

louis poulsen

Collection 2020

**“Once you have
experienced good lighting,
life is filled with new values.”**

- Poul Henningsen

A technical drawing of a lamp, showing the internal structure and the distribution of light rays. The drawing is rendered in a light gray color against a dark green background. The lamp has a curved, dome-like top and a central vertical stem. Light rays are shown emanating from the top of the stem, spreading outwards and downwards. The drawing includes various lines, curves, and dots, representing the geometry and light distribution of the lamp.

Design to Shape Light

Louis Poulsen is a Danish lighting manufacturer founded in 1874 and born out of the Scandinavian design tradition where form follows function. The function and design of our products are tailored to reflect and support the rhythm of natural light.

Since our first collaboration with Poul Henningsen in 1924, his views on the dualities of design and light have influenced our light philosophy. Every detail in the design has a purpose. Every design starts and ends with light.

We believe in passionate craftsmanship that produces quality lighting and appealing design products. In close partnership with worldclass designers, architects and other talents, as Poul Henningsen, Arne Jacobsen, Verner Panton, Øivind Slaatto, Alfred Homann, Oki Sato and GamFratesi we have established Louis Poulsen as one of the key global suppliers of architectural and decorative lighting across the professional and private lighting markets for both indoor and outdoor applications.

Our means are simple and beautiful design. Our purpose is to create an attractive ambience that affects people and spaces.

We design to shape light.

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Designer



Alfred Homann



Anu Moser



Arne Jacobsen



Bystrup Arkitekter/
Henning Larsen



Carsten Fischer/
Henning Larsen



Christian Flindt



Clara von
Zweigbergk



GamFratesi



Jakob Lange

Overview



Jakob Wagner



Jens Møller-Jensen



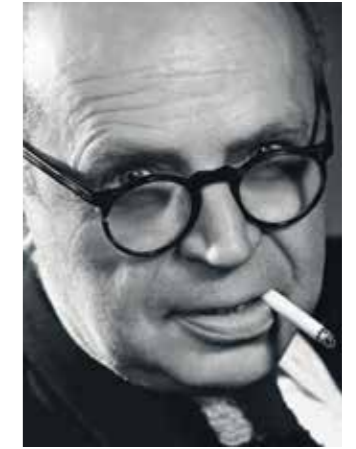
Julie Richoz



Peter Bysted



PLH Design as



Poul Henningsen



KiBiSi



Louise Campbell



Mads Odgård



Shoichi Uchiyama



Verner Panton



Vilhelm Lauritzen



Mikkel Beedholm



nendo - Oki Sato



Olafur Eliasson



Vilhelm Wohlert



Øivind Slaatto

OE Quasi Light
OE Quasi Light
OE Quasi Light
OE ǝɹɹɹ ǝɹɹɹ
OE Quasi Light
OE Quasi Light
OE Quasi Light
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:

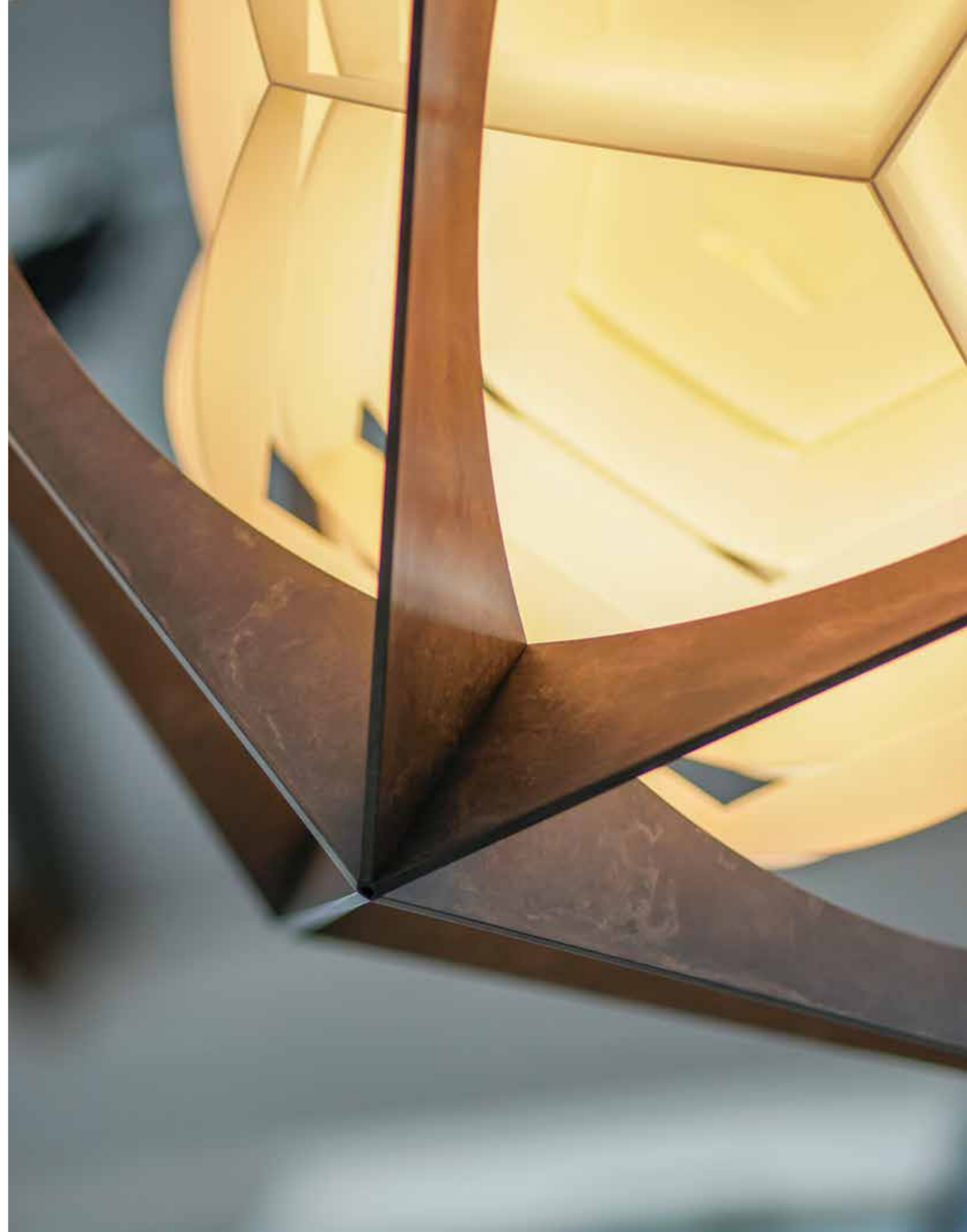
"Light shapes everything; it determines what we do and how we do it. Quality lighting is essential to our lives. A concern for the emotional and physical effects of lighting is at the core of the lamp that I have conceived for Louis Poulsen."

