The Playhouse and the Tietgen Student Residence

Performing Arts Centers

Louisiana Museum turns 50

The Tivoli lamp rotates again
Picturesque yet modern

The Tietgen Student Residence and the Playhouse in Copenhagen
Two new buildings in Copenhagen by Lundgaard & Tranberg architects show how pictorial principles of composition, known from Romantic gardens and horticulture, live on in new architecture.

The Danish architecture company Lundgaard & Tranberg has attracted a great deal of attention in Copenhagen lately, because of two buildings in particular: the Tietgen Student Residence in the new Ørestaden district, and the Playhouse, situated on the waterfront in one of the oldest parts of town. Both the Tietgen Student Residence and the Playhouse are popular with their users and the public alike, perhaps because both combine a simple, easily understood main concept that caters for functional needs, with an artistic distinctiveness that appeals to the imagination.

The Tietgen Residence is a single circular building, its tight geometry broken by a number of boxes protruding from the façade in an irregular pattern. The Playhouse is another relatively simple design, its well-nigh square body divided into layers and softened by minor projections and other less unorthodox elements. In neither case do the irregularities appear to stem from the narrow needs of functionality; nor are they determined by the constraints of the location. Rather, they stem from a desire to create a pictorial composition. The architectural narratives are also underpinned by the way in which artificial light is used.

Pictorial idioms are a well-known concept in the history of architecture, notably in 18th and 19th-centuries English landscape gardens, which are arranged in a series of tableaux that tease the visitor’s curiosity, at least in part by concealing what is hidden around the next corner. Rich variations are used as a way of encouraging visitors to keep exploring, continually offering up small surprises and contrasts that seem ‘natural’ or unplanned. Although, in fact, it has been planned in minute detail, the apparent lack of composition is designed to help liberate the mind of the visitor, to free them to expand their impressions as they tour the gardens. In the pictorial-composition ideal, things are not intended to look too perfect or

The Royal Theatre’s new Playhouse, which was inaugurated in February 2008, affords a phenomenal view of the Port of Copenhagen.
finished, but to combine an unforced form with natural textural effect, like, for example, a fallen tree on the forest floor.

This ideal is reflected in much 20th century modern architecture. For example, the architect Le Corbusier (1887-1965) designed buildings that were often built around a meticulously structured walkway full of minor contrasts and photogenic motifs. As this article seeks to show, the pictorial form of composition did not die out with Le Corbusier’s generation, but lives on in design studios like Lundgaard & Tranberg.

The Tietgen Student Residence

The Tietgen, inaugurated in 2006, is located on a long, artificial canal in a new district of Copenhagen known as Ørestad North. Most of the surrounding houses have wings that are more or less parallel with the canal, and the original plan for the area envisaged a new student residence designed in the same way. Lundgaard & Tranberg was the only studio invited to take part in the architecture competition that decided to break with the prevailing structures in the area by proposing a circular building that would draw the surrounding landscape into the district, not block it out.

The ground floor of the circle has a high ceiling and contains rooms for communal use. Six further floors are divided into five sections, each with a curved corridor giving access to twelve student flats on the outer edge of the circle, and a common room, communal kitchen and utility room on the inner. The rooms are individually delineated in the outer façade as boxes of varying sizes that protrude at different points on the circle. This provides an irregular idiom that makes the façade resemble an organic structure and hints at an inner diversity. Every floor contains the same type of room, however. The irregularity of the exterior does not stem from functional diversity, but from a desire to create an impression of variation. The façade is in other words pictorial, composed according to principles similar to the traditional Romantic garden.

Textural effects

In terms of materials, the building reflects a similar tendency towards the ‘wild’ and unrefined, again epitomising a pictorial ideal. In other words, the materials look exactly like what they are, often with a built-in variation. The façades are covered with dark-brown tombac, a type of red copper with a varied surface, through which run green tracks from the copper. The window frames and shutters are made from unpainted oak, and the handrails on the balconies are of matt stainless steel. Inside, most of the walls are of
The Ørestad outdoor fixture was developed especially for the new district by Louis Poulsen and the ARKKI design studio, which won the competition to draw up an integrated plan for Ørestaden. The elegant and simple fixture is mounted on a rectangular steel pole.

The Waterfront Ballard, which is characterised by glare-free, downward light, flanks the main entrance to the residence.
The Hall of Residence’s circular interior forms an intimate and beautifully proportioned open-air space. The WeeBee LED fixture by Louis Poulsen is mounted in the circular plinth.

The trees in the yard are accentuated by the WeeBee LED fixture.
raw concrete cast on the spot in a slightly irregular structure. The same applies to the corridor floors, which are made from magnesite and resemble concrete, and the partition walls, which are made from unpainted plywood and form entry niches to the rooms. The textures continue inside the students’ rooms in the form of built-in furniture. A beautiful feature of the building is the large, imprinted pattern that stretches along the plywood walls within the corridors. From the round yard outside, the pattern is seen inside the corridors, gradually getting brighter as it moves upwards. From within the corridor, it feels as if the pattern is a piece of a larger form – perhaps a fragment of a plant motif – the origins of which are no longer traceable. It is inspired by origami but also references Romantic art, which often used fragments and incomprehensible arabesques that echoed plant motifs to fire the observer’s imagination. It is an artistic approach perfectly suited to a pictorial ideal. The pattern was created by Julie Henriksen and Mathilde Aggebo, who were responsible for the design side of the building, basing it on the principle of variation within frameworks. For example, they used different signal colours for the letterboxes and kitchen chairs, which are apparently strewn about at random.

**Lighting**
The artificial lighting is carefully attuned to the rooms’ different uses and involves relatively few types of fixtures. Nowadays, builders often specify that the lighting should be energy-efficient; unfortunately, this often results in a light that is cold and ugly. The architects tried to comply with the design by subduing the light as much as possible and being economical with it, so that light is only deployed where absolutely necessary.

In the corridors, the patterned plywood walls are illuminated by a fixture.
mounted in a narrow gap between the wall and ceiling. The fixture, which the architects developed in collaboration with Louis Poulsen presented a real challenge in terms of function and design due to being so close to the plywood walls yet having to light up the whole wall surface. Smaller halogen spots generate a more direct light in front of the entrances to the kitchens and rooms. The same type of spot recurs in the building’s other corridors. In the ground floor utility room and the common room, the spots are supplemented with a more powerful lighting in the form of large pendants. The architects have tried to use as little light outside the building as possible. It has only been installed in a few selected places, such as semi-submerged spots cast in a low circular concrete edge in the middle of the round yard, and in the form of smaller ceiling spots above the passages towards the yard. As a result, the building’s main source of light in the evenings is the many rooms that project from its façade. This leads to unplanned variations, and underpins the pictorial idiom and the impression of a building with inner variety. The street lighting outside the building is the Louis Poulsen Ørestad fixture, which is used as the standard outdoor fixture throughout Ørestaden, and the Waterfront Bollard, which flanks the entrance to the building.

