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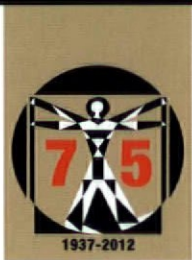
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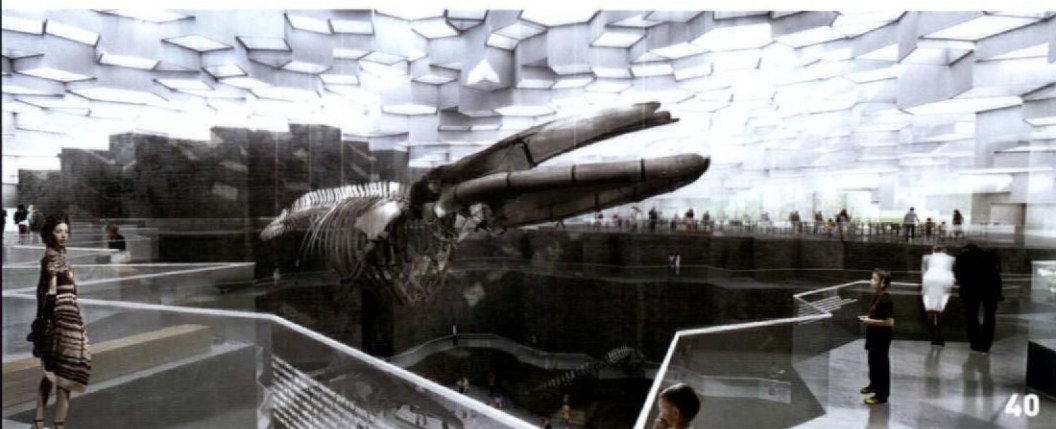
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SEPTEMBER/OCTOBER 2012



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Cover image: The Papyrus chair drawn in felt pen by Ronan and Erwan Bouroullec. Image courtesy of Phaidon Press.



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EVENTS

Buon Appetito

FORM and Snaidero USA host an appetizing summer soiree

FORM MAGAZINE CELEBRATED THE ADVENT OF SUMMER WITH its Disegno Italiano event at the Snaidero USA showroom in European style. The party, which also marked the kick-off of the Los Angeles Design Festival, showcased the best of Italian design for the sophisticated cook. Attendees mingled among the sleek modern kitchen designs and enjoyed the artisan appetizers provided by Obikà Mozzarella Bar. Guests were also treated to demonstrations of the latest in high-style kitchen products by Caesarstone and Alessi.



FORM ISSUE EVENT

WORK ETHIC: The changing paradigm of office design

Thursday October 11, 6:30 – 9:30 pm | Cunningham Group, 8665 Hayden Place, Culver City



Join our expert panel to explore new trends in workplace design from dot-coms to ad agencies. How do playfulness, privacy, acoustics, amenities, furniture and sustainability affect productivity and space? What are the realities of today's "creative" space market? These true trendsetters will offer a view outside the proverbial box. John Marx will be signing his new book *Wandering the Garden of Technology and Passion*.

MODERATOR:
Jack Skelley

PANEL:
John Marx, Form4
Michael White, Gensler
Jonathan Watts, Cunningham Group
Arty Maharajh, Transwestern

Please RSVP to rsvp@FORMmag.net or 818.956.5313. Include name, title, company, phone and email.

Space is limited.



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LOS ANGELES-BURBANK SAN DIEGO

