



THE LOUIS POULSEN LIGHTING AND ARCHITECTURE MAGAZINE 2008 587

À la carte

.....
with louis poulsen

Lighting in restaurants

**louis
poulsen**

Food is a total sensory experience

Everybody knows that the second you enter a theatre or cinema, take your seat and see the lights go down, you are ready to become engulfed in another world. Forget time and place for a short while. Surrender to the moment... Me and Meg Ryan. I want to be touched, amazed and above all entertained. A restaurant is no different.

The moment you book a table, you have a ticket to the evening's performance, co-starring you and the world famous French chef. The scenography manifests the spirit of the play. The lighting has to be set. The props have to create atmosphere, and the menu presents the evening's programme. To each restaurant its programme, its concept.

The more aware a restaurant is of its concept, the more complete the experience. The checklist consists of the five senses. Everything must come into play – everything is in play, whether you want it to be or not. It is total theatre at its best: Taste, touch, sound, smell, sight. For us, light plays an important role in creating the right atmosphere in a re-



Photo: Courtesy of Fannele B

Freshly boiled Danish lobster with Calvisius caviar, fluffy potato cream and cress. A dish whose marvellous ingredients are presented with simple sophistication. The lobster is cooked gently, the new Danish Lamme-fjord potatoes are perfectly tender & the generous helping of caviar balances the dish with a salty flavour. Lastly, the cress adds a touch of bitterness.

” The scenography manifests the spirit of the play. The lighting has to be set. The props have to create atmosphere, and the menu presents the evening’s programme. To each restaurant its programme, its concept. ”



Photo: Anders Sune Berg



Photo: Clearlight

restaurant. Provide spot lighting for works of art. Glare-free all-round lighting that gives waiters functional working light unnoticed by guests. A true light experience plays on light and shadow. The lighting has to provide entertainment. The eye needs something on which it can dwell. Or lighting can be used to give the guest a spectator seat to the world outside the windows. However, the same guest must not feel that he or she is in the spotlight, being watched. Food is an intimate experience not to be shared with just anybody and everybody. Only those sitting in the same light as you are.

Lighting should have a warmer glow in the guest area. Guests need to feel beautiful, not like deathly pale winter Scandinavians. Kitchen lighting should be very neutral, yet render colours to the full.

Preparing food is a craft to be performed with surgical precision. A wine cellar visible from the restaurant should be lit more coolly, so no one doubts that the wine is kept below room temperature.

A little candlelight hardly stands a chance if a fluorescent light is blasting from the ceiling. This will also deal food the deathblow, making a dish look like something long past its expiration date. The colours will be drab. At times like this, the ingredients can be excellent, but the eye will have deemed them mundane.

Food can never be better than the ingredients used to prepare it. Lighting is never better than the light sources used to create it. We demand the best.

On the other hand, those moments when the ingredients, the atmosphere, the materials and the craft come together are unbeatable. We take every occasion to refine the experience, so our performance ever improves. One day we hope for a standing ovation...

Enjoy this special issue of NYT with pictures from some of the best shows on earth.



Louis Poulsen has supplied lighting for restaurants around the world since the 1920s. Poul Henningsen created the PH Artichoke especially for the restaurant Langelin-jepavillon at the Copenhagen waterfront in 1958.

Bon appetit!

*Rune Jochumsen, chef
Kristian Møller, chef
Søren Vester, designer
Formel B, Copenhagen*





Photo: Anders Sune Berg

Low bollards lead the guest up to the entrance of Formel B, which is flanked by illuminated, pruned conifers. The warm light from Louise Campbell's fixtures streams welcomingly from the windows.

FORMEL B COPENHAGEN

Imperial pigeon with black winter truffles, foie gras, small radishes and celery

A classic French dish smothered with slivers of truffle, the supreme winter ingredient, served as a sauce. Goose foie gras is roasted and served with butter-glazed baby celery.

In the middle of buzzing Vesterbrogade, tucked behind an urban forest of illuminated, pruned conifers lies the entrance to Formel B. There is no doubt; you are on your way to a show. The concrete carpet is rolled out, and the footlights are shining. The guest takes centre stage.

The bar contains Louise Campbell's one-off fixtures – design studies for the Campbell pendant. Collage pendants are mounted as general lighting in the ceiling. The smoky, glossy pendant shades beautifully offset the bare, colour-washed and rendered walls. The soft lighting shines as if filtered through treetops, and after several hours in the restaurant you can still find new formations in the tightly designed tracery.

Designer Søren Vester designed Formel B together with restaurant chefs and owners Kristian Møller and Rune Jochumsen. "We wanted a pure, authentic look, where nothing was wrapped up, and we chose only natural materials for the restaurant. The ivory-coloured travertine marble on the floor and the dark, raw iron candlesticks are both elements that engender elegance in a masculine form," says Søren Vester.

Other elements adding to the atmosphere are the acoustic partitions, the fully upholstered leather chairs and the Laguiole knife in the lump of coal. The restaurant centres on a treasure chamber, sommelier Martin Bek's heart blood in the form of a 16-square-metre glass box that ties the two restaurant levels together. A PH 3/2 casts its indirect, fully colour-rendered light from the back of the wine cellar, testifying to the fact that this is a study, not an illuminated showroom.



A series of design studies preceded the Campbell pendant, launched by Louis Poulsen in 2004. Louise Campbell experimented with encapsulating items like crystal glass, dishwashing brushes and steel wool inside the bell shape. Three of the models can be seen at Formel B.





FORMEL B

Photo: Anders Sune Berg



The décor of Formel B includes ivory-coloured travertine floors and upholstered leather chairs in sepia. The bare, colour-washed and rendered walls match the smoky, glossy acrylic shade of the Collage pendant. The light from the fixtures is soft, as though filtered through treetops.

RESTAURANT | DU | TH



ÉÂTRE ZÜRICH

Dinner at the neighbouring restaurant Du Théâtre, designed by architect Claudio Monteverde, perfectly complements a visit to the Zurich Opera House.



Photo: Paul Kozłowski

The white interior of Du Théâtre is beautifully dimensioned and simply decorated. The decorative elements are limited to mirrors on the walls and a display of glasses. The consistent style of the interior provides an ideal backdrop for the sculptural PH Artichoke. The 12 copper leaves conduct the light so that it illuminates the fixture itself, while ensuring unequivocally glare-free light.