The Playhouse

Like the Tietgen Student Residence, the Playhouse was the result of an architectural competition won by Lundgaard & Tranberg. Inaugurated only this year, the square building is perched on the waterfront in the middle of Copenhagen’s old district, and is characterised by rectangular blocks, each of which is one storey high. Only the stage tower, which soars high above the middle of the building, breaks with the existing heights of buildings in the area. The rest of the building is the same height as, and flush with, the façades in the adjoining streets, and is thus inextricably linked to the surrounding district. Conversely, a third of the Playhouse extends over the quays,
The WeeBee Spot from Louis Poulsen has been installed under the promenade deck. The orange light from the LED fixtures accentuates the bridge pillars.

The Playhouse’s exterior lights play a significant scenographic role. The architects wanted the glass frieze on the third floor to look like an illuminated ribbon. Lighting designer Jesper Kongshaug and Louis Poulsen were commissioned to implement the technical and artistic aspects of the idea. Another significant effect is the spot lighting that illuminates the copper facing the stage tower in the evening.
The foyer opens onto a walkway, a wide, oak-covered pavement that seems to hover on columns above the water. A fluorescent-tube fixture positioned under the bridge emits a broken trail of light that leads the way from the city to the theatre entrance. Louis Poulsen supplied the fixture.
The design contains a number of unorthodox aspects that are not necessarily justified by function, but which make the logically organised theatre seem more organic - the somewhat abrupt corners on the oak bridge, for example.

where a broad, sculptural wooden bridge creates an access road to the large, glass-encased foyer with its beautiful view of the port area. The theatre’s other spaces appear to be arranged around the stage tower, with huge back stages on three sides and a cavernous, yet intimate, auditorium on the fourth. The building also houses two smaller stages and a whole floor for theatre staff. This floor is prominent on the harbour side of the façade because of its floor-to-ceiling glass casing that corbels over the lower floor like a glass canopy. In contrast, with its facing of dark-burned bricks, the lower floor looks enclosed and cave-like, a motif the architects have consciously chosen to play with in all the public areas, both inside and out.

The design includes a number of unorthodox elements not necessarily justified in terms of functionality, but that make the logically composed theatre machine seem more organic. For example, the broad wooden bridge leading towards the harbour contains a couple of twists along the way, as do some of the balconies in the high foyer. The inner corridors are slightly offset from the main direction of the building, without any ensuing detrimental impact on functionality. Similarly, the ground floor’s narrow windows and the window frames in the upper floor’s glass front are apparently strewn about haphazardly. Like the building’s other twists and unorthodox features, these do not reflect a departure from the composition of the building. In this sense, the Playhouse is reminiscent of the Tietgen, where the richly varied façade is not a reflection of the organisation within. Instead, the many small unorthodox elements create an impression of variation that is, in its design conventions, pictorial.

The upper floor is more unconventional. This is the area for theatre staff, and is home to functions such as theatre management, costumiers and dressing rooms, all positioned side-by-side like stripes in a barcode. It is a fantastic feeling to walk around this floor, where daylight floods through to the centre. It offers a type of spatial experience unknown in traditional architecture. Here, you feel less engulfed by the architectural stage setting than you do in the public areas downstairs.

**Lighting**

In a theatre like the Playhouse, artificial light is a key architectural device. It is widely deployed in the public area to create a mysterious atmosphere that heightens the attention and attunes the mind before the show. In the foyer, the primary lighting consists of hundreds of light-fibre cables hanging from the ceiling like a forest of thin lianas, each covered with fabric and with a brown copper pipe at the end, from where the light is emitted. These provide a lighting weak enough to prevent the high glass wall from reflecting it like a mirror in the evenings, making the glass wall less visible and, in doing so, making the half-lit waterfront space outside seem less separate from the foyer inside. The connection is emphasised by a wooden floor that recurs both inside and outside. The subdued lighting from the lianas in the foyer is supplemented by individual projector-like spots, which focus more directly on selected parts of the room.
The theatre’s complex top storey is designed as one vast open-plan area, stretched out between large steel girders. This is where the dressing rooms, administration offices and canteen are located.

The lighting is kept at a low level in the public areas. The primary lighting in the foyer is provided by hundreds of light-fibre cables, suspended from the ceiling like a forest of thin vines. The light from the cables is sufficiently subdued so that the glass wall does not catch the light and produce reflections in the evening.
The Playhouse

Facing the waterfront, the nine-metre-high foyer feels like part of the promenade, which is dominated by the protruding halls and balconies of the Playhouse.

The other public areas have similarly subdued lighting in the form of simple lamp holders in the ceiling with visible bulbs and no shades, and low-mounted, built-in wall lighting that illuminates the floor in areas like the corridors. The lighting level in the public areas is kept consistently low. This allows visitors to quickly accustom themselves to the near dark of the auditorium, and makes the subtleties of the artificial lighting onstage much more striking. A more powerful light is needed on the upper floor used by theatre personnel. Here, ceiling pendants are a particular recurring theme. Artificial light also plays a key scenographic role on the building’s exterior, and this was developed in collaboration with Louis Poulsen. The light is used to illuminate the edges of the large wooden bridge, with fluorescent tubes concealed by a small upturned edge. In the evenings, the bridge looks like an illuminated sign, a broken trail of light pointing the way from the city to the foyer. A weaker light beneath the bridge gives a faint suggestion of its undergrowth of wooden poles. Similar lighting for effect is found in the stage tower. Hidden spots in the roof shine up on the stage tower, highlighting its copper-covered façade. Another important lighting effect, created by the architects and processed artistically by the lighting designer Jesper Kongshaug, has been built into the glass front of the upper floor. In the evening, the retracted decks and ceilings behind the glass are lit up by specially designed spots, supplied by Louis Poulsen and mounted on the inside of the window frames. This makes the up-
The main stage is designed like an intimate cave and laid out in an expressive pattern, which helps regulate the hall’s acoustics. It has been warmly welcomed by the actors, who say that it is as if the room was tailor-made for the spoken word.

per floor resemble an illuminated disc at night, sending a message to the outside world that the theatre is in use.