INSIDE OUTSIDE

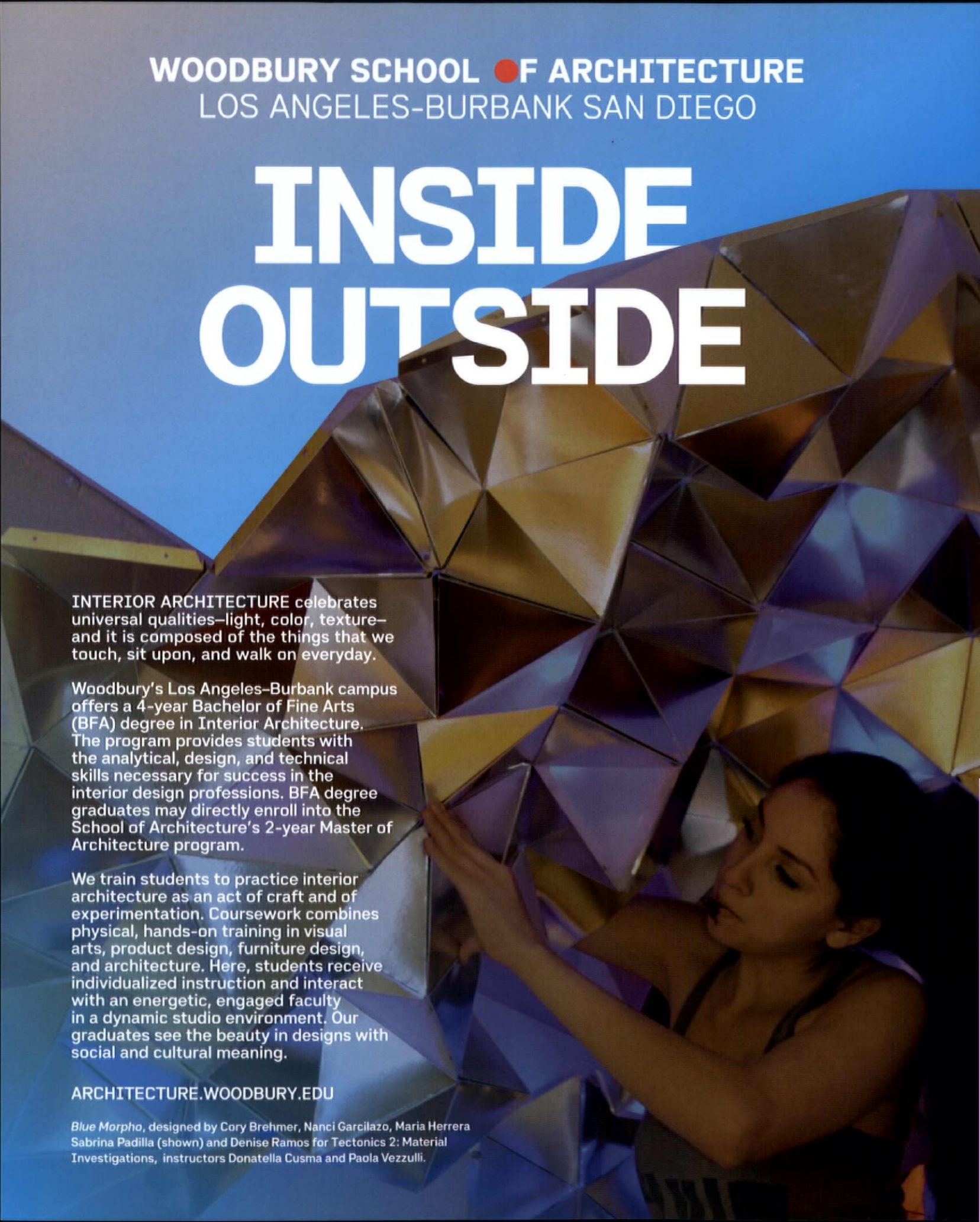
INTERIOR ARCHITECTURE celebrates universal qualities—light, color, texture—and it is composed of the things that we touch, sit upon, and walk on everyday.

Woodbury's Los Angeles-Burbank campus offers a 4-year Bachelor of Fine Arts (BFA) degree in Interior Architecture. The program provides students with the analytical, design, and technical skills necessary for success in the interior design professions. BFA degree graduates may directly enroll into the School of Architecture's 2-year Master of Architecture program.

We train students to practice interior architecture as an act of craft and of experimentation. Coursework combines physical, hands-on training in visual arts, product design, furniture design, and architecture. Here, students receive individualized instruction and interact with an energetic, engaged faculty in a dynamic studio environment. Our graduates see the beauty in designs with social and cultural meaning.

ARCHITECTURE.WOODBURY.EDU

Blue Morpho, designed by Cory Brehmer, Nanci Garcilazo, Maria Herrera Sabrina Padilla (shown) and Denise Ramos for Tectonics 2: Material Investigations, instructors Donatella Cusma and Paola Vezzulli.



EDITOR'S NOTE

Maybe it's the outside of a building that first catches our eye, but it's the inside that will keep us interested. Interiors also have the power to make us feel comfortable, productive, relaxed or inspired. They can heighten our experience of a space or a place and sometimes leave lasting impressions. With this issue of FORM, we'll take a closer look at interiors and how designers and architects are crafting the spaces that enrich our daily lives.

Michael Webb talks to Italian architect Giorgio Borruo about his fantastical retail designs (page 26), and how he can push a brand's agenda without losing his own. In *Brothers of Invention* (page 32), Ronan Bouroullec, half of the famous furniture-designing duo, talks of how he and his brother, Erwan, keep producing such forward-thinking designs. We all know that a hotel can make or break a vacation, but they can also instill within us a deeper understanding of our destination. Sometimes this is done with historical nods, as in the newly opened Inn at the Presidio in San Francisco, California, or with a wink and a nod as 25hours Hotel HafenCity portrays its locale in Hamburg, Germany. Our Workbook section features these destinations and three other trip-worthy hotels (page 18). We are also pleased to include a special supplement dedicated to the winning projects from the 2012 IIDA Calibre Awards. From workplaces to event spaces, designers continue to show us how innovative—and important—our surroundings can be.



Carly Helbert

A handwritten signature in black ink, reading "Caren Kurlander".

