

**PK1 | DINING CHAIR - Design: POUL
KJÆRHOLM**



DESCRIPTION

- The PK1 combines Poul Kjærholm's simple aesthetics with his special understanding of steel and his ability to combine steel with organic materials.
 - The light and understated design, which is available in several different steel variants, combined with black or natural flag halyard, makes the PK1 a highly versatile chair.
 - At the same time, it is possible to stack up to five PK1 chairs at a time, which makes it extremely practical, even in small interiors.
 - The chair's woven flag halyard seat and backrest ensure optimum comfort.
 - PK1 is available in either stainless, chrome-plated or black powder-coated steel combined with natural or black flag halyard.
 - Poul Kjærholm's PK1 chair is also suitable for using outdoors, as it is also available with a stainless steel frame combined with light brown or black weather-resistant flag halyard.
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HISTORY

- Designed in 1955 by the legendary Danish furniture designer Poul Kjærholm.
- The PK1 dining chair exemplifies Poul Kjærholm's uncompromising approach to furniture design. Kjærholm did not see himself as a designer of objects, but as a creator of complete architectural spaces.
- Poul Kjærholm took an artistic approach to design, and said himself that it was first and foremost the language of the materials that he sought to express.
- He avoided anything flashy or contrived, searching instead for the authenticity of the materials and the perfect crafting process.
- The same year he designed the PK1, Poul Kjærholm also created a stylish range of furniture for the Royal Danish Academy of Fine Arts in Copenhagen comprising two work tables for the school's lecturers and students - the iconic PK52, or the Professor Desk, and PK52A, or the Student Desk. These tables were added to Carl Hansen & Søn's collection of classic designer furniture in 2016.

THE DESIGNER

Through his important work as an architect and teacher, Poul Kjærholm (1929-1980) is regarded a central figure in international furniture design. Kjærholm combined his modern form language with an uncompromising approach to materials and quality, strongly rooted in the Danish tradition of craftsmanship. At the same time, he was deeply inspired by the German Bauhaus School and the Dutch De Stijl movement, represented by painter Piet Mondrian, among others. Designers Gerrit Rietveld, Mies van der Rohe and Charles Eames also greatly influenced Kjærholm's work.

Not all of Kjærholm's inspiration, however, was drawn from abroad. He was also deeply influenced by Danish furniture designer Kaare Klint, who helped found the Department of Furniture Design at the Royal Danish Academy of Fine Arts and, with his ideals of simple form and outstanding craftsmanship, is viewed as the father of modern Danish design. Klint's vision of simple and

clear expression had a major impact on Kjærholm who, like Klint, was uncompromising in his work with proportions and materials as well as in his craftsmanship.

Kjærholm made a name for himself primarily with his modern steel, leather and glass furniture. After completing his training as a cabinetmaker in Hjørring, Denmark in 1949, he went on to study furniture design at the Danish School of Arts and Crafts (now the Royal Danish Academy of Fine Arts, School of Design) in Copenhagen, graduating in 1952 and returning again to teach shortly afterwards. He became a lecturer at the Royal Danish Academy of Fine Arts in 1955, and was appointed as professor in 1976, succeeding Ole Wanscher. Kjærholm remained at the Academy until his death in 1980.

Function and clarity became the hallmarks of Kjærholm's entire career as both an educator and a furniture designer. He did not see himself as someone who designed objects, but rather as someone who created spaces. He often designed furniture with particular places in mind, doing so with a rigor and level of detail that continues to arouse admiration. In his own words, Kjærholm strived to express each material's own language - whether he was working with steel, leather, glass, wood or wicker.