The restaurant "Du Théâtre" is located near the opera house in Zurich's beautiful Seefeld district. As the name suggests, a visit to the restaurant naturally complements a visit to the theatre.

The elegant interior dates from 2005, when new manager Marco Stefano together with architect Claudio Monteverde completely refurbished the former "Du Théâtre Les Vins". The once dark interior and melancholic atmosphere gave way to a more cheerfully urbane design with a Mediterranean touch. The contrasts are the most striking aspect of the restaurant décor. It contains a traditional stucco ceiling and cast-iron columns as well as a huge transparent glass shelf and modern leather benches. The mirrors adorn

ning the walls reflect the sunlight, giving the room a bright and airy feeling. In the evenings, several copper PH Artichokes emit their warm, pleasant light, tying the traditional elements in with the contemporary architecture.

The food served in "Du Théâtre" originates in Italian cuisine. The menu offers various pasta dishes, meat and fish, all made from ingredients bought fresh from the market. Marco Stefano also sets a premium on the exquisite and extensive wine list, which contains wines from all over Europe. With "Du Théâtre" he created the perfect spot for anyone looking to take a breather from everyday life and enjoy la dolce vita.



At Nedalny Vostok, the light reflecting in the glass, metal and ice surfaces was a conscious design decision. In addition, a 100-step illumination dimmer system ensures that the artificial light can be set to match the intensity of the daylight.

At Nedalny Vostok, the LP Charisma King pendants, designed for high-ceiling rooms, are suspended low to draw attention to the fish and seafood display.



MOSCOW Недальний Восток

Nedalny Vostok, roughly translated to "Not-So-Far-East", is the first restaurant in Moscow to be designed by Norihiko Shinia and Riochi Nivata, two Japanese designers from the company SuperPotato.

The restaurant is located on Tverskoy Boulevard and opened in 1995. The cuisine is Asian fusion, with the Kamchatka crab featuring in a range of dishes spanning from various salads to hot and cold appetizers, and the menu also contains the specialty rools. When decorating the interior, the designers endowed the space with a unique identity in their exclusive selection of natural materials. The

large, rectangular kitchen in stainless steel and glass stands in the middle of the restaurant, affording all guests a view of the restaurant chefs in action. The glass walls are filled with cinnamon sticks, pasta bows, dried chilli peppers and bay leaves.

Lighting Technology, a Japanese-Singaporean company, handled the restaurant lighting, which was a high priority. Above all, the designers wanted the intensity of the daylight to determine the level of artificial light. A 100-step illumination dimmer system was therefore installed so the lighting could be set according to the weather and time of day. The LP Charisma King pendant, specially designed for high-ceiling rooms, is used for an unprecedented purpose at the Nedalny Vostok. The slender, drop-shaped pendants are suspended a short distance from the counter where the fish and seafood are displayed on ice. The pendant light creates a sparkling interplay in the crushed ice, thus highlighting the food – the restaurant's prime element!



NEDALNY VOSTOK





HONEY RYDER COCKTAIL LOUNGE

HOTEL TWENTYSEVEN, COPENHAGEN



Photo: Clearlight

Hotel Twentyseven lies in the heart of Copenhagen close to the pedestrian street, Strøget, and Tivoli Gardens.

Opened in 2007, Hotel Twentyseven wants to be more than merely a hotel with 200 rooms. This lifestyle hotel in the heart of Copenhagen offers superlative hospitality that allows guests to feel completely at home and at ease. General Manager Christopher Alm developed the concept and interior design together with architect Will McNaughton, Årstidernes Arkitekter. The end-result embodies beautiful, comfortable surroundings in a relaxed atmosphere devoid of pretension. The designers went

to great lengths to create the informal ambience, including an absence of barriers between staff and guests. A large table serves as the reception, and the furniture, featuring common tables, invites guests to converse. Twentyseven serves light meals, including an organic breakfast buffet included in the room price. Later on, guests can explore, chip card in hand, the more than 40 different wines offered by the glass.

Guests are welcome all day in the Hon-

ey Ryder Cocktail Lounge, a large, nicely dimensioned room decorated with designer furniture. Flindt 220 Floor illuminates the lounge with its subdued, glare-free light. Recessed ceiling fixtures provide indirect lighting to supplement the low floor lighting. The high bar is illuminated by PH 50 fixtures, launched by Louis Poulsen in September 2008 to celebrate the 50th anniversary of the world-renowned pendant.

Louis Poulsen launched PH 50 in September 2008 to mark the 50th anniversary of the world-renowned fixture. PH 50 comes with a high-lustre surface and in five new colours: Chili Red, Mint Blue, Wasabi Green, Coconut White and Olive Black.





The Flindt series is produced with a set of dual shades – a cylinder and a truncated cone, both weaved in white, matte vinyl string. The weaving technique gives the lamp a three-dimensional, transparent finish. The fixture head appears luminous and transparent, and the light it emits is subdued and glare-free.

At the Wine Room, guests can use a chip card to explore the more than 40 wines offered by the glass from the self-service wine wall.



Right: The anti-glare ring in PH 50 has been painted red on the inside to ensure the light's warm tone, even when using energy-saving light sources.



Honey Ryder Cocktail Lounge is decorated with furniture designed by Arne Jacobsen and Jehs+Laub. The lighting is by Christian Flindt.







Geranium is located in one of Copenhagen's most beautiful parks, Kongens Have, which surrounds Rosenborg Castle.

Geranium is housed in an old garden pavilion, a legacy from King Christian IV. The delicate pavilion architecture adds to the restaurant's poetic ambience.



GERANIUM

COPENHAGEN

An uncompromising love of good, pure and local ingredients is the guiding force of Geranium super chefs Rasmus Kofoed and Søren Ledet. This is why biodynamics, organics and animal welfare form the basic philosophy that this stunning restaurant daily puts into gastro-nomic practice. The achievement resonates internationally. In 2008, Geranium's seasonal Danish cuisine was lauded with a Michelin star, and in 2007, Rasmus Kofoed garnered silver at the Bocuse D'Or – the unofficial world championship of the culinary arts.

