

This book is a tool for  
decision-making, a guide to why  
we do what we do, what the  
+Halle brand means, and how that  
translates into every aspect of the  
way we work.



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## Preface

In this moment in time, the +Halle brand is rapidly evolving to become closer to our architects and end users as a result of our dedicated work together with partners and collaborators. By inviting people in to share our ambition, we increasingly find ourselves engaging in multidisciplinary thought-leadership. We believe that this knowledge exchange will not only bring people together, but that it also clarifies and gives shape to our mission: to find methods to improve our public spaces.

Across these pages you will read about our thoughts, values, passions and processes, as well as discover more about our collaborations and our brand narrative. It's a compilation of our strategic thinking, outlining both who we are and where we're going next.

This book is a tool for decision-making, a guide to why we do what we do, what the +Halle brand means, and how that translates into every aspect of the way we work. It begins and ends with a sense of urgency: We ultimately want to explore how to best make a difference in a somewhat stagnant furniture industry by challenging the rules and introducing a behaviour-focused agenda.

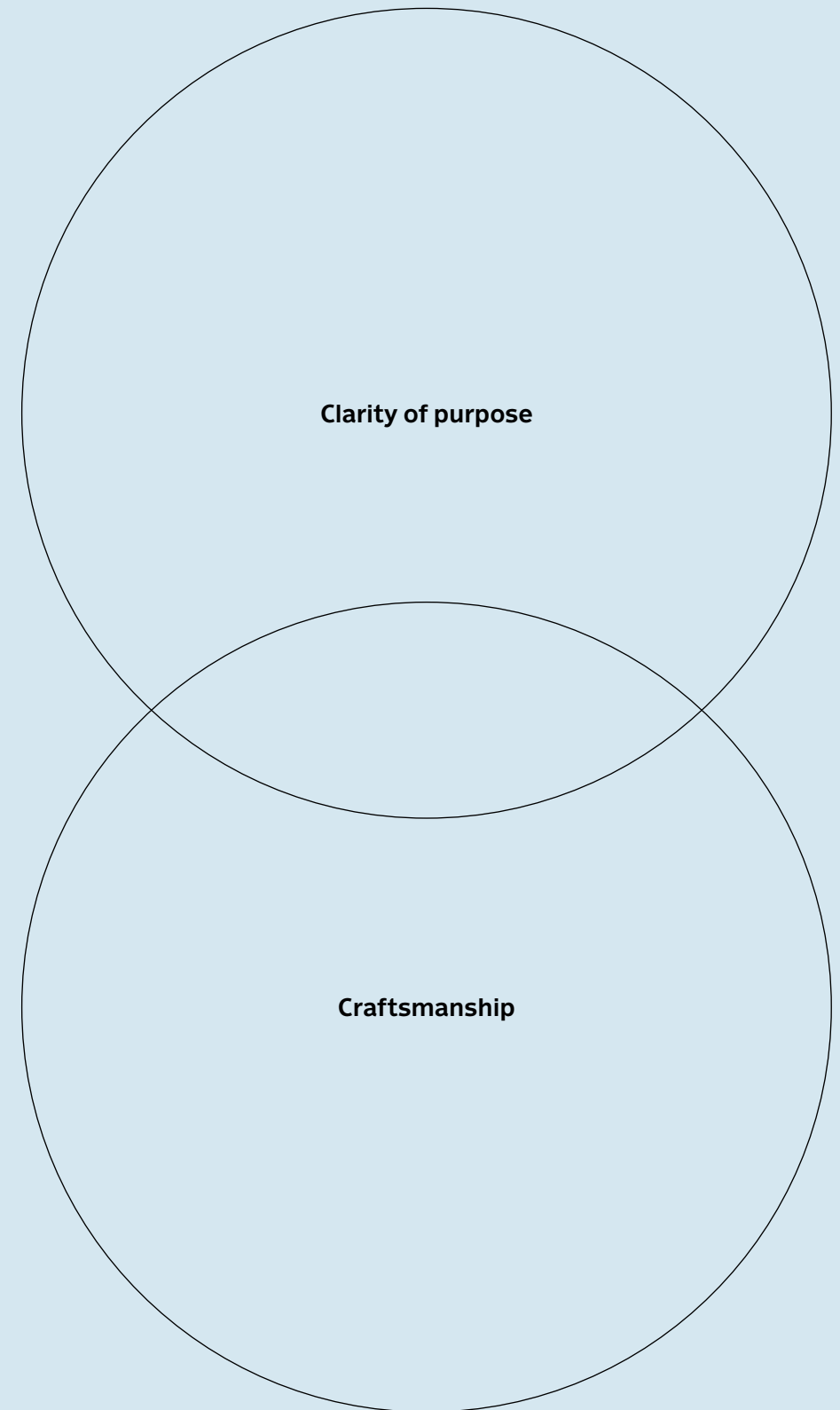


**With this introduction, you will get an understanding of the balance +Halle is seeking as a brand, and how we strive to continuously learn from the past, present and future.**

Few manufacturers have succeeded in maintaining a traditional craft while simultaneously propelling themselves into the future. +Halle finds the right balance and we are not afraid to experiment. Although we remain authentic to our tradition of making high-quality Danish furniture, we apply pioneering anthropologic analysis, behaviour insight and design creativity to evolve our range of seats and tables with a clear sense of user purpose for each individual piece and furniture family.

As an instigator, +Halle has a crucial responsibility: To bring people together and to thoroughly understand the needs of the end-users, the architects and the crafts-people. Attentive and human-centric, +Halle acts as a platform to analyse, encourage and engage. +Halle is the thought-starter and the patient challenger that gives designers, architects and engineers the power to shape and improve performance and wellbeing in public spaces.

+Halle represents a brave new generation of design brands. Through applying craftsmanship, know-how and qualitative materials, we develop reliable furniture that invite embodiment, tactility and emotional connectivity, as well as promote functionality and performance. While always in dialogue with the architects that specify the furniture, +Halle is alert to alternative routes that challenge the industry's status quo. This can result in an upholstered high seat that becomes an elevated meeting point, or a bespoke worktable made to grow with the business it serves.





