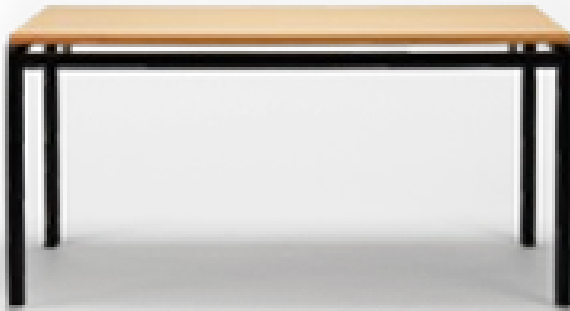


**PK52A | STUDENT DESK - Design: POUL
KJÆRHOLM**



DESCRIPTION

- The desks lay the groundwork for Kjærholm's pioneering role in Danish design - and his reputation as one of the world's leading furniture designers.
 - Kjærholm drew on his experience in cabinetmaking and furniture design to develop a structure that showcased both his deep mastery of steel and wood and the seamless synthesis of traditional craftsmanship and industrial design that became his hallmark.
 - The two tables - the Professor Desk, model number PK52, and the smaller version, the Student Desk, model number PK52A - are highly versatile, serving as desks, dining tables, or simply as attractive worktables in a studio or office. They are also at home in hotel rooms, as well as in other contexts that feature simple, modern elements.
 - Both tables are available with Oregon pine or oak veneer table tops, with an oiled, lacquered or black painted surface, as well as a reversible gray and black laminate tabletop.
 - The frame is made of black or grey lacquered steel, and with or without a drawer.
 - The PK115 drawer module is available with an oiled, lacquered or black painted oak finish.
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HISTORY

- Poul Kjærholm mastered the art of working with both steel and wood - an achievement evident in his 1955 table series for the Royal Danish Academy of Fine Arts. The designs, which have a clean, light expression, helped establish the talented furniture designer, who went on to become a pioneer of Danish functionalism. The two tables now form a natural addition to Carl Hansen & Søn's collection.
 - The Royal Danish Academy of Fine Arts needed a number of tables for lecturers and students, and Kjærholm, who had recently joined the academic staff, designed a Professor Desk made of Oregon pine with a black-lacquered steel frame and a Student Desk made of black-stained oak with a gray-lacquered steel frame. It was through this process that Poul Kjærholm perfected the synthesis between craftsmanship and industrial design, drawing on his experience in both cabinetmaking and furniture design to develop his highly recognizable signature style.
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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.

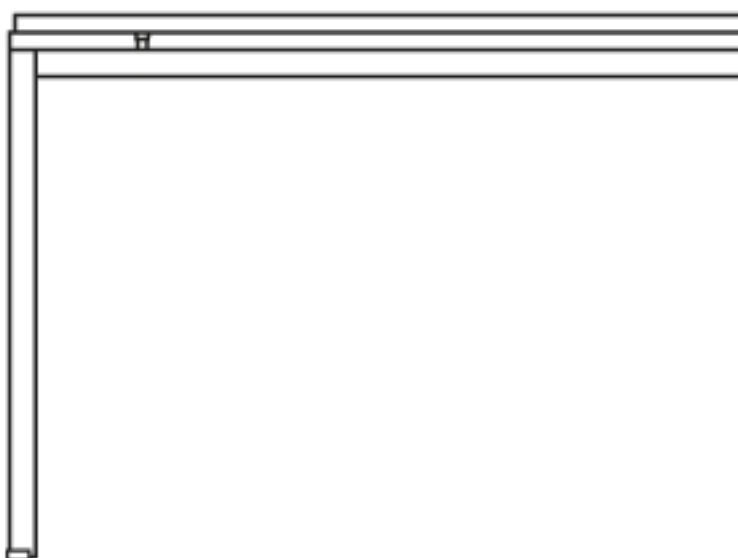
Kjærholm was an idealist in his field. Throughout his career, he avoided easy solutions and refused to be influenced by shifting fads. He was driven by a desire to realize each material's intrinsic nature and create harmony between form and material - and often felt there was only one solution to a given 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



141,5 cm
55,7"



MATERIAL MATRIX

	Oil	Black paint	Lacquer	White oil	Untreated
Oak	●	●	●	●	
Laminate	●		●		●

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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