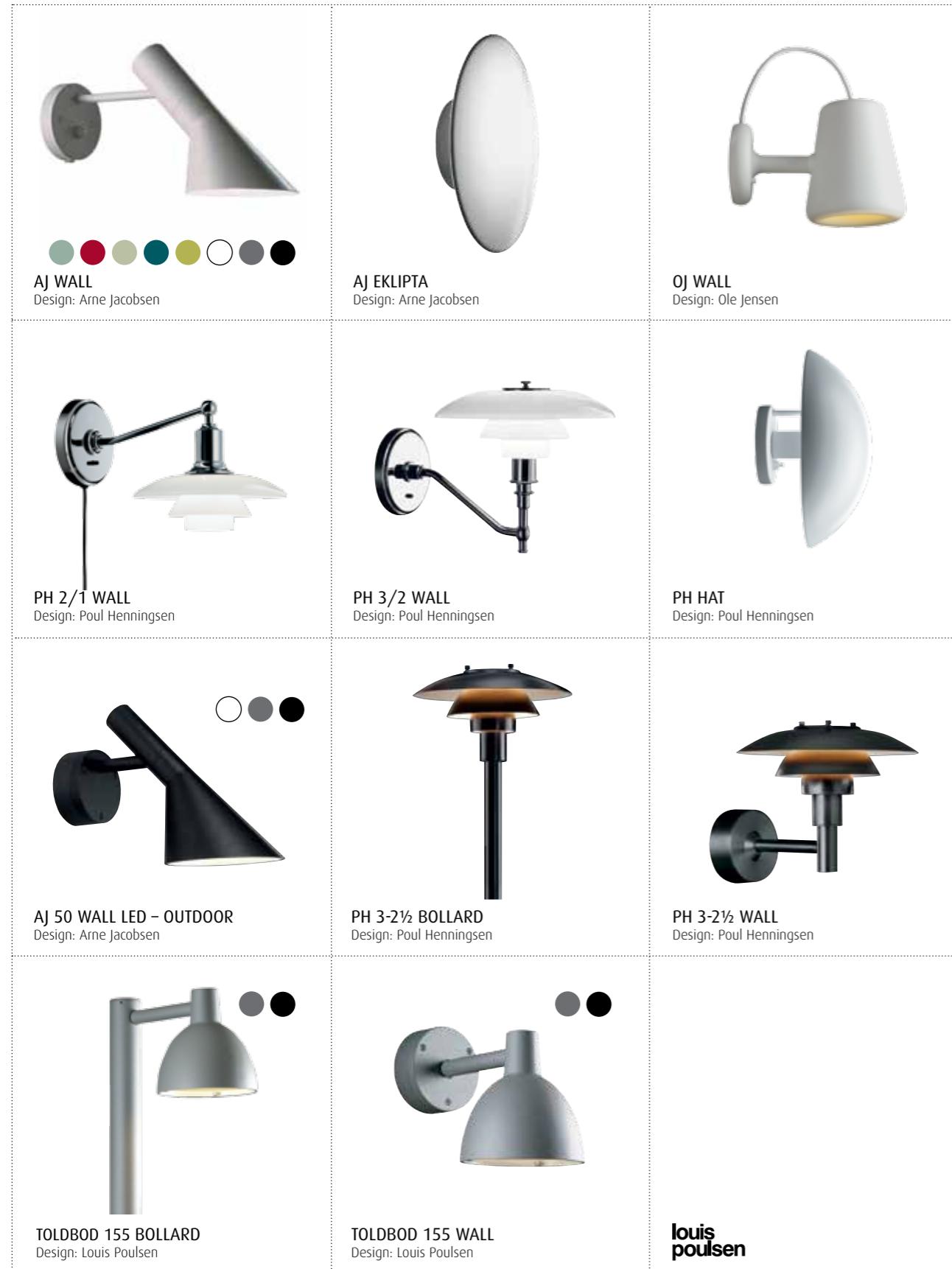
PH 4½-3½ GLASS TABLE. Design: Poul Henningsen. Materials: shades: mouth-blown white opal glass, Top plate and stem: high-lustre, chrome-plated brass and steel. Dimensions: Diameter 450mm, height 550mm.

PH 4½-3½ GLASS FLOOR. Design: Poul Henningsen. Materials: Shades: mouth-blown white opal glass, Top plate and stem: high-lustre, chrome-plated brass and steel. Dimensions: Diameter 450mm, height 1250mm.