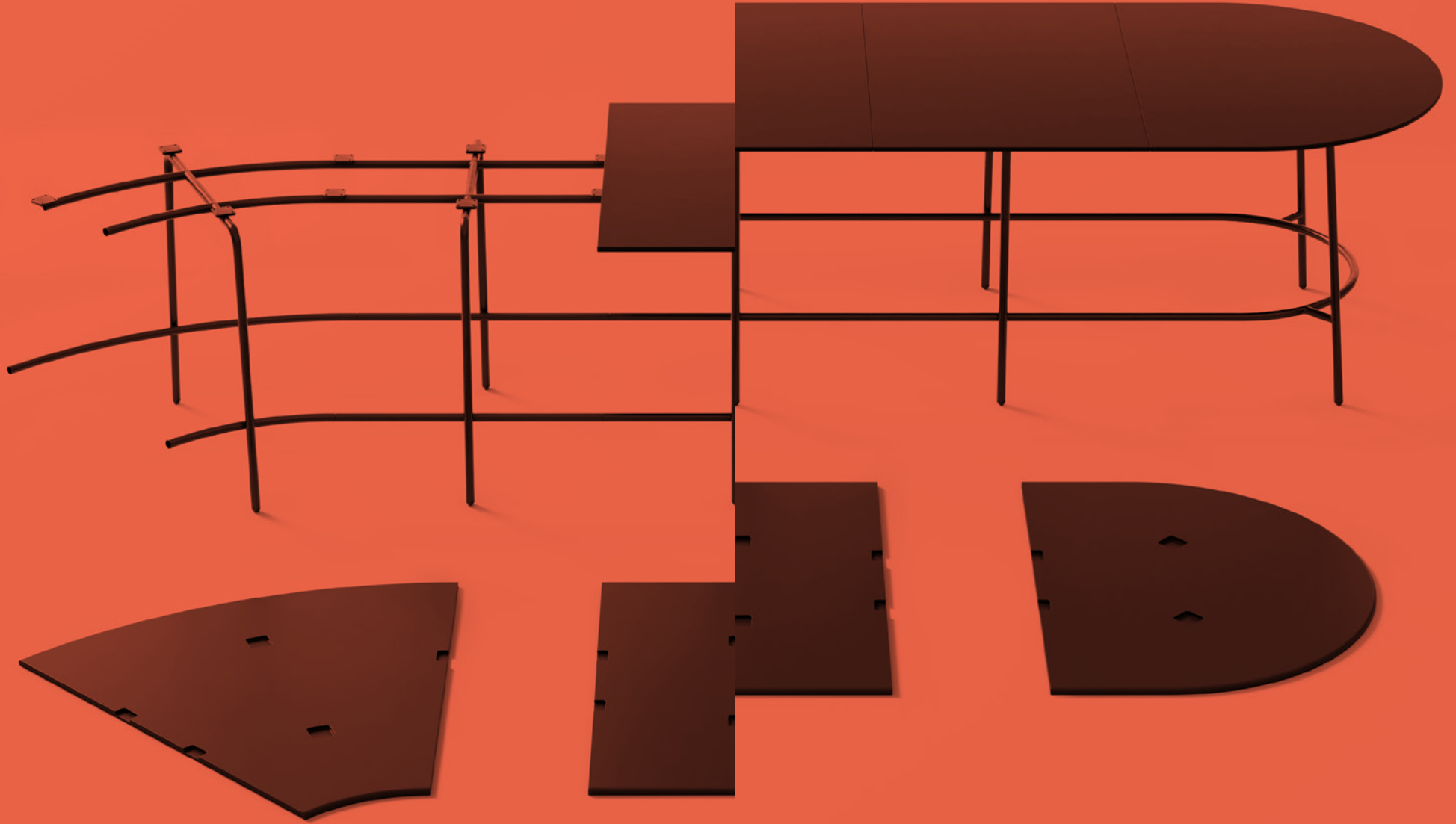
## Behaviour-driven change

**With this short manifesto, we want to share with you +Halle's passion for behaviour-driven change. We feel motivated by the urgency we experience in a changing public realm, where human needs have to come first.**

In 2014, the first UN-Habitat Urban Thinkers Campus took place in Italy. The theme was The City We Need. +Halle was already in tune with this thinking. Simultaneous to the international summit, we initiated new partnerships and deliberate devices to take the design industry "from object to purpose," basing all creative briefs on behavioural frameworks and actual needs in our workspaces, hospitals, schools, lounges and libraries.

+Halle is emphasising the central role of furniture and planning in creating healthy cities driven by their inhabitants' needs. By monitoring and understanding new behaviours and the dynamic processes that shape our urban experience, furniture can be designed and built to meet ergonomic needs, performance and function, in order to improve our daily life.

Collaborations with urban planners, sociologists, architects, psychologists, economists and more, have enabled +Halle to explore unconventional ideas of The Furniture We Need. This has allowed us to write better briefs and create better frameworks and working models by which furniture and human behaviour can be better understood, visualised and installed.



## Our brand

What is a brand? We believe that it's how a company exist in the minds of its collaborators, clients and users. To us, a brand is a promise between a company and its partners, and we have to constantly ask ourselves what it is we promise at +Halle.

For us, that promise is to make a worthwhile and impactful improvement to people's wellbeing through our furniture. This we do by facilitating ease of use, increasing productivity, creating stimuli, and offering recreation, empowerment and optimism in public environments.

