

The image features a dark, textured background with three large, white, circular segments. Each segment is bordered by a thick, black, irregular line that resembles a hand-drawn or cut-out edge. The segments are positioned in the top-left, top-right, and bottom-right corners, leaving a large white space in the center-left. The word "Lampas" is written in a white, serif font in the center-right area.

Lampas

Lighting designs that last

Lights from Lampas do more for people than just providing adequate light. We have worked closely with architects and designers right from our beginnings in 1971 to create lighting that is surprising, inspiring and creates interest. With a clear concept, a well-thought-out design and a high standard of workmanship, our lights deliver value to citizens, residents and developers.

Our products offer a design experience in addition to effective lighting.

That is why this catalogue gives you the chance to get to know our designers together with their lights. Take a peek into their creative space – be inspired by their thoughts on everything from architecture to sustainability.

Beautiful design only makes sense when combined with impeccable functionality. Which is why all Lampas lights have recently been updated, making them stronger than ever in terms of lighting technology, installation, durability and security against vandalism. All backed up by a great level of service and advice.

We hope you will find inspiration here, as we present a large selection from our product range. If you have any queries or requests, please contact us. We love talking about all things lighting, and no project is too broad or narrow in scope for Lampas.

There are more than enough nondescript lighting products out there. At Lampas we create designs to remember.



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VE2





Hugo Dines Schmidt, born 1965

1999 Aarhus School of Architecture

1997 Designit

2007 VE2

VE2 designed ANTO and NYE for Lampas.



VE2

Hugo Dines Schmidt

Together with Morten Lauritzen, Hugo owns and runs design studio VE2 in central Aarhus. Based in an old film factory, VE2 designs products with a focus on long-lasting solutions.

How did you come to be a designer?

I was born in Christiansfeld and grew up as part of the Brethren Church with its distinct and characteristic approach to aesthetics and craftsmanship. For generations, my family had run a tiled stove company Christiansfelder Kakkelovne. The business had its own forge, where we children helped after school. As a result of that, combined with the fact that our father wasn't afraid to delegate responsi-

bility (and work), I became quite familiar with most tools and metalworking processes from an early age.

One time I had to repair a lockcase on a Christiansfelder door that was a few hundred years old. I was perhaps 15 at the time. When I disassembled the lockcase, I discovered that all the parts were ornately decorated. For instance, the nuts were filed so they resembled tiny flowers. There's not some romantic story about me knowing in that instant what I wanted to do with my life. However, I do remember that lockcase, since that's where I discovered what quality truly is. I was fascinated by the love and care that had gone into the details, even ones that no one could see.

I became a pottery apprentice with the aim of taking over Christiansfelder Kakkelovne. As a craft it brought together form, function and production, but it also brought huge frustration with the design limitations of pottery in terms of production.

I opted to break with family tradition and ended up taking a detour, to study industrial design at Aarhus School of Architecture in 1995.

My craft skills made me a decent model builder, and two years before I graduated, I became a freelance model builder at design studio Designit. I fitted in well at Designit, which was made up of graduate designers in the same age bracket from the same school.

There's no doubt that those 10 years I subsequently spent at Designit had a great impact on the designer I am today.

What inspires you?

Good craftsmanship and simple solutions. The Bauhaus school and functionalism have always fascinated me. Their approach to design and architecture were revolutionary in their day, and their buildings and designs endure to this day.

There is quite simply nothing better to me than when form and function converge – when the two things blend so seamlessly that you can't distinguish where one starts and the other one ends. We constantly strive for this at VE2, no matter what product we are designing. Our process is uncompromising when it comes to eliminating unnecessary details.

What characterises good lighting design?

In addition to providing effective light, it must also be suitable for use in widely differing settings. You don't know the location and context in advance. Therefore a light should be designed to fit countless different settings. This is achieved by ensuring the product is well-proportioned with no unnecessary details.

When it's pleasing to the eye, without any elements that are too flashy or ostentatious, then the design will stand the test of time.

What do you see as future influences on design?

Sustainability and a circular economy are two of the main challenges that are having an ever greater impact on our work as designers. At VE2 we have been designing with sustainability in mind for many years now without being fully aware of it. Our quest for simple, functional and durable design ties in well with the "power of the inner circle", which is essentially the idea of products remaining in their original form and in use for their original function for as long as possible. That is both sustainable and justifiable in terms of material consumption.