"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 structure 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 Poulsen’s products, is something people will keep forever.”

Olafur Eliasson





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.



PR

5

It is more than 60 years ago that one of the world’s most well-known and popular lamps first saw the light of day. In 1958, the designer Poul Henningsen completed work on the PH 5 pendant, which in many ways marked the pinnacle of his long career. Since then, PH 5 has been an icon of Danish design, and a much-loved lamp that for generations has illuminated countless dining tables around the world.

Poul Henningsen, otherwise known as PH, had a mission: He wanted to create an electric lamp with pleasant, glare-free light. Taking this as his starting point, he developed a lighting philosophy and numerous lamps that would go on to become known worldwide. The first models were designed for the International Exhibition of Modern Decorative and Industrial Arts in Paris in 1924 in cooperation with Louis Poulsen. PH revolutionised the way in which lamps were conceived by allowing the shades to shield the light while directing it to where it was needed. His work culminated in 1958 with the launch of the PH 5, which soon became a huge success. But what was it that made this particular model so popular?

Good Light Rather Than Beautiful Lamps

PH's main focus was not designing beautiful lamps, but creating the best, the most pleasant and the most functional lighting. In developing many of his early models, he came a long way in achieving his original mission. In particular, he developed the famous three-shade system, which from the very beginning in 1926 was designed so that you did not see the lamp's incandescent filament from any angle. PH adopted a scientific approach, and the crystal-clear light source made it easy to follow the rays of light, and adjust the shades so that only indirect, reflected light was emitted by the lamp.

In the 1950s, PH ran into a temporary technical challenge: A new type of opaque incandescent source overran the market, replacing the original clear glass light source. This meant that the light no longer came from a single point in the lamp, but was instead emitted diffusely by the light source, making it harder to calculate the paths of the rays, and control the light so that it was glare-free. PH struggled with the problem for many years, and passionately argued in favour of the outstanding qualities of the original light sources. But with little effect. So, in connection with the launch of the PH 5, he wrote: "For ages, I've believed that what consumers want and common sense would prevail, but now I've become a fatalist. I yield to fate, and with Louis Poulsen's permission have designed a PH lamp which can take any sort of light source – a glow-worm, a Christmas candle or a 100-watt metal filament bulb. However, a fluorescent tube in its present form is too long."

Three-shade Fixture, Version 2.0

In the mid-1950s, PH started to work on the design of a new lamp which would become the PH 5, and after a couple of years of development, it was launched in 1958. The first and most famous model was the pendant, which was followed a short while later by some of the less well-known versions, among others a 200-watt pendant for hanging from high ceilings as well as a desk lamp.

With its five visible concentric shades, the PH 5 was a successful development of the three-shade lamps, combining good, downward lighting with a top shade for illuminating the surrounding space. In order to achieve the ideal solution of glare-free lighting in the PH 5, Poul Henningsen added two smaller shades to prevent unreflected light rays

from being emitted by the lamp. Moreover, he incorporated an upwards-facing top shade, which distributed the light directly upwards in order to better illuminate the whole room.

PH was particularly aware of the qualities of illumination, and understood the importance of shadow as a necessary contrast to light. He defined four types of illumination which must be there for a light fixture to be effective, and which he designed most of his lamps to emit.

A PH 5 hanging above a dining table must firstly illuminate the table well so that you can see the food or read the newspaper. The second type of illumination is weaker, and is directed more diffusely out towards the perimeter of the table, so that the people sitting at the table are illuminated by a soft and pleasant glow without any hard facial shadows. The third type of illumination gently lights up the space beyond the table, so that you can see the floor. Finally, the fourth type of illumination helps to illuminate the room with a little uplight. PH 5 provides all four types of illumination to perfection, and therefore produces extremely comfortable and functional lighting, which largely explains the lamp's enduring popularity.

PH worked out that the best way of creating soft shadows and illumination which gradually faded the further away from the lamp you moved was by giving the lamp's shades a curvature that followed a logarithmic curve. In this way, the light is reflected differently the further away from the light source it hits the shades, thus avoiding harsh transitions in brightness. PH had also observed that the light being emitted by the incandescent lamp was yellowish, which he compensated for in the PH 5 by painting the internal parts in shades of red and blue. This finesse has no bearing on the colour of the outer side of the shades, as it is only the colours on the inside of the fixture housing which influence the colour of the illumination.

Unprecedented Influence on Danish Design

PH's functionalistic approach and inherent common sense have had a huge impact on all areas of Danish design – from furniture and architecture to fashion and lifestyle. The Danish fashion designer and clothing manufacturer Mads Nørgaard once said: "Inside any Danish designer is a PH lamp." In other words, the Danish fashion industry is influenced by PH's bold innovation, and his determination to deliver good and simple design at affordable prices. These are ideals which have helped to secure Danish and Scandinavian design the international success and attention it has been enjoying for decades.

There is no question that this is a design heavyweight which is celebrating a landmark anniversary. For 60 years, the PH 5 has maintained its popularity, and is today the best-selling Louis Poulsen lamp ever. It has won countless international design awards, and design aficionados all over the world continue to seek out this simple yet distinctive lamp when looking for comfortable and functional lighting for their homes. The PH 5 is enjoying renewed interest following the introduction of a mini-version in seven new colours in spring 2017. In 2018, we will build on this success by relaunching the classic PH 5 in the same exquisite colour shades.