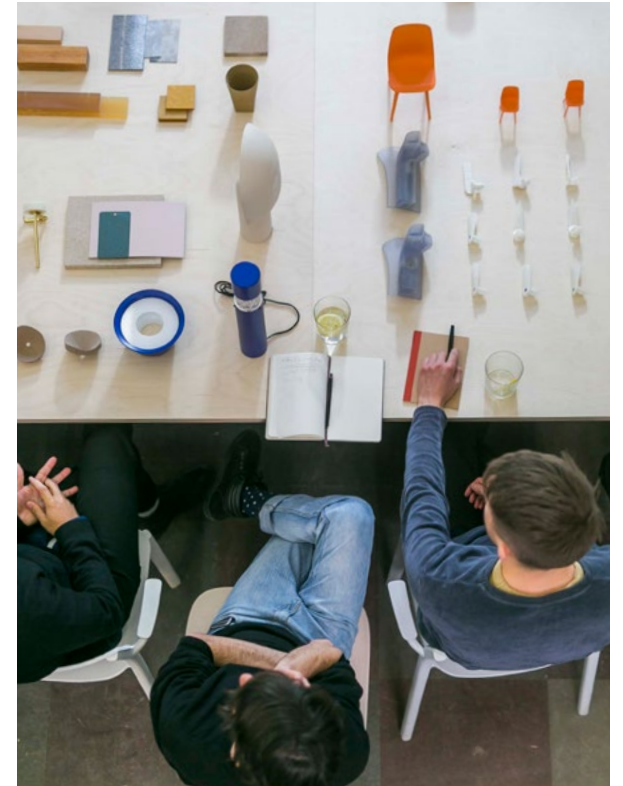
Through intent, process and method, we keep our promise by enabling interiors for people to work together in order to improve our experience of the public realm.



## Our purpose

**Just what is it that makes +Halle, well, +Halle? With our purpose, we want to provide you with our thoughts on our role and reason for being.**

For architects, designers, clients and end-users +Halle represents a new generation design manufacturers that are setting a pace, rhythm and tone by introducing new methods and ways to come together in order to enhance critical thinking and offer exercises in how furniture collections can be developed.



Not only uniting the knowledge of architects, designers and engineers, but that of psychologists and philosophers, +Halle's purpose is to convene so as to fully grasp the needs and desires of contemporary human behaviour: digitalisation, need for contemplation, inspirational production settings and places to truly share. It's a purpose assigned to forward-thinkers, and one which we have responded to by providing a platform that constantly challenges ideas and pushes them further.

**With this short essay, we invite you to immerse yourself in our brand narrative as we unpack our organising idea: clarity of purpose. It is a brand device and a promise, making sure that everything we do, has depth, reason and meaning.**

Our public spaces need interventions – places that respond to real needs, such as spaces to pause and spaces in which we can socialise. Trusted areas where we can be productive, develop, learn and make. By offering new ways to think about context, +Halle's furniture has the power to motivate, elevate and bring purpose to any public area.

In our opinion, today's design industry is trend-based, unambitious and object-driven. +Halle is a design platform with the ability to change this wasteful way of looking at furniture in contract settings and public spaces. Positioned at the heart of the design industry – with the most interesting collaborations and partnerships – we work to understand the internal and external context of any given project and to meet this with dedicated furniture that actively work to anchor a space to serve its purpose.

As such, +Halle is in a prime position to instigate. We collaborate with architects, designers, researchers, writers, engineers and scientists whose ambition is to push their abilities, our brand and our industry to collaborate on pioneering concepts. With new ways of thinking about furniture, briefings, behaviour-led narratives, dwelling, sharing, producing and more, we bring purpose-driven furniture to the market – presenting tools that respond to the findings in how we should, and want, to sit, work and interact for the better.



With our brand values, we want to share our DNA. These values are there to remind us what makes +Halle distinctly +Halle. Supporting our decision-making, they guide our behaviour in everything we do.

## **Curious**

For every furniture development, we study human behaviour to understand the changing needs of today's public landscapes.

## **Creative**

We identify the greatest minds in our vast network of designers and experts. This collective sense of creativity pushes us to introduce new ideas to the built environment and further.

## **Convened**

We engage in partnerships and collaborations to create a progressive platform that encourages the exchange of ideas and explores diverse experiences.

## **Considered**

We are committed to delivering exceptional quality in everything we do. This includes paying remarkable attention to detail, as well as contributing with thoughtful touches and offering personal engagement to the people we work with.



## Our methodology

Across these pages, we invite you into our methodology, describing what makes our process unique and relevant.

Our work is founded on anthropologic and contextual research of the public realm, allowing us to build themes, based on behaviours such as dwelling, producing and sharing, which we explore in multidisciplinary groups of architects, designers, artists and writers.

We pride ourselves on our innovation model. Even when we are busy executing – meeting deadlines, delivering quality products and perfecting our craft – we believe that it is still possible to find time and resources for speculative ways to furnish the future.

Our factories take great pride in following the Danish Working Environment Act, which assures that all artisans are happy and safe during their work. We invest time and resources in material development, production methods and more, to continuously further our sustainability goals.



**With this short essay, we want to share some of our reflections with you. We are constantly looking for knowledge exchange and this is a snapshot of what critical thinking at +Halle might entail.**

For some years we have seen Scandinavian brands blurring the lines between the home and the office, creating a shift towards a soft office or a liveable work culture. But people are beginning to evolve from the idea of the cosy living room office so long as it's lacking value aside from atmospheric or simple aesthetics.

As we see it, the next big shift in our work culture is diversification of the places in which we work. The shift will herald a much more purpose-driven work environment. For instance, companies might continue to be based out of a headquarters, but it will not be compulsory for employees to work there. It will instead be of greater importance what the employee is doing at any given moment. We already have examples of moving offices, and even train companies creating co-working spaces on the go.

For the future of the workplace, modular furniture will be appropriate alongside sofas and armchairs in order for people to give shape to their day according to their taste. A duality or pluralism in objects will be necessary to stimulate and encourage such a diversity of daily activity. At +Halle we believe the value of mobility and flexibility reflects a more agile new behaviour than the Scandinavian model of a cosy living room.

Whether it's an old library, new hospital or an office building in the making, +Halle's ambition is to be part of a purpose-driven environment, designed to serve a series of needs.



## Principles of public space

**At +Halle we work with architects, urban planners, behavioural scientists and cultural entrepreneurs to better understand public space. This is an integral part of who we are as a business. Across these pages, you will find some of our insights into what makes an agile, diverse space to match the physical and psychological metabolism of the day.**

### **Provide a warm atmosphere**

People perform best when they feel at ease. New or established public places need to be furnished in an inclusive, human way.