Hugo Dines Schmidt and Morten Lauritzen



ANTO L1016 post light with spotlights | Copenhagen, Forfatterhuset

ANTO L1016

post light with spotlights







ANTO L1016 post light
with spotlights | Copenhagen,
Forfatterhuset













ANTO L1016 post light with spotlights | Virum, Hummeltoftevej







ANTO L1014 post light | Virum, Hummeltoftevej

ANTO L1014

post light



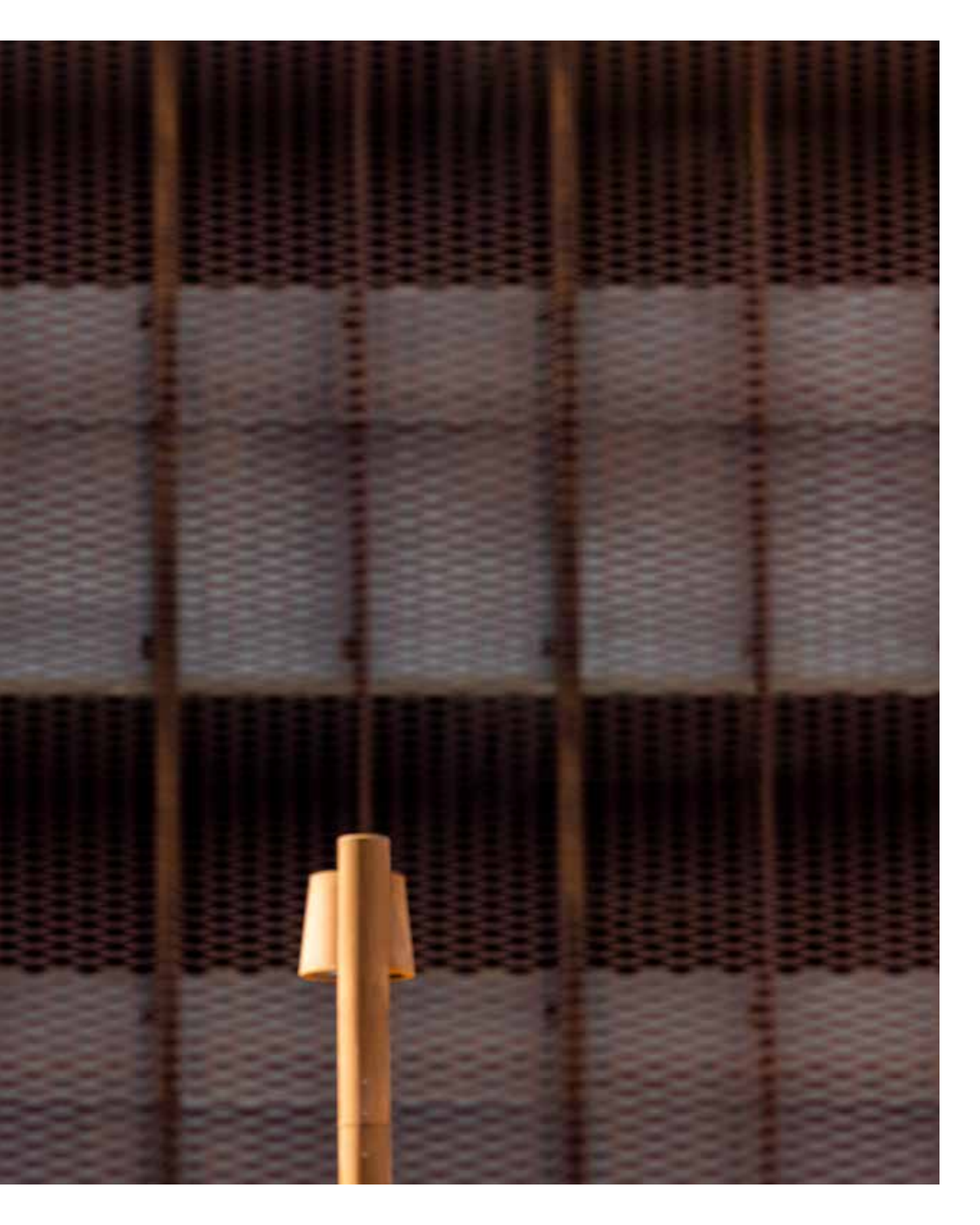












ANTO L1014 post light | Køge, private company







ANTO L1012 bollard light

ANTO L1012

bollard light



ANTO L1012 bollard light







ANTO L1012 bollard light





ANTO L1012 bollard light





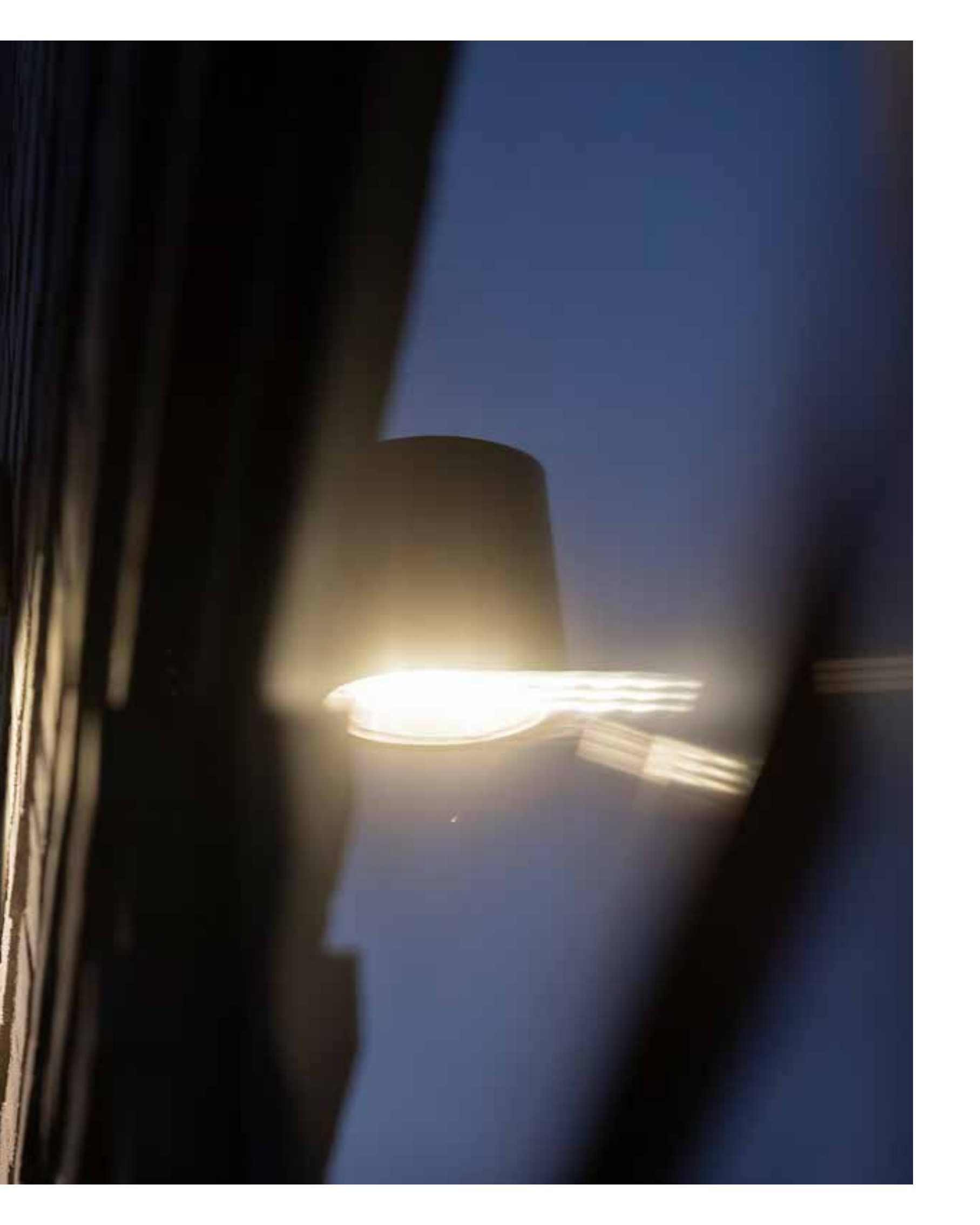
ANTO L1010-200 wall light | Odense, Londongade

ANTO L1010-200

wall light









ANTO L1010-200 wall light | Odense, Londongade





ANTO L1010-160 wall light

ANTO L1010-160

wall light



ANTO L1010-160 wall light







ANTO L1010-160 wall light





NYE L1002 bollard light | Aarhus, Nye residential area

NYE L1002

bollard light







NYE L1002 bollard light | Aarhus, Nye residential area

NYE L1002 bollard light | Aarhus, Nye residential area









NYE L1002 bollard light | Køge, private company







NYE L1003 bollard light | Skjern, Stauning Whisky

NYE L1003

bollard light









NYE L1003 bollard light



NYE L1003 bollard light





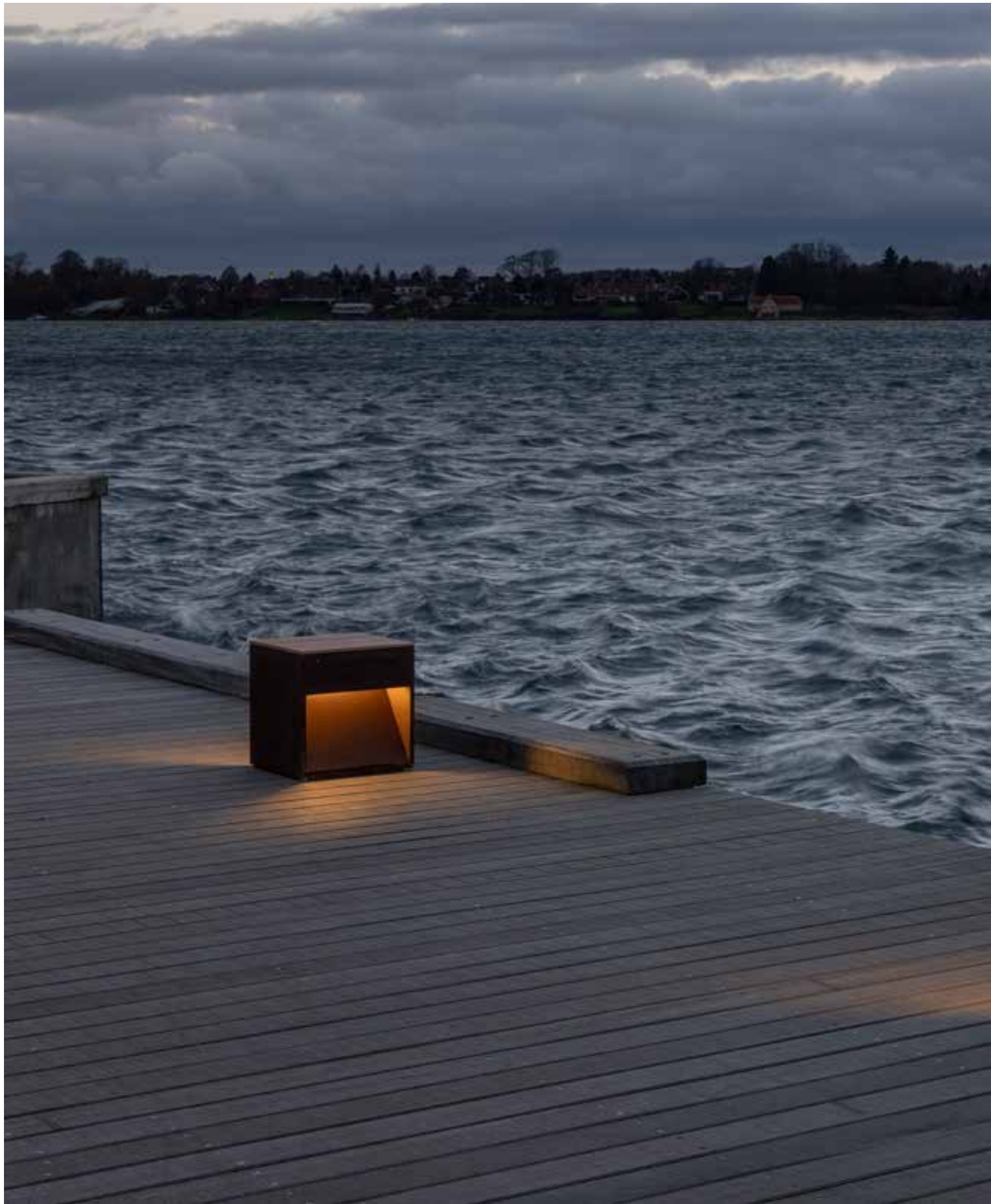


NYE L1004 bollard light with seat

NYE L1004

bollard light with seat









NYE L1004 bollard light with seat





NYE L1001 wall light | Aarhus, Nye residential area

NYE L1001

wall light





NYE L1001 wall light | Aarhus, Nye residential area







NYE L1001 wall light | Aarhus, Nye residential area



STUDIO HAMMER





Bjarne Hammer, born 1955

1982 Aarhus School of Architecture

1983 Arkitektgruppen

1986 Schmidt Hammer Lassen Arkitekter

2021 Studio Hammer

Studio Hammer designed MIRUM for Lampas.



Studio Hammer

Bjarne Hammer

After spending half his life at the center of Schmidt Hammer Lassen, Bjarne now works from his villa apartment in Frederiksberg, where he has set up his own sustainable design studio, Studio Hammer.

How did you come to be an architect?

I grew up in the construction industry. My father was a carpenter, like my grandfather before him, and both my cousin and my uncle were architects. Conversations in our family frequently revolved around managing construction projects and navigating current circumstances in the construction industry. One of my favourite playgrounds as a child was the floor of the workshop with its blocks of wood and sawdust. I can't say that I played at urban planning, but it was certainly about building up something that wasn't there yet. All my life the smell of wood has always reminded me of something safe and positive.

I became a technical draughtsman and then took a HF course in order to apply to Aarhus School of Architecture. At my HF course, one of my teachers said that you had to be good at maths to become an architect. I wasn't particularly good at maths, so that worried me a little. However, it didn't matter at all. At the School of Architecture I was faced with political-oriented studies. We had to read *Das Kapital*. It was somewhat of a startling introduction. If it provided anything, it was awareness that construction is politics and is driven by financial interests and mirrors the ups and downs of economic cycles.

On my own initiative I tried to spend time during the first part of the course drawing with charcoal and learning something about materials. In the second part it was finally about architecture. I had amazing teachers under the leadership of Johan Richter. In addition, I met Morten Schmidt and John Lassen.

The three of us were hired by the same design studio and also worked on numerous competition entries in our free time. In 1986, we secured 2 building plots in the innovative Blangstedgård construction competition in Odense. This led to the establishment of Schmidt Hammer Lassen.

The studio grew rapidly, and a division of roles and formal structure was soon needed. In the beginning, despite my poor maths skills, I was responsible for our finances. As our set-up became more professional, SHL was the first design studio to have a professional board of directors and in time both a CEO and a CFO. At that time I was the creative director, which included responsibility for the design department.

What is your design process at Studio Hammer?

At Studio Hammer I have chosen to work on product development and smaller-scale projects. Large projects require a variety of skills and numerous people.

In addition, sustainable and climate-smart working is a clear objective. It's an indisputable fact that the climate issue is the most pressing problem we face, and I feel obliged to do my bit. Some of my design work therefore involves seeking out information on the most sustainable means of designing and producing.

A designer is both a planner and a problem-solver. By problem-solver I mean when someone has a need for something to be different, and this results in a design task. The process from need to solution is what's exciting. Accomplishing something that benefits someone. I design not only for its own sake, but also to create positive change.

What inspires you?

When you need inspiration, it's generally for an assignment. Someone has defined a framework within which ideas are required, and you seek knowledge and solutions relating to the specific project. Consequently, inspiration is perhaps more about having a toolbox of openness and curiosity, so that you are receptive to new approaches and new ideas.

I keep up to date with what's happening in the design world. I get daily news updates from digital sources like Designboom and Dezeen and participate in events like Dutch Design Week and Salone del Mobile in Milan.

There is also plenty of inspiration to be found in nature. Mathematics crops up again here. A snowflake or a pine cone is made up of fractals. The Golden Ratio is a mathematical rule. You can learn or draw inspiration from the fact that the shape is formed systematically.

What characterises good lighting design?

When we talk about light and try to understand good light, you can go back to nature again. Daylight is perhaps the very best, most honest and communicative light there is. The glow from a bonfire has the ability to bring people together and create a sense of community. Light can make a huge difference, when used strategically or for setting a scene. Flat, symmetrical light can be







good for working, while asymmetrical light is inspiring and life-affirming. That also means that the design of a specific light is only a part of the lighting experience.