Narratives
With projects like the Tietgen Student Residence and the Playhouse, Lundgaard & Tranberg has made a name for itself as a studio with a profound interest in architecture’s ability to create images before the mind’s eye. This is seen in the round form of the Tietgen, its irregular knots telling a story of individuality within a community. It is seen in the Playhouse’s ability to entice the visitor from afar into the cave of its auditorium. In both cases, artificial light underpins these narratives. In the Tietgen, this is achieved by relying less on artificial lighting, allowing the rooms to come into their own in the evenings, when they appear as bright or dark boxes. In the Playhouse, it is achieved with subdued but striking, atmospheric lighting.

The way the buildings look do not always reflect a corresponding narrative in the way they are organised. In this respect, they can be seen as having a similar nature to a collage, in which different motifs are sampled, much in the way they are in a stage set. When such a stage set becomes pictorial - is arranged to look unplanned or ‘organic’ – it can induce a feeling or un-reality in the user. Both buildings are also well-planned projects in which all the details, including the lighting, co-exist in close harmony with each other.

There is no doubt that everyone who uses the Tietgen and the Playhouse is highly satisfied with the buildings.

Peter Thule is assistant professor, PhD, architect maa.
Lighting is a high-priority element of the new Royal Playhouse—indoors and outdoors alike—and was consequently an integral part of the development process from the very first project phases.

Thus, lighting plays a key role in the glass frieze that circles the third floor of the house. The glass frieze is a leitmotif for the facade, reflecting the dynamics, function and structure of the building.

Lundgaard & Tranberg wanted the glass frieze to appear with a warm, festive glow in the evenings. From inside, avoiding glare was a paramount consideration, so that visitors could enjoy an unrestricted panorama even in dark nights. The architects created the lighting concept, the design being artistically and technically finalised by lighting designer Jesper Kongshaug who selected Louis Poulsen to partner him. The frieze illumination is a gift from the Ministry of Culture. The result is a custom fixture that matches the material and colour of the glazing bars. Fixtures are mounted in pairs, one about 50 cm above the floor and one 50 cm from the ceiling. It was decisive that the frieze appears uniformly illuminated, and the varying distances to illuminated surfaces necessitated two fixture designs with different shading of the light.

The 458 fixtures are dimmed at evening and night to intensities of 20% and 15%, respectively, thus achieving the desired colour temperature. One fourth of the fixtures comes with the new Ministar reflector lamp, the remaining being fitted with Halostar, all 20 Watt. The light sources have long lives of more than 20,000 hours, so the light facility boasts a low energy consumption.
Three classic PH fixtures turn 50

BY IDA PRAÆSTEGAARD

Fifty years ago – in 1958 – three of Louis Poulsen’s most famous fixtures saw the light of day. The three fixtures – PH Artichoke, PH 5 and PH Snowball – were all developed by Poul Henningsen, who – besides being an architect, a writer and contemporary critic – became one of the world’s leading lighting designers.

Today, Poul Henningsen’s fixtures remain the epitome of modern lighting and Danish design, and his luminaires are renowned far beyond Denmark’s borders. Louis Poulsen markets the well-known fixtures throughout most of the world and has in recent years re-launched several of the early fixtures from the late 1920s and the early 1930s with great success. Articles in international home and life style magazines showcase the popularity of the fixtures. PH Artichoke was introduced in 1958 as an element in the lighting design for a fashionable Copenhagen restaurant, Langelinie Pavillon, adjacent to the Little Mermaid and overlooking the harbour. Fifty years ago, Poul Henningsen was commissioned to design the lighting for the restaurant, and one of his works was PH Artichoke.
which is, with its 72 copper leaves, an extremely evocative fixture and ideal as lighting in large rooms. PH Artichoke was later developed into a series comprising three smaller versions, just as the fixture today comes in white and brushed steel.

To mark the 50th anniversary of PH Artichoke, PH Artichoke Glass will be included in the Louis Poulsen standard range.

HenningSEN made paper cuttings of several of his fixtures. They illustrate beautifully the construction of the fixtures.

**PH 5 was introduced as the “Classic novelty”** at the exhibition “Glass, Light and Colours” at the Danish Museum of Art & Design in Copenhagen in 1958. In concert with Louis Poulsen, Poul Henningsen had come up with a fixture that was completely glare-free irrespective of its position and choice of light source. With PH 5, Poul Henningsen had designed a fixture that – to use his own words from 1958 – “can be fitted with anything from a glow worm or a Christmas candle to a 100 W wire filament lamp. However, a fluorescent lamp is, in its present shape, too long.” At the beginning of the 1990s, Louis Poulsen realised the need for energy-efficient lighting and introduced a new version named PH 5 Plus in 1994. By means of a few minor design changes,
PH 5 Plus doubled the light output compared to the original PH 5 and was able to hold the relatively big energy-saving light sources of the time.

**PH Louvre was also introduced at the exhibition** “Glass, Light and Colours” at the Danish Museum of Art & Design in Copenhagen in 1958. The fixture consists of eight aluminium shades, which are curved like the louvres of a globe shade. The fixture’s eight aluminium shades are matt white on the inside and polished white on the outside. After the exhibition, the fixture with the superb light distribution was stowed away and forgotten – one reason being that Poul Henningsen was preoccupied with designing the PH 5. Louis Poulsen did not resume production of Snowball until 1983 – and the fixture is now one of the most admired classics in our product range.

The fixture remains genuine constructions despite being collectors’ items and exuding status and prestige when unlit. We have been fighting on all fronts to keep our message clear. To create optimum contemporary lighting in a beautiful, yet simple idiom. And this rubs off on the surroundings.

The fixtures have attained their classical status through Poul Henningsen’s constant energy and outlook on life, nature, cultural life and materials. He struck no compromises in terms of the integrity of the overall task. Therefore, there is nothing cheap about the nature of PH Artichoke. And timeless is not just another empty expression in this context. Artichoke is timeless design.

*Quote from the book “Poul Henningsen” by Erik Steffensen in the series »Danish Designers« published by Aschehoug in 2006.*
PH wanted everything out in the light [...]. Design must be truthful, despite the fact that the object may appear facetted. Just think of PH Artichoke from 1958, originally designed for the Copenhagen restaurant Langelinie Pavillonen. There are no dispensable shades because the principle of the Artichoke reigns supreme, and you cannot contradict nature whether you are human, a fixture or a dragon.


PH Artichoke Glass

The PH Artichoke Glass dates back to 1927-31, when Poul Henningsen designed a glass pendant by the name of PH Septima – a pendant with seven glass shades – which was manufactured by Louis Poulsen until 1940 when it was phased out due to a lack of materials during the war. Asked to design a fixture for the Langelinie Pavillonen restaurant in 1958, Poul Henningsen completed the assignment in three months as PH Artichoke is based on the ideas behind PH Septima.