SNOW. Design: Louise Campbell. Materials: Transparent acrylic (PMMA) with silk screen print. Dimensions: Diameter 350mm, height 1505mm, width 842mm.

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TOLDBOD 155 BOLLARD
Design: Louis Poulsen

TOLDBOD 155 WALL
Design: Louis Poulsen

louis poulsen



Outdoor lighting

AJ WALL. Design: Arne Jacobsen. Materials: Lacquered steel in colours black, white, graphite grey, 1805 (petroleum), 1806 (red), 1808 (sand), 1809 (yellow/green) and 1810 (blue/green). Dimensions: Wall box diameter: 90mm, depth 335mm, height 180mm.

AJ EKLIPTA Ø 220 & Ø 350. Design: Arne Jacobsen. Materials: Mouth-blown white opal glass, wall box in white lacquered aluminium. Dimensions: Ø 220: Diameter 220mm, depth 105mm. Ø 350: Diameter 350mm, depth 100mm.

OJ WALL. Design: Ole Jensen. Materials: Shade: white lacquered steel with a textured surface, Arm and wall box: white die-cast aluminium. Dimensions: Wall box diameter: 114mm, width 250mm, height: 178mm.

PH 2/1 WALL. Design: Poul Henningsen. Materials: Shades: mouth-blown white opal glass, Arm and suspension: high-lustre chrome-plated aluminium and brass. Dimensions: Diameter 200 mm, height 165mm, width 296mm.

PH 3/2 WALL. Design: Poul Henningsen. Materials: Shades: mouth-blown white opal glass, Arm and wall box: high-lustre, chrome-plated brass. Dimensions: Wall box diameter: 140mm, diameter 290mm, height 235mm, depth 367mm.

PH HAT. Design: Poul Henningsen. Materials: White lacquered steel. Dimensions: Diameter 225mm, depth 145mm.

AJ 50 WALL LED. Design: Arne Jacobsen. Materials: Textured die-cast aluminium in colours aluminium-coloured, white and black. Integrated LED light source. Dimensions: Wall box diameter: 113mm, height: 248mm, depth: 349mm.

PH 3-1/2 BOLLARD. Design: Poul Henningsen. Materials: Shades in black lacquered steel. Dimensions: Diameter 283mm, height 909mm.

PH 3-1/2 WALL. Design: Poul Henningsen. Materials: Shades in black lacquered steel. Dimensions: Diameter 283mm, depth 336mm, height 239mm.

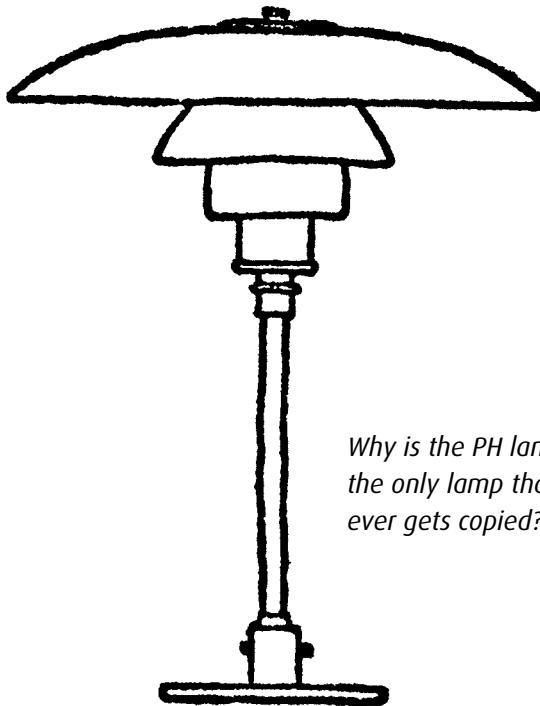
TOLDBOD 155 BOLLARD. Design: Louis Poulsen. Materials: Aluminium-coloured or black lacquered aluminium with textured surface. Dimensions: Diameter 155mm, depth 267mm, height 900mm.

TOLDBOD 155 WALL. Design: Louis Poulsen. Materials: Aluminium-coloured or black lacquered aluminium with textured surface. Dimensions: Diameter 155mm, depth 267mm, height 158mm.

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PHlamper?

Text and drawing by Poul Henningsen, 1931 newspaper advertisement.