### **Build a diverse landscape**

We are decreasingly spending our days in an office space dictated by a set schedule, but increasingly by personal routines and on the move. Filled with different sets of activity from dawn to dusk, sofas, chairs and tables should be adaptable to our new behaviours.

### **Implement layers of scale**

New patterns of behaviours act much like a grid with simultaneous layers of social and productive activity. A great public space is built on a range of high and low, wide and narrow furniture settings to meet these demands.

### **Increase personalisation**

Individuality is coming to play an important role in the future of the office, furniture should be able to be configured to best suit personal needs.

### **Furnish a space to unwind**

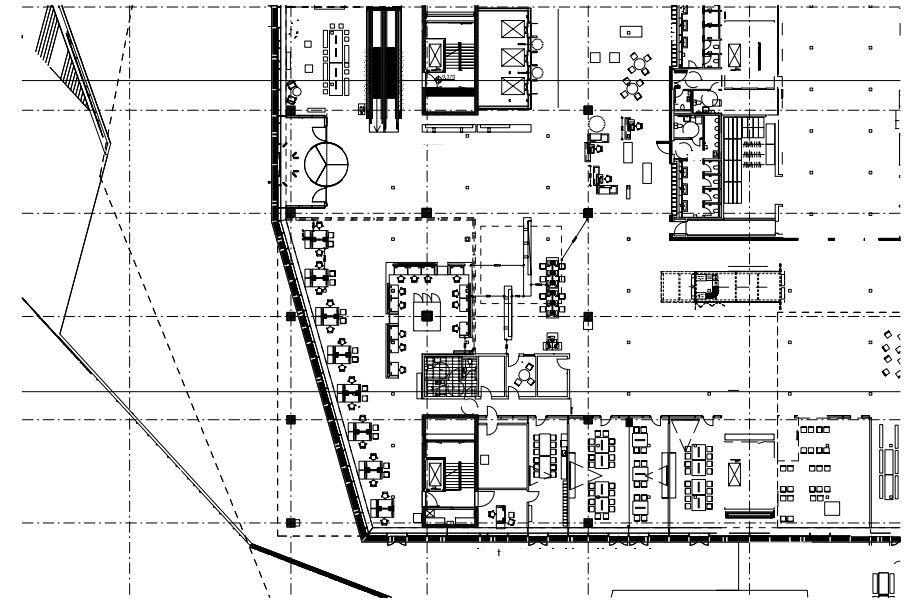
Providing opportunities to play and rest from the bustle of daily life is vital. An afternoon in a tall armchair, sheltered with your favourite book, or a morning planning session at peace in the library give you space to think, breathe and extend your mind.

### **Present a place to share**

For a social crowd, furniture is a facilitator to come together. In sofas around tables, installations should draw you in to activate space and function as beacons of social fabrics – ideal places to listen, talk, dine and discuss.

### **Nourish a platform for discovery**

Good workplaces are never fixed. They must be sturdy in build but flexible, serving universal human needs and behaviours. Developing interior fabrics, fit for a fast growing world, is key to longevity.





## Behaviours in public space



With learnings from the public realm, we want to take you through the behaviours that, for us,

stand out as pivotal for improving a space. Over the next page, you will be taken on a journey through five behaviours that +Halle have chosen to pay special attention to in order to progress our performance and wellbeing.

## Behaviours in public space

### 01. Dwelling

We have come to live in an environment of constant distraction, multi-tasking and multi-screening. As a result, we are looking for the greatest possible contrast to being bombarded with stimuli. The public realm is a place to dwell, play and rest, whether it's on a park bench or at an airport.

Whether alone or in a group, humans long for an organic change in the environment that a moment of dwelling provides – a break in our routines that makes us better able to enjoy stimuli when we resume them.





## Behaviours in public space

### 02. Producing

Imagine an inviting patchwork, a big messy table or a precise system of ideas: We are moving away from the open-plan office because we need to respect the agency of the individual and at the same time nurture small-scale communal sitting areas. It is community that arises as the most positive influence on production, serving as a perfect balance between the individual and the public realm.

## Behaviours in public space

### 03. Sharing

Today, we are aware of the importance of integrations within public space. Barriers between formal and informal, public and private are forever blurred. By studying the correlation between clusters and innovation, we have learnt that multidisciplinary groups sharing ideas have higher success rates. Furniture should act as a facilitator for that exchange, encouraging people to come together in break out areas, sharing visions, action plans and skill sets.



## Behaviours in public space

### 04. Belonging

The all-day open library or the late-night open hotel lounge, these informal destinations have become an important part of the public realm, engineered to make people feel welcome and comfortable. From the youngest child to the oldest grandparent, furniture should be inclusive to all and act as a layer for both mental and physical stimuli.

## Behaviours in public space

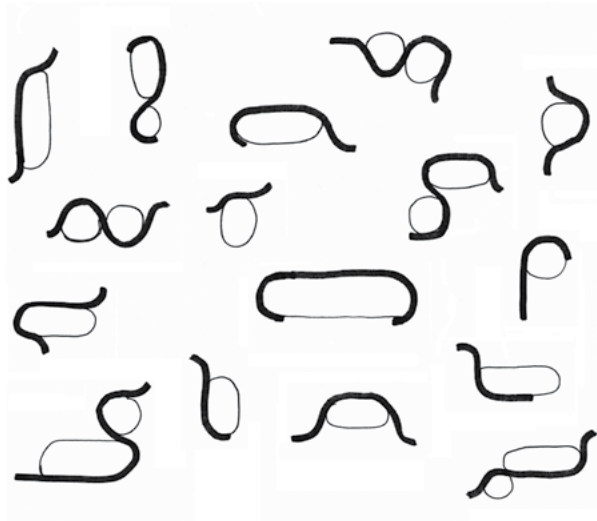
### 05. Cultivating

A contemporary public space is also a place where people can gather to enjoy music and art, to learn new things, to be engaged, provoked and entertained. From theatre lounges and concert halls, to retail spaces and schools, the ambition is to make furniture for these spaces that cultivates, empowers and fosters a sense of independent thinking.