**PH Septima consisted of seven shades in clear glass**, sand-blown in six fields. PH Artichoke divided the shades into picket fences as Poul Henningsen called them and was made of copper. Of hand-made, sand-blown glass, the PH Artichoke Glass has an expression similar to that of PH Septima. The soft light is diffused through the leaves to produce soft, comfortable light. Lit as well as unlit, the fixture leaves have an “iced look” that adds elegance and lightness to any room.

PH Artichoke Glass is available from select dealers and only to order in the same sizes as the other versions of PH Artichoke, viz. with diameters of 480, 600, 720 and 840 mm. Specially trained technicians from Louis Poulsen assemble PH Artichoke Glass – on location.
During his stint as Tivoli’s architect, beginning in the early 1940s, Poul Henningsen designed many original installations for the gardens, including a number of lighting fixtures beloved by the park’s visitors.

The Tivoli Lamp dating from 1949, is a refinement of the Spiral Lamp designed by Henningsen for Århus University in 1943. It consists of a transparent inner acrylic tube painted with a red spiral, and an outer white-and-green spiral shade. The two parts rotate in opposite directions, driven by a motor mounted in the fixture’s head. In 1950, the Tivoli Lamp was mounted around the Tivoli Lake, to the delight of the garden’s visitors. Unfortunately, the small Hoover engines that drove the shades were powerful enough to turn the shades once they were moving, but too weak to be relied upon to start the rotation. Despite numerous attempts at improvement, the technology of the time was just not up to the task – and so after a few years, the lamps were left to hang motionless, without any power driving the engines.

Louis Poulsen has now produced new Tivoli Lamps, identical to the originals except for a technical improvement in the form of a more powerful, Swiss-produced motor. As a result, Tivoli visitors 2008 will once more be able to appreciate this original and striking PH invention as it was meant to look and work.

Visitors to Tivoli Gardens this year will be greeted by one of the park’s most refined pieces of design, once again working as originally intended. The festive spiral lamp, designed by Poul Henningsen in 1949 for the old amusement park, has been resurrected. In spring 2008, 101 new, updated Tivoli Lamps – supplied by Louis Poulsen – will be installed in the old gardens in Copenhagen.

In May 1949, Poul Henningsen described the basis for the lamp in an interview in NYT:

“When I was commissioned to design new lighting for the Tivoli Lake, it struck me that a slowly rotating spiral lamp would produce a discreet and delicate effect. The discretion is important, because too much rotation would make you feel drunk! There is also something in the spiral that enhances or anticipates the zig-zag shape of the reflection on the water. The idea was to find a solution with the least possible waste of materials and the lowest possible costs up front. It not only had to look as if it was all drawn as one line, it had to actually be one line too. The basis for a construction of this nature is that the spiral does not cover itself when folded up, but that edges meet edges in some kind of axis of rotation, which is easy to mount above a bench.”
Poul Henningsen inspects his new rotating lamp at the lake in the Tivoli Gardens, May 1949.

The 101 updated rotating lamps have not yet been mounted as we go to press, so these are not photographed, but we recommend that you take a trip to the Tivoli Gardens this summer to see the phenomenon with your own eyes.
Theater, music and dance in new settings

The venue – both internally and externally – is a primary element of theatrical experience . . . It creates expectations, sets a mood and reinforces the communal aspect of the event. It is, in effect, the pre-show.

BY PAMELA MOSHER

More than just providing a venue for entertainment, the performing arts center has, especially in the last three decades, become a revitalizing force for the city, community and campus, offering facilities to accommodate a wide range of entertainment. These types of buildings have remained a passion for Pfeiffer Partners Architects and for a number of decades the firm (originally as Hardy Holzman Pfeiffer Associates) has designed several high-profile performing arts centers in the USA. The venue – both internally and externally – is a primary element of theatrical experience, according to William Murray, AIA, Principal, who leads the performing arts design of Pfeiffer Partners Architects. It creates expectations, sets a mood and reinforces the communal aspect of the event. It is, in effect, the pre-show. The site, the vernacular of the surrounding buildings and the aspirations of the clients and community are also factors in the design.

To support such different uses as a traveling Broadway show or an in-house production, contemporary theaters must be state-of-the-art, function well and leave a lasting impression. This impression begins at the front door and should be consistent throughout.

Different facilities require different strategies; for a concert hall, the grand scale, the richness of the lights, color, textures and appointments contribute to a heightened sense of event and ceremony before the lights go down. A black-box theater responds to its agenda as a space for experimentation; literally a box with flexible seating, it facilitates the projection of imagination.

A recital hall is designed for a variety of musical performances on an intimate scale – chamber groups, choral groups, jazz ensembles – for which the design shapes a clear, articulate sound; and a multi-purpose hall must support a range of performance types equally well by means of variable acoustics and moveable architectural features, such as adjustable canopies and expandable stages. These types of spaces require not only functional solutions, but demand an architectural statement that both supports the arts and creates a unique theater-going experience.

RiverCenter for the Performing Arts, Columbus, Georgia

In Columbus, Georgia, RiverCenter for the Performing Arts accommodates
RiverCenter’s facades are made of materials that match the adjacent city neighbourhoods. The foyer on Main Street is made of glass and steel.
Rivercenter, Georgia

Site plan

Section

both civic and academic requirements; it is the performance space for the Columbus Symphony Orchestra, the Columbus Ballet, the Columbus Youth Orchestra and touring Broadway shows, and it provides instruction and rehearsal space for the Columbus State University, Schwob School of Music. Rivercenter is located at the intersection of historic Columbus and the city center, along the Chattahoochee River. On the facades facing the historic district, the Center features brickwork inspired by the nearby historic Springer Opera House, with cast iron columns and ornate iron railings. Facing Main Street, a contemporary architectural environment, the Center features a modern glass and steel multi-level lobby, which enables passersby to observe the activity inside the center, and patrons to view the surrounding city.

In order to fulfill the role of a civic and academic performing arts center, the design provides a sense of intimacy and human scale. To achieve this and to add visual interest, each of the Center’s main attractions is distinct in shape, color and material. The largest room, the 2,000-seat, multi-purpose Heard Theater features two balconies and multiple sides, which create an intimate audience-performer relationship.

Because of the large acoustic volume required for symphonic performance, a ceiling of giant interwoven ribbons of steel-coil mesh offers a dramatic enveloping gesture that further improves the intimacy of this large space. Shaped balcony fascias and custom light fixtures provide color, texture and warmth. In addition, the Theater features a unique orchestra shell and canopy system that enables the stage for symphonic performances to be extended into 1/3 of the orchestra seating, increasing the performers’ ability to interconnect with the audience.