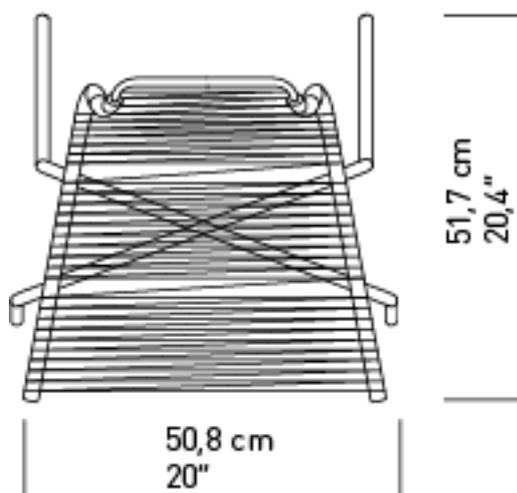
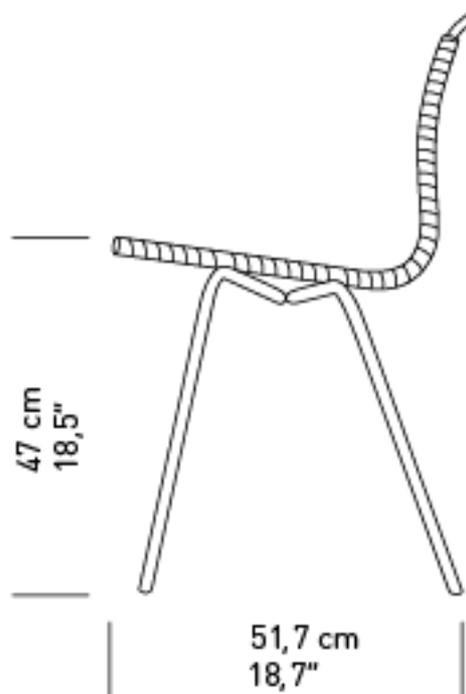
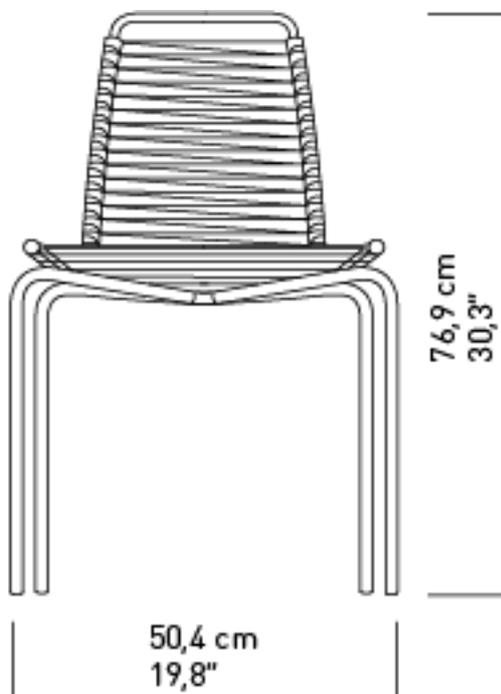
Kjærholm was an idealist in his field. Throughout his career, he avoided easy solutions and refused to be influenced by shifting fads. He was driven by a desire to realize each material's intrinsic nature and create harmony between form and material - and often felt there was only one solution to a given problem. He was a demanding teacher guided by perfectionism and discipline, his idealistic approach to design also manifesting itself among his students.

Kjærholm's furniture is represented in a number of international museums, including the Museum of Modern Art in New York. His work earned him numerous awards, including the Lunning Award in 1958, the Eckersberg's Medal in 1960, and multiple ID Awards.

Experience [Poul Kjærholm's iconic Professor Table](https://www.carlhansen.com/products/dining-tables/pk52/)

[\(https://www.carlhansen.com/products/dining-tables/pk52/\)](https://www.carlhansen.com/products/dining-tables/pk52/) designed for the Royal Danish Academy of Fine Arts in 1955.

VARIANTS CHOICES AND DIMENSIONS



ENVIRONMENTAL INFORMATION

Carl Hansen & Søn and sustainability

People's fascination of the combination of good design and wood, as well as other natural materials, is something that transcends time and fashion. At Carl Hansen & Søn, we believe that this fascination helps to explain the great interest in our furniture, and we take very seriously concerns about the sustainability of the natural resources upon which we depend for our products. That is why we strive every day to improve our production methods, logistics and sales efforts in respect of scarce natural resources.

We buy wood only from sustainably managed forests. All sourced wood meets EUTR 2013 regulations, Danish Forest Legislation and current international certifications. Oak, beech and ash come primarily from Danish forests which are managed according to the principles described in Denmark's National Forest Programme; some of these wood types are also sourced from other similarly managed European forests, or, in the case of walnut and cherry, North American forests.

We use every possible bit of these fine hardwoods in our furniture production. Inevitably, however, there are some scraps, which are then used to produce other products or recycled in district heating plants.

TESTS AND CERTIFICATIONS

All tests and certificates are available on request.

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