Geranium is located in one of Copenhagen's most beautiful parks, Kongens Have, which surrounds Rosenborg Castle. The restaurant is housed in an old garden pavilion, a legacy from the castle builder, King Christian IV. The pavilion is one of the oldest buildings housing a restaurant in Copenhagen. Rasmus Kofoed and Søren Ledet have personally decorated the Geranium interior, which matches the food in authenticity, refinement and character. The pair wanted to draw the garden into the delicate pavilion, a desire they realised with spectacular success. The large, low-placed windows let in ample daylight and offer a vista to the trees and lawns. The room is illuminated with eight Collage pendants, designed by Louise Campbell, who wanted this fixture to echo the sense of walking in a forest and seeing the play of sunlight on the shimmering treetops. *Collage is no longer available as a standard product in the variant Spring Green.*







Rasmus Kofoed and Søren Ledet wanted to draw the garden into the restaurant. Evoking green treetops, the eight pendants are ideal for the purpose. Louise Campbell was inspired to create Collage by watching sunrays filter through tree foliage, leaving a flickering trail of light and shadow.



Photo: Anders Sune Berg

Architect Max Dudler from Switzerland created the interior design for Sale e Tabacchi in colours spanning from terracotta and burgundy to dark brown.

RISTORANTE SALE E TABACCHI

BERLIN



By day, the large windows let plentiful daylight into the restaurant, illuminated at night by the soft, diffuse light of AJ Discus (AJ Eklipta).

Nestled among the office buildings and publishing houses around Checkpoint Charlie is the Sale e Tabacchi, a small Mediterranean oasis that brings the flair of Florence or Rome to Berlin. Guests sip coffee, read the paper or sit down for a meal at the restaurant, partaking of a culinary journey through Italy that includes all kinds of vegetables and cheese, delicious pasta variations, fish or meat to culminate in sweet Italian delights like tiramisu or panna cotta. Sale e Tabacchi is located on the ground floor of the famous Rudi-Dutschke-Haus in Kochstrasse, also home to the German newspaper "Die Tageszeitung" – colloquially called "taz". Swiss architect Max Dudler designed the interior of Sale e Tabacchi in 1995, using colours that span from terracotta and burgundy to dark brown. By day, huge windows brighten the premises, and in the evenings, AJ Discus (AJ Eklipta) illuminates the restaurant with its soft, diffuse light. The tables, chairs and bar counter are done in dark wood as a contrast to the marbled floors. All the elements join in creating a beautiful restaurant with an unpretentious and congenial atmosphere.



At Sale e Tabacchi, both the wall and the ceiling versions of AJ Discus (AJ Eklipta) are used. Although the fixture's opal shade directly illuminates the room, a large amount of light is also directed onto the wall. The character and texture of wall and ceiling thus help give the lighting its unique quality.

THE BENNELONG



The Sydney Opera House is constructed as enormous parabolic concrete shells that allude to mighty sails. The Bennelong restaurant is located in a separate building consisting of two small shells.



Photo: Ross Honey Sett

Few buildings in the world have the stature of the Sydney Opera House. The building is at once an architectural wonder and a monumental landmark of Sydney. As most know, Jørn Utzon was forced to withdraw from the project in 1966 and never completed his Opera House. Before the Sydney

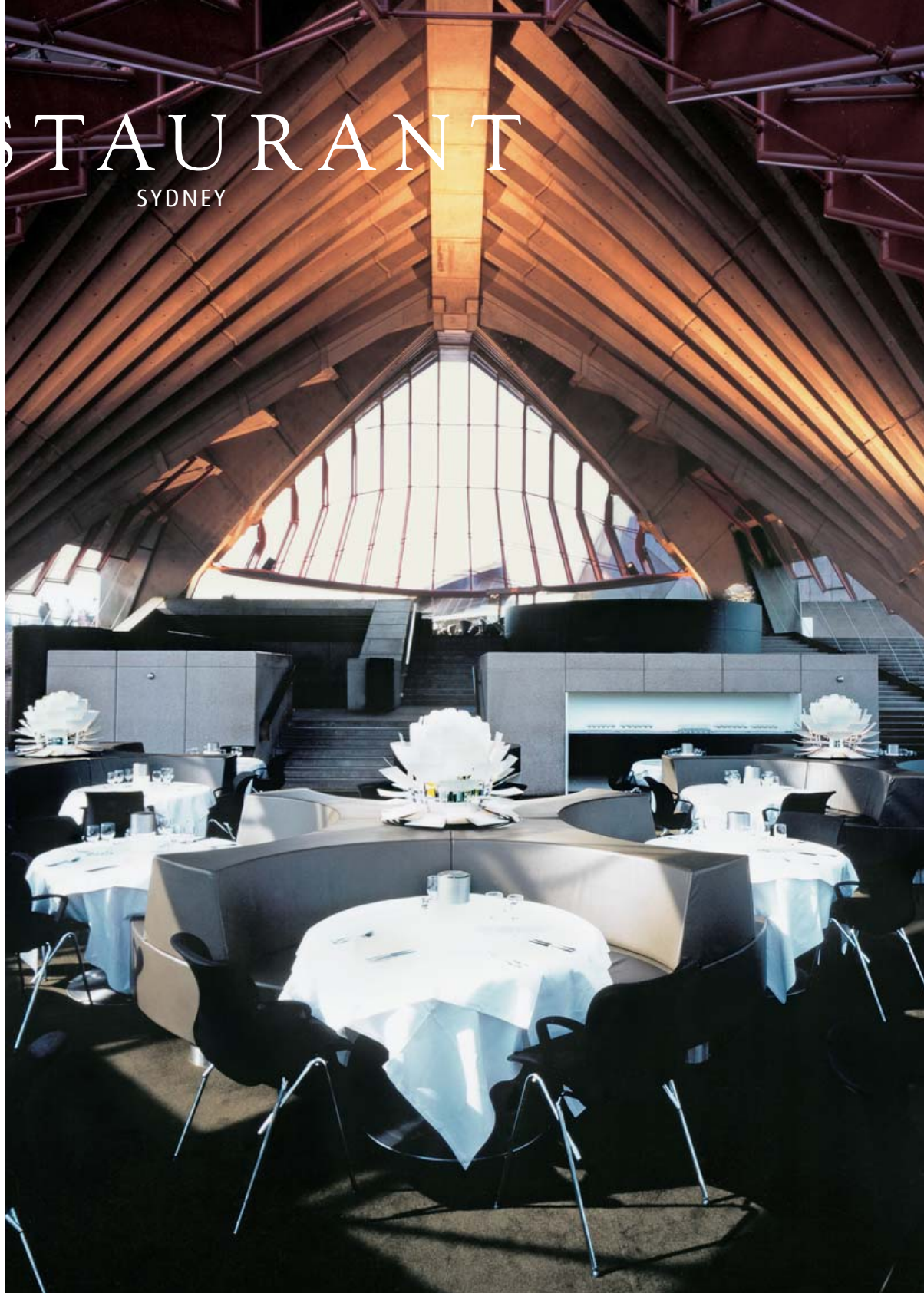
Olympic Games in 2000, however, a decision was made to renovate areas of the building according to the original ideas. Architect Leigh Prentice was tasked with designing the interior of the Bennelong Restaurant, located in a separate building consisting of two small shells and spanning three levels

of the granite-panelled podium upon which the entire facility rests. Prentice based his work on Jørn Utzon's sketches, creating permanent booths arranged to give every restaurant guest a full view of the harbour, the city and the unique space. He designed the interior with a pervasive minimalism:



