



RAUM UND MATERIAL

ES IST ANGERICHTET

Recht räumlich hat das Designbüro Lukstudio dem wichtigsten chinesischen Grundnahrungsmittel ein Denkmal gesetzt: den Nudeln. Ist das etwa kein naheliegendes Narrativ für den Flagship Diner einer Suppen-Kette?





Wie zum Trocknen aufgehängte Nudeln, so schwebt die Lichtinstallation im Atrium.

Nudeln sind ein essentieller Bestandteil der chinesischen Küche und haben eine jahrhundertalte, kulinarische Tradition. Für das Vorhaben des neuen, auf Nudelgerichte spezialisierten Flagship Diners für ‚Longxiaobao‘-Restaurants in Beijing wurde Lukstudio beauftragt. Das 2011 gegründete Designbüro mit Sitz in der quirligen Metropole Shanghai wird von Christina Luk geleitet. Die aus Hongkong stammende Architektin erhielt in Kanada ihre Architekturausbildung und hat mit ihrem jungen, internationalen Team in den letzten Jahren mit hochwertigen Ausbauten im Bereich Hospitality von sich Reden gemacht. Experimente mit Material, Licht und Schatten bestimmen die Arbeiten. Für das Gestaltungskonzept werden gerne narrative

„Es entstehen ansprechende Räume, die mit Details überraschen und noch lange in Erinnerung bleiben“

Komponenten innerhalb der Aufgabe identifiziert und in Designelemente übertragen. So entstehen ansprechende Räume, die den Besucher mit Details überraschen und noch lange in Erinnerung bleiben. In diesem Fall waren es Nudeln. Die Teigwaren werden im Produktions-

prozess über Gestelle gehängt, an denen sie trocknen. Eine abstrahierte Interpretation solcher Gestelle wird in dem Restaurant zum bestimmenden Raumelement. Zunächst wird man aber im Eingangsbereich von einer recht reduzierten Situation empfangen, die die Materialität des Innenraums vorweg nimmt: Korrodierte Stahlflächen bilden die Oberflächen des Vorraums, von dem aus man bereits in die Küche und in den Gastbereich blicken kann. Die Stahloberflächen setzen sich im Inneren fort: die Raumgitter der Essnischen und die Tischgestelle sind ebenfalls aus rost-roten Stahlprofilen gefertigt. Als Gast hat man die Auswahl zwischen drei unterschiedlichen Sitzzonen: Der Eingangsbereich mit langen Tresen-Tischreihen nimmt auf

Fotos
Dirk Weiblen
Pläne
Lukstudio

Aufmacherseite:
Die Installation wirkt mit den Stahlgittern wie eine räumliche Zeichnung.

FACTSHEET

Projekt: Noodle Diner Sanlitun Soho
Adresse: Shop 1-122, Sanlitun Soho, Beijing / China
Bauherr: Longxiaobao Restaurant
Planung: Dez. 2015–Jan. 2016
Bauzeit: Januar–März 2016
Fläche: 200 m²

Aufgabe: Innenraumgestaltung, Möblierung und Lichtplanung

Designfirma: Lukstudio
www.lukstudiodesign.com
Design Director: Christina Luk
Projektteam: Cai Jin Hong, Shanyun Huang, Leo Wang, Yiye Lim, Alba Beroiz Blazquez, Marcello Chiado Rana, Pao Yee Lim

Ausführung (General Contractor): Shanghai MaiChang Construction Project Co., Ltd.

Materialien Innenausbau: „Nudeln“ aus Stahlkabeln von 2–3 mm Durchmesser, Längen variierend von 10–14 m in Schlaufen frei hängend.
Wände: Zement

Möblierung: Tische: weiße Eiche
korrodiertes Stahl, Stühle: Hay

Der Eingangsbereich lässt bereits Einblicke in die Küche und den Gastraum zu.