The design of MIRUM is intended to hide the light source as much as possible, so that you experience the resulting light instead of the light source. And, of course, there's the structure created around the light source, which provides a pleasing and positive addition to the streetscape, even when the light is off. I have been incorporating social sustainability for many years now. Architecture must be inviting, engaging and inclusive rather than creating distance. Likewise, the aim with MIRUM is to create a street light that helps to shape a positive and welcoming urban landscape.

What do you see as future influences on design and architecture?

Climate responsibility and sustainability are undoubtedly our most critical agenda right now. This doesn't mean that we should forget the most basic essentials of design – that objects should be reasonable to use, beautiful to look at and pleasing to touch. Climate responsibility is an 'add-on' to form, function, aesthetics and texture, and is just as important. This is a perception that I hope I can help to disseminate.

Sustainability is a practice that can spread like rings in water, but someone has to throw the first pebble. If I can help to make a positive difference, I'll be very happy with that.



MIRUM L1400 street light fixture | Bramdrupdam, residential street

MIRUM L1400

street light fixture



MIRUM L1400 street light
fixture | Bramdrupdam,
residential street





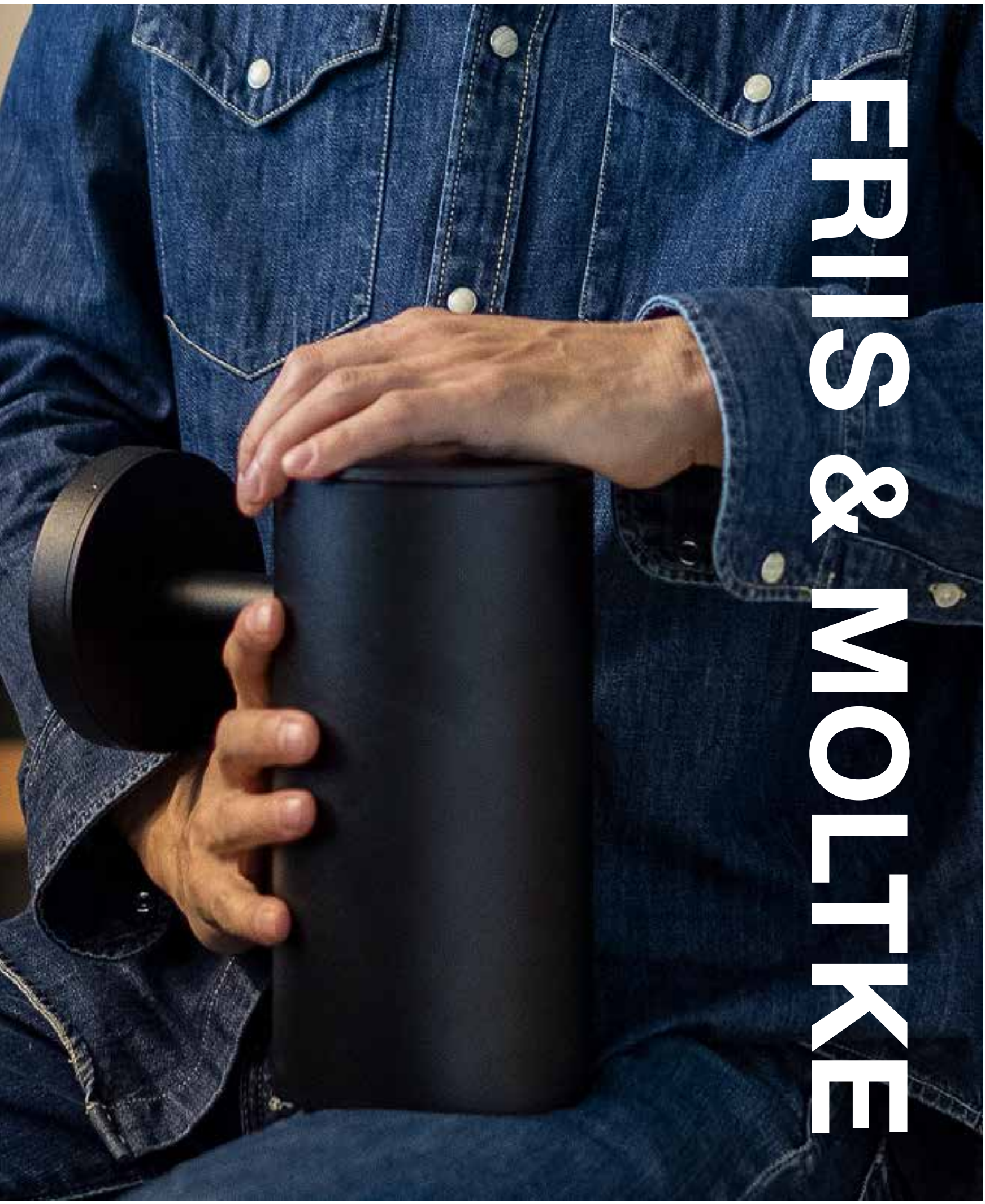


MIRUM L1400 street light fixture | Bramdrupdam, residential street





FRIS & MOLTKE





Mikkel Bahr, born 1976

2003 Aarhus School of Architecture

2002 Schmidt Hammer Lassen

2004 Design/Nord

2005 Arkitema

2009 Friis & Moltke

Friis & Moltke Design designed ELMAR, ADDO, LIBER and ACTA for Lampas.



Friis & Moltke Design

Mikkel Bahr

As Head of Design at architectural firm Friis & Moltke, Mikkel is responsible for development and (re)design of the studio's designs, from classic furniture and lights to new products such as bicycle lights and speakers.

How did you come to be a designer?

When I was 5 years old, I wanted to be an inventor! I thought it must be cool to be that as a grown-up. Industrial designer is most likely the closest you can get to being an inventor in the real world.

Back then, I would build with Lego. Now I have hobbies like cars, motorcycles, coffee machines

and HiFi – stuff and tech you can geek out over. The ability to take a passionate interest in a subject and gain a thorough understanding of it is fundamental for me, and I draw on that when tackling an assignment, both consciously and unconsciously.

I knew back in high school that I wanted to go to Aarhus School of Architecture and to be an industrial designer. Nevertheless, I remember very clearly a presentation for the ID course being given while we were on the foundation course at the School of Architecture. Pete, who was head of ID, gave the presentation. He showed us a wild PowerPoint of hyped design objects, Philippe Starck's lemon squeezer, etc., and I thought it was really cool. And then he said: If this is what you want to do, don't go for ID.

I had to take some time to think about that message. However, it was true. Industrial design is not about drawing a bottle-opener that looks like a frog. It's about creating innovative solutions to problems, and products such as insulin pens and welding equipment.

What is your design process at Friis & Moltke?

Being a designer at an architectural firm is a particular kind of discipline. I feel that you should be able to see Friis & Moltke's DNA in our product designs. If I had to put our DNA into words, I would say that Friis & Moltke has a sense of edge. It's very solid and robust – durable. Our trainees are sometimes a bit reserved when they are faced with one of the old designs for the first time, as it's so heavy and burgundy and dark green. However, after a few months you can tell that they have become a fan. Friis & Moltke product design can be a bit of an 'acquired taste' – and that's a good thing in my eyes, since it creates tension and is a conversation starter.

I think that Friis & Moltke began working on design and making their own furniture and lights simply because they couldn't find anything to match their style of architecture, which was hugely pioneering and later dubbed 'brutalism'. Although I didn't design the classic lights, I have actually modified all of them. One of the interesting things about re-launches is that a relaunch involves just as much work as a new design. How much should the update be 1:1 compared to the original light? How big should the radius be? And what is essential to bear in mind now?

The products have a timeless quality, but a lot has happened in the past 50 years, both for us as people and in terms of production methods. The lights should retain their edge from the 1970s, but it mustn't be a tired 1970s.

What inspires you?

As a design studio, we seek out inspiration at trade fairs and through field trips. Getting out and about is beneficial. You should never underestimate the value of a 'change of scenery'.

The most important inspiration for me probably comes from dialogue with my colleagues. I think it's rare for one person alone to come up with a brilliant idea. I frequently bring in my colleagues from the construction department to look at the screen and to hear what they think, since, strictly speaking, they are customers for our product designs. They are representative of architects as it were, so if they like it, that's a good sign.

When you have a new assignment, you mull it over in the back of your mind. I may well wake up one morning with an idea in my head. Or it might be while cycling to work that a thought occurs to me. It can be a good thing not to sit and stare at your pencil trying to force a brilliant idea.







What do you see as future influences on design?

Well, it's not exactly new or interesting to say sustainability. By which I mean that sustainability has become an absolutely unavoidable item on the agenda within the past 5 years. There is a greater determination behind it now, and legal requirements are on the way. At Friis & Moltke I have a colleague with a PhD in sustainability with whom we can bounce ideas around and gain knowledge from. We always introduce the topic of sustainability with customers as early as possible. The earlier in the process we incorporate it, the easier it is to come up with sustainable solutions. Ultimately, the customer's ambitions are what set the limits.

Technological development also plays a role. LED technology has completely changed the way you can design a light. And now 3D printing offers new and exciting possibilities.

The future is exciting! It's a 'driver' of development – and the day you don't feel that, you probably can't be a good designer.