The 450-seat Legacy Hall is also designed with focus on intimacy and warmth, it being the primary performance venue for the University’s music program, which encompasses band, orchestra, choir, jazz and chamber groups. This is accomplished through a seating configuration that includes orchestra and parterre levels. The hall also features a balcony that wraps entirely around the stage, which allows for choral performances and classes and features a large 3,600-pipe/57-stop concert organ. The walls are faced in textured clay tiles, while the balcony and parterre fascias, lit from within by the Oslo fixture from Louis Poulsen Lighting A/S, are covered in rich cherry wood. From the ceiling, a series of light-colored wood acoustic reflectors support 40 PH Artichokes in copper, the largest number of this fixture used in one space in the U.S.

The design of the 150-seat Studio Theater was inspired by the London’s Cottesloe Theater, a flexible courtyard theater with telescoping seating and a flat floor. The venue hosts plays, experimental theater, children’s theater, and jazz performances, as well as chamber music, dance performances and lectures.

The center also houses rehearsal rooms; a 24-hour Applied Music/Faculty Studios for music instruction and faculty offices; 40 practice rooms of varying sizes and six classrooms and seminar rooms for lecture and discussions.

Featuring the light blue ceiling of traditional Georgia porches, the lobby utilizes the Oslo fixtures on walls and columns as architectural features. Both the Orbiter and the Oslo Wall Round fixtures are utilized to create a consistent idiom throughout the facility. In addition, AJ Eklípta fixtures are featured as exterior lighting elements on the main theater volume, establishing a rich and welcoming environment in the downtown core.
Despite the size of the 2,000-seat Heard Theater, enveloping steel mesh bands generate a sense of intimacy between the audience and performers.

A combination of Orbiter Wall and Oslo Wall lamps provide continuous lighting between the foyer and the stairs.
The Legacy Hall, with room for 450 people, is lined with terra cotta tiles, the front edges of the balconies are covered with cherry wood, and 40 PH Artichokes round off the warm tone of the room.

Performing Arts Center, California State University, Fullerton, California

The objective for the Performing Arts Center was to provide an invigorating climate in which professional and creative excellence in the visual arts, music, dance and theater can thrive. The College of Art’s theater and dance program is among the top 14 undergraduate programs in the US, with public performance at the heart of the program. Its flourishing music program, however, had been constrained by inadequate facilities. Pfeiffer Partners created a new building addition offering 125,000 square feet of new space, including an 800-seat concert hall, a 250-seat thrust-stage theater and a 150-seat black-box theater. The spaces all surround a central lobby, which provides a fourth informal performance space.

The new Performing Arts Center sits at the heart of the campus. Surrounded by the student center and bookstore, dining facilities and the nearby library, the building is a new “front door” to a vibrant student-centered precinct. In
Above: The Studio Theater is flexible enough to be used for children’s theater, jazz concerts, chamber music and dance shows.

A grand stairway leads from the RiverCenter foyer up to the theaters.
The Meng Concert Hall, part of the Performing Arts Center, utilises honest, durable and inexpensive materials, e.g. the walls are concrete and the roof is zinc.
addition to the new Performing Arts Center, the concurrent development of new parking facilities and central plaza in front of the Center define an inviting new pedestrian environment, contributing additional energy to this vital part of the campus.

Adept at getting the “biggest bang for the buck,” the design team chose a complementary palette of basic, inexpensive, durable and featured materials with expressive potential: textured and polished Trendstone concrete block, intensely colored smooth cement plaster, cherry wood, Rheinzink – formed and weathered zinc – and clear or textured glass. The malleable quality of concrete was exploited in cast formwork moulded using Douglas fir planks from an old nearby barn to create the look of board-shaped concrete in the central lobby. The resulting texture establishes an arresting counterpoint to the smooth, deeply colored, pool-finished cement plaster walls flanking the major glass entrances. Glass curtain walls provide a dramatic view into the lobby and lighten the shape, which

The Performing Arts Center’s concert-hall lighting is provided by PH 6½-6 pendants mounted in groups and painted a custom copper colour.
A floating, circular, acoustic element just under the ceiling produces extremely precise sound in the big concert hall.
The concept for staging rock concerts in The Pearl focused on retaining the intimacy of the theater experience, and it succeeded. None of the 2,500 seats is more than 36 metres from the stage.

The foyer in The Pearl is characterised by bronze and deep blue shades, and lit by Enigma 825s, mounted in groups.

THE PEARL AT THE PALMS
CLIENT: MALOOF CASINO RESORT
ARCHITECT: PFEIFFER PARTNERS
ARCHITECTS
ASSOCIATE ARCHITECT: KGA ARCHITECTURE STUDIOS
THEATER CONSULTANT: AUERBACK POLLOCK FRIEDLANDER
ACOUSTICAL CONSULTANT: SIA ACOUSTICS
STRUCTURAL ENGINEER: LOCHSA ENGINEERING AND SURVEYING
MEP ENGINEER: JBA CONSULTING ENGINEER
ARCHITECTURAL LIGHTING CONSULTANT: KAPLAN GEHRING MCCARROLL ARCHITECTURAL LIGHTING

Supporting performance spaces include a Musical Theater Rehearsal Hall; a Dance Performance/Rehearsal Hall, two additional Dance Studios, supporting a variety of dance types; and a state of the art Recording Studio. In addition, the theater has multiple other support spaces such as dressing suites, green rooms, a 6,000-square-foot scene shop, a costume shop and a make-up lab. The multi-level central lobby ties the facilities together, offering additional space for informal performances and receptions.

The Performing Arts Center creates a new vista from the campus edge to the new center, and its alignment creates a new front door to the campus from the south and west. Its combination of forms, volumes, shapes and transparency provide an artistic beacon at the heart of the campus and give an exciting new identity to the school’s music, theater and dance programs.

The Pearl at the Palms
Built as part of a $600-million expansion of the Palms Resort and Casino in Las Vegas, The Pearl, a rock-concert venue, met several challenges. It had to be constructed underground at a very limited site and serves as both a concert hall for rock music and a venue...
The Pearl at the Palms

Enigma creates the illusion of floating wings of light. The minimalist design is combined with particularly refined lighting engineering and good light emission. Enigma emits both indirect light, as reflected by the shades, and direct light, which is diffused through the shades.