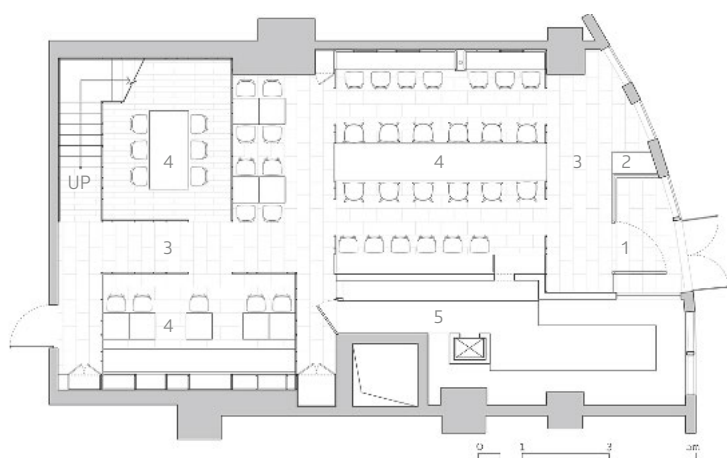
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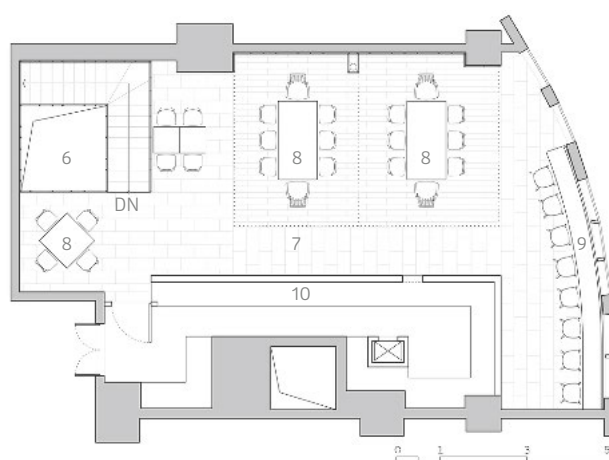
„Für das Gestaltungskonzept identifiziert das Designstudio **narrative Komponenten** und überträgt diese in Designelemente. Hier sind es Nudeln“



Ein Vorhang aus nudelähnlichen Stahlkabeln trennt den VIP-Bereich ab.



1. Obergeschoss
- 1 Eingang
 - 2 Kasse
 - 3 Flur
 - 4 Gastraum
 - 5 Küche



2. Obergeschoss
- 6 Atrium
 - 7 Flur
 - 8 VIP-Bereich
 - 9 Gastraum
 - 10 Küche

die Streetfood-Kultur der Nudelsuppen Bezug. Hier können Geschäftsleute aus der Umgebung ein schnelles Mittagessen einnehmen. Im Bereich dahinter finden sich bestuhlte kleinere Restauranttische, die zum längeren Verweilen einladen. Die hohen Metallgestelle bestimmen den Raumeindruck. In sie eingehängt sind Boxen aus Eichenholz, in denen Porzellanpreziosen präsentiert werden. Ein dritter Bereich bietet das Erlebnis, direkt unter dem Hauptgestaltungselement des Restaurants zu dinieren: einer zweistöckigen Installation, die das zentrale Thema des Restaurants inszeniert – Nudeln – und die zugleich der Beleuchtung dient. 10–14 m lange Stahlkabel, die im Abstand von 5 mm montiert sind, hängen in großen räumlichen Schlaufen von der Decke herab und enden in 75 cm Höhe über

dem Esstisch. Eine Treppe führt um diese Installation herum in einen privateren VIP-Bereich im Obergeschoss. Auf dieser zweiten Ebene werden die Esstische von frei hängenden „Nudel“-Kabeln umschlossen.

ROHER CHARME

Diese flexiblen Raumteiler schaffen eine delikate und zugleich spielerische Atmosphäre. Um die passende Hängedesignform und den richtigen Kabelabstand zu finden, wurden vorab Mock-Ups der Gehänge von der ausführenden Firma angefertigt. Auch unterschiedliche Materialien wie Stoffstreifen oder Kunststoffschläuche mit Faseroptik wurden getestet. Letztlich stellten Stahlkabel mit einem Durchmesser von 2–3 mm aber die ästhetisch beste und zugleich kosteneffizienteste Lösung dar.

Der rohe Charme des Raumes mit seinen Zement-Wandoberflächen, wird durch die linearen Elemente der Kabel und Gitter, die wie räumliche Zeichnungen wirken, gefasst und durch warme Elemente aus weißer Eiche ergänzt. Teile des Bodens, Tischoberflächen und Vitrinen sind aus dem Holz gefertigt. Schlichte, schwarz und rot lackierte Stühle setzen Akzente im Raum. Jenseits der inszenierten Lichtinstallation im Treppenaug sind die Räume durch Spotlights illuminiert, die sich formal zurücknehmen, jedoch die Essplätze sehr pointiert ausleuchten. Es entsteht eine reduzierte und zugleich spielerische Atmosphäre, die mit ihren unterschiedlichen Sitzmöglichkeiten den Besuch nicht nur zu einem kulinarischen, sondern auch zu einem räumlichen Erlebnis werden lassen. ←



Die vollständige Bildstrecke finden Sie auf www.md-mag.com/interior-architecture/fachbeitraege/material/es-ist-angerichtet/



Author
Ingo Werk

An American industrial designer, who grew up in Germany and immigrated forty years ago to Colombia and the United States. He designed and manufactured many products, and is working today as a Paperback Writer.

production. The aim is to create a new awareness of the production and use of food and to acquaint the general public again with the variety and beauty of plants and meals so that people jointly assume responsibility for the subject of food.