PH was a self-taught architect, and was particularly well-known for his lamps and his system of constructing lamps and shades to shield the electric light. Over more than 30 years, PH developed a wide range of lamp designs in close collaboration with Louis Poulsen, which still has the pleasure of manufacturing and marketing a large number of PH lamps PH also designed houses and furniture, was head architect at the Tivoli amusement park in Copenhagen, wrote numerous op-eds, and became widely known in Denmark as the author of many popular and socially critical revue songs.



Christian Flindt

With all the complex technology that lives inside modern light sources, you don't necessarily think of a lighting designer as someone with a penchant for wood-carving. Yet this is precisely the approach that led Christian Flindt to develop a unique lighting concept of striking beauty and quiet power. Here, Flindt muses about the healthy obsession that sparked his latest lighting design idea, reflects on twelve years of working with Louis Poulsen, and imagines the myriad spaces that will become home to the Flindt Wall.



Carving out the perfect light

"In the process of creating the Flindt Bollard, I carved out nearly everything I came across," Flindt admits, conjuring up an image of a trail of objects bearing the marks of the designer's tools. "The initial idea came from a cut-out in a wooden stick. I then moved on to a bunch of long, cylindrical cardboard tubes to get the light coming out just right."

Flindt himself calls the process somewhat of an obsession. But the resulting design, which pairs a slim cylinder with an opening that channels light precisely where it's needed, serves as undeniable proof of passion's role in creativity and innovation. Unconventional efforts, as we know, can produce unexpectedly satisfying results.

From ground to wall

After the success of the Flindt Bollard, requests for a wall version poured in, sending the designer back to the drawing board. First, the work led to the creation of a wall-mounted version that Louis Poulsen now produces for custom orders. But, having begun the journey of cutting into objects of all shapes and sizes, Flindt set out to create a new wall fixture from scratch: one that clearly belonged to the same family but boldly took on a new form.

Like the Flindt Bollard, the Flindt Wall is made out of cast metal. "Many other wall fixtures in the market are made out of thin sheet metal or acrylic," says Flindt. "So the Flindt Wall fixture is very strong and able to withstand impact and, in some scenarios, even vandalism. It's also waterproof, so it can be mounted indoors and outdoors, which is not very common for a wall fixture design."

The Flindt Wall design and experience

The front of the Flindt Wall features the principal cut-out, which makes space for the main light source. This light is directed toward the ground beneath and to each side, with some of the light reflected out into the surrounding space. "The main surface works as one big reflector that angles light out into the room," Flindt explains. "And because the surface has a matt, grained powder lacquering, the fixture renders and gives the light a textural feel as it gradients from top to bottom."

As with the bollard, the Flindt Wall's main reflector surface is three-dimensional and concave. "This makes it hard to determine the depth of the cut, which, to me, makes it more interesting," says Flindt. The fixture's slightly curved edge catches light and adds a slightly glowing edge, defining the bottom part of the fixture. The top part of the wall lamp contains the light source, and a small slit in the back lets light out onto the wall behind the fixture, creating an illuminated backdrop and defining the top part of the Flindt Wall.

"I wanted the design to have a soft, calm feel — but with modern technology," Flindt says. "I live just next to the old Radio House in Copenhagen, designed by Vilhelm Lauritzen, who also created the Radiohus [Radio House] Pendant for Louis Poulsen. I could see the Flindt Wall melt into this architecture — but could also see it hanging on a wall in the new DR building by Jean Nouvelle. I see it as a very kind and human light fixture and love that it can be both indoors and out, and can create a visual connection if you have several of them in the same project."

True to the designer's vision, the Flindt Wall can be mounted according to desired effect and location. Indoors, it's ideal for circulation spaces that call for gentle illumination, including lobbies, hallways, and stairwells. Outdoors, it mounts beautifully on any walls to light up parks, paths, patios, driveways — and of course walls and buildings themselves. To match any palette and space, the Flindt Wall comes in aluminium-coloured, white and corten-coloured — and in three sizes. "I see them all





lined up in the same size on a long wall as far as the eye can see," says Flindt. "I see it in offices, but it could also be at the international space station to create a home-like ambience. I think it has a very calm and harmonious feel to it that will add to both classic and modern environments."

Flindt adds, "Some say that the look of the Flindt Wall reminds them of the moon, but I actually thought more of a sunset when I created the design. When the sun is going down but is still too bright to look at, if you hold your hand out to cover it, you are suddenly able to see the gradience and colour of the sky beneath the sun. The Flindt Wall is, to me, a small sunset, and you can either have it in a warm tone with the corten or a more neutral one with the grey or white version."

Like the playful design process that initiated its creation, the Flindt Wall is intended to create a new perspective – and a new experience of the spaces and objects that surround us in everyday life.

A dozen years of collaboration and innovation

Flindt began his collaboration with Louis Poulsen over twelve years ago with a series of weaved lamps that, rather than using metal shades to reflect light the way Poul Henningsen did, eliminated glare with weaving that filtered the light. He then went on to design the Flindt Bollard; the big architectural LP Grand luminaire series in surface, suspended, and wall versions; and, most recently, the LP Xperi Post top.

Louis Poulsen's solutions for shaping light outdoors are rooted in a deep knowledge of urban environments – and an understanding of the combination of design and technology that results in optimal ambience. The LP Xperi offers an efficient, visually impactful, and thoughtful solution for urban projects. The design is unquestionably modern, yet able to enter into harmonious dialogue with a wide range of settings.

As Christian Flindt hoped, the LP Xperi not only demonstrates that LED is the correct solution for outdoor lighting, but also provides atmosphere and security in darkness, and makes a positive contribution to the urban environment by day.

"To have been working with the same company for more than 12 years is really special," the designer says. "You become part of it. You get to know everybody by name. You know not only the people who give you the design brief, but also the engineers and the people in logistics, marketing and sales. My experience is that everyone at Louis Poulsen strives for the best and wants to push boundaries. The engineers know me well, so I can speak freely to them and have a very constructive design process together. It makes the Louis Poulsen headquarters in Copenhagen feel like home."

Flindt also enjoys the connection to the Poul Henningsen principles that remain at the heart of Louis Poulsen's "Design to Shape Light" philosophy. "Even though there were no LEDs when Poul Henningsen lived, and he is not walking around the Louis Poulsen headquarters at Gammel Strand, you feel that everybody still knows and feels his spirit. Everybody knows his theories about indirect lighting and glare control."