Caren Kurlander
Editor in Chief



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Everything is Illuminated

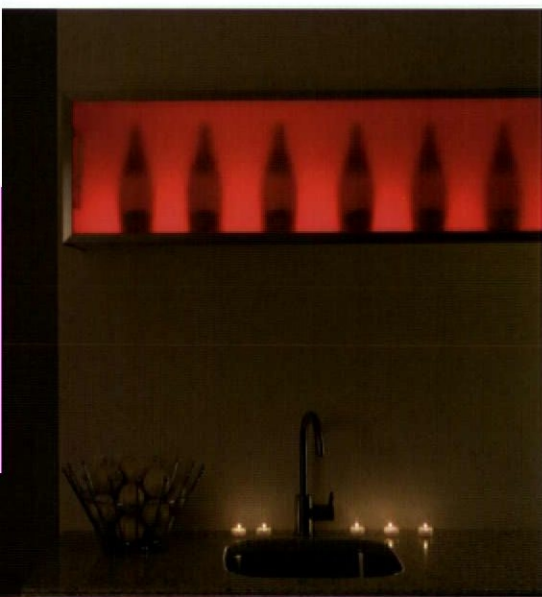
Bright spots in lighting design

LAMPA

The sinuous, modern silhouette of Lampa's **Cloud Mesa** pendant is juxtaposed with the texture of natural wood veneers—including maple, cherry, wenge, birch, bamboo and zebrawood—for a one-of-a-kind statement. The \$1,500 piece, measuring 48" x 18" x 10", comes ready to hang with a white polycarbonate diffuser. lampa.com

NORMANN COPENHAGEN

Made from interlocking basswood discs in a primary palette, the geometric **Bau** light fixture from Normann Copenhagen comes with full-color instructions to be assembled in DIY-fashion. The fixture, available in a 16" x 22" size for \$250 and 19" x 22.5" for \$300, also comes in a natural finish. normann-copenhagen.com



MATTERMAD

Inspired by a sauce pan, the shade of the **F/K/A** table lamp sits atop a tripod base, which is offered in powder-coated or plated steel. The 15" tall design by Mattermade has a fabric-wrapped cord, vintage-style pull and sells for \$1,410. mattermatters.com

LUMINAS

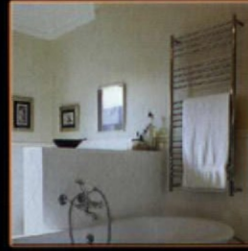
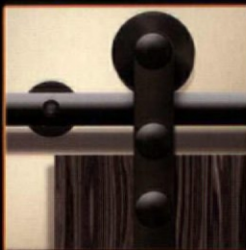
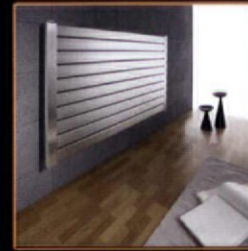
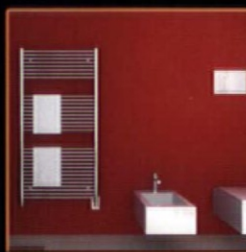
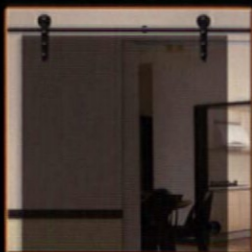
Luminas's **RGB LighTape** is making difficult lighting situations easier. The thin, flexible strip stays in place with a pressure-sensitive adhesive backing, and, with a new Luminas Linear DMX driver, it's available in over 1,500 color selections. An RGB Stick controller can be programmed with up to sixteen scenes and manage multiple zones. Depending on options, prices begin at \$48 per foot. luminaslighting.com



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The Butterfly Effect

Artist Isabelle Grizzard Robertson and architect Nickolas Robertson, partners behind Seattle's **Piano Nobile**, find that whether they are designing a restaurant or a textile, everything is connected

How would you describe the philosophy of your firm?

IGR: We look for projects that give us the opportunity to get our hands dirty and work with other designers and makers in different disciplines. Building a community around work is very important to us.

How do your different perspectives—as an artist and architect—influence the work of your firm?

IGR: Our practice is not so much about melding art and architecture as it is about maintaining their differences. Our independent areas of technical knowledge and critical thought carry on an endless conversation.

NR: But our end goal is to present a unified voice, a “we” product.

Your firm integrates architecture, interiors, textile and product design. How did you arrive at this approach?

IGR: We met in an academic environment that reinforced the bond between art, architecture and engineering at The Cooper

Union. Architecture, printmaking, drawing, welding—these are all part of the vocabulary we use to talk about design and living in our world.

How did your design of the Pho Bar restaurant in Berkeley evolve?

IGR: The Pho Bar started with a client who admired our textiles and lampshades. They came to us with a whole portfolio of wonderful ideas for the bar and restaurant. We used their ideas and inspiring family story to create a narrative that carried through the disparate elements we designed and built, including more than two dozen printed pendant shades, a twenty-foot-long zinc bar, communal dining tables and two fireplaces.

What projects are you working on now?

We are well into the renovation of a classic Brooklyn brownstone in the historic Cobble Hill neighborhood and a new storefront in the nautical Ballard neighborhood of Seattle. We are also introducing our new line of textile trays and plates.



Photo by Alexia Monopellis

Why did you start designing textiles? How are they made?

IGR: Textiles are like a sketchbook for me, a place to work on ideas for painting. Together we researched America's more or less extinct textile manufacturing industry and cobbled together a design for a four-yard-long printing press from photos we found in old manuals. Nick built it out of recycled steel.