In Copenhagen's Stedsans Rooftop Farm Restaurant, guests sit next to fields with vegetables, herbs and flowers on the roof of a commercial center in a block perimeter development. When it rains, you sit together with your friends or strangers in the greenhouse and eat the deliciously fresh produce just harvested. Stedsans demonstrates how unused flat roofs can be turned into new places for experiencing nature in the city. This is a relevant approach for our cities as well because in Germany there is a lack of farmland. Approximately one quarter of all agricultural areas needed here for providing supplies to the population are located abroad. This dependence will increase further, seeing that in Germany about 70 hectares of fertile agriculturally used land are used per day for settlements and transport infrastructure. Meanwhile, salad beds are stacked up vertically in countries with even less space resources. In these vertical farming projects, fresh vegetables and salad are cultivated in high-bay storage with high energy expenditure and under clean-room production conditions. These projects are incompatible with the aims of a sustainable society. But especially decentralized projects with a strong social orientation as an emancipatory form of nutritional and energy production promise independence for the future development of a productive city. This not only needs committed citizens and associations; architects and landscape architects, too, can find new architectural answers for these topics. The numerous small contributions are part of a big movement. They can become components of a new resilience structure for modern society and for new aesthetics in architecture.

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À LA LOUISIANAISE

Letter from Los Angeles



Bonjour Foodies,

America is the most diverse country in the world today, especially in regards to eating habits. Well known beyond its boundaries for Hamburgers and Hot Dogs, places like New York and Los Angeles offer nowadays virtually everything from the global culinary market. A road trip across the USA reduces these offerings of the finest to the most ordinary fast food chains, so you can't always get what you want. But there is one region in the union, which carved out a rather unique niche of authentic food. Cajun country or Acadiana makes up a significant portion of south Louisiana's geography. Cajuns or Les Cadiens speak in their own dialect of Cajun French, developing a vibrant culture of folkways, music, and cuisine.

Consider the Cajun dish Jambalaya. It's a combination of the French word of ham (jambon) and an African word for rice (ya-ya). You don't get more multicultural than that. Crawfish are in season late winter through early summer, bought by the pound, and a Crawfish Boil is not only a culinary delight but also stands for joie de vivre. The best Gumbo you will find with chicken and sausage in the fall, and with excellent seafood in the spring. Gumbo is based on roux. The famed chef John Folse has called roux "the heart and soul of Louisiana cuisine." Cajun dishes rely heavily on local ingredients, such as wild game, vegetables, crawfish, fish, shrimp, and oysters. Cajun pride includes a bouche-rie, the butchering of a pig. Boudin is a Cajun variation of a stuffed pork or seafood sausage, best purchased at Charlie T's in Breaux Bridge, Louisiana.

In the United States outdoor living is a year-round activity, especially along the Sun Belt. Combined with the longing for mobility, the classic cowboy period was the beginning of the Texas chuckwagon as the precursor for the American food truck. This evolved into the mobile food truck, nicknamed "roach coach" while serving construction sites, factories, and other blue-collar locations. In modern-day America the hip and chic is the gourmet food truck. Gone is the roach-coach classification. Instead the truck is a respectable venue for aspiring chefs to launch their careers. Like Lafayette-native Steve Domingue, who got his start at The Great Food Truck Race on the Food Network reality show. He put his Ragin Cajun gourmet food truck on the map and ever since has a strong following. Allons manger! (Let's go eat!) Marie Ducote-Comeaux, a former Louisiana history teacher, followed a slightly different approach. Instead of cooking on the truck, she converted a small school bus into Cajun Food Tours. Cruising through her hometown of Lafayette, she stops at the best gourmet restaurants to sample a taste of some fine Cajun foods. "Let the good times roll" or as they say in Cajun French "Laissez les bon temps rouler."

À bientôt, Ingo

E English translation from page 56

DINNER IS SERVED!

Space and Material



The Lukstudio design company has paid tribute to the most important Chinese staple food – noodles. Isn't this an obvious narrative for the flagship diner of a soup chain?