The interior is a mix of traditional and edgy. The rich palette of reds, metallic bronzes and cherry wood create an atmosphere of warmth and excitement. Along with the dramatic pendant lighting elements, Louis Poulsen Lighting’s Enigma in clusters of differing sizes – the first and largest installation of this fixture used in the United States – lends a luxurious and theatrical sensation. An abstract tattoo graphic, referencing the famous tattoo shop located in the casino, was developed as one of the dominant design motifs, reiterated in rich, custom-woven seat and wall coverings as well as carpets in both theater and ballroom. The other motif, a linear pattern based on a musical scale with random rectangular “notes,” is incised into the wood panels of the proscenium face and repeats on the walls of the casino level lobby, the balcony fascias and the ceilings of the mezzanine and balcony seating, establishing a visual coherence more typical of theater design.

The mission of performing arts architecture is to support performance and elevate the communal theatrical event. Lighting is a key factor in this mission, adding architectural details, sculpting the space, evoking emotion and directing attention. William Murray feels that Louis Poulsen Lighting fixtures serve to complement his vision; he is drawn to the reflective characteristic of the light. The source of the light is never visible, only the rich, even glow. It is this quality that he feels heightens the warmth and excitement of the theatrical ambience.

Pamela Mosher is Communications and Public Relations Manager
The lighting shapes the room, generates atmosphere and directs the attention, and is therefore, according to William Murray, a particularly important factor in theatre building and interior design.
One of the finest examples of Dutch classicism was nearly lost one day in January 20 years ago. Heemstede Castle near Houten went ablaze, and the damage was enormous. Only the brickwork and four rooms at ground floor were saved. The loss was dramatic. Heemstede Castle, its interiors and the surrounding park represented a unique entity created in the late 17th century by an unknown architect commissioned by Diderick van Velthuysen. Holding a two-kilometre long axis, for instance, the park counted as one of the finest examples of Dutch landscape gardening.

The castle remained a ruin for some 10 years until the investment firm of Phanos N.V. took upon it the extensive task of restoring the castle with a view to converting it into the company’s head office. The firm of architects, Van Hoogevest Architecten was singled out to be in charge of the rebuilding, which was undertaken by contractors Bouwmij Woerden.

The highly demanding task was completed in 2001. Heemstede Castle had been rebuilt and widely looked like before the fire. During the rebuilding process, Phanos never doubted that their modern use of the castle had to submit to the castle’s original structure and layout. The result is a beautiful and efficient design illustrating that fine architecture has numerous applications – also 350 years after its establishment.

To illuminate the park, Phanos asked for simple, subdued fixtures that would not drown the beauty of architecture and the park. Simple and discreet in design, Patina (Kastrup) Post outdoor fixture was chosen because of its minimalist design and soft, symmetrical light emission.

Ida Præstegaard is an architect and the editor of NYT.
Heemstede Castle looks beautiful and perfectly integrated following its comprehensive restoration and refurbishment. Heemstede is considered one of the finest examples of classicism in the Netherlands, and is something of a fairy-tale castle. The PH Artichoke welcomes visitors as they approach the front door.

The copper on the top of the Patina (Kastrup) shade merges into the green park as its bright sheen is gradually replaced by verdigris.

Subdued lighting is used in the park. The Patina (Kastrup) illuminates the paths, and the castle is accentuated by spot lighting.
The owners of Heemstede Castle wanted a simple fixture in the park, and opted for the Patina (Kastrup) with dark-green poles.

Heemstede Castle Park in its prime, around 1697. Watercolours by Isaac de Mouncheron, Teylers Museum, Harlem.
Louisiana Museum of Modern Art in North Sealand has been extending a warm, hearty welcome to visitors for half a century. The gallery has positioned itself as one of the world’s most important purveyors of modern art, alongside the Tate in London, the Pompidou in Paris, MoMa in New York and the Guggenheim in Bilbao. Louisiana is a focus for the world and a cosy place for locals to gather in a homely atmosphere that makes it quite unique.

Louisiana opened in 1958, the result of a unique partnership between its founder Knud W. Jensen and two young architects, Jørgen Bo and Vilhelm Wohlert. Ten minutes’ walk from Humlebæk Station in North Sealand, they found a country house on a site of outstanding natural beauty right on the shore of the Sound. The old villa, which was called Louisiana, has been preserved as the entrance to the museum, while its garden and the surrounding landscape were allowed to shape the new building in a playful sequence of light pavilions made of glass and wood.

The idea came from Jensen, the firebrand whose energy fuelled the project and who invested his family fortune in it. His enthusiasm for modern art and his sure eye for communicating it informally has helped it reach a wide range of society. In addition to its own permanent collection, it was decided that the Louisiana would feature temporary exhibitions of modern art from all over the world. It was the first gallery in Denmark to introduce a café, concerts, a club, a shop and late opening hours, inspired by places like MoMA. Jensen understood architecture’s important role in the communication of the art, and was so deeply involved in the museum’s interior and design that he became known as Louisiana’s third architect. Jensen’s vision was a museum that

Its architecture makes Louisiana a unique museum. The exquisite equilibrium between interior and exterior, between building and garden, between the view in and the view out, gives the light its own special tone. Louis Poulsen delivered the initial lighting to the museum, celebrating its 50th birthday 2008.

The Light in Louisiana

BY MORTEN LUND
The old villa, which went under the name Louisiana, was retained as the entrance to the museum, while the garden and the landscape were allowed to shape the new building with a playful sequence of light pavilions made from glass and wood. The garden side of the villa faces the sculpture park.

When it opened in 1958, Louisiana was a completely new kind of museum, with internationally renowned art inside and out, concert space, cafeterias, and a room with a fireplace. The museum became the model for many others around the world.
All the buildings have painted white masonry both inside and out. The strong laminated wood beams in the exhibition halls support the flat roof, complete with skylight lanterns.

The museum’s slender wings, with their glass corridors and exhibition rooms, are sensitively designed to complement the park and forge direct contact between interiors and the outdoors in a natural way.

In 1958, the architects placed the first new buildings between the high trees along the garden’s northern boundary towards Lake Humlebæk. Louisiana has since sprouted many new extensions.
would provide its visitors with a broad range of things to see and do in safe and beautiful settings. In those days, his attitude was met with scepticism in the established art world; even today, it is sometimes deemed to contradict the very nature of art.