Over the years, Flindt and Louis Poulsen have evolved alongside one another, with each new Christian Flindt design serving as luminous proof of a shared interest in pushing the boundaries of lighting design and technology. "I have followed Louis Poulsen in a paradigm shift from many different light sources to one major new technology – LED. In fact, the Flindt Bollard was the first outdoor product made from scratch with LED. So, we have followed a path together and are both at a new and different place today compared to when we first met," says Flindt.

It's a place that continues to breed innovation and push the notion of "Design to Shape Light" further. In other words, a bright and exciting place to be.

**Ne
ws**

**20
20**



PH Septima

by Poul Henningsen

Panthella Portable



by Verner Panton

Keglen



by BIG Ideas, Jakob Lange

PH 2/1 Limited

by Poul Henningsen





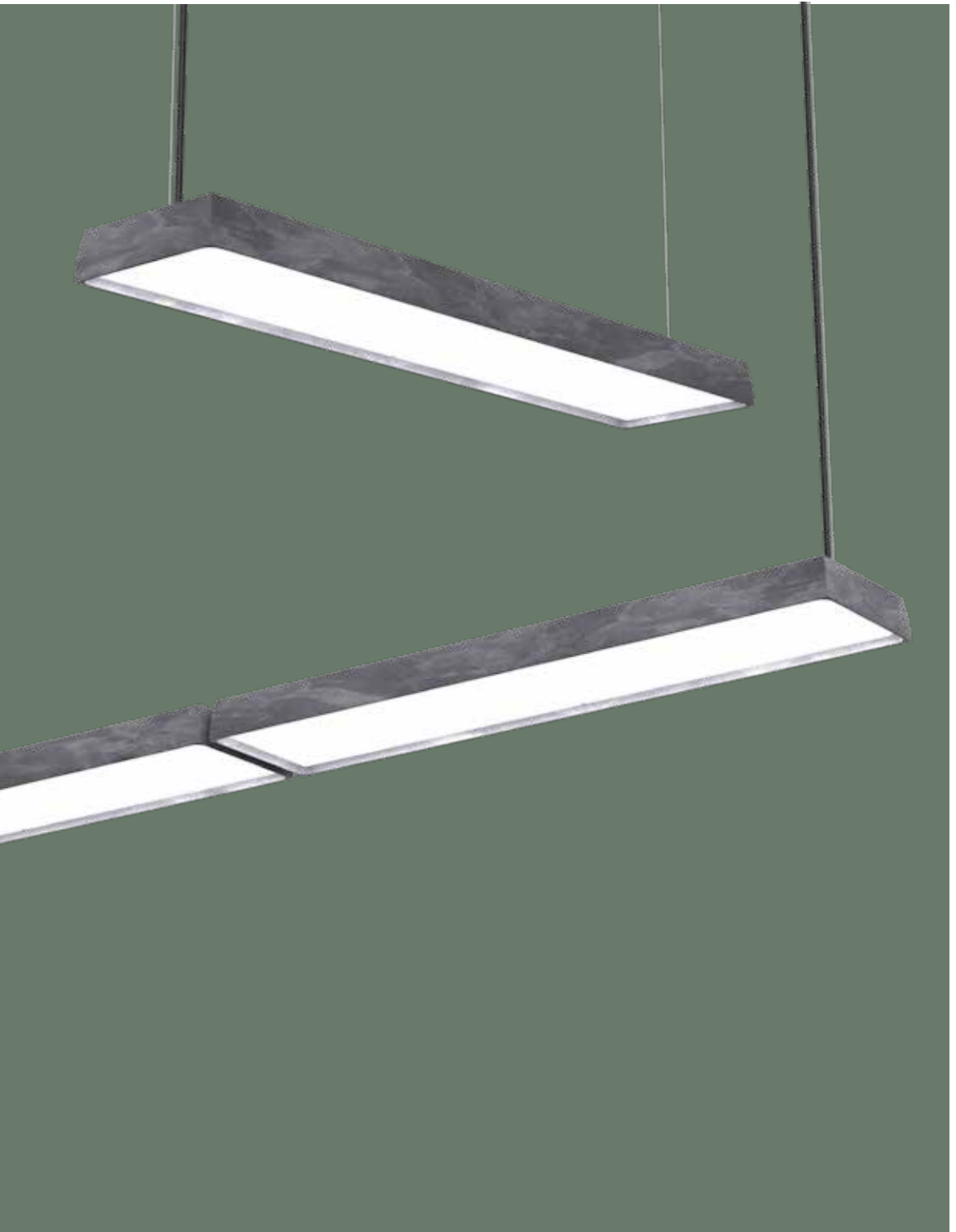
AJ Mini

by Arne Jacobsen



by Arne Jacobsen

AJ Stainless Steel



by Louis Poulsen A/S

LP Slim Box

AJ Royal



by Arne Jacobsen

PH Artichoke, black



by Poul Henningsen



by Poul Henningsen

PH5 Mini Monochrome



Decorative Lighting

Decorative

Pendant



Above



AJ Royal



Cirque



Collage



Doo-Wop



Enigma 425



Enigma 545



Enigma 825



LC Shutters



Moser



OE Quasi



Pakhus



Patera



PH 2/1 Glass Pendant



PH 2/1 Stem Fitting



PH 3/2 Academy Crown



PH 3/2 Glass Pendant



PH 31/2-3 Glass Pendant



PH 31/2-3 Pendant



PH 4/3 Pendant



PH 41/2-4 Glass Pendant