**With this short introduction to our annual briefing, we would like you to get a greater insight into the yearly briefing sessions we host to assemble around discussions on context, criticality and purpose.**

At +Halle we believe that manufacturers should facilitate change, which is why we have developed part of our methodology as an annual summit. This is to address given spatial purposes to challenge the traditional object-driven industry.



During the annual briefing day, we examine a given behaviour, such as production or sharing, written as a narrative and presented with opinions from diverse sets of experts, such as anthropologists, human resource professionals and urban planners. The architects and designers are invited in teams and then asked to come up with one collection each that directly responds to this brief. Throughout the year, the creative teams continue to meet to share thoughts and feedback.

In this peer exercise, critical questions are raised and the participants capitalise on the synergies that occur. Each group ends up with its own collection of products, but the fact that they are working around the same



theme and are encouraged to critique and influence each others' processes refines the final products and allows for a holistic concept that tie the collections together under the +Halle brand.

Instead of working with designers individually to address a set of different challenges, +Halle is working in a collaborative and behaviour-driven way.

Bringing the world's best designers together beyond their usual boundaries is how +Halle seeks to create a multi-disciplinary approach to furniture. Teams are selected both for their independence and collaborative strength in a quest to challenge our conventional public environments.







## **Our partners and collaborators**

**Set to deliver furniture with purpose, +Halle introduces furniture made by a collective mind, to challenge the traditional object-driven industry. Here are a few portraits of the people that +Halle brings together on its platform.**

### **Form Us With Love**

**Stockholm-based international design studio, led by CEO Jonas Pettersson and Creative Director John Löfgren.**

This Swedish studio is renowned for an explorative process and is world-leading at progressing solutions for the assembly and use of everyday objects. Continuously praised for its responsible and critical approach, the studio's mission is to deliver design applications based on a circular economy. Form Us With Love is famous for challenging typologies in the public realm, addressing the need for increased diversity of scale, introducing a systematic approach to designing extended family ranges.

### **Mark Vacher**

**Anthropologist/ethnologist, professor at the Saxo-Institute of Copenhagen.**

Vacher is a professor and researcher specialised in urban environments – from wider studies of urban planning, to specific analysis of new behaviours related to the modern metropolitan city. As a researcher, Vacher has a truly international approach with fieldwork in the Middle East, North Africa and Central and Southern Europe. His studies on movement and mobility is a fascinating source of inspiration when unpacking the current transformation of the public realm.

### **BIG Architects**

**New York and Copenhagen-based architect firm, led by Bjarke Ingels.**

This global architect firm has created a reputation around process, with Ingels claiming that it's not the end result but the architectural approach that creates relevance for a contemporary urban context. Famous for blurring the boundaries between buildings and public space, BIG has cleverly built a growing number of intriguing public rooms. With a strong ethos of building environments for the future, many of BIG's ideas are deeply rooted in new behaviours and puts emphasis on architecture as a long-term commitment that needs

to withstand changes in climate as well as sustain social and cultural fabrics.

### **MSDS Studio**

**Toronto-based design studio, led by Jonathan Sabine and Jessica Nakanishi.**

This design studio has a honourable ethos based on resourcefulness. Focused on materials and human settings, the studio embodies tactility and form in a humble manner. MSDS' process pioneers a more analytic approach to design, imbuing it with an internal logic that is discernible to users who considers their environments. New interesting retail interiors are at the forefront of this Canadian practise, which is guided by anthropology in a new era of consumer behaviour within the public space.

### **Raw Edges**

**London-based design studio, led by Yael Mer and Shay Alkalay.**

Mer and Alakalay founded Raw Edges on an unusual but sound ethos: to be colourful, yet always revolve around a principle. Known for its exploratory approach to materials and form, the studio is characterised by a playful character. Raw Edges contributes to any project with an open and resourceful dialogue, and the design duo's study of the busy, creative, young family inspires new perspectives on both emotional and rational needs of play, living and working.

### **Jesper Koefoed-Melson**

**Copenhagen-based cultural entrepreneur.**

Jesper Koefoed-Melson creates opportunities by carefully studying the new needs of the public spaces in an ambition to redesign the way we approach urban development. His practice involves engaging individuals in the design of their cities, giving back power to people who know their behaviours and patterns best. This approach makes residents stakeholders and key actors in their local urban development. Koefoed-Melson vision

is to “look more into the people who inhabit the city and change the way they view the city.”