ELMAR L3 wall light | Højbjerg, private residence

ELMAR L3

wall light





ELMAR L3 wall light | Højbjerg, private residence







ELMAR L3 wall light | Højbjerg, private residence



ADDO L95 post light | Roskilde, the Court in Roskilde

ADDO L95

post light











ADDO L95 post light | Børkop, path system



ADD0 L96 bollard light | Roskilde, the Court in Roskilde

ADD0 L96

bollard light





ADDO L96 bollard light | Aarhus, Moesgaard Museum









LIBER L5 wall light | Hjørring, private residence

LIBER L5

wall light





LIBER L5 wall light | Hjørring, private residence







LIBER L5 wall light | Hjørring, private residence

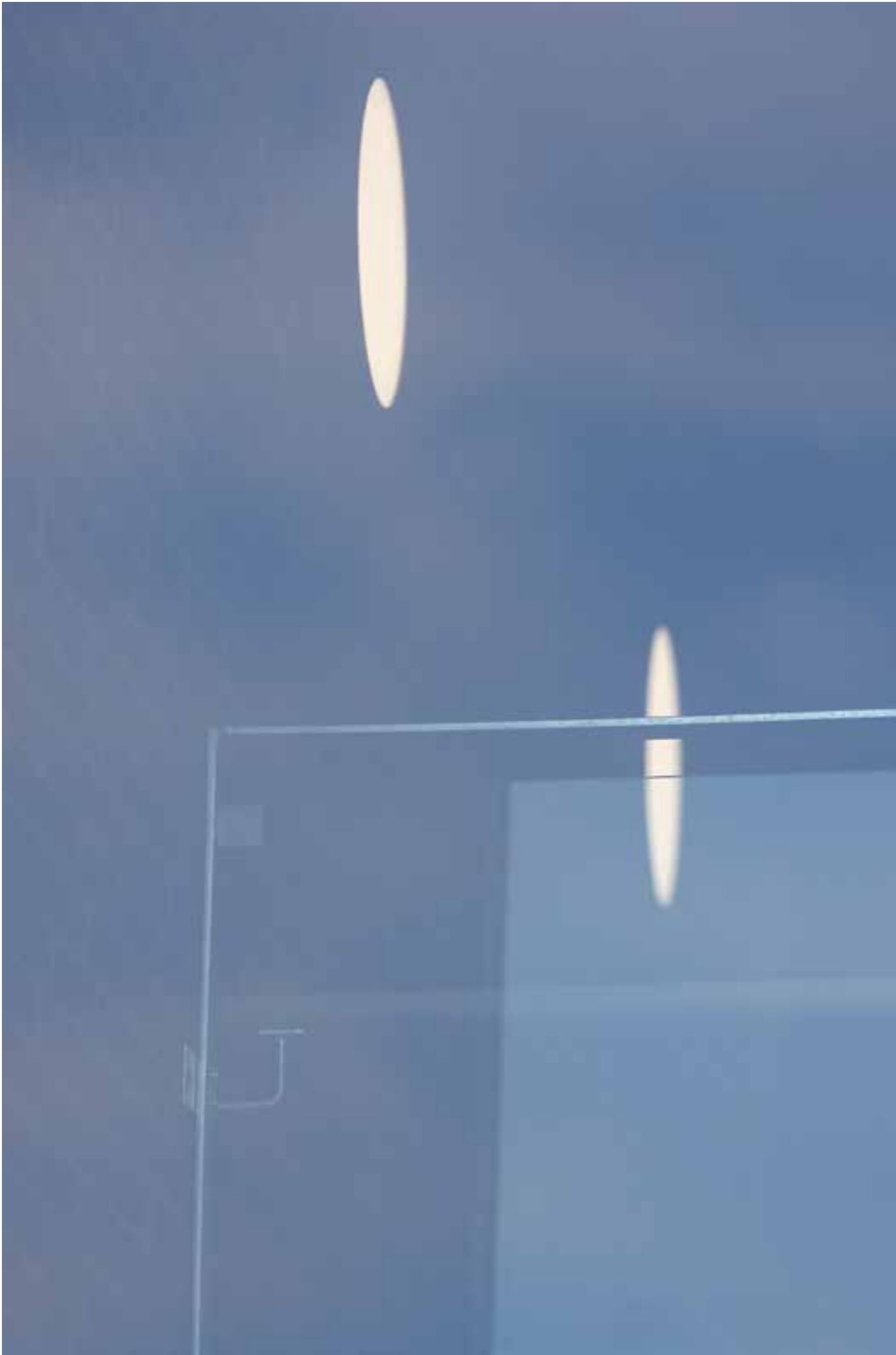


ACTA L53 wall- and ceiling light | Aalborg, Kridtsløjfen

ACTA L53

wall- and ceiling light



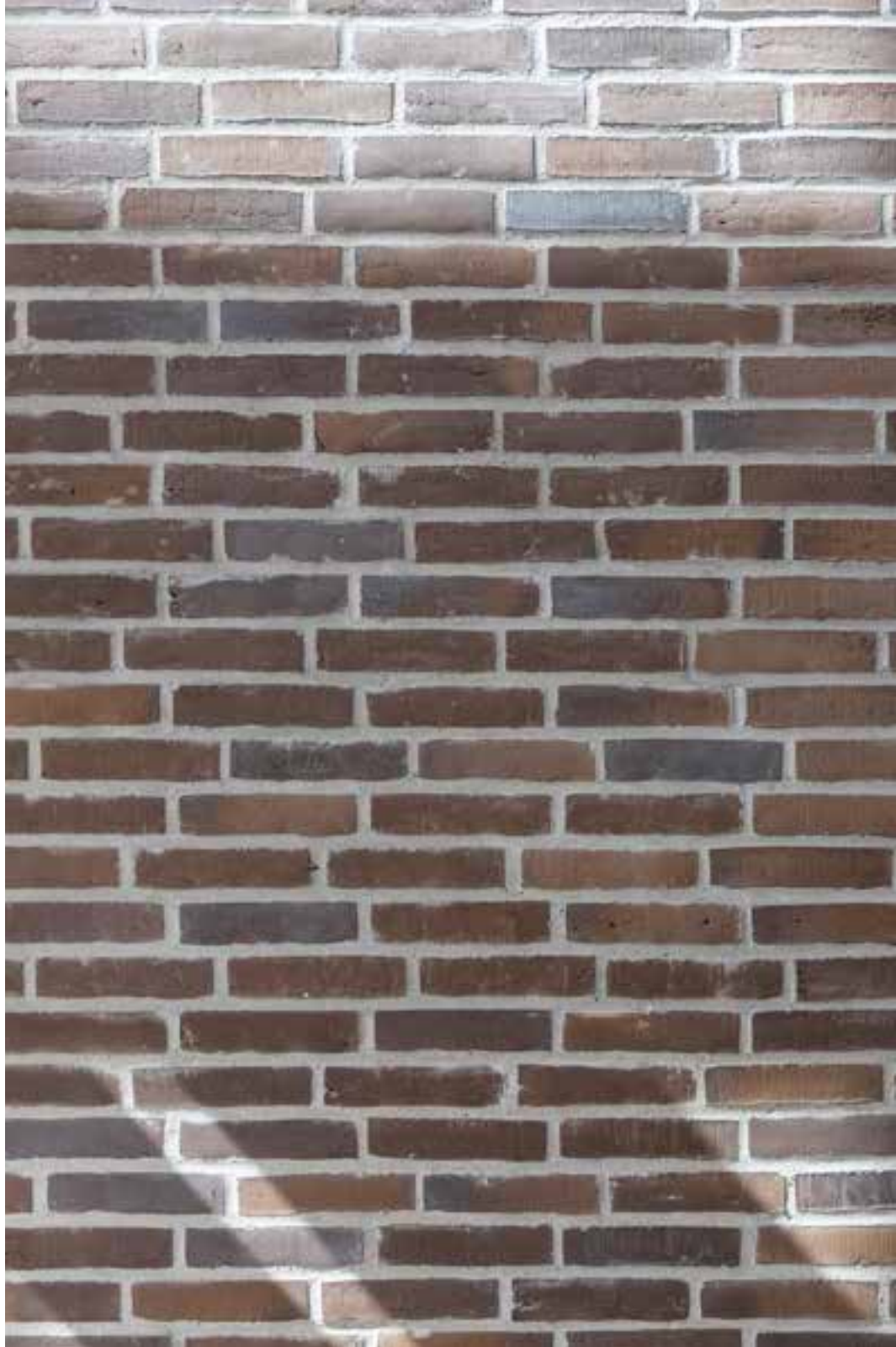








ACTA L53 wall- and ceiling light | Aalborg, Kridtsløjfen



ACTA L53 wall- and ceiling light | Aalborg, Kridtsløjfen





CUBO





Per Ravn, born 1979

2007 Aarhus School of Architecture

2007 Cubo Arkitekter

2013 Partner and co-owner of Cubo Arkitekter

Cubo Arkitekter designed SOMBRERO, BALLO and OWEN for Lampas.



Cubo

Per Ravn

Per went straight from Aarhus school of Architecture to Cubo Arkitekter, where he is now a partner and co-owner. His many responsibilities include the design division at Cubo, which is housed in a converted printing works.

How did you come to be an architect?

I've always loved to draw. When I did visual arts in high school, I started painting. It was kind of a sanctuary from the academic subjects, to paint at night to loud music. I noticed that I always painted rooms. It was always boxes behind one another or something else spatial. My father was an electrician and loved PH-lamps and Arne Ja-

cobsen lamps. He had the book 'Tænd!' about the PH-lamp, and I have browsed through it frequently. At one point I realised that I wanted to be an architect too. However, first I was part of the Band of the Royal Life Guards, as I was a pretty decent drummer and wanted to experience that dream too. That was relevant to this context, since I came away from the Royal Life Guards with concepts such as rhythm, tempo and accents.

To prepare for the entrance exam for Aarhus School of Architecture, I attended Krabbesholm Højskole, where I studied art. My project for the entrance exam was about stairs, and how an object can be worn and changed, but its function remains the same. At the School of Architecture, the concepts drawn from my time with the Royal Life Guards came into play again. The rhythm of a row of windows, or the way in which you can accentuate architectural elements.

I went to Institut X, which at the time was a construction programme with the emphasis on

concept and analysis. It was a perfect fit for me. It's the process from analysis to project that interests me. Transforming the whole web of requests, legal requirements, budget, etc. into a physical response. So it was only natural for me to start my professional career in Cubo's competition department, where I actually couldn't get enough of the intense and varied process involved in the development of a competition project. It wasn't really about winning or losing. It was the process of getting to the heart of something and creating order from chaos.

What is your design process at Cubo?

I am first and foremost a generalist. With regard to projects, I have a particular interest in the connection between idea and project planning, between the conceptual and the concrete. Furthermore, I'm responsible for design. Design is one dimension of a project, just as sustainability or legislation are dimensions.

Cubo's lights for Lampas, which of course were designed before my time, have a strong material and architectural element. For example, BALLO in aluminium, or OWEN with its small 'ears' that enable this round light to deliver a sense of direction. I feel great affection for the original designs and only employ the mandate to update or modify them when required owing to technical develop-

ment. When the fundamental form and function is strong enough, happily the design can often easily support minor adjustments.

What inspires you?

One of the most inspiring things I've been involved in was designing Handicaporganisationernes Hus (the House of Disability Organisations) in Høje Taastrup. That project introduced me to the concept of universal design. Once you have been made aware of designing to ensure that architecture is accessible to all, you can't just let that go. It makes sense and provides great satisfaction to create inclusive architecture that makes people feel respected regardless of differences and diversity.

I have travelled quite a bit in China and Japan and I am particularly inspired by the type of architecture where the boundary between indoor and outdoor space becomes fluid and interactive. I have implemented this, among other things, when designing my own house. I positioned all communal areas connected directly to a large, planted courtyard area. Field trips are an essential source of inspiration for me, as I don't look in books and magazines very much, but I do have 'Tænd!' on my own bookcase and still browse through it from time to time.







What do you see as future influences on design and architecture?