G R E S T A U R A N T

SYDNEY



The colour scheme remained understated black and grey, walls were devoid of art, and flower arrangements were banished. Four PH Artichokes, the only decoration, served several purposes: The fixtures were placed upside down to enhance the theatrical effect. They supplemented the spot-

lighting in the room and helped dramatise the graphic feel of the concrete, fan-vaulted shells. Last, but not least, the PH Artichoke was the common denominator tying the three restaurant levels together. The interior of The Bennelong has now been redone, and the PH Artichokes are gone.

The Bennelong was furnished with Danish design: chairs designed by Arne Jacobsen and Alfred Homann, produced by Frits Hansen. PH Artichokes were turned upside down as a decorative element that also supplements the spotlighting.

COPENHAGEN



Noma is beautifully situated in a newly renovated warehouse on the waterfront at Christianshavn. With its aluminium-grey, structured surface and downlight, Toldbod perfectly matches the warehouse environment. The fixture is used both as a post lamp and as wall lighting.

Photo: Cleverlight

*Glazed sheep's milk mousse
with sorrel granité.*



Photo: Ditle Isager



The listed interior of the warehouse is both rustic and poetic: Wooden floors, visible bearing constructions and deep, round window recesses. The fittings and furnishings are enhanced with marvellous materials like smoked oak, stone, leather, water, glass and light.

Nowhere in Noma will you find olive oil, foie gras, sundried tomatoes or black olives. In their stead, the menu includes delicacies like langoustines from the Faeroe Islands, Icelandic curd and musk ox from Greenland. In other words, Noma offers a personal Nordic gourmet cuisine that gives traditional preparation methods and Nordic ingredients an innovative, culinary twist. "We want to contribute to resur-

recting Nordic cuisine, so that the food, with its tastiness and special regional character, shines out in the world," says head chef René Redzepi. And the world has proven receptive. In 2006, the restaurant received its first Michelin star, and the year after its second. In 2008, the pre-eminent Restaurant Magazine named Noma one of the world's top 10 restaurants. Noma is superbly located in a newly

renovated warehouse at Christianshavn – right on the water. The restaurant interior is envisioned – in line with the culinary art – to engender a meeting between the original and the modern. Architect Signe Bindslev Henriksen created the simple interior, which reflects the Nordic atmosphere and way of thinking.

D.O.C. HAMBURG

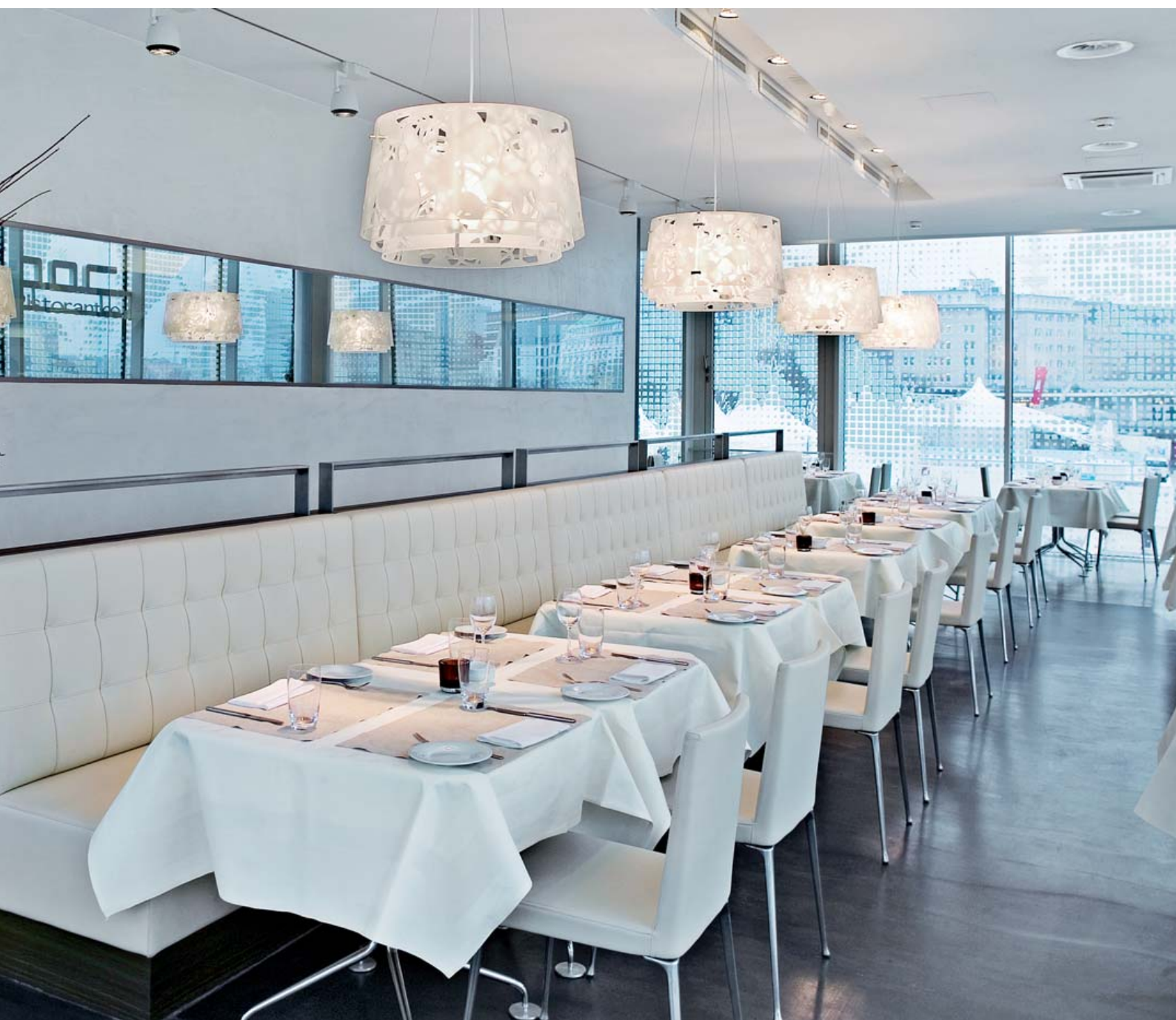


Photo: Kaslov Studio

D.O.C. is housed in a glass building designed by André Poitier and fronting the Inner Alster Lake in Hamburg.