**Nick Ross**

**Stockholm-based art and design studio,  
led by Nick Ross.**

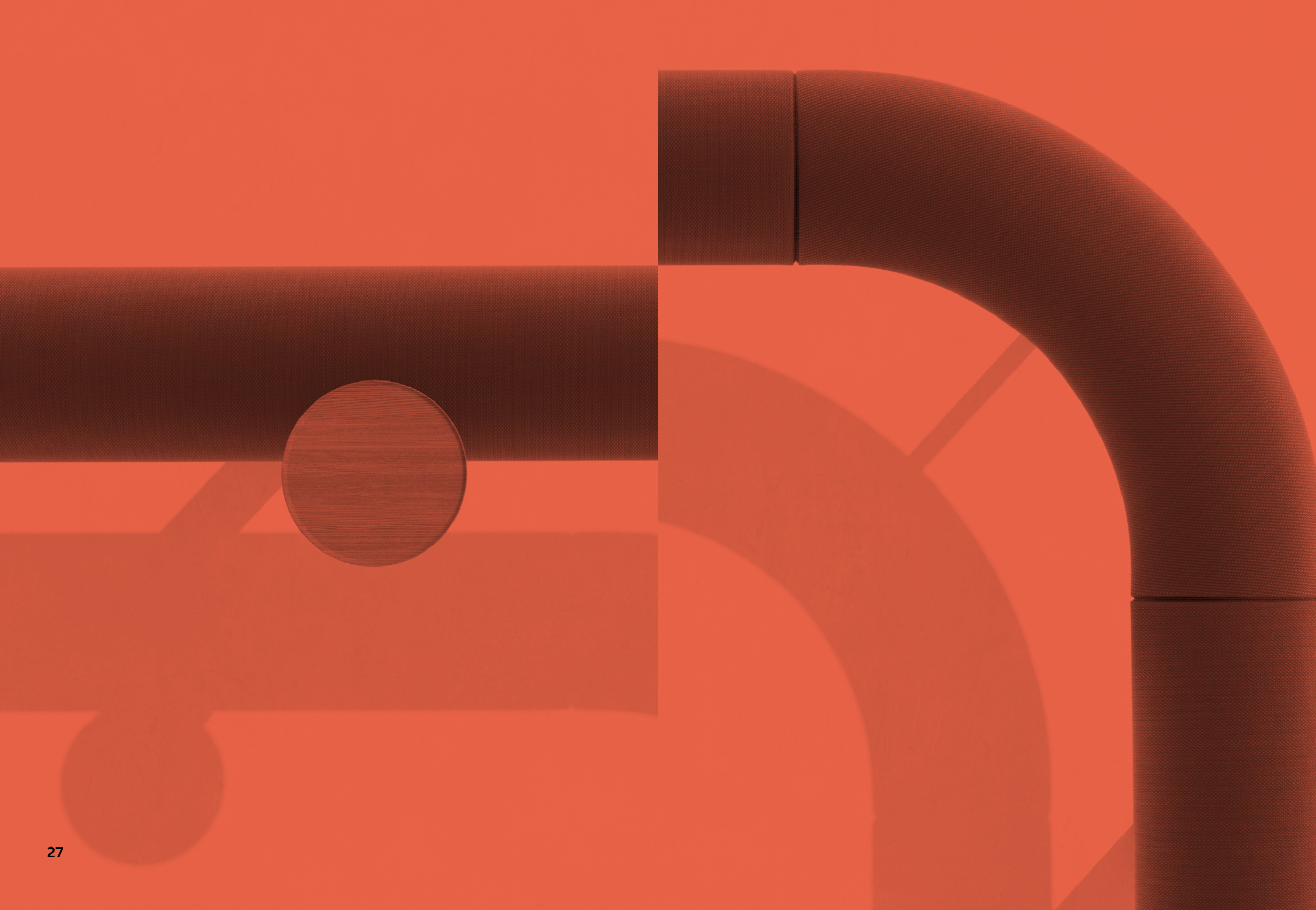
Ross’ design practice takes its inspiration from philosophy and art. Well-researched, the shapes and forms he unveils are carefully created in response to human stories, new behaviours and historic crafts. It is the poetry in Ross’ minimal yet considered work that stands out, filled with vivid narratives and beautiful ideas. Tactility, through both materiality and finish, runs through Ross’ collections, which creates an inviting sense of humanism around everything the studio produces.

**Snøhetta**

**Oslo-based, collaborative architect and  
design studio.**

This global architectural firm is known for creating places for social spaces and porous buildings. Enhancing urban fabrics by injecting sharing and exchange, Snøhetta builds social monuments, using architecture as an act of engagement. The firm’s own offices are celebrated for two main features: One is space for un-programmed activities, including large tables for eating together, and the other a model shop for power tools and 3D printers. Spaces that speak of a hands-on, inclusive and creative setting.





# Our furniture families

**With the following short stories we would like to place a light on the purposes that our furniture families serve, and to give you a contextualised narrative. This is to illustrate what clarity of purpose can, and should do for any public space.**

## **The Nest family Hospitality**

Cafés and lounge areas are central areas in any public building. Casual yet full of energy, they have a positive atmosphere that brings people back. Such areas need to provide both openness and intimacy. With height layers of seating and tables in soft rounded cohesive Nest seats, a lounge landscape can easily be divided into intimate groups whilst being part of an entirety.

## **The Ø family Retail**

Whether placed in a lounge, office or a concept store – we value of the round edges, the messiness and the expressive freedom of the Ø series. Installed in the middle of a store in Copenhagen, the modular sofa creates an approachable retail space that signals that you are invited to linger and relax. Tactile displays encourage people to touch, feel and experience, while the comfortable sofa allows people to rest, mingle and enjoy.

## **The Scoop Workplace**

A bright and open office space in New York City with plenty of natural daylight and high ceilings makes for an ideal workplace. However, there is a need for something soft and tactile: a seat that makes you feel like you belong. The Scoop chair is installed across meeting areas, in the breakout zones and the waiting lounge. With users benefiting from the warm hug the chairs provide, everyone feels welcome and invited. Designed for long meetings and to facilitate flexibility of space, Scoop positively contributes to open spaces as well as lobbies.