We have recently completed a generational change at Cubo, and I feel that as a design studio we are in a really good place, with numerous exciting projects in the pipeline. Architecture and design are undergoing rapid development at present, with a focus on responsibility and resource consumption as key parameters. Fortunately we are generalists and, as a result of the varied nature of our assignments, we have continued to keep our 'finger on the pulse' from a broad perspective.

Sustainability is a significant dimension for all stakeholders. We work with certification systems and employ DGNB consultants, but find overall attitudes and strategies just as valuable. For one project, solid wooden structures may prove to be part of the solution, while analysis for another project may indicate that transformation is the right thing, instead of tearing down and rebuilding. For each project, we take a hard look at where we can influence both ourselves and the property developer. Consequently, we don't believe that one size fits all when it comes to sustainability strategy. A sustainable solution must originate from the circumstances of the individual project.

Architecture is a slow art form, in which we build structures that will hopefully remain for several decades after having been built. So sustainability is also about designing something that has such a high level of intrinsic quality that it can be transformed and given a new lease of life 100 years from now.



SOMBRERO L805 post light | København, Bispebjerg Hospital

SOMBRERO L805

post light











SOMBRERO L805 post light | København, Bispebjerg Hospital







BALLO L807 post light | Aalborg, Vodskov Enge

BALLO L807

post light









BALLO L807 post light | Aalborg, Vodskov Enge





BALLO L809 street light fixture | Brændekilde, highway

BALLO L809

street light fixture



BALLO L809 street light fixture
| Brændekilde, highway







BALLO L809 street light fixture | Brændekilde, highway





OWEN L800 wall- and ceiling light | Skjern, Stauning Whisky

OWEN L800

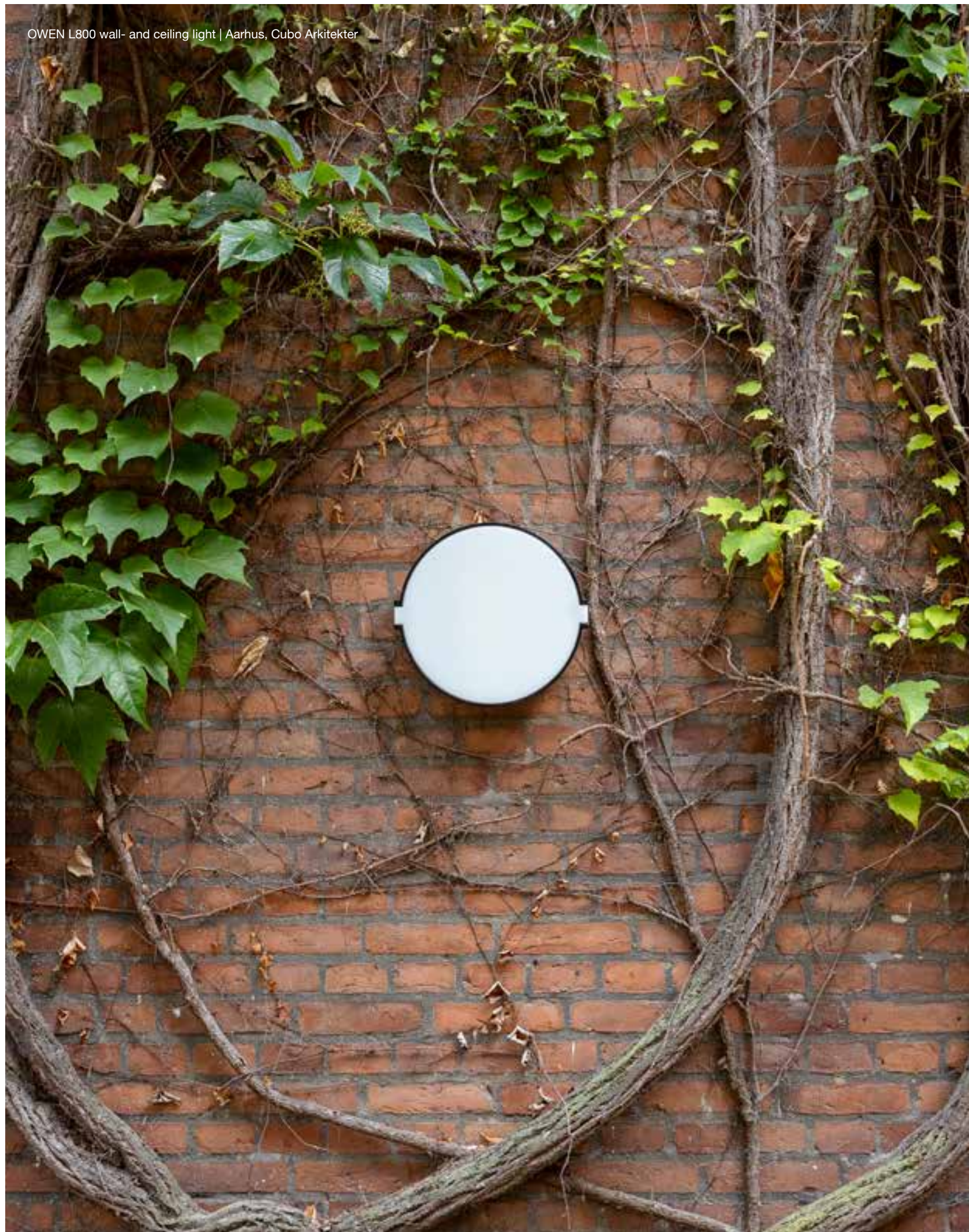
wall- and ceiling light



OWEN L800 wall- and ceiling
light | Horsens, the Prison
(cultural institution)









OWEN L800 wall- and ceiling light | Kolding, Vonsild Parish House







OWEN L801 wall- and ceiling light | Odense, OBH Engineering consulting

OWEN L801

wall- and ceiling light











OWEN L801 wall- and ceiling light | Odense, OBH Engineering consulting



BALLO L804-500 large room pendant | Odense, Nordea Bank

BALLO L804-500

large room pendant



BALLO L804-500 large room
pendant | Odense, Nordea Bank











BALLO L804-500 large room pendant | Odense, Nordea Bank





C.F. MØLLER



CF MØLLER
ARCHITECTS



Jon Brøcker, born 1962

1990 Aarhus School of Architecture

1993 Designit

1994 Guldmann

2000 C.F. Møller Architects

C.F. Møller Design designed QUINTUS for Lampas.



C.F. Møller Design

Jon Brøcker

Surrounded by prototypes and with views of the Bay of Aarhus, Jon heads up C.F. Møller's five-strong design team. He was hired as the firm's first industrial designer back in 2000.

How did you come to be a designer?

There were numerous factors that came into it. My parents were teachers, and our home was partly furnished with PH, Wegner and Kaare Klint products. My father was a woodwork teacher, who loved wood and was very meticulous. When I went to high school, I had a girlfriend whose father had a severe physical disability, having been born without arms. However, this had not prevented him from having both a family and managerial jobs. He could do everything with his feet, from mowing the lawn and driving the car to writing and pouring schnapps at Christmas dinner. I probably already had the idea that I wanted to be an architect. One day, we were talking about it, and he

said to me: "So create some attractive assistive devices."

It's hard to say what exactly lies behind the choices we make. But I grew up with architect-designed furniture, and I encountered individuals who needed a particular physical environment. This made me aware that designing our surroundings is a profession and that it offered exciting possibilities.

Aarhus School of Architecture had a strong professional environment around its ID programme. There was a great deal of focus on teaching us to put ourselves in the shoes of our users, and the fact that users are often a large and diverse group. As a graduate, I actually ended up designing assistive devices. I became the first industrial designer at Guldmann, a company that, among other things, produces personal lifters for the healthcare sector.

In 2000, I experienced a rare case of perfect timing. I contacted C.F. Møller's design studio, which had always ranked high in my professional consciousness, to convince them that they needed an industrial designer like me. It turned out that members of the partner group were considering the exact same thing. In a short time we

had reached an agreement, and I have been here ever since.

**What is your design process at
C.F. Møller Architects?**

Designs from C.F. Møller are always the result of teamwork. It is by no means a one-man effort. It's important for me to point that out.

We are part of one of Scandinavia's largest architectural firms. As such, it has been natural for us to work on product areas that complement the architectural context. Our products and design solutions can be divided into designs for buildings, their surrounding environments and the lives lived inside them.

Our design solutions are not the result of a specific style, but rather an approach or a process that is continuously being refined. In short, it is based on the fundamental elements of analysis, sketching and evaluation, which are repeated over and over with increasing levels of detail and the use of relevant and useful tools, until that eureka moment strikes, or you are able to distinguish the outline of the best solution from among the numerous possibilities.

The concept of design has evolved and expanded significantly over the past two decades. Previously it primarily revolved around designing physical products, but now it also encompasses designing processes, services or experiences. Our practical set-up incorporates flexibility and inclusivity, thus embracing that evolution, so that

today we are able to adapt processes and activities to the reality, even if designing physical objects still constitutes the bulk of our design work.

What inspires you?

When you work in this field, it becomes a way to experience the world around you, and I find inspiration everywhere I go. My holiday pictures are often a curious mix of typical holiday scenes and snapshots of objects, shapes, materials, etc. that I encounter in urban settings or in nature. As a designer, you are constantly accumulating references to provide a fertile mental melting pot to fuel your creativity. You are preparing your mind for whatever challenges may come up. You seek inspiration, but even when not seeking it out, you come across it.

What characterises good lighting design?

You can really only answer that question when you know the context for the particular light. Broadly speaking, a light should help you to see when it's dark, and it must do so glare-free, with a pleasing colour temperature and the right amount of light. We are absurdly dependent on good, artificial light here in the Nordic countries.

With QUINTUS specifically, the light was designed with a focus on making it easy to replace the light source. Compact fluorescent tubes were used, and they had to be replaced often. At the same time this should not dominate the appearance of







the light. When it was later updated to LED, the light source was concealed within the post.

I actually feel that QUINTUS is stronger and more adaptable now with its fully transparent cone.

What do you see as future influences on design and architecture?

As I see it, designers need to do two things. We aim to strengthen our customers' businesses by helping them in designing competitive products. And we need to do it in a way that makes, if not the world, then everyday life better for all stakeholders.

The green transition is the essential parameter right now. At C.F. Møller we have established a Sustainability Department in order to integrate sustainability into our architecture from the very first sketches.

It is my hope that before long we will have access to tools capable of providing a classification process for product design by supporting the numerous choices concerning materials, surfaces and processing.