D.O.C. was designed by interior designer Michaela Hannesson, who maintained a light colour scheme for the restaurant: The tables and leather furniture are off-white and the floors are anthracite.





The fluctuation and interplay of light and shadow captured in the Collage pendants match the silk print on the glass restaurant façade.

D.O.C. is in Hamburg right on a pier at the Inner Alster Lake, on the famous Jungfernstieg promenade. In summer, guests can enjoy the beautiful lake view from the restaurant terrace. Architect André Poitier realised the project in 2005, and D.O.C. opened the following year. The shape and glass façade of the building suggest a gigantic ice cube. Inside, guests encounter an elegant interior created by interior

designer Michaela Hannesson, including off-white leather chairs and tables, an anthracite floor and white Collage pendants, whose warm light and design match the silk screen printing on the glass façade.

The food is just as enticing as the building. Far from the standard pizza, D.O.C. menus offer exceptional taste experiences for gourmets. The waiters are al-

ways ready with a matching wine from the comprehensive wine list. Owner Franco Schiavone and his partners Giordano Ardizzoni and Claudio Spinsanti picked the name D.O.C., which is the quality assurance label for premium wine. Within a few years, it has also become synonymous with top-notch Italian cooking in a splendid panoramic setting.



The terrace of Müzedechan'ga affords a magnificent view of the Bosphorus, separating Asia and Europe.

MÜZEDECHANGA

Restaurant Müzedechan'ga (Müzede means museum in Turkish, and Changa is Swahili for mix) is part of the Sakip Sabanci museum in Istanbul. The museum with its changing exhibitions is ideally located in a lush garden with a large terrace overlooking the beautiful Bosphorus. Housed in a new glass building on the grounds, the restaurant creates a strong contrast to the historical Atlikosk building, also part of the museum. Müzedechan'ga's creators and owners wanted the re-

staurant to have an atmosphere evocative of their parents' home in 60s and 70s Ankara. Twentieth-century Scandinavian design made their dream a reality. Tables and chairs are made of oak, a wood that marvellously offsets the brass and copper-toned mirrors. Designed by Poul Henningsen in 1958, the PH Snowball was selected to illuminate the room, providing excellent lighting and enhancing the retrospective atmosphere with its unpretentious design. Single PH 80



Photo: Ali Bekman



Autoban designed all the furniture and fittings in Müzedechange. The bar tables and cabinets are fashioned in oak, and the oak chairs have brown leather backs and seats.



The owners of Müzedechanga wanted to create a restaurant atmosphere evocative of their parents' home in 60s and 70s Ankara. Autoban accepted the assignment and, with a sure sense of style, created an exquisite restaurant.

MÜZEDECHANGA...



Autoban used lighting from Noguchi and Louis Poulsen for Müzedechanga. Designed by Poul Henningsen in 1958, the PH Snowball is used as a pendant throughout. The fixture has eight high-lustre, chromium-plated aluminium shades and emits a diffuse, glare-free light. A few PH 80 table lamps are positioned along the walls.

fixtures supplement the general pendant lighting. Müzedechanga was designed by Autoban, a design company established by Seyhan Özdemir and Sefer Caglar in 2003. The two young, innovative designers have received an array of international design prizes, and Müzedechanga garnered the

Wallpaper Magazine award for best new restaurant in 2006. During the day, the restaurant offers light dining for museum guests. At night, Müzedechanga transforms into a dinner restaurant serving exquisite Turkish dishes imbued with a Mediterranean spirit.

BACAR

SAN FRANCISCO



Red walls and cherrywood are the materials recurrently used at Bacar in San Francisco. Wanting a classic lighting to match the simple, rustic décor, Jim Zack and David Malman from Architectural Lighting selected opal-glass PH pendants in two sizes.

Bacar is in the trendy South-of-Market Street quarter of San Francisco. Located in a renovated, three-storey warehouse

and designed by Jim Zack of Zack/De Vito Architecture, the elegant, yet unpretentious restaurant creates the perfect backdrop for Bacar's renowned northern California cuisine, an updated version of traditional French and Italian country cooking, with the accent of fresh seasonal ingredients. At the entrance, a remarkable three-storey, glass-enclosed wine wall displays Bacar's impressive collection of 1,500 bottles from every major wine region worldwide.

The subdued and intimate lighting allows guests to focus on the food and wine. Jim Zack and David Malman from Architectural Lighting Design teamed up to create the lighting design. PH 2/1 opal pendants are suspended over the cherrywood bar, beautifully offsetting the rustic brick architecture.



Photo: Frank Domin





The world's first permanent Absolut Icebar opened in the Nordic Sea Hotel in Stockholm in 2002.

ICEHOTEL



When the world's first permanent icebar opened at Stockholm's Nordic Sea Hotel in 2002, designers Arne Bergh and Åke Larsson attended to every detail. Blue light sources created an atmosphere of coolness, and an ice rendition of the PH Artichoke featured prominently in the room. Today, there are icebars in London, Tokyo and Copenhagen, all offshoots of the world famous Icehotel first created in 1994.

The Icehotel is located two hundred kilometres north of the Arctic Circle in the village of Jukkasjärvi, Sweden. It began as an igloo and developed into a unique hotel visited by guests from around the world. The heart and soul of the hotel is the River Torne, which runs freely through the unspoiled wilderness of Swedish Lapland. In winter, the river forms a metre-thick layer of ice. The pure water and its steady movement create the clearest possible ice. The river is not only the source of all the hotel art, architecture and design, but also provides the building blocks for all Absolut Icebars worldwide.