PH 5



PH 5 Mini



PH 5-41/2 & PH 61/2-6



PH Artichoke



PH Artichoke Glass



PH Louvre



PH Snowball



Toldbod Pendant



Toldbod Glass Pendant



VL45 Radiohus Pendant



VL Ring Crown



Wohlerl

Floor



AJ Floor



NJP Floor



Panthella Floor



PH 3 1/2-2 1/2 Floor



PH 4 1/2-3 1/2 Glass Floor



PH 80



VL38 Floor



Yuh Floor

Table



AJ Table



NJP Table



Panthella Table



Panthella Mini



PH 2/1 Table



PH 3 1/2-2 1/2 Glass Table



PH 3/2 Table



PH 3 1/2-2 1/2 Table



PH 4/3 Table



PH 4 1/2-3 1/2 Glass Table



Yuh Table



VL38 Table

Wall



AJ Wall



PH 2/1 Wall



PH 3/2 Wall



PH Hat



VL38 Wall



Yuh Wall

Pendant

Pendant

Pendant

Pendant

Pendant



Above
by Mads Odgård



AJ Royal



Cirque

by Clara von Zweigbergk

Collage

by Louise Campbell



Doo-Wop

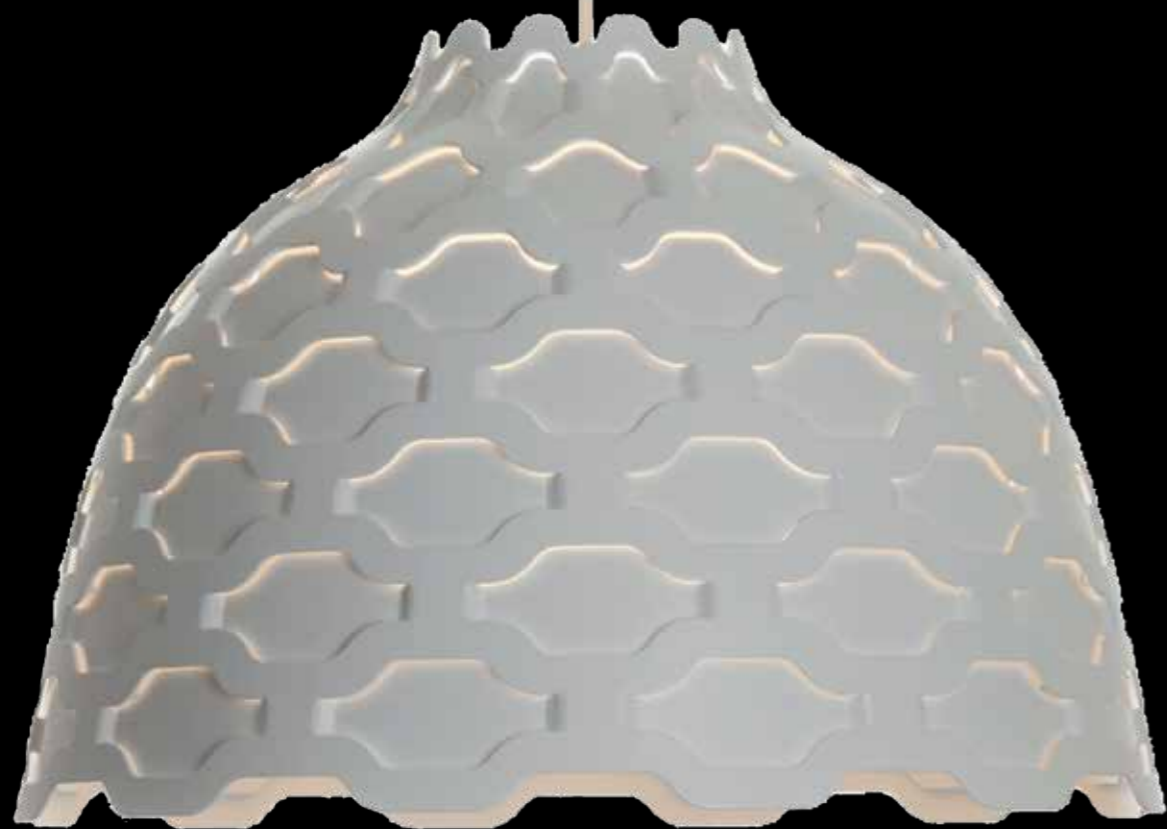


by Louis Poulsen

Enigma



by Shoichi Uchiyama



LC Shutters

by Louise Campbell



Moser

by Anu Moser



OE Quasi

by Olafur Eliasson



Pakhus

by Erik Møllers Tegnastue



Patera

by Øivind Slaatto



PH 2/1 Glass Pendant

by Poul Henningsen



PH 2/1 Stem Fitting

by Poul Henningsen

PH 3/2 Academy Crown

by Poul Henningsen





PH 3/2 Glass Pendant

by Poul Henningsen



PH 3 $\frac{1}{2}$ -3 Glass Pendant

by Poul Henningsen

PH 3 $\frac{1}{2}$ -3 Pendant

by Poul Henningsen





PH 4/3 Pendant

by Poul Henningsen

PH 4¹/₂-4 Glass Pendant

by Poul Henningsen





PH 5

by Poul Henningsen

PH 5 Mini

by Poul Henningsen



PH 5-4½ & PH 6½-6 'Charlottenborg'