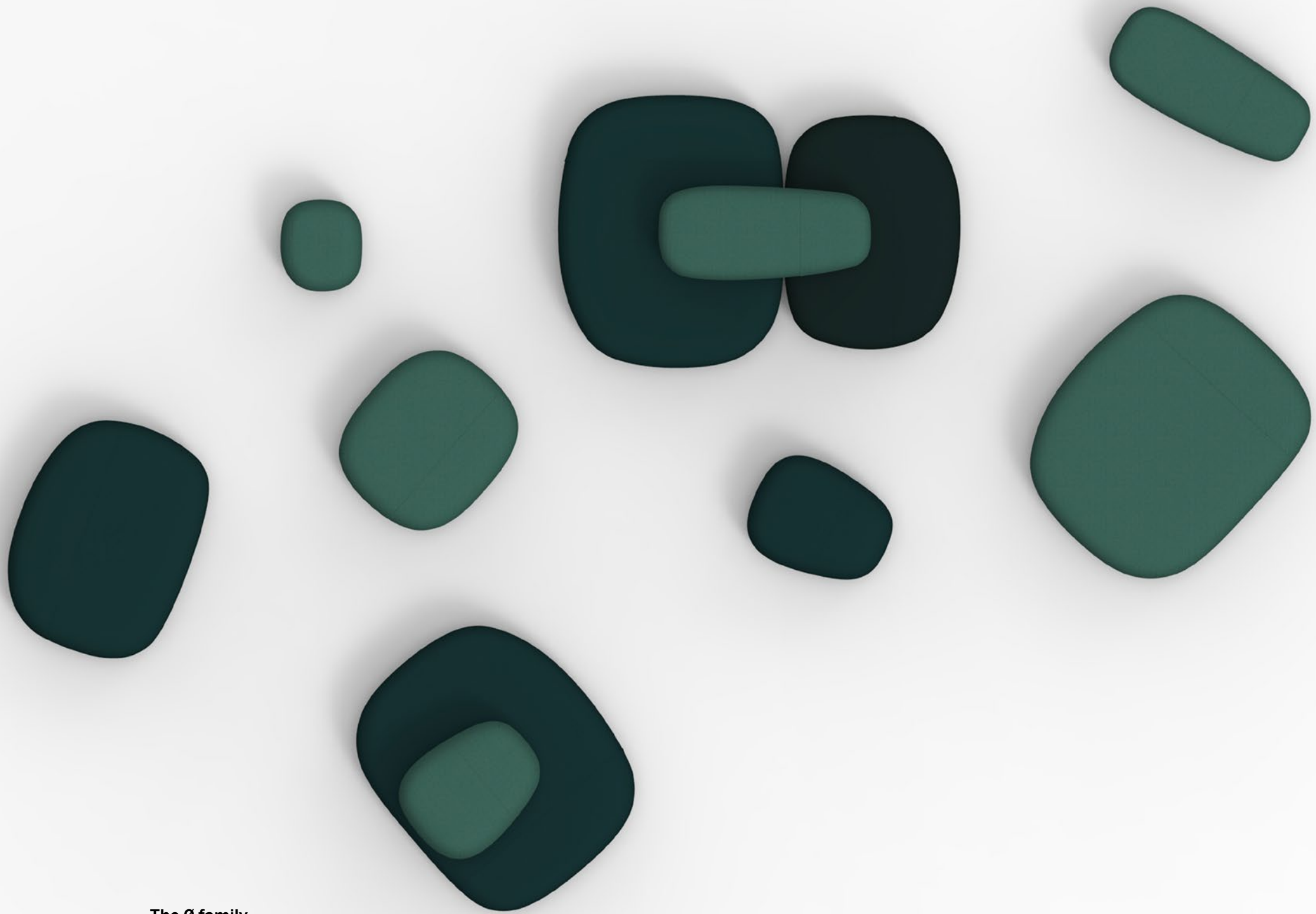
## **The Torno family A social eatery**

Social eateries need adaptability to welcome and include a diversity of people gatherings. The Torno Collection is designed to enable break-out areas, making it easier to create public amenities by configuring a set of revolving chairs, sofas and tables. The purpose of the family is to facilitate a terrace, lounge, square or dining space, based on a flexible system, mimicking the behaviour of a rotating set of activities, where work and leisure time tends to blend.

## **The Lobby Cultural space**

Playful design, soft materials and a conceptual expression – the Lobby sofa is re-purposing a lounge area at a modern theatre into an active seat. The silhouette of the sofa is inviting, inclusive and vast, making its presence noticed even in a big room. With an impressive ability to activate the space, the Lobby sofa is designed for people to come together; to serve as a gathering space and an active place to mingle. The sculptural nature of the Lobby sofa adds to any cultural space in a gentle and contemporary way.















## Our commitment to the industry

**As an example of our commitment to the industry, we invite you to read a brief recording from one of our public forums. This is an extract of a panel discussion that took place in Stockholm during the spring of 2019, as a reaction to the design industry and its object driven nature.**

A great many visit the annual design fairs to discover progress, often talking about the impact that design might have on the world. And yet many return home without any sense of change, but are instead left exhausted by a saturation of already established ideas. There is a sense of urgency, as people leave these events disappointed, responding negatively to the industry's lack of ambition to re-invent – manifested in similar-looking collections, short-lived colour schemes and on-trend finishes.

It was evident during Stockholm Design Week in February this year that nobody from the industry was going to discuss the investment in similarities seen at the fair. No doubt, however, that some designers and architects would preserve with critical thought, and motivation to endure alternative perceptions on design and making.

To meet the demand for criticality, +Halle hosted a special hour-long panel conversation, exploring ethical questions related to design and architecture today. The panel of experts included Creative Director Martin Halle at +Halle, John Löfgren, Creative Director at Form Us With Love, and Marius Myking, Director of Product Design at Snøhetta. At Form Us With Love's studio, they discussed what it means to “experiment without trying to make a product” and “making more than what we have,” conversations that looked at a purpose, meaning, improvement and constructive thinking within the design process. The conversation began with a provocation led by design writer Lia Forslund:

### **How do we best approach design for the next ten years to come?**

There are many urgent reasons to reimagine the design discipline going into the 2020s. As this year marks the centenary of Bauhaus, we ought to revisit the ideas of constructive thinking and Josef Albers' ethos to experiment without aiming to make a specific object. This was mirrored in Curator and Artistic Director Jan Boelen's reflections during Istanbul Design Biennale 2018: “I'm

not interested in design objects, but in topics. Things that affect us – how we sit, how we interact, monitoring shifting social structures.”

### **How do we make a healthy depart from an industry that continues to promote “just another chair”?**

Martin Halle, Creative Director at +Halle, opened up by commenting on the saturation of object-driven Scandinavian design, claiming: “The blurring of private and public space has opened up for many of the home furnishing companies to enter the contract market. However, it is time to think beyond the generic domestic influence on our public spaces, instead, we really should look at the actual needs in public spaces and let behaviours inform our environments.”

### **Are we experiencing urgency for a re-set?**

“The design industry is conservative, defective and lazy – even vain,” said John Löfgren, Creative Director at Form Us With Love. The weight of his words echoed amongst the crowd, standing around the large Nest System Table as an audience at an amphitheatre. “People will wake up only to realise that we have to tackle things differently, all the way from material to quality control,” Löfgren continued. “At Form Us With Love, we typically start with a material or a context that we want to explore, then we look at how the characteristics and conditions informs how the design will look like. To start with an object is not resilient enough today.”