Not only the walls, but also the bar, chairs, tables, sculptures, lamps and even the glasses consist of glimmering ice. Twice a year, Icehotel invites artists to the hotel to create the décor and sculptures with the river's crystal clear ice. Over the years, several Louis Poulsen fixtures have also been featured in clear ice.

Come summer, the ice creations return to the whitewater currents from which they came.

In Icebar, you could enjoy the sight of a PH Artichoke executed in ice. The bar offered a glimpse of the copper original hanging in the hotel lobby.



ABSOLUT | ICEBAR

STOCKHOLM



Photo: Peter Grant



Historical photos:
Aage Strüwing

Designed by Arne Jacobsen for the A. Stelling paint company, Stelling's Hus stood ahead of its time when it was built in 1938. Arne Jacobsen designed the fittings and furniture for the shop, including pendants in opal glass, named after the building.





Photo: Clearlight

CAFÉ STELLING

COPENHAGEN

Both in idiom and choice of materials, Stelling's Hus stood ahead of its time in 1938, when it was built. Designed by Arne Jacobsen, the building was to house the shop and offices of the A. Stelling paint company. With a slender, reinforced concrete construction, covered with painted steel plates on the lower storey and glazed ceramic tiles elsewhere on the façade, the house represents one of Copenhagen's finest examples of modernism. Arne Jacobsen also designed the shop

interior, including the Stelling pendant, a fixture Louis Poulsen produced for many years. Unfortunately, the classy interior was later removed, and the lower storey has undergone repeated changes for many years.

In 2005, Café Stelling opened with a décor that reunited the building interior and exterior. The café was designed with simple lines and genuine materials. Walls were panelled with teak, and the room basked again in the light of Stelling pendants, re-launched by Louis Poulsen in 2002 and marketed for three months in homage to the centenary of Arne Jacobsen's birth. The lovely Café Stelling closed in 2007, now reincarnated as Café Oonaco.



Café Stelling opened in 2005 with an interior design whose shape, arrangement and choice of materials were reminiscent of the original interior décor from 1938.

Louis Poulsen produced the Stelling pendant for a number of years after its launch in the 30s, but production was later discontinued. In 2002, the pendant was re-launched and marketed for three months to mark the centenary of Arne Jacobsen's birth.

GOLDEN | CUT

HAMBURG

With its spectacular view to Hamburg's Outer Alster Lake, Golden Cut has rapidly become the hip place to go. Gourmets Manuel Bereuthers and Dirk Schmitz brilliantly conceived this venue as a creative restaurant, a nightclub and lounge all in one.

This concept presented a formidable interior decoration challenge when it came to connecting the three elements spatially while also giving each element its individual identity. Hamburg bureau noumenon gmbh took on the challenge, with director Heike Schaffernicht as designer-in-chief.



Restaurant Golden Cut at the Outer Alster Lake in Hamburg was designed by the design agency noumenon gmbh.

Warm colours and genuine materials create the desired ambience of the restaurant. Enveloped in the golden, glare-free light of Poul Henningsen's PH Artichoke, guests can dine on delicious Californian sushi and Eurasian dishes. The central bar counter is designed to evoke the 60s, and the retro motif is complete with the newly renovated Hans Wegner-inspired teak chairs and oversized textile panels that make for pleasant acoustics. The open kitchen provides a peek at the culinary activities without their becoming obtrusive.



The simple interior design of 60s-inspired Golden Cut boasts black tables and teak chairs with green leather seats. With its festive, warm light, PH Artichoke creates an excellent contrast to the subdued colour scheme of the restaurant.



VINBRASSERIE

BISTROEN KBH COPENHAGEN

In the pulsating heart of Copenhagen, close to Tivoli and Town Hall Square, lies Vinbrasserie Bistroen KBH, a restaurant that aimed from its inception to be a community meeting place. Another aim was to ensure that eating the exquisite food – inspired by equal parts Mediterranean and Scandinavian cuisine – would not bust the household budget.

Part of Hotel Alexandra, Vinbrasserie Bistroen KBH was decorated by the hotel's General Manager, Jeppe Mühlhausen (hence, the restaurant's original name Brasserie Mühlhausen), together with architect Morten Hedegaard and board chairman Kirsten Leth. The three wanted to carry the style and quality of Hotel Alexandra's large collection of Danish furniture over to the restaurant, and to this end decorated with similar furniture. The PH 3/2 Academy fixture illuminates the Vinbrasserie Bistroen KBH, its soft, diffuse light accentuating the wonderful atmosphere of this stylistically consistent restaurant. Guests sit on church pews designed by Kaare Klint, and, unable to find the right table, Jeppe Mühlhausen asked designer Kasper Salto to design a table especially for the restaurant.



Photo: Clearlight



Vinbrasserie Bistroen KBH is furnished with prime Danish design classics. Guests sit on Kaare Klint's church pews. The new tables were custom-designed for the restaurant by designer Kasper Salto.

Today a lighting classic, the Academy chandelier provides the general restaurant lighting. The public and corporate sectors were among the first to fall for Poul Henningsen's chandeliers when Louis Poulsen introduced them in the 20s and 30s. The exotic shape and lighting principles were too alien for private homes, where people still preferred their silk-shade chandeliers over the dining table.





Kulturkajen receives its guests at a huge bar, where Collage fixtures in orange casts their warm light on the surroundings.



Kulturkajen Docken in Copenhagen Port is housed in a 2,300 m² room, once a road salt warehouse.

According to Rasmus Pors, who designed the place, the large room demands dramatic design elements as a contrast to the rest of the bare décor. Measuring 825 mm in diameter and 1,500 mm in height, Enigma illuminates the room and also provides a common denominator for the many activities in the venue.

KULTURKAJEN | DOCKEN

COPENHAGEN



Photo: Clearlight

A 2,300 m² hall at the Copenhagen waterfront – a former road salt warehouse – provides the impressive setting for one of Copenhagen's unprecedented restaurants. Rasmus Pors took over the raw steel construction in 2006, and after an intensive rebuilding period ultimately opened the doors of Docken with its seating for 1,100 diners. The venue structure was bare-boned when Pors took over, and he deliberately kept it that way. The original lead-sheeted facades are now insula-

ted, but the concrete floor is untreated. The entire façade facing the water has been removed, and five gigantic window sections totalling 5x50 metres now open out to the spectacular view of Copenhagen Port. The restaurant is open daily for dining guests in the summer, but Kulturkajen Docken also offers a wide range of events year-round, including company conferences, theatre and concerts. According to Rasmus Pors, the immense hall demanded distinctive design ele-

ments: "Lighting was an obvious common denominator for the multifarious activities conducted in the building. Lighting is an effective form of decoration, and we chose to put 12 Enigma pendants in the great hall. The pendants provide lighting while also functioning as sculptural instruments in the room. They have a powerful sense of quality and a sharp design that seems perfect against the backdrop of the raw interior."