by Poul Henningsen



PH Artichoke

by Poul Henningsen

PH Artichoke Glass

by Poul Henningsen





PH Louvre

by Poul Henningsen

PH Snowball

by Poul Henningsen





Toldbod Pendant



by Louis Poulsen



**Toldbod Glass Pendant
by Louis Poulsen**



VL45 Radiohus Pendant

by Vilhelm Lauritzen

VL Ring Crown

by Vilhelm Lauritzen



Wohlert

by Vilhelm Wohlert



Floor



AJ Floor

by Arne Jacobsen

NJP Floor

by nendo



Panthella Floor

by Verner Panton



PH 3½-2½ Floor



by Poul Henningsen



PH 4½-3½ Glass Floor

by Poul Henningsen

PH 80

by Poul Henningsen





VL38 Floor
by Vilhelm Lauritzen



Yuh Floor

by GamFratesi

Tabole

Tabole

Tabole

Tabole

Tabole



AJ Table

by Arne Jacobsen

NJP Table

by nendo





Panthella Table

by Verner Panton

Panthella MINI

by Verner Panton





PH 2/1 and PH 3 $\frac{1}{2}$ -2 $\frac{1}{2}$ Glass Table

by Poul Henningsen

PH 3/2 Table

by Poul Henningsen





**PH 3½-2½ Table
by Poul Henningsen**



**PH 4/3 Table
by Poul Henningsen**



PH
4¹/₂-3¹/₂
Glass
Table

by Poul Henningsen

Yuh Table

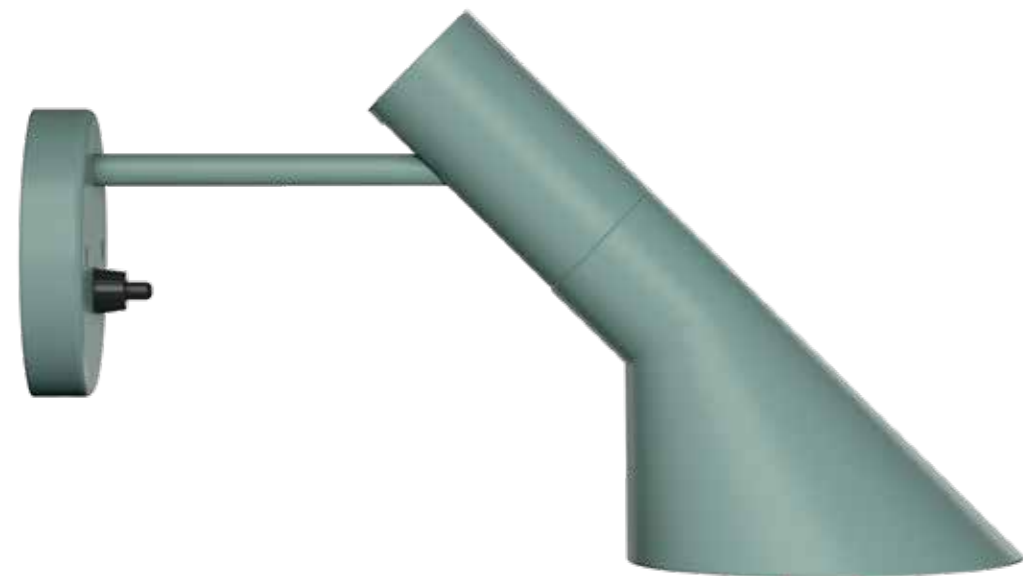
by GamFratesi





VL38 Table
by Vilhelm Lauritzen

wall



AJ Wall

by Arne Jacobsen

PH 3/2 Wall



by Poul Henningsen



PH 2/1 Wall



PH Hat

by Poul Henningsen



VL38 Wall

by Vilhelm Lauritzen

VL Ring Crown

by Vilhelm Lauritzen



Yuh Wall

by GamFratesi



Architectural Lighting

Architectural

Recessed



AH mini short



AH mini tall



Ballerup



Ballerup Mini



Basic Mini



LP Circle Recessed



LP Circle Semi Recessed



LP Slim Round Recessed



LP Slim Round Semi Recessed



Munkegaard



Munkegaard Mini



Radiis 109