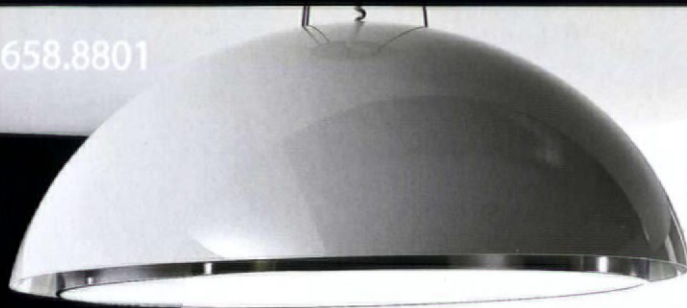
NR: Textiles are an exciting intersection between geometry and art. Since we print by hand, even patterns that seem simply mechanical suddenly have a great liveliness.

—Interview by Caren Kurlander



CLOCKWISE FROM LEFT: Letterpress pillows made from hand-printed silk and cotton. Bits of Vietnamese words were hand-printed behind shelves at the Pho Bar. A hand-printed linen shade tops the Stick Lamp. Graphic Textile Trays are handmade from BPA-free melamine.

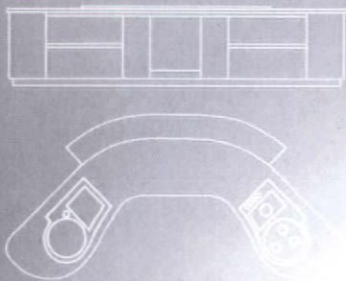
PEDINI
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*"It is not the right angle that attracts me,
Nor the straight line, hard and inflexible,
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What attracts me are free and sensual curves."
– Oscar Niemeyer, architect*

dune.

Designed by D. Paolucci



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Hybrid Harmonies

The prefab-meets-custom system developed by Sander Architects proves itself inside and out

FOR ALL THE ATTEMPTS TO POPULARIZE PREFABRICATION, we are still tantalizingly far from the modernist vision of building houses on a production line, like automobiles, to simplify construction and bring good design to the masses. Los Angeles-based Sander Architects is trying a different approach, inspired by the efficiency of hybrid cars. The firm's trademarked motto is "Hybrid House: part prefab, all custom." Lightweight steel beams, joists and cladding are cut to precise specifications, shipped to the site and quickly bolted together. Handcrafted elements and interiors complement the crisp geometry of exposed frames, shed roofs and panels of folded metal and translucent acrylic. Founder Whitney Sander is a pragmatist, trying to keep things simple and flexible. Flat pieces are easier to ship than modules; infill may be cheaper to make on-site than in a factory. His goal is good, green design at the lowest possible price.

Thus far, his firm has built ten hybrid houses, and the latest is under construction in Palm Springs. One of the most successful (left) was completed in Culver City for a couple that works at home and cares for two small children. The couple requested the greenest house he'd ever designed, with the caveat that they didn't have much money to spend. That freed the architect to innovate in the name of economy. Burgundy-toned folded steel panels clad the steel frame on three sides. Along the south façade, Styrofoam wrapped in wire mesh and rebar and then sprayed with concrete forms rigid buttresses that support bamboo floors on the two upper levels. Panels of orange and yellow acrylic alternate with glass and rise the full twenty-eight feet of the loft-like living room. The inner walls and ceiling are insulated with thick layers of shredded jeans held in place by mesh, and concealed by board made from

crushed sunflower husks to a height of sixteen feet. A stepped ramp along the back wall leads up to the master bedroom and doubles as a gallery for guests attending chamber music concerts. The insulation absorbs sound and sharply reduces energy bills.

The success of his hybrid houses brought Sander the commission to design a performing arts center for the Idyllwild Arts Academy, at a cost well below the \$20 million budget. The jump in scale was easy, for light-gauge steel frames can span one hundred feet. The interior of the auditorium (below) will be clad in sound-reflective birch-veneered plywood to a height of fifteen feet, and the upper half with four-by-four-inch wood sections to create a crenellated surface, which will absorb sound and be sculpted to evoke a musical score.

Sander is proving that hybrid construction can generate lofty, light-filled interiors: canvases with a few bold strokes that allow owners to flesh out the composition. "I try to do more with less, as I did when I was in the Peace Corps," says Sander. "The system has proved itself. All we need are few more clients willing to take chances."

—Michael Webb



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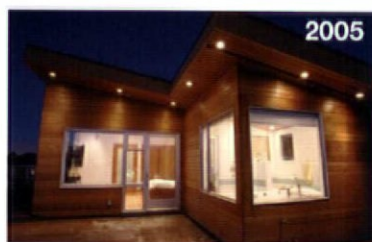
2003

Yerba Buena Lofts | Stanley Saitowitz / Natoma Architects Inc. | © Rien van Rijnthoven



2004

Sacramento Court | Paulett Taggart Architects | © Nic Lehoux



2005

House on the Hill | A+D | © Kevin P. Meynell



2006

Potrero Hill Residence | Aidlin Darling Design | © John Sutton



2007

Court | House | © Schwartz and Architecture



2008

Finally House | © Rothschild Schwartz Architects, Inc.