RESTAURANT EMBER

HOTEL 1929, SINGAPORE



Photo: Clearlight



Restaurant Ember is on the ground floor of Hotel 1929 – a beautiful and famous boutique hotel in Singapore created and owned by Peng Loh together with local architect Simon Chua. Its name indicates the year of its construction, and Hotel 1929 is located in Keong Saik Road, part of the once red light district found in the heart of Chinatown. The white, exquisitely ornamented façade with its balconies and big street-level windows bid you welcome. The Hotel 1929 interior and exterior reflect the owner's passion for history, architecture and design. Peng Loh passes on this passion to his guests, making his large collection of lighting and furniture design icons a prevalent part of the interior design. Designed by Danish architect and professor Vilhelm Wohlert, the Satellite pendant illuminates Restaurant Ember's windows. The restaurant lighting comes from the Radio House pendant, which Vilhelm Lauritzen created at the end of the 1930s for one of

Restaurant Ember in Hotel 1929 is decorated with furniture and lighting design icons. The restaurant is illuminated by Radio House pendants created in the late 30s for the Danish Broadcasting Corporation Concert Hall in Copenhagen by Vilhelm Lauritzen. Today, the fixture is produced exclusively as a specialty item.

One of the gems at Hotel 1929 is the collection of more than 100 vintage chairs, including Paul Volther's Corona.



The row of windows at Restaurant Ember facing Keong Saik Road is illuminated by Satellite pendants, designed by Danish architect and professor Vilhelm Wohlert.

Copenhagen's premier examples of Nordic functionalism – the Danish Broadcasting Corporation's concert hall. Vilhelm Lauritzen designed both the building and the fixture. Another gem at Hotel 1929 is its collection of more than 100 vintage chairs, including Charles Eames' lounge chair, Arne Jacobsen's Egg, Paul Volther's Corona and Verner Panton's Cone.

Although not a standard Louis Poulsen product, the Radio House pendant is available as a specialty item.





CAFÉ | PINOT

LOS ANGELES

Café Pinot is designed for the LA businessperson. Located in the heart of downtown Los Angeles and an easy walk from most of its office buildings, the restaurant with its park-like setting provides an effective, if brief, respite from a stressful workday. Adjacent to Los Angeles' historic Central Library and the Maguire Gardens, Café Pinot epitomises the idea of a park pavilion. Guests can gaze out at the lushly landscaped patio, but also enjoy



a dramatic view of the city. Designed like a glass box, Café Pinot boasts slate-textured concrete floors, wrought iron and wicker seating and walls veneered with Anigre wood. Offsetting the simplicity of the interior, the sculptural PH 6 ½-6 fixtures form a distinctive design element in the room by day. In the evening, the fixtures cast a uniform, pleasant light. The flexible, densely laid out tables reflect the rapid turnover of business lunches. The cuisine is light, healthy Californian/Asian fusion. People go to Café Pinot for an efficient business lunch or for a more protracted opportunity to unwind after work. Either way, the prime tables are on the patio, where you can enjoy the spectacular Los Angeles climate.

Photo: Henry Cabala Photography

With its sculptural idiom, PH 6 ½-6 pendant interacts exquisitely with the simple, airy interior design.

Poul Henningsen developed PH 6 ½-6 already in the 30s, and the fixture was further developed for a showroom building in Copenhagen in 1980. The fixture casts indirect light on both horizontal and vertical surfaces in the room.

Café Pinot is situated in the heart of Los Angeles in Maguire Gardens. The building is built as a pavilion, and the large windows offer a beautiful view of the verdant park.



Porcão opened in 2005 and is located on Park Avenue South in Manhattan, south of the Met Life building from 1963. Once called the Pan Am, the 1960s building was designed by Emery Roth & Sons, with Walter Gropius as design consultant.



Elegance and tradition intertwine at Porcão, a Manhattan restaurant that opened in 2005 and specialising in the highly popular Brazilian style of barbecue, Rodízio. The restaurant's terrific food and service attract both a business clientele and private guests. Upon entering the Park Avenue South restaurant, visitors feel whisked away to the sultry curves of the Copacabana and the grandeur of the sunsets at Pão de Açúcar. James L. Cohen of SBLM Architects designed the loft-like

Designed by James L. Cohen from the firm SBLM Architects, Porcão is a big restaurant, even by American standards. The 1,100 m² restaurant can seat 300 diners.

PORCÃO

NEW YORK







Charged with designing the lighting at Porcão, James Underwood of U-Lighting selected LP Charisma for its simple, modern style and functionality.

The cone in LP Charisma encircles a reflector and two small shades, and the combination of clear polycarbonate and visually heavier components simultaneously create contrast and unity. LP Charisma emits an even lighting, and the cone shape prevents the room containing the fixtures from splitting into two spaces, one of light under the fixture and one over.



interior, transforming the restaurant's 1,100 m² metres into a modern, simple and yet sophisticated space accommodating 300 guests. Porcão also contains a bar and VIP room. The impressive design features include ancient red oak on the walls, black granite wainscot and curving terrazzo floors.

Porcão's lighting was done by lighting designer James Underwood of U-Lighting, who says of the concept, "We chose LP lighting because of its clean, modern style and functionality. The custom lighting surfaces floating overhead helped to minimise the scale of the high ceilings and give a sense of cosiness to the vast space. The LP Charisma pendant, intended especially for large rooms, complements the design of the restaurant. At the bar, LED light panels highlight the curved scotch lockers, and by building in light everywhere we have tried to allude to a Brazilian twilight on the verge of falling."



The specially produced shining surfaces that hover in the room visually pull the high ceilings downwards, giving the room an air of intimacy.

When you walk into Porcão, you encounter an elegant bar designed with the graceful curves, the stylistic theme of the restaurant.