Radiis 210

Surface mounted



AJ Eklipta



LP Circle Surface Mounted



LP Grand Surface Mounted



LP Slim Round Surface Mounted



Ripls



Silverback

Suspended



LP Circle Suspended



LP Charisma King



LP Cité



LP Grand Suspended



LP Slim Round Suspended



Silverback Suspended

Wall



AJ Eklipta



Flindt Wall



NJP Wall



Ripls



Silverback Wall

Recessed

Recessed



AH Mini Short & AH Mini Tall

by Alfred Homann



Ballerup & Ballerup Mini

by C. J. Nørgaard Pedersen & P. Hougaard Nielsen

Basic Mini

by Louis Poulsen



LP Circle



by Mikkel Beedholm/KHR Arkitekter

LP Slim Round

by Louis Poulsen



Munkegaard

by Arne Jacobsen

Munkegaard Mini



by Arne Jacobsen

Surface

Mounted

Surface

Mounted

Surface

Mounted

Surface

AJ Eklipta

by Arne Jacobsen



LP Circle

by Mikkel Beedholm/KHR Arkitekter

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LP Grand

by Christian Flindt



LP Slim Round
by Louis Poulsen



Ripls
by Jakob Wagner



Silverback

by KiBiSi

Suspended

Suspended

Suspended

Suspended

Suspended



LP Circle

by Mikkel Beedholm/KHR arkitekter

LP Charisma King



by PLH Design



LP Cité
by Julie Richoz



LP Grand
by Christian Flindt



LP Slim Round

by Louis Poulsen



Silverback

by KiBiSi

Wall

AJ Eklipta

by Arne Jacobsen



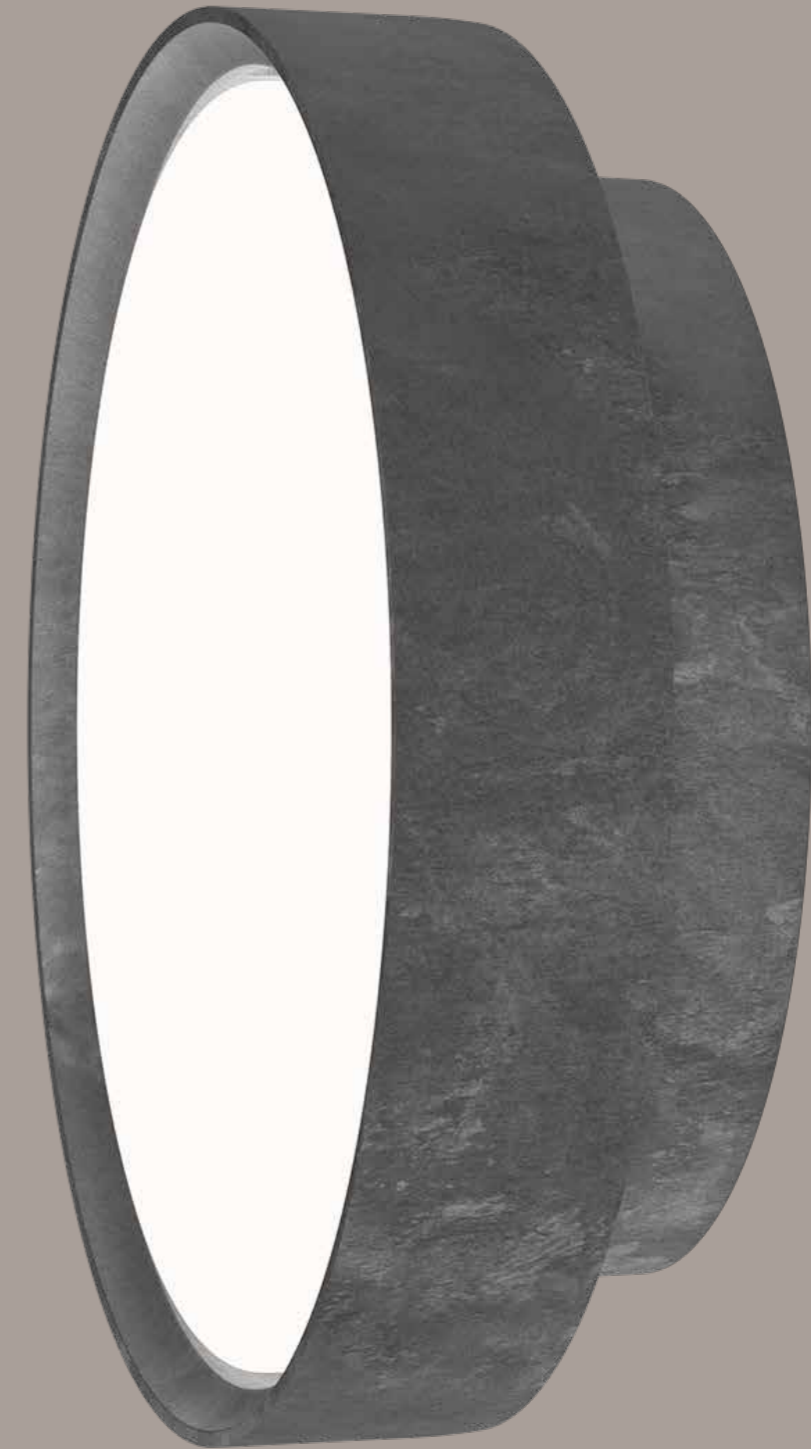
Flindt Wall
by Christian Flindt



LP Grand Wall
by Christian Flindt

LP Grand Wall

LP Slim Round Wall



by Louis Poulsen



NJP Wall

by nendo



Ripis
by Jakob Wagner

Silverback



by KiBiSi

Outdoor Lighting

Outdoor

Wall & Ceiling



AJ 50 Wall



AJ Eklipta



AL 600



Albertslund Wall



Flindt Wall