2009

Cole Street Residence | John Maniscalco Architecture | © Matthew Millman



2010

Mission.house | Interstice Architects | © Matthew Millman



2011

Harrison Street Residences 1x2 | Studio 12 Architecture | © Jeff Burris

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MAKING THE GRADE

ASSIGNMENT: Choose any project type, scope and design direction to create a senior-year project, and then present your design to a panel of jurors.

STUDENT NAME: Kelcy Blann

SCHOOL: Design Institute of San Diego

MAJOR: Interior Design

ADVISOR: Lynn Froeschle

MENTOR: Carol Pardue

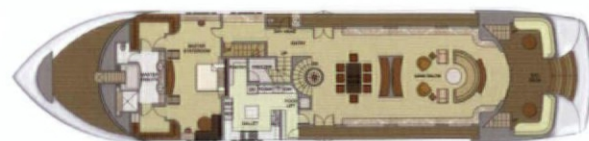
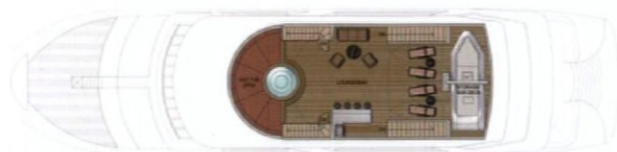
PROJECT TITLE: Halcyon

PROJECT DESCRIPTION: The scope involved space planning and redesigning an existing 149' yacht within a program that reflected traditional yacht design. Starting with just the shell of the yacht, the interiors were designed to accommodate a realistic amount of crew and guest quarters. The challenge was providing circulation that would keep crew and guest activities separate.

DESIGN TOOLS: AutoCAD, Photoshop, Google Sketch-Up and sketching by hand

INSPIRATION: The inspiration for this project came from the name of the boat, Halcyon. I named the boat this because I wanted to create a floating retreat, which reflected an air of luxury and happiness within an idyllic and calming environment. I stepped away from the traditional cool color palette to warm up the space. The overall look gives a stylistic nod to the 1940s and '50s to enhance the feeling of glamour and escape from the everyday.

DESIGN HEROES: Clodagh, Elise de Wolfe, Barbara Barry, Francis Adler Elkins, Petra Blaisse



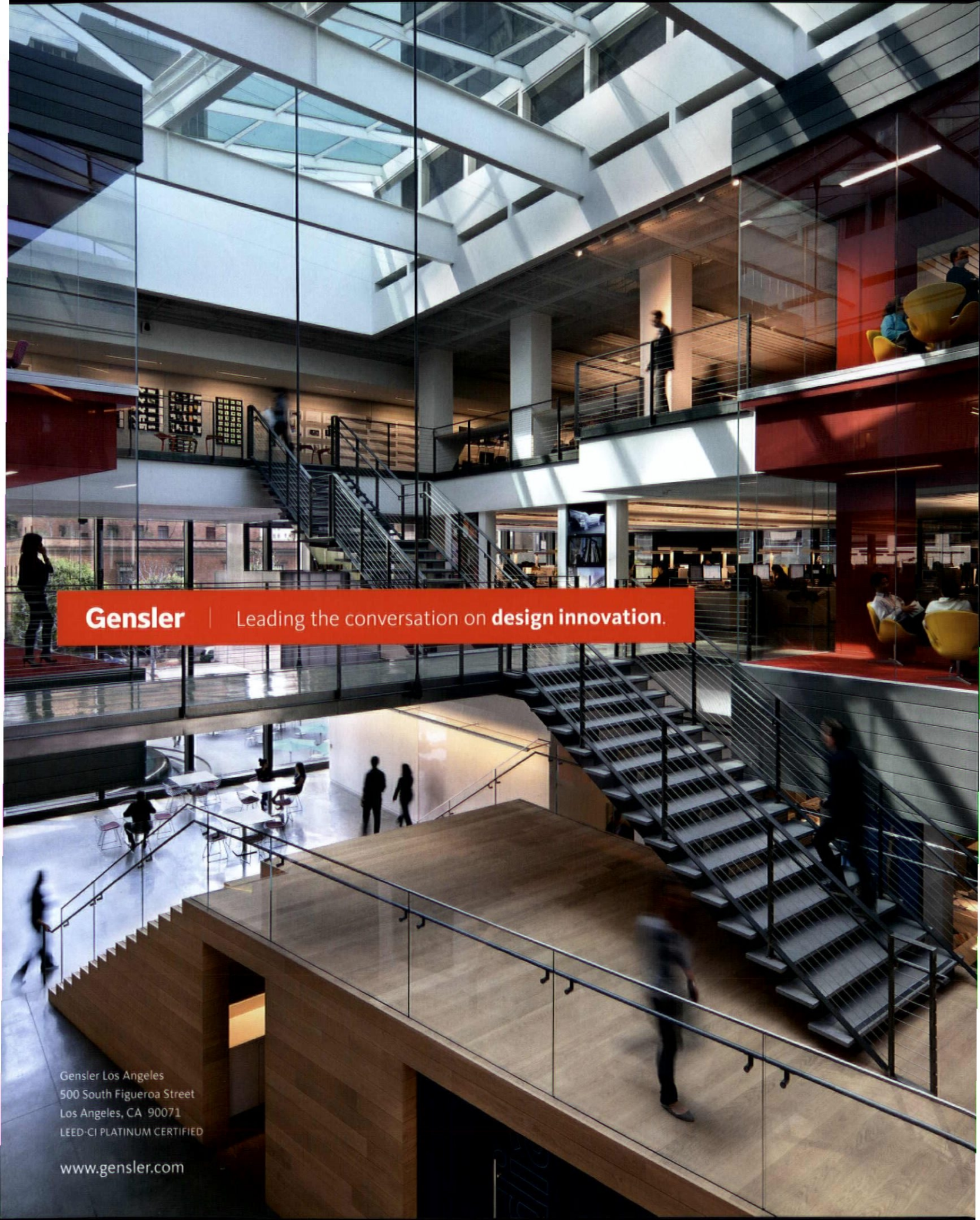
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THE CALIBRE AWARDS' focus on team achievement makes it an unusual and special awards program in the design industry. It's one that truly gets to the heart of what our community is all about: the people behind the great interior design work in Southern California. The amazing accomplishments of the region's top professionals are the focus of this celebration, professionals who represent the many disciplines and areas of expertise that come together to create projects that are so much more than the sum of the individual contributors. This is the 24th year of saluting teamwork in design, and we applaud the tenacity and creativity of these incredible teams, who are able to triumph even under the most challenging of circumstances.