Poul Erik Tøjner, Louisiana’s Director for the past eight years, sees things differently. He believes the museum’s secure, beautiful surroundings are necessary to attract the sort of visitors who are willing to expose themselves to modern art’s sometimes brutal pressures. He believes art must have the power to shock, and that the viewer must be able to confront it, in all its unconditional brutality, with an open mind. In other words, the goal is not simply to offer a pleasant experience. From the start, it was widely agreed that Louisiana should be lit by daylight, with windows opening in every direction to allow light in all its shades and intensities to merge and endow the space with a varied and dynamic quality. Visitors should be able to feel changes in the weather, the rhythm of the day and the progress of the seasons. The contractors and architects wanted to open rooms out towards the low light through vertical windows, the same way we encounter daylight in our own homes. Artificial light supplements the daylight when it is dark, training even light on the museum’s painted white walls. Not only does this illuminate the art on the walls; the walls, in turn, act as shades to direct light into the room. (This type of lighting is known as “wall-wash”.) Flex-
ible spots are also used as accent lighting in temporary exhibitions and to supplement the permanent wall-wash lighting.

**Bo and Wohlert were both inspired by 1950s American West Coast architecture**, in which large glass panels and light wooden constructions shape the daylight and connect the exterior of a building with its interior. This suited Jensen’s intentions for an idiom that shared the homely character of the two architects’ housing developments. The budget for the privately financed building was tight, so it was important to use the space to its full capacity and make the most of the beautiful location. The architects positioned the new building between the high trees along the garden’s northern boundary to Humlebæk Lake, in order to protect the garden. From here, the construction stretched all the way out to the coast in a diverse and closely integrated spatial sequence of glass corridors and exhibition rooms.

From the villa, the 1958 extension starts with a gallery corridor, which opens onto the garden and winds its way around a fantastic, multi-trunked beech tree before continuing on towards the coast. The tree’s foliage allows a beautiful, vibrant light into the corridor, which changes with the day and the seasons. From here, the building follows the lake’s shore, having metamorphosed into a trans-illuminated corridor with glass panels from floor to ceiling on both sides. The floor hugs the gradient of the landscape down towards the coast. The floor is covered in flame-red brick – a badly-baked batch from Hasle, which the architects bought for pennies. The floor continues, a couple of lines of it at any rate, outside the glass, obliterating the border between exterior and interior. Fifty years on, after millions of feet have tramped on it and soapy water splashed on it countless times, it has assumed a softer quality, with shades of deep red. The window frames are stained black to merge with the dark tree trunks outside, while the ceiling is covered with light, sanded boards that emphasise the light nature of the roof. The corridor staggers on, between the trees, in an improvised fashion, throwing up lively corners and walls on which to display paintings and sculptures. When the low winter sun shines like a projector in the south east, it is as if you can reach out and touch the trees.
through the glass panels on both sides. In the evening, the corridor is lit by festive copper bracket lamps, each formed by a single cylinder and an asymmetric frustum of a cone, joined at a dynamic angle. These were specially designed for the museum by the architects. From the outside, the guests’ silhouettes merge with the works of art in the glass corridor and the contours of the trees on both sides.

Further on, the North Wing starts with an exhibition room, now known as the Giacometti Room. The architects exploited the incline of the terrain down to the lake to form a double-height room with a flat roof, brick walls painted white and a north-facing window at full height facing the lake. The corridor runs along a higher balcony at the opposite end, allowing a ray of sunlight in from the southeast. The permanent group of small Giacometti sculptures on the balcony is given a striking accent by a skylight.

In the next exhibition room, which contains the museum’s Asger Jorn collection, daylight is drawn down through striking lanterns that rest on the roof structure’s laminated wooden beams, and through the smaller windows in the gaps between the beams. The path through the museum crosses the hall where, from both ends, daylight streams in through the corridor’s large glass panels. The covering of red brick reflects warmly on the white painted walls, creating an interplay with the colours of the paintings. The exhibition rooms widen out compared to the narrow glass corridors, but they are still relatively small and retain Louisiana’s homely character.

The original fifty-year-old building’s third and final hall is home to the café, with its fireplace a couple of steps down and its view over the Sound with the coast of Scania, South Sweden, in the background and the island of Hven providing an impressive interlude to the magnificent panorama. In the foreground is the large terrace, where Calder’s sculptures endow the space with character and depth. This area is always a hive of activity, filled with people absorbed in the constantly changing view over the Sound, lazing in the sun’s penetrating rays on the terrace outside and enjoying the company over a good lunch by the flaming light of the fireplace. Jensen wanted to see people in...
A group of Giacometti’s sculptures under the distinctive skylight.

The undulating terrain is accentuated with protruding floors. The different ways in which the light falls establishes a dynamic interplay between nature and architecture.

The Concert Hall, from 1975, with chairs by Poul Kjaerholm, also makes the most of the undulating terrain. The large, east-facing glass panel allows for a beautiful incidence of natural light.
his rooms, and he succeeded – especially in the café.
Louis Poulsen supplied the original lighting for Louisiana. The copper bracket lamps in the glass corridor are particularly symbolic of the museum, having been produced only in the limited number needed for the site. Louis Poulsen’s Scala Spot provides flexible and supplementary accent lighting. This standard fixture was a popular all-round lamp in 1958 and used in many different contexts.

**Bo and Wohlert developed the Louisiana Pendant** especially for the museum, and it was later included in the Louis Poulsen catalogue. Its shade is a hemisphere of matt copper, 40 cm in diameter, with bars beneath it for a more even distribution of the light. Louisiana Pendant lights were originally used as wall-wash lighting in the exhibition rooms, where they were installed asymmetrically to cast light on the wall. In the café, they were hung above the tables to cast a warm, intimate dining-table light. In the first extension was the West Wing, built in stages in 1966 and 1971. The two large exhibition rooms allowed Louisiana to host pictures and installations it had not been able to accommodate before. Here, daylight is allowed to enter in controlled quantities, exclusively from above, while the low horizontal light from the glass panels is excluded. A museum that is based on temporary exhibitions of borrowed works must be able to provide them with a secure setting. They have to be safe from theft and fire, and kept at the right temperature and atmospheric humidity. The light must not be too strong. The requirements are tightened on a regular basis. Today, oil paintings are not exhibited in light stronger than 200 lux; for graphic works and water colours, the maximum is 50 lux. (The norm is about 200 lux at an ordinary office desk, and about 50 lux in the average living room.)

Louis Poulsen’s Kugle Spot was chosen for the wall-wash lighting. The 150 W incandescent lamp and swivel suspension in two directions means the fixtures on the wall emit an even light if they are installed close together and positioned at exact angles. The Kugle Spot remains the most common wall lighting in Louisiana.