Noodles are an essential element of Chinese cuisine, looking back on a centuries old culinary tradition. Lukstudio was commissioned to implement the new flagship diner of the 'Longxiaobao' restaurants in Beijing, specializing in noodle dishes. Founded in 2011, the design studio, based in the bustling metropolis Shanghai, is managed by Christina Luk. Born in Hong Kong, she studied architecture in Canada and has in recent years made a name for herself with her young, international team by executing high-end interiors in the hospitality field. Their works are defined by experiments with materials, light and shadow. In the scope of the task, they like to identify narrative components and transfer these into design elements to play a role in the design concept. Hence appealing spaces are created, surprising visitors with unexpected details remembered for a long time. In this case the subject was noodles. In the production process, the pasta is hung over racks to dry. In the restaurant, an abstract interpretation of such racks is turned into a space-defining element. But at first visitors are faced in the entrance area with a thoroughly reduced spatial situation that anticipates the materiality of the interior room. Corroded steel determines the anteroom's surfaces, from where you can already cast a glance into the kitchen and the guest area. Inside, the steel surfaces continue. The space lattices of the dining niches and the table frames are also made of stainless steel profiles.

Noodle salad instead of cable spaghetti

Guests can choose between three different sitting areas. With its long counter-like table lines, the entrance area refers to the street-food culture of noodle soups. Business people from the neighborhood can eat a quick midday meal here. Behind this area, there are smaller restaurant tables with chairs inviting guests to stay longer. The high metal structures determine the room's appearance. Oak-wood boxes are suspended in these structures, presenting precious porcelain pieces. A third area provides the experience of

dining directly beneath the restaurant's main design element – a two-storey high installation enacting the central motto of noodles and also functioning as illumination. Ten to 14 m long steel cables, mounted at a distance of 5 mm, are suspended in big, spatial loops from the ceiling, ending at a height of 75 cm above the dining table. Around this installation, a staircase leads into a private VIP area on the upper floor. On this second level, the dining tables are enclosed by freely hanging "noodle" cables. These flexible room dividers create an atmosphere both delicate and playful. Before installation, mock-ups of the hangings were made by the executing company to figure out the appropriate hanging shape and the right cable distance. Other materials like fabric strips or fiber-optic plastic tubes were also tried out. But in the end, steel cables with a diameter of two to three millimeters turned out to be the best aesthetic and cost-efficient solution.

Rough charm

The rough charm of the room with its cement wall surfaces is defined by the linear cable and grid elements looking like spatial drawings and supplemented by warm elements made of white oak. Parts of the floor, table tops and showcases are made of this wood. Simple chairs, lacquered in black and red, provide accents in the room. Beyond the enacted light installation in the well hole of the stair spaces are illuminated by spotlights that are formally reticent but provide a very pointed light to the dining places. Thus a reduced and at the same time playful atmosphere is created, which with its various seating options makes a visit to the restaurant not only a culinary but also a spatial experience.

You will find the complete picture series at www.md-mag.com/interior-architecture/fachbeitraege/material/es-ist-angerichtet/

FACTSHEET

Project: Noodle Diner Sanlitun Soho
Address: Shop 1-122, Sanlitun Soho, Beijing/China
Client: Longxiaobao Restaurant

Planning time: Dec 2015 to Jan 2016

Construction period: Jan to March 2016

Floor area: 200 m²

Task: interior design, furnishing and light planning

Design company: Lukstudio

www.lukstudiodesign.com

Management: Christina Luk

Project team: Cai Jin Hong, Shanyun Huang, Leo Wang, Yiye Lim, Alba Beroiz Blazquez, Marcello Chiado Rana, Pao Yee Lim

Executive general contractor: Shanghai MaiChang Construction Project Co., Ltd.

Interior fittings materials: steel cable

"noodles" of 2 to 3 mm dia., lengths varying from ten to 14 m, in freely hanging loops.

Walls: cement

Furniture: tables: white oak, corroded steel; chairs: Hay

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SCHOLTEN & BAIJINGS

Designer Chat



They try to get to the bottom of things and invest a lot of time to make sure that their products also work when manufactured industrially. With this approach, Scholten & Baijings have been very successful for many years.

Stefan Scholten admits that it's been only two weeks since he has had a feeling of gradually gaining an overview of all current projects again, and it is only now that they both are able to be happy about the results of the past months, the '2016/project' included. The two Dutch designers Stefan Scholten and Carole Baijings, who are also a couple in private life, look back on a busy and precisely timed year. As creative directors, Scholten &



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Designer

In 2000, **Stefan Scholten** (born in 1972) and **Carole Baijings** (born in 1973) established their Scholten & Baijings design studio. Since then designer Stefan and autodidact Carole have been creating products like tables, chairs, lamps, carpets and colorful textiles of all kinds for clients like Pastoe, HAY, RoyalVKB, Georg Jensen, Thomas Eycck and MINI.