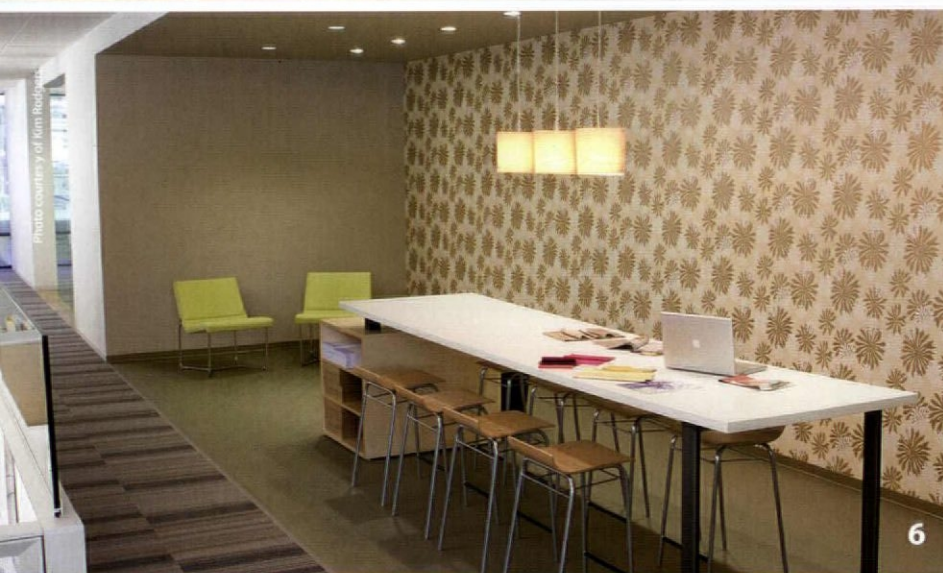
As the years go on and the awards mature, we continue to look for ways to raise the bar. For the first time in the history of the awards, we brought together an esteemed panel of judges from IIDA Chapters around the nation. After a first-round review of the written portion of the project submissions, this prestigious panel of five principals and senior designers met for the final round of judging in Los Angeles, bringing to the award process a unique perspective both individually and collectively.

The Calibre Awards is just one part of IIDA Southern California Chapter's commitment to providing the highest quality opportunities for networking, professional development, education and leadership. Our mission is to be the voice of interior design, serving members, our profession and the public through education, advocacy and outreach. We continue to make great progress on our mission largely because of the amazing support of our sponsors, industry partners and the dedication of our members.

As designers, we understand and deeply appreciate the immense support required to create and execute the projects we envision with our clients. Through these unique and highly acclaimed awards, and on behalf of the IIDA Southern California Chapter, we congratulate all of the 2012 Calibre nominees and winners and celebrate their contribution to our design community.

Cheers!

Christopher Coldoff, IIDA, CID, LEED AP ID+C
President, IIDA Southern California Chapter