**The South Wing, added in 1982,** continued in much the same vein. Here, four large rooms with skylights merge into one another in a spatially rhythmic and sequential process. The rooms are linked to the villa via a gallery corridor to the south-east, with large windows that look out towards the garden and the Sound. From the corridor, the visitor continues through the halls before ending his or her visit in the South Wing’s panorama room. An alternative route through the underground East Wing (1991) brings the visit to close in the café. The East Wing has been dug into the ground to preserve the view from the garden over the Sound. It has no windows, giving complete control over the lighting, and making it ideal for exhibiting graphics and water colours which can only tolerate 50 lux. Louisiana added a concert hall in 1975, featuring excellent acoustics and Poul Kjærholm’s light concert chairs with their interwoven ash plywood seats, a furniture classic from the word go.
The East Wing also heralded a new generation of architects, with Claus Wohlert involved in its construction. In 1993, he was given his first independent commission to build the Children’s House, which weaves around, into and under the glass corridor, and the Giacometti Room in the North Wing. Together with his partner, Thorben Schmidt, Wohlert has continued to work as Louisiana’s architect, as well as on his studio’s many other projects in Denmark and abroad, including a current project to design a cultural and historical museum in Bahrain.

It is impossible to be part of the elite of the world’s art galleries without keeping your own house in order. Shortly after the dawn of the new millennium, and not long after Poul Erik Tøjner assumed responsibility for Louisiana, it became clear that the museum’s buildings were out of date. It was no longer possible to control the exhibition rooms’ light and climate to the level demanded by the major institutions. Then, when mould fungus was discovered in the roof, the whole foundation of Louisiana’s museum activities was pulled out from under it.

A number of foundations and companies helped the museum collect the DKK 218 million needed to bring Louisiana up to contemporary standards. In 2003, the museum began a four-year renovation so all-encompassing it was tantamount to a new building. But Louisiana’s architecture is the museum’s soul, and the objective was to spend the quarter of a billion kroner renovating it in such a way that nobody would notice it had been done. The work was done by Wohlert Architects in close co-operation with Poul Hasbeck from the museum. When Louisiana opens its doors for its anniversary exhibition this year, it will be very difficult to see just how comprehensive the project has been. However, the museum is now ultra-modern and better prepared than ever for its role as one of the most important art galleries in the world.

If Louisiana had been built in 2008, it is highly doubtful whether it would have been designed using the same unique blend of daylight and artificial light. Today, general considerations for protecting the works of art would probably have precluded it. So the museum is in the unique position of being able to choose to exhibit in daylight if the works are not too delicate, or cutting out the daylight and controlling the artificial light if necessary. With unruly daylight, you lose a little control and expose the art to the moment and to chance.

Poul Erik Tøjner reflects on daylight and the nature of art:

‘It is highly telling that the argument against daylight is that it is so strong and we can’t control it. However, for me, the fact that you can’t control the light is life-affirming in an age when museum practice is all about control, about controlling the message. This is, of course, absolutely contrary to the very nature of art, all the way down to its philosophical core. Art isn’t about controlling the message. That’s the one thing we can be sure it isn’t about.’

The light changes with the weather, changes with the seasons and varies as the day progresses. You notice when a cloud floats past the sun, and you look forward to twilight’s intense darkness from the park outside. The gas lamps burn and the garden closes in around itself.

Morten Lund is an architect.
George Baselitz played an active role in hanging his own colourful paintings for the 2006 exhibition. He moved them around and was relaxed about the lux requirements stipulated by the restorers. Baselitz was particularly enthusiastic about the daylight at Louisiana and allowed the light to shine freely through the skylights so that his colours came alive and the hard shadows around the frames dissolved.

The exhibition of Lucian Freud’s paintings in 2007 was subject to the museum’s requirements for the maximum amount of lux permitted on canvases. The skylight was covered over, and the exhibition illuminated by subdued wall-wash and screened-off spots. The shadows became harsh, and the pictures almost luminous on the dark walls.

Louis Poulsen’s Kuglespot is still the most common wall lighting found in Louisiana. It has a 150W incandescent lamp, is mounted so that it rotates in two directions, and when set precisely provides even light on the wall.
The light emission is concentrated downwards.

Prototypes of the T fixture have been installed in two tunnels in the local authority of Albertslund. As an experiment, the fixtures are in one tunnel placed in a diagonal line, in the other close to the wall.
In partnership with the Danish designer Mads Odgård, Louis Poulsen has developed a prototype LED fixture for lighting tunnels. Called the ‘T fixture’, it has so far been installed in two tunnels in Albertslund.

The product was initiated by Albertslund Local Authority, which has been working on a visionary lighting plan for a some considerable time. The Local Authority aims to be at the cutting edge of energy-efficient lighting and CO2 reduction, and its long-term plans include the development of fixtures that use the light sources of the future.

LED lighting has clear advantages in this respect, with its life expectancy of 40,000 hours and minimal servicing. The relationship between lumens and watts still needs to be improved, but intensive research should soon make LED fully competitive on this count too.

For Albertslund Local Authority, the choice of partners was obvious. Mads Odgård had previously collaborated with Louis Poulsen to develop the Icon outdoor fixture which is used extensively for road lighting in the area. The Authority’s collaboration with Louis Poulsen dates back as far as 1963, when the first Albertslund outdoor fixtures – designed by Jens Møller-Jensen – were installed in a high density, low-height housing project in the area. The Albertslund outdoor fixture has since been used in countless projects all over the world.

The lighting of paths and tunnels has to discourage vandalism, and to this end the T fixture has a simple, discreet design. The linear fixture measures 600 x 100 x 70 mm. Six light-emitting diodes (LEDs) are mounted in rows, screened off from each other by slats that operate as reflectors. The slats prevent longitudinal glare, and the light is directed in a lateral direction by a linear optical lens.
At home with Finn Juhl

Furniture designer Finn Juhl’s private residence north of Copenhagen is now open to the public. It is furnished with the architect’s own work as well as lamps by Louis Poulsen.

The Danish architect Finn Juhl (1912–1989) is considered as one of the most important designers of the 20th century. Juhl was a pioneering figure in Danish furniture design, along with figures like Hans Wegner, Arne Jacobsen, Poul Kjaerholm and Børge Mogensen. Juhl’s home on Kratvænget in Charlottenlund, right beside Ørdrupgaard, was a house that he designed and built himself in 1942 (as discussed in NYT 580). It is a unique example of Danish modernism in architecture, furniture design and visual art, and has remained more or less unaltered since his death in 1989. As well as the original furnishings, it also contains a number of fixtures produced by Louis Poulsen in the 1930s and 1940s, including Arne Jacobsen’s first standard lamp and the Stelling Pendant. From April 2008, the house will form part of the Ørdrupgaard Museum, and will be open to the public. The museum will host an exhibition about Juhl’s house until 31 August.