### **Where do the elements of the outer context appear in the design process?**

Marius Myking, Director of Product Design at Snøhetta spoke of the importance of internal criticism: “we take every opportunity to test our ideas with architects and users by setting up an open table with things we are working on. The comments we receive from other Snøhetta teams across the globe are bad and excellent at the same time.” The rest of the panel concurred with a smile. “It’s a privilege to have architects and industrial

designers working together, as our differences make us more versatile. Troubleshooting ideas directly to an audience with the same mindset as our target market also gives us a head start in understanding what architects out in the field are looking for.”

### **How do we re-invent the design model?**

The theme of the night seemed to be concentrated on a diverse brain trust, building consensus and design as learning but also about radical ideas and speculating for a better future. Martin Halle explained: “as a manufacturer, +Halle is looking to bring multidisciplinary teams together that normally would compete. As encouraged in our annual briefing, which is set to address a given spatial purpose, we believe a collective mind is better able to challenge the traditional object-driven industry. By bringing together designers, cultural entrepreneurs and anthropologists we can create a platform for interventions of new behaviours.”



“We often deliver three versions of a concept to a client. One is more speculative than the other. In the case of the annual briefing with +Halle, we were all motivated to push into the radical realm, to make sure that even the less unconventional option became distinct,” Löfgren explained.

“It’s about finding a creative height in every project and then work backwards. The ideal scenario is to allow for the exploration phase to be as imaginative as possible – just like Josef Albers suggested – in order to prevent short-cuts and object driven ideas,” Martin Halle concludes.

# Our approach

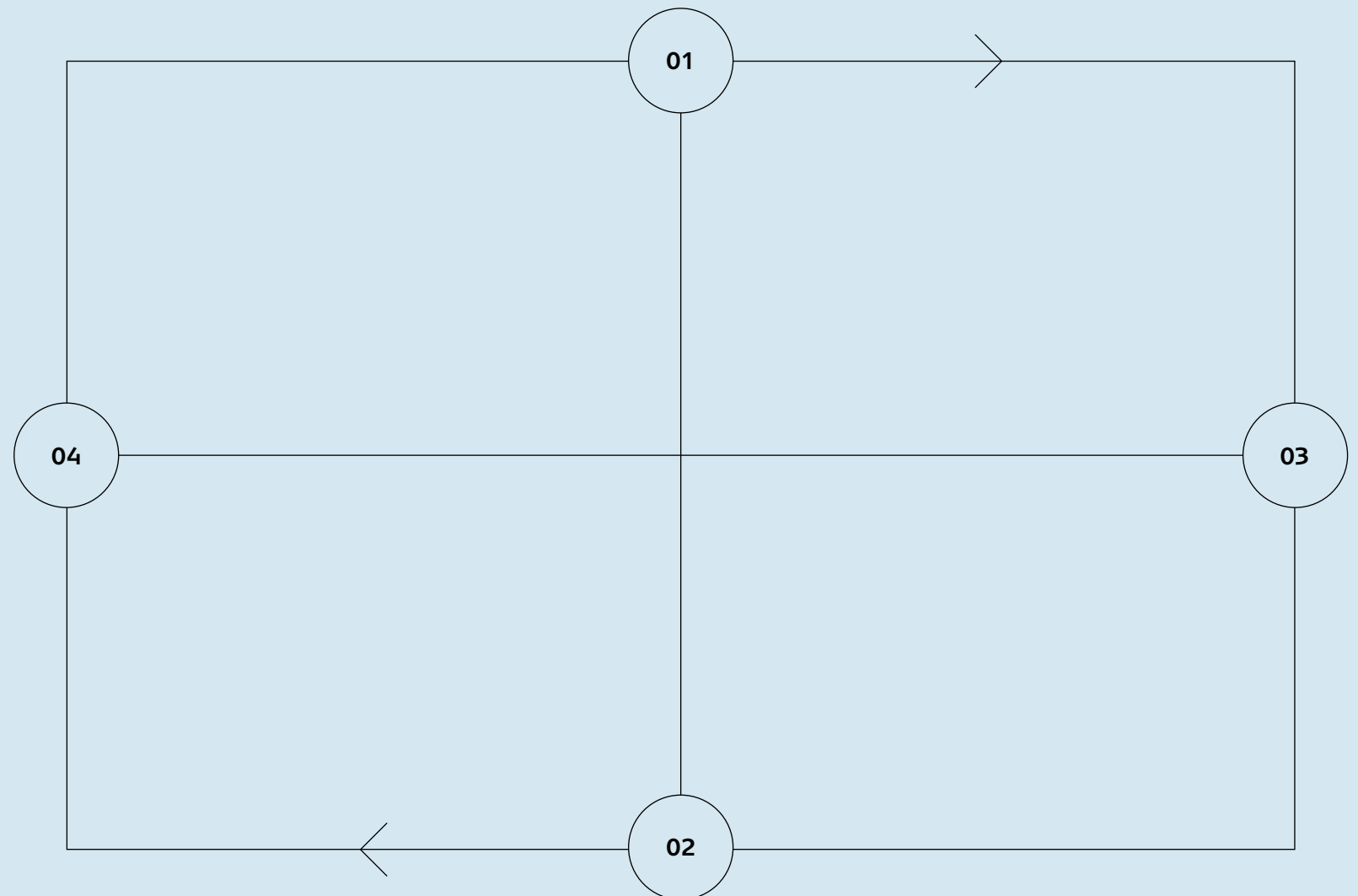
We want to summarise this brand book with a simple model, illustrating the components of what makes +Halle the brand that it is today. All ideas at +Halle begin with clarity of purpose and are directly inspired by our brand values. To help gauge if a design is on-brand, we have created four coordinates:

**01 An ever-evolving community**  
We act as a platform for knowledge exchange in an intelligent and continuously learning manner.

**02 Danish quality craft**  
We continue to honour our heritage in Danish high-end furniture.

**03 Driven by context**  
We promise to always be informed by the end-user's needs.

**04 Front running interventions**  
We focus on creating and influencing frameworks for a better public environment.



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