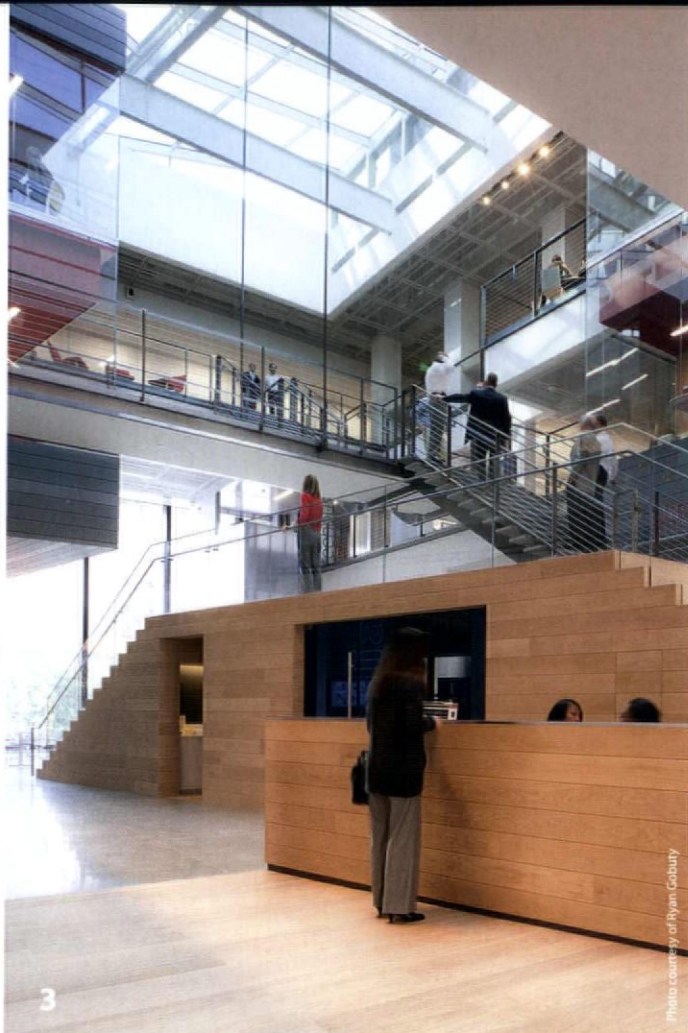




2



5



3

Photo courtesy of Ryan Gohary

1. PLAY HOSPITALITY

3Labs

NOMINATED BY: Profeta Royalty Architecture LLP; KGM Architectural Lighting; Structural Focus; Tangram; Tectonics Construction, Inc.; Warner Drive LLC

2. WORK EXTRA-SMALL

(OFFICE UNDER 10,000 SQ. FT.)

Shlemmer Algaze Associates Downtown

NOMINATED BY: Shlemmer Algaze Associates; Inner Space Constructors; Nabih Youssef Associates; Pinnacle Audio Visual; Thomas Properties Group; Unisource Solutions

3. WORK MEDIUM

(OFFICE 25,000-50,000 SQ. FT.)

Gensler Los Angeles

NOMINATED BY: Gensler; Glumac; Inner Space Constructors; Levine/Seegel Associates; Nabih Youssef Associates; Thomas Properties Group

4. SERVE EDUCATIONAL, HEALTHCARE & GOVERNMENT

Children's Institute, Inc.

Otis Booth Campus

NOMINATED BY: Koning Eizenberg Architecture; Children's Institute, Inc.; Herman Miller; Newsom Design; Square One; Swinerton Builders

5. WORK LARGE OFFICE

(OVER 50,000 SQ. FT.)

University of Southern California, Health Services Center

Soto Street Building

NOMINATED BY: AECOM; Hathaway Dinwiddie; Haworth; Horton Lees Brogden Lighting Design; Trammell Crow Company; University of Southern California

6. WORK SMALL

(OFFICE 10,000-25,000 SQ. FT.)

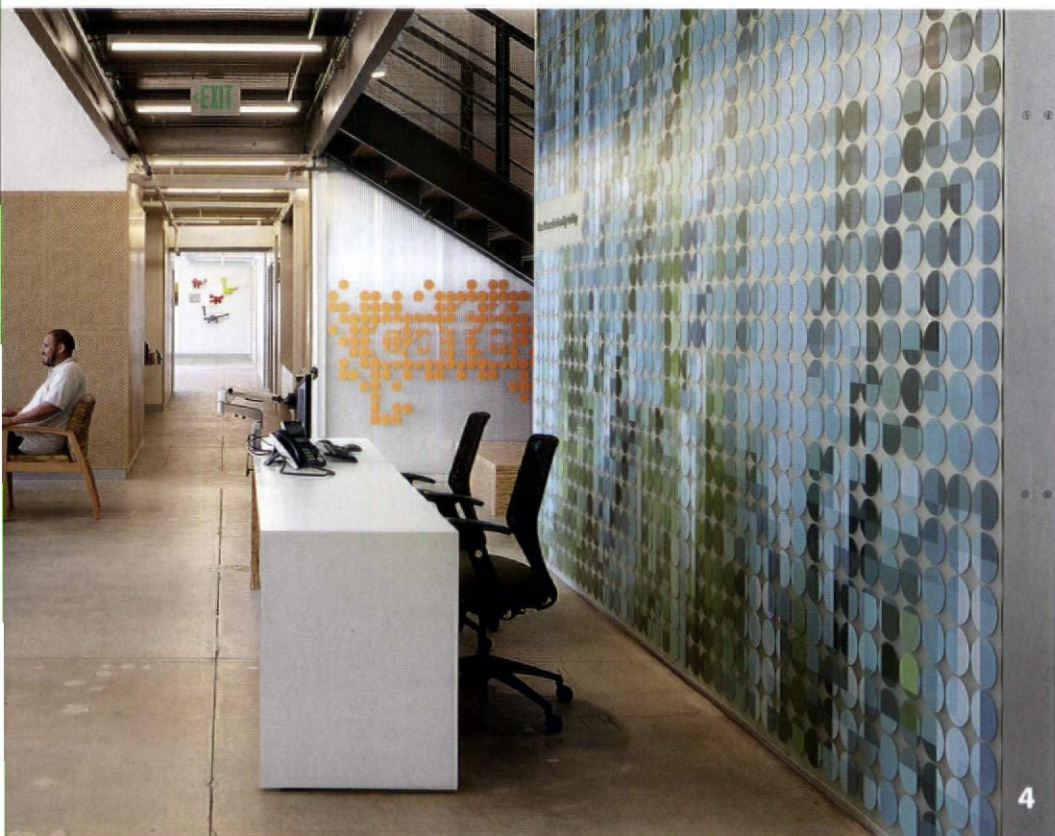
Jafra Cosmetics International, Inc.