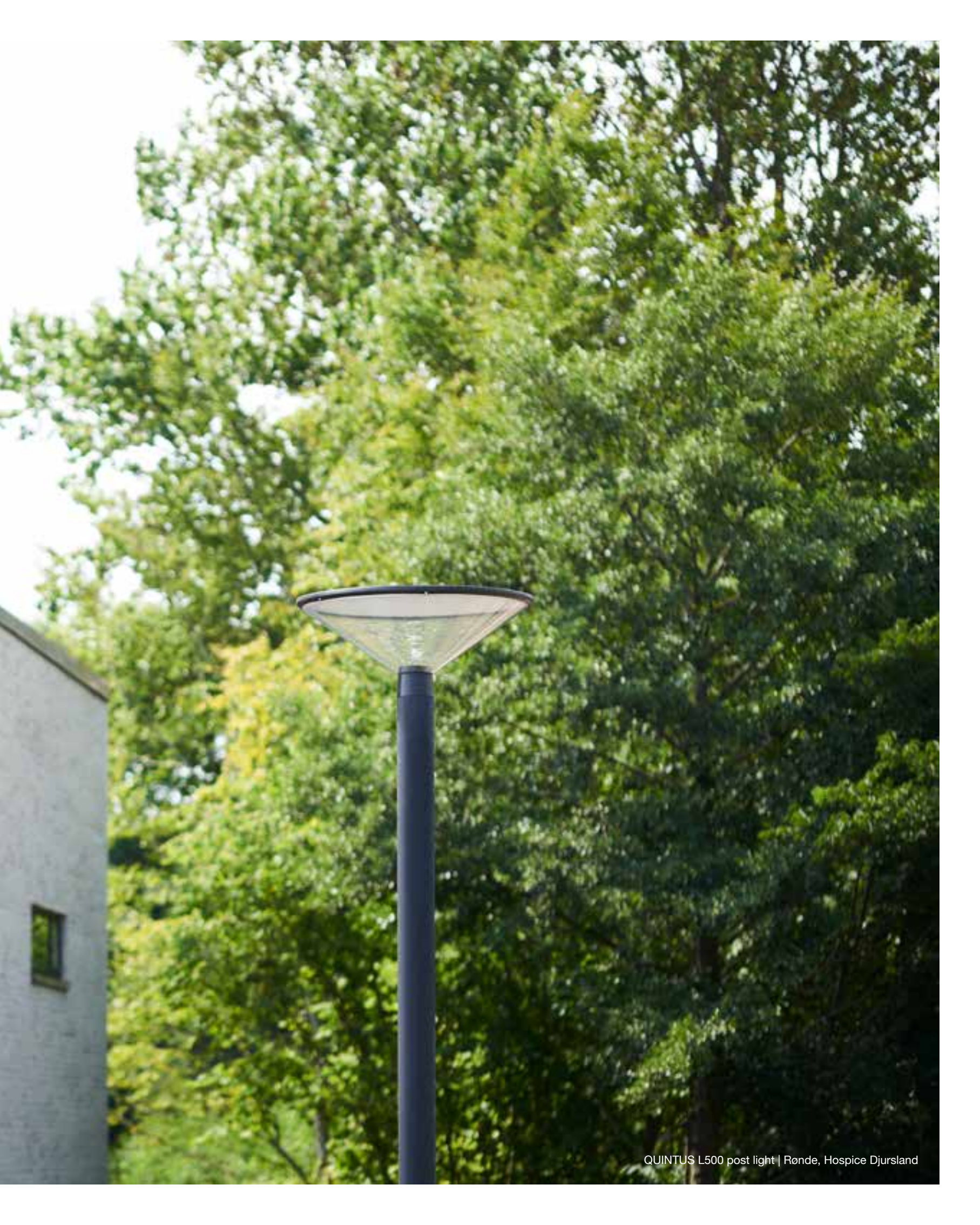
QUINTUS L500 post light | Rønde, Hospice Djursland

QUINTUS L500

post light







QUINTUS L500 post light | Rønne, Hospice Djursland



QUINTUS L500-60 post light | Vejle, cycle path



QUINTUS L500 post light | Rønde, Hospice Djursland

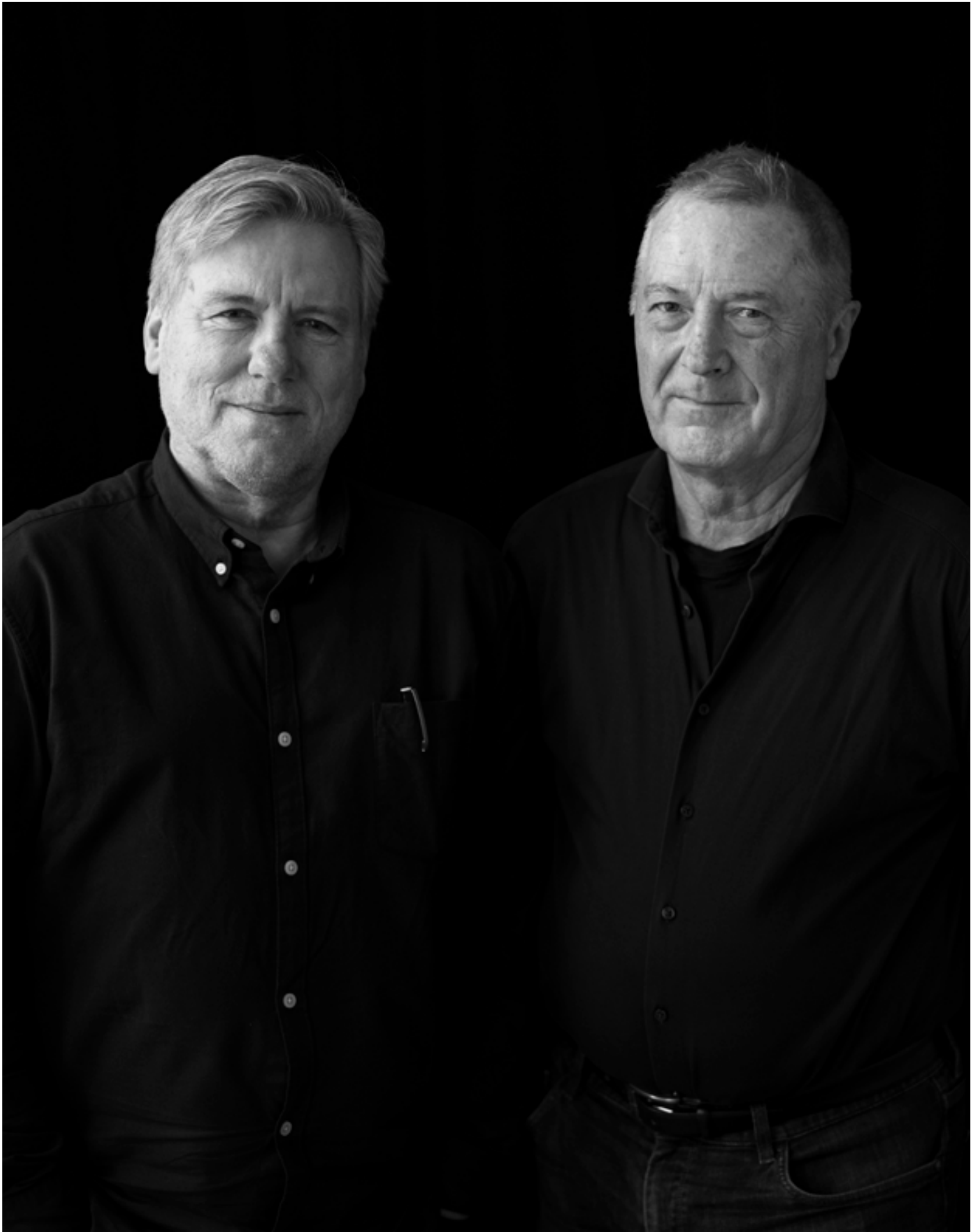






LUPLAU & POULSEN





Jørn Poulsen, born 1954

Joiner, Technical Assistant

1978 Structural engineer, BHT Horsens

1980 Arkitektgruppen Aarhus/Arkitema

1995 Almvig & Partnere, AA arkitekter, Arkitema, and others

2006 Luplau & Poulsen Arkitekter

Luplau & Poulsen Arkitekter designed LINES, PIN, COVER L303 and DOT for Lampas.

Erik Luplau, born 1951

1978 Aarhus School of Architecture

1978 Own design studio, DAI

1995 Almvig & Partnere, AA arkitekter, Arkitema, and others

2006 Luplau & Poulsen Arkitekter

Luplau & Poulsen Arkitekter

Jørn and Erik

Jørn and Erik have been working together since 1995, and operating Luplau & Poulsen Arkitekter since 2006

How did you come to work in architecture and design?

Jørn: I got interested in construction through my family, which included numerous craftspeople, who were also highly creative. Among other things, they designed and built their own and each other's houses, and I got involved and helped out as a young joiner. There was a lot of discussion about interior design, façades, materials and colours around the table whenever the family got together, and that was quite often. One of my uncles was a carpenter and extremely skilled at drawing building plans, for one thing. He was a

huge inspiration to me, and was instrumental in the fact that I chose to train as a structural engineer. However, I have primarily worked as an architect for many years, although, unlike many other architects, I do not have an academic qualification. Instead I was an 'apprentice' for 15 years with some of the country's very best architects at Arkitektgruppen Aarhus (now Arkitema) – it was a fantastic and hugely educational period – this was where my great interest in architecture, art and design seriously took root and my sketchbook became an indispensable item to never be without. In my spare time I entered architecture competitions together with a few colleagues, several of which we won or were awarded prizes. It was also the starting point for taking the plunge and becoming a partner, and later self-employed together with Erik.

Erik: It was not in the cards at all for me to choose architecture as my profession. However, that changed when I took a correspondence course

in drawing. The course covered both freehand drawing and drawing for building projects. Once I had completed the course, I knew that that's what I wanted to do. At Aarhus School of Architecture it was all about Karl Marx. I found it very strange and disappointing. Some of us formed our own group, focusing on architecture, and we organised our own study trips. Just like Jørn, I always carry a sketchbook with me too. I always have a reason to draw and sketch.

In short, Jørn and I met around 1985 through the architectural community in Aarhus. Jørn was at Arkitema, I was employed at DAI. In 1995, we became partners at the same firm, Almvig & Partnere. The whole industry was having to adapt at that time to EU tenders and competitions. The next twelve years saw us switching companies a few times owing to several acquisitions, some more turbulent than others. This inevitably led to the decision to set up on our own. And on 1 March 2006, Luplau & Poulsen Arkitekter became a reality.

What is your design process at Luplau & Poulsen Arkitekter?