Kipp Wall



LP Icon Mini Opal Wall



Nyhavn Wall



PH 3-2½ Wall



PH Wall



Skot Ceiling



Skot Wall



Toldbod Wall

Post



Albertslund Maxi Post



Albertslund Mini Post



Homann Park



Kipp Post



LP Capsule



LP Icon Mini Opal Post



LP Nest



LP Nest



LP Nest

Bollard



Bysted



Flindt Bollard



H-Bollard



Kipp Bollard



PH 3-2½ Bollard



Rubbie



Skot Bollard



Toldbod 155 Bollard



Waterfront

Wall & Ceiling



AJ 50 Wall
by Arne Jacobsen



AJ Eklipta
by Arne Jacobsen

AL 600

by Mads Odgård



Albertslund Wall
by Jens Møller-Jensen

Flindt Wall

by Christian Flindt



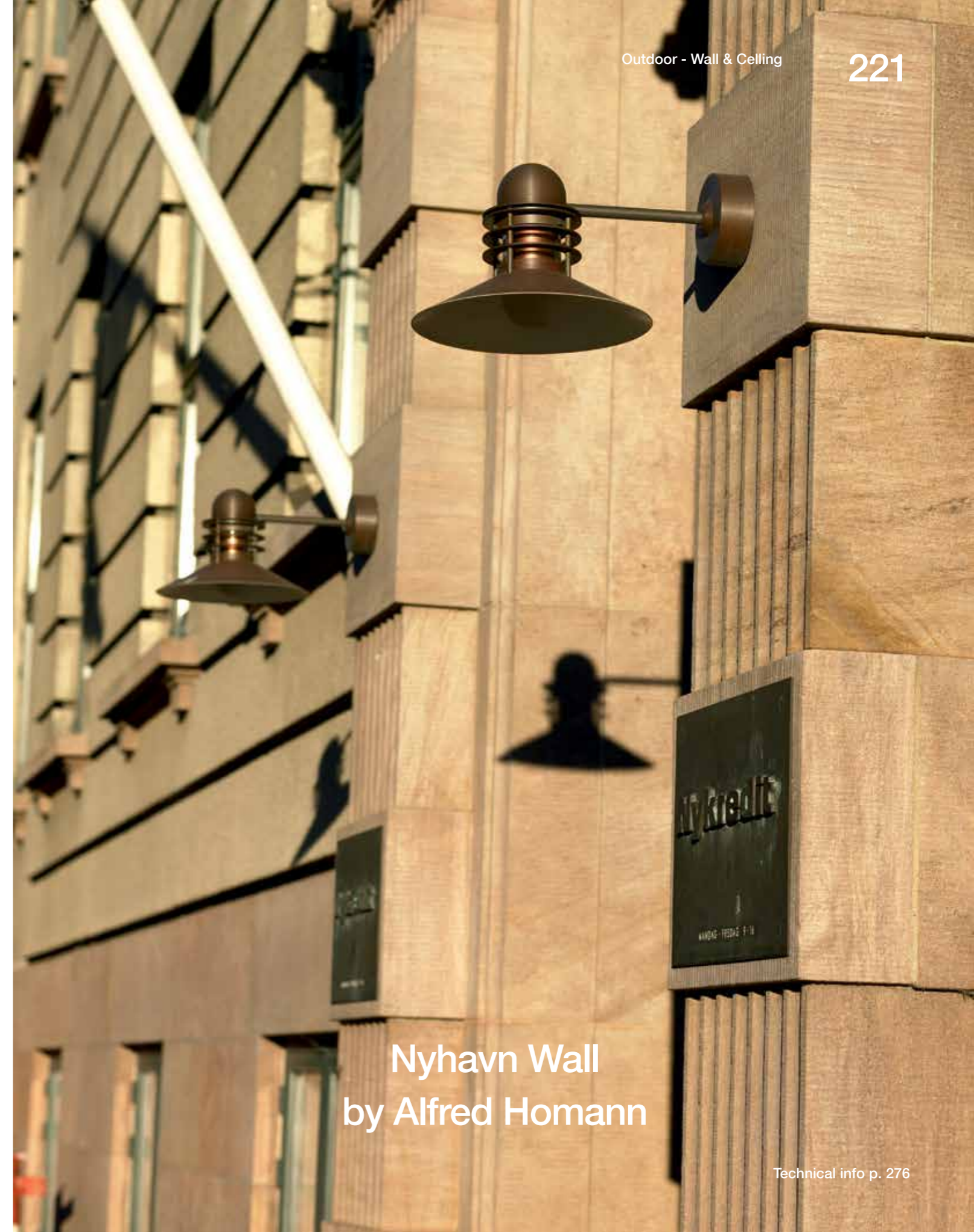


Kipp Wall

by Alfred Homann



**LP Icon Mini Opal Wall
by Mads Odgård**



**Nyhavn Wall
by Alfred Homann**



PH 3-2 1/2 Wall

by Poul Henningsen

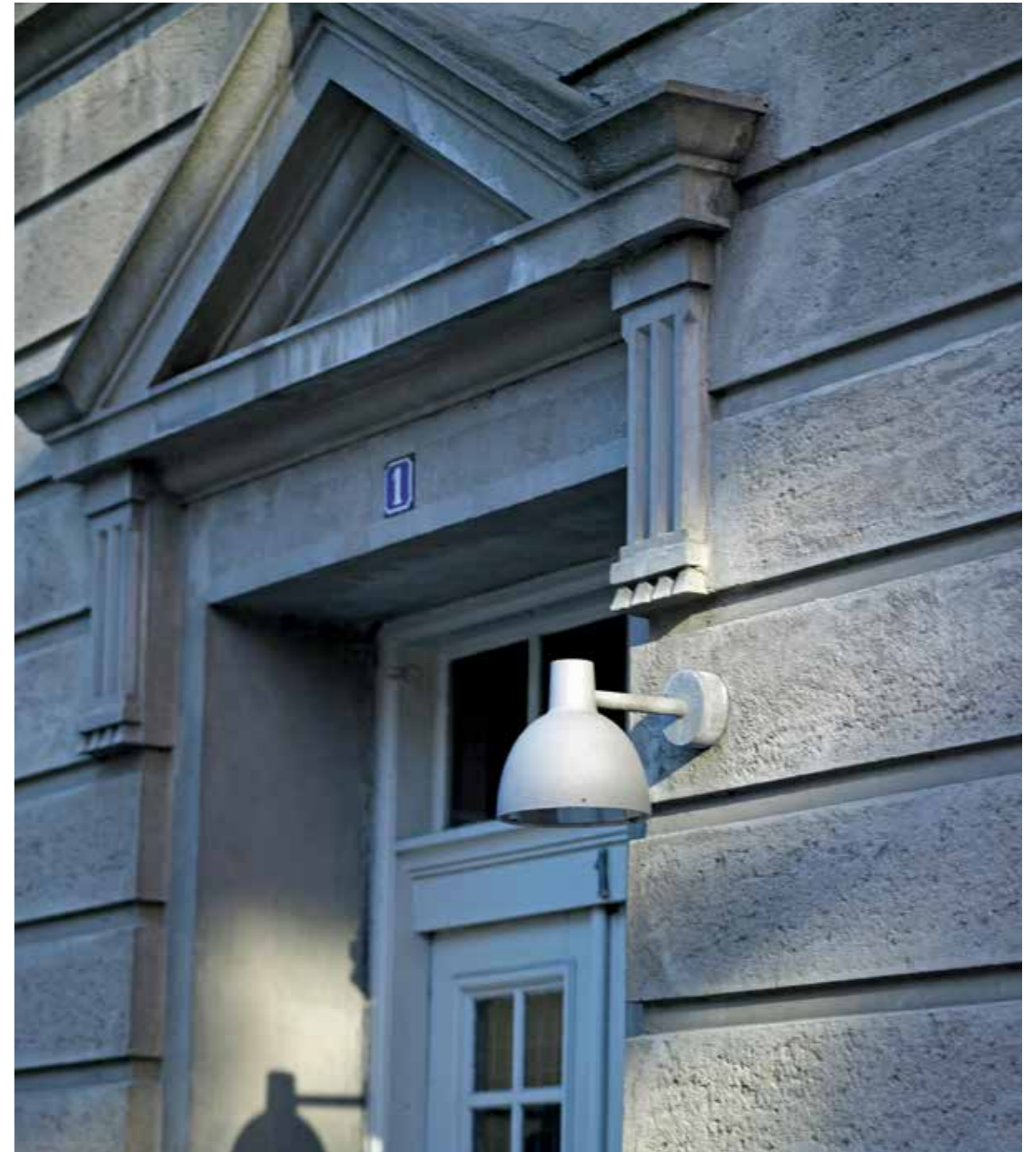
PH Wall

by Poul Henningsen





Skot Wall and Ceiling
by LK as



Toldbod Wall
by Louis Poulsen

Boilard

Boilard



Bysted

by Peter Bysted

Flindt Bollard

by Christian Flindt

Kipp Bollard

by Alfred Homann



H-Bollard

by Architekten Kreikenbaum & Heinemann

PH 3-2½ Bollard

by Poul Henningsen





Rubbie

by Peter Bysted

Skot Bollard

by LK as



Toldbod Bollard

by Louis Poulsen





Waterfront

by Dan Borgen Hasløv

P

O

S

t

Albertslund Maxi Post

by Jens Møller-Jensen



Albertslund Mini Post

by Jens Møller-Jensen



Homann Park

by Alfred Homann

Kipp Post

by Alfred Homann





LP Capsule

by Carsten Fischer/Henning Larsen

LP Icon Mini Opal Post



by Mads Odgård

LP Nest

by Bystrup Architects





LP Xperi
by Christian Flindt



Toldbod Post
by Louis Poulsen

Technical Info