Articles written by Ida Præstegaard



Louis Poulsen Lighting A/S
Gammel Strand 28
DK-1202 Copenhagen K
Tel.: +45 70 33 14 14 Fax: +45 33 29 86 19
E-mail: lpnytl@lpmail.com · www.louispoulsen.com

Editor-in-chief: Hans Lindeberg
Editor: Ida Præstegaard
Layout: Mette Andreasen
Lithography & Printing: Garn Grafisk ApS & Zeuner Grafisk A/S
English translation: Translation Centre,
University of Copenhagen, AdHoc Translatorservice

Louis Poulsen Lighting, Inc.
3260 Meridian Parkway
Ft. Lauderdale, FL 33331
Tel.: +1 954 349 25 25 Fax: +1 954 349 25 50
E-mail: info@louispoulsen.com · www.louispoulsen.com

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by prior written arrangement with Louis Poulsen Lighting A/S.
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Asia

Targetti Poulsen Asia Pte Ltd
No. 151 Chin Swee Road
#14-13 Manhattan House
Singapore 169876
Tel: +65 6735 4880
Fax: +65 6735 7933
Email: tpaadmin@targetti
poulsen-asia.com.sg

Austria

Targetti Poulsen Austria GMBH
Stadlauer Str. 39A
1220 Wien
Tel. +43 1 91401020
Fax +43 1 914010211
targetti@targetti.at

Croatia

Targetti Poulsen Croatia
Kaptol, 21
10000 Zagreb
Tel. +385 16593860
Fax +385 16593860
targetti-hr@zg.t-com.hr

Denmark

Louis Poulsen Lighting A/S
Gammel Strand 28
DK-1202 Copenhagen K
Tlf. +45 70 33 14 14
Fax +45 33 29 86 79
info@lpmail.com

Finland

Targetti Poulsen Finland Oy
Hämeentie 135 A
FIN-00560 Helsinki
Tel. +358 9 6226 760
Fax +358 9 6226 7650
info.fi@louis-poulsen.fi

France

Targetti Poulsen France SA
16 Rue des Maronniers
94247 L'Hay les Roses Cedex
Paris
Tel. +33 1 45 12 23 23
Fax +33 1 45 60 93 60
targetti@targetti-s.fr

Germany

Targetti Poulsen Germany
Kaistraße 20
D-40221 Düsseldorf
Tel. +49 211-73279 0
Fax +49 211-73279 100+101
lp-germany@lpmail.com

Greece

Targetti Poulsen Greece
Kafkasou 158-160
11363 Athens
Tel. +30 210 8626049
Fax +30 306 947998906
g.papazachariou@targetti.com

Italy

Targetti Sankey S.p.A.
Via Pratese 164
50145 Florence
Tel. +39 055 37911
Fax +39 0553791266
targetti@targetti.it

International

Louis Poulsen Lighting A/S
Gammel Strand 28
DK-1202 Copenhagen K
Tel. +45 70 33 14 14
Fax +45 33 29 86 46
lpl_international@lpmail.com

Japan

Targetti Poulsen Japan Ltd.
3F AXIS Bldg.
5-17-1 Roppongi
Minato-ku, Tokyo 106-0032
Tel. +81 3 3586 5341
Fax +81 3 3586 0478
info@louis-poulsen.co.jp

Middle East

M/s. Targetti-Poulsen
Middle East
Dubai Airport Free Zone
Authority (DAFZA)
Bldg. No. 5 East,
Office No. G03 - Block A,
P.O. Box 54744
Dubai
United Arab Emirates
Tel: +971 4 609 1033
Fax: +971 4 609 1016
operations@targettipoulsenme.ae

Netherlands

Louis Poulsen Lighting b.v.
Parellaan 26
NL-2132 WS Hoofddorp
Tel. +31 23 56 50 030
Fax +31 23 56 52 284
info@louis-poulsen.nl

Norway

Targetti Poulsen Norway AS
Lilleakerveien 2F,
0283 Oslo
Tel. +47 22 50 20 20
Fax +47 22 52 47 05
louis-poulsen-no@lpmail.com

Poland

Targetti Poulsen Poland SP. Z O.O.
ul. B. Chrobrego 38/40
02-479 Warszawa
PL 522-19-23-266
Tel. +48 22 863 25 30
Fax +48 22 863 25 40
Contact: Tomas Pikula
e-mail: targetti@targetti.com.pl

Russia

Targetti Poulsen Russia
Kutuzovskiy Pr. 14 Apt. 86
121248 Moscow
Russia 007 926 5233003
Fax no. 007 495 9202146
russia@targettipoulsen.com

Spain

Targetti Poulsen Spain S.A.U
C/Progreso 135/137
Poligono Industrial Almeda
08940 Cornellà de Llobregat
Tel. +34 934 746 171
Fax +34 934 741 324
targetti@targetti.es

Switzerland

Targetti Poulsen Switzerland
Haldenstrasse 5
CH-6340 Baar
Tel. +41 41 768 52 52
Fax +41 41 768 52 53
louis-poulsen-ch@lpmail.com

Sweden

Targetti Poulsen Sweden AB
Gävlegatan 12 A, 7tr
Box 23013
S-104 35 Stockholm
Tel. +46 8-446 48 00
Fax. +46 8-446 48 28
louis.poulsen.se@lpmail.com

United Kingdom

Targetti Poulsen UK Ltd.
Unit 44
Barwell Business Park
Leatherhead Road
Chessington
Surrey KT9 2NY
Tel. +44 208 397 4400
Fax +44 208 397 4455
louis.poulsen.uk@lpmail.com

USA

Targetti Poulsen USA Inc.
3260 Meridian Parkway
Fort Lauderdale, FL 33331
Tel. +1 954 349 2525
Fax +1 954 349 2550
info@louispoulsen.com

www.louispoulsen.com



Photo: Kaslov Studio



Lagkagehuset, a bakery found in a functionalist building from 1930, has gained cult status in Copenhagen. The bread and cakes are free of preservatives or additives and new lots are baked several times daily. Its location in the heart of Christianshavn makes the bakery a popular destination for Copenhageners and tourists alike.

The bakery offers cakes, bread, sandwiches and coffee for enjoyment at its long, minimalist counter, which is illuminated by Moser pendants, a fixture designed by Swedish potter and designer Anu Moser. Inspired by a water drop, the fixture emits a uniform, diffuse light that appeals to shop patrons as well as passers-by. Canal travellers can also enjoy the warm light from their boats, kayaks and the canal tour boats that quietly glide through the Christianshavn Canal in the summer months.

Inspired by a falling drop of water, the Moser pendant is made from mouth-blown, opal glass and emits a uniform, diffuse light.