Residential building projects have often given Luplau & Poulsen the opportunity to devise great lighting concepts for both indoors and out. This is true, for example, of PIN L305, PIN L304 and COVER L303 from the 1990s, which were developed in connection with planning large residential developments and urban spaces. The focus was on providing optimal, glare-free illumination with a distinctive and stylish look.

Our first light, DOT, was created as an alternative to the cheap plastic lights that were appearing on the market at that time. It provides so much illumination that the number of lamps can be reduced instead. We initially offered it to another lighting company, but their set-up meant a very slow process. So we went to Lampas instead. One thing that has always characterised Lampas is the fact that the decision-making process is short. And that is how PIN and COVER L303 came into production.

How do you work as a team?

We are very different. The key is that we respect one another for that. If we'd been two identical architects, who tried to follow the same path, it would never have worked.

People don't really understand how close we are. We spend holidays together with our families, and people ask how can we stand to be together all the time? But in fact it's the other way around. We can't do without one another.

In practical terms, Jørn starts up projects, develops ideas and does the designing, while Erik takes care of contracts and the finance side of things. So we have a division of roles, with one of us being the creative one and the other being the administrative one. We constantly discuss things and act as a sounding board for one another. We share an office, and our employees drop in, developers and partners come to meetings, and in this way we share knowledge and bounce ideas around all the time.







Jørn Poulsen and Erik Luplau

When we both like a proposal – then we know that it must be good.

What do you see as future influences on architecture and design?

Economic conditions have always had an impact on the industry and will continue to do so. You still see numerous acquisitions, and this can have consequences for an individual architect's assignments and job satisfaction. There is a strong dynamic between property developer, contractor and architect. Added to that are growing requirements from authorities and increased demands from customers.

Sustainability will have a major impact on future construction, both the architecture and future products.

We will continue designing and producing interesting projects and products, with overall requirements, in addition to sustainability, for aesthetics, finances, functionality and durability. Architecture and product design that lead the way without slavishly following the whims of fashion.



LINES L310 wall- and ceiling light | Aarhus, Luplau & Poulsen Arkitekter

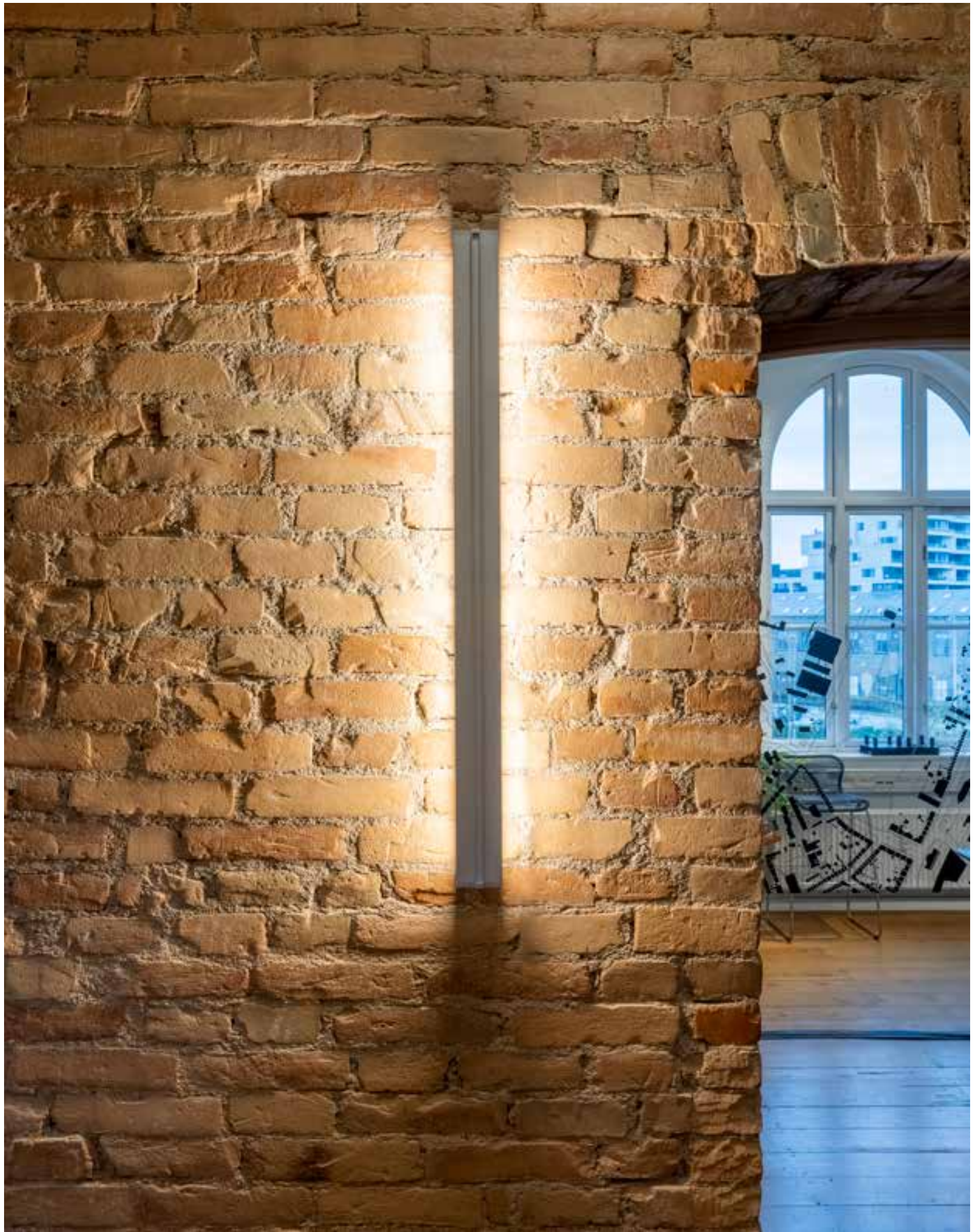
LINES L310

wall- and ceiling light











LINES L310 wall- and ceiling light | Aarhus, Luplau & Poulsen Arkitekter



PIN L304 post light | Kolding, Kolding Sky

PIN L304

post light





PIN L304 post light | Fredericia, Energinet









PIN L305 bollard light | Kolding, Kolding Sky

PIN L305

bollard light







PIN L305 bollard light |
Silkeborg, Papirfabrikken











COVER L303 post light | Aabenraa, Hospital Sønderjylland

COVER L303

post light





COVER L303 post light | Aabenraa, Hospital Sønderjylland



COVER L303 post light | Aabenraa, Hospital Sønderjylland







ANNE QVIST





Anne Qvist, born 1962

1992 Aarhus School of Architecture

1994 Schmidt Hammer Lassen

2004 Arkitema

2012 Anne Qvist Design Office

Anne Qvist Design Office designed KILDEBJERG and OUTFIT for Lampas.



Anne Qvist Design Office

Anne Qvist

After 18 years as a design director at large design studios, Anne Qvist set up her own business in 2012. Based in an industrial building at the Port of Aarhus, she creates product design and interior design.

How did you come to be a designer?

When working in the design studio, I'm actually frequently struck by the fact that I'm directly connected to my childhood by what I do. When drawing or preparing material samples, I get that same feeling of creating with my hands and bringing ideas to life.

My mother was a folk high-school teacher and taught all the creative subjects. My father was a mechanic. So practical stuff was a big part of my childhood home. At secondary school I had a great ceramics teacher, who had a real impact on me.

I guess I had an idea that I would go to art school. But when I discovered that you could become a designer at Aarhus School of Architecture, I had no doubt that's where I should go. I actually only wanted to be a designer. The fact that I did the whole architectural course along with it was pure luck. It gave me an understanding of the wider context and scale that the products fit into.

I've had two incredibly exciting jobs as a design director. When I hit 50, I wanted to try something new again, so there were two options – a new position or self-employment. I took the leap from the 5-metre springboard. I love the freedom I have. People sometimes think that the freedom of being self-employed means working in Mallorca every two weeks. Absolutely not. I work incredibly hard. On what I choose.

What is your design process at Anne Qvist Design Office?

I take a great interest in context. You can't design a light or a glass with no context. A product can only take shape when it's needed for something, when it's part of a context, and when it's intended for something.

Others may perhaps see a consistent style in my designs, but I don't really strive to have a specific style. Style can actually be a constraint. Some of our big, well-known Danish brands end up forcing their new designs into the old style, so it becomes like a template.

You have to dare to stay on the move. I've heard fashion designer Paul Smith say that "Danish design" was caught up in its own success, and that we should allow ourselves to go crazy at least once a week. I try to live by that.

When it comes to the OUTFIT range, it's very much about scale. The wall light and mailbox have been created to interact with humans. They hang close to eye level at a height we can reach. Therefore they need more subtle details than objects installed far above our heads.

The idea behind the OUTFIT wall light was to create something that is both spartan and pleasing at the same time. A flat light that is not an angular box.

What inspires you?

The work inspires me. When I get started sketching by hand or in Rhino, the ideas flow. I have a fun and immediate dialogue with my 3D printer. It's a quick way of trying something out. I get inspired

by working on an assignment and trying things out – and then all of a sudden you know that's it.

Differing viewpoints inspire me too. The advantage of being in a big design studio is that you can circulate your ideas and get feedback. Discussion is hugely important. I work best when I have a client with strong opinions that I can bounce ideas off.

Being self-employed, I have the freedom to take on assignments that would never go to the big design studios. I've said yes to projects that initially looked quite impossible, simply because I was fascinated by the client's energy and determination.

What characterises good lighting design?

The light must, of course, provide good and adequate illumination. It also needs to create an experience for the user. It's actually a challenge every time you start on a new design, whether it's a light or something else. As a basic requirement, the design must be functional. It must be new – bring something new to the table. Furthermore it should make people feel something.

Good design speaks to people. That's ideally what I'm looking for when I work – the functional and the innovative, creating an experience for people.







A design should ideally be timely rather than timeless. Could the PH-lamp have been produced today? Should it? The shape of the PH-lamp was defined by the fact that the light source was an incandescent bulb. We now have a flexible light source that we can form to fit any shape. It's clear that this must be visible as part of the design.

What do you see as future influences on design and architecture?

I am involved in the policy side of the design world, including the Danish Design Council and the Confederation of Danish Industry, and I am on the supervisory board of Designskolen. Something I'm very involved with is protecting design education and safeguarding copyright and proper payment for design work.

It's a tough industry, with lots of people competing. The design profession requires a variety of different skills and an overall perspective gained from education. I am seeing a tendency for the craft to become diluted with short courses and the idea that anyone can design. We call ourselves a design nation. So we need to take the design profession seriously.

It's clear that sustainability is high on the agenda. We're simply consuming too many resources, and right now we're in a phase where it's difficult for the individual to have enough knowledge.

I'm very conscious that as a designer I'm contributing to promoting consumption. So I need to do my job as well as possible. Together with the manufacturer, I must aim to create quality and longevity, ensure local production, and ask questions about materials.



KILDEBJERG L910 post light | Ry, Kildebjerg

KILDEBJERG L910

post light









KILDEBJERG L910 post light | Ry, Kildebjerg









OUTFIT L900 wall light | Vejle, Havneøen

OUTFIT L900

wall light







OUTFIT L900 wall light | Vejle, Havneøen



SCHMIDT HAMMER LASSEN





COVER L701 post light | Aalborg, Aalborg Harbour

COVER L701

post light





COVER L701 post light | Fredericia, Gothersgade









COVER L702 bollard light | Haderslev, Det Blå Foreningshus (cultural center)

COVER L702

bollard light





COVER L702 bollard light | Haderslev, Det Blå Foreningshus (cultural center)





COVER L702 bollard light | Haderslev, the harbour



COVER L702 bollard light | Haderslev, Det Blå Foreningshus (cultural center)







LAMPAS





Quality

Quality is a positive experience. For architects and landscape architects, looking to enhance the physical environment, and for installers working with our lights. For customers too, who receive service and advice along with their light. And not least for users, who experience our lights perhaps once, perhaps daily – whizzing below on their bike along the path or regarding it from afar as an integral part of the landscape.

Today, the concept of quality embraces the entire production process. Quality means doing things the right way at every stage. For us, the fact that our lights are produced close by, reducing the need for transport, and allowing us to easily discuss things with our partners, for example, adds to the quality aspect. We design our lights to be easy to install and maintain, since working with the light is part of the quality aspect. We view the fact that we are a socially responsible company, helping vulnerable people to gain access to the labour market, as part of the quality aspect too.

This places demands on the design aspect in a broad context.

Lampas' founder Kjell Berentzen said: "Design is quality, and quality is design. You need to have a basic honesty when it comes to the quality of your product. If someone can reasonably question what you say about your product, then it doesn't have a lasting quality"

Lighting designs that last.







Craftsmanship

More and more people are keen to contribute to responsible production. As a result, they also want to know how our products are made. In brief, there are numerous stages to the Lampas production process.

We produce a number of components for our lighting products ourselves. Many light housings and posts start out as welding tasks for our metalworkers. Just as many completed lights receive their finishing touches from the team at our painting facility. The metal workshops and powder-coating facility are shared with our parent company HITSA. Our shared main production facilities are in Kolding, with a smaller metalwork factory in Latvia.

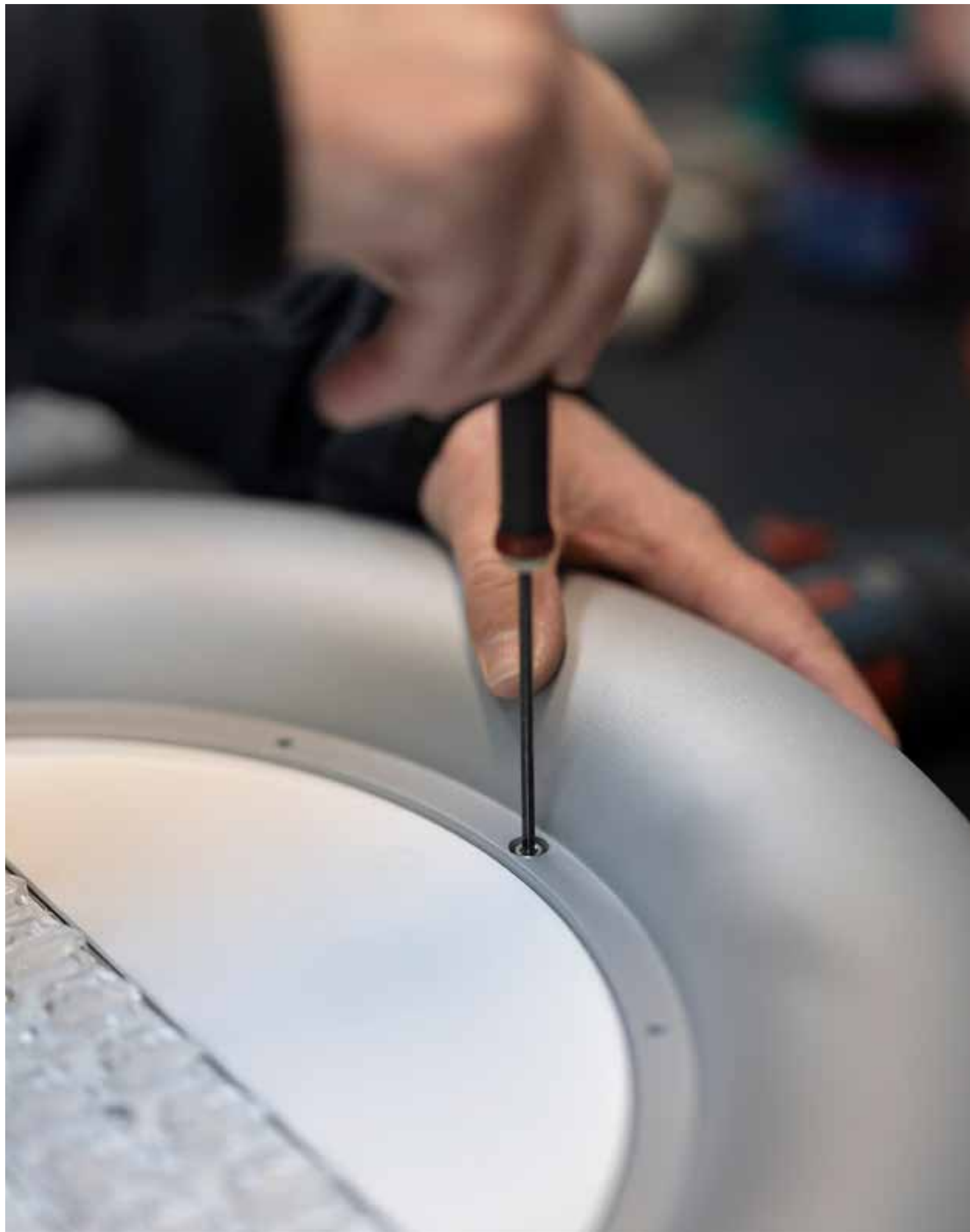
We employ subcontractors for turning of parts, casting (plastic, aluminium and cast iron) and processing of glass and plastic. If we have several candidates who are on a par in terms of price, quality and dialogue, we prefer to use the geographically closest supplier.

Technical components such as optics, light sources and drivers are purchased from recognised global producers. We opt for suppliers that offer a high standard in terms of product quality and a broad, standardised range.

All our lights are assembled by hand in our production hall in Kolding.







The future

Lampas is continuously working to reduce its CO2 emissions and consumption of resources and to ensure we take social responsibility.

We are a part of the HITSA Group's 2020 sustainability strategy. This focuses on factors such as reduction in CO2e, circular economy, certification systems and social sustainability. It lays the groundwork for a new design process, in which consumption of resources and environmental and climate impact are taken into account as part of the development stage for products.

Furthermore, here at Lampas we focus on a few sustainability issues that are specific to lighting. This includes, for example, light pollution. Four of our product designs have gained certification from The International Dark-Sky Association as lights that can be adjusted to minimise blue light, light spill and light pollution for the benefit of wildlife and stargazers. These four are ANTO, MIRUM, SOMBRERO, and NYE bollards.

LED technology is also essential to ensure more sustainable and energy-efficient lighting. Our entire product range has been updated to LED. In addition, we have developed LED replacement kits for some of our lights that have been best-sellers over the years, so you can easily upgrade existing lights to LED.

Lampas delivers long-lasting lighting in more ways than one.





PHOTOS:

Torben Eskerod

Helene Hoyer Mikkelsen

Jacob Due

Jacob Bonde

MARKABI MEDIA

Martin Schubert

Ole Hein

VE2

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ANTO L1016 post light
with spotlights



ANTO L1014 post light



ANTO L1012 bollard light



ANTO L1010-200 wall light



NYE L1001 wall light



MIRUM L1400 street light fixture



ELMAR L3 wall light



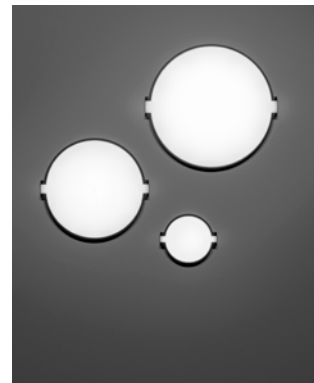
SOMBRERO L805 post light



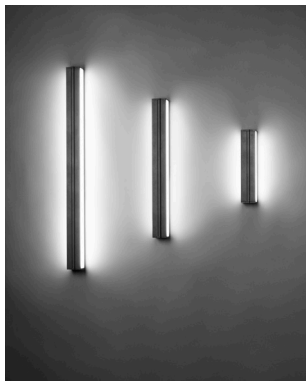
BALLO L807 post light



BALLO L80 street light fixture



OWEN L800 wall- and ceiling
light



LINES L310 wall- and ceiling
light



PIN L304 post light



PIN L305 bollard light



COVER L303 post light



ANTO L1010-160 wall light



NYE L1002 bollard light



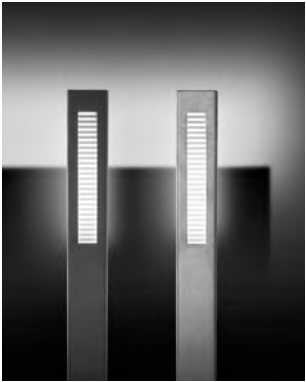
NYE L1003 bollard light



NYE L1004 bollard light
with seat



ADDO L95 post light



ADDO L96 bollard light



LIBER L5 wall light



ACTA L53 wall- and ceiling
light



OWEN L801 wall- and ceiling
light



BALLO L804-500 large room
pendant



QUINTUS L500 post light



QUINTUS L500-60 post light



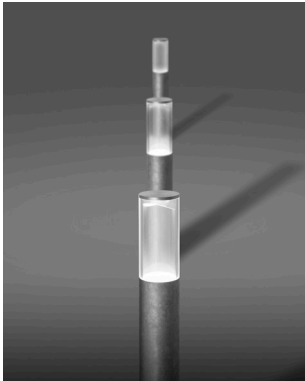
KILDEBJERG L910 post light



OUTFIT L900 wall light



COVER L701 post light



COVER L702 post light



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