NOMINATED BY: HLW International LLP; Associates Purchasing; Cresa Partners; dTank; Jafra Cosmetics International, Inc.; Sierra Pacific Constructors

7. SHOP RETAIL/SHOWROOM

Bauerfeind Performance Center

NOMINATED BY: Laurence Allen Architect, Inc.; Artcrafters; Cherry & Mandel; Corporate Contractors, Inc.; Jeff Electric



4

CALIBRE JUDGES

Felice Silverman, IIDA

President/Principal, Silverman Trykowski Associates, Inc.
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Jeffrey B. Miller, AIA, IIDA, NCARB

Managing Principal, IA Interior Architects
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Scott Hierlinger, IIDA, LEED AP ID+C

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David Grout, IIDA

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2ND PLACE

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California State University
Long Beach

INNOVATION IN INTERIOR DESIGN

1ST PLACE

Mariko Hamagami
Orange Coast College

2ND PLACE

Kandy Hsiao-Ham Chang
California State University
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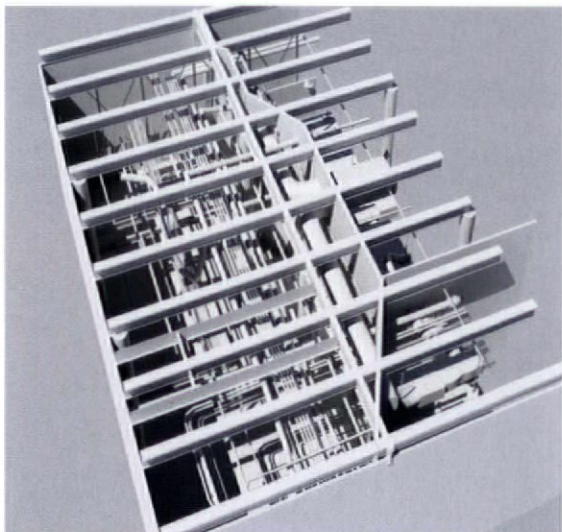
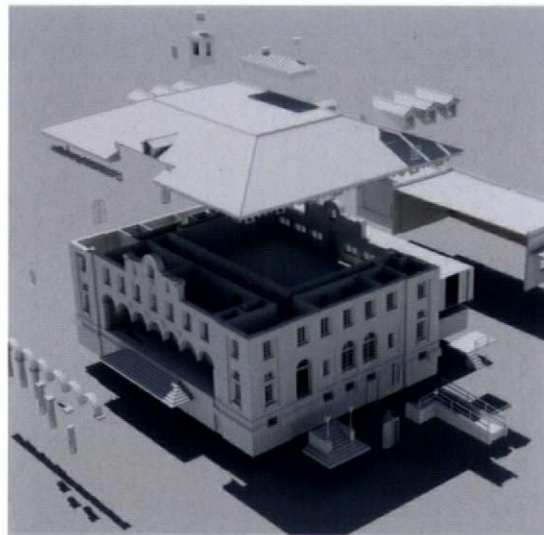


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For Workbook credits, please see page 38.





Harbour Rocks Hotel

Location: Sydney, Australia

Designer: SJB Interiors

Website: sjb.com.au

"The building's history was the starting point for all decisions in the design," says Jonathan Richards, director of the Australian firm SJB Interiors. "Our goal was to restore some charm to the hotel." The Harbour Rocks Hotel was established in 1989, but the brick-and-sandstone structure was built in 1887 on the site of Sydney's first hospital. "It is a building with terrific bones," explains Richards, "but it had been left to deteriorate as an uninspired hotel for many years. A lot of the best parts of the building had been gradually covered or hidden."

Under the direction of a new owner, TMG Developments, the designers were given the green light to pay tribute to the building's colorful past—it had served as both a hospital and a brothel—while creating a world-class, 59-room boutique hotel. "The architecture has a robust simplicity to it and we were keen to create interiors that weren't fussy or over-designed," says Richards. "They needed to reflect the honesty of the original buildings." The designers exposed much of the existing brickwork and industrial beams throughout and selected colors, finishes and lighting that would complement the materials without overpowering them.

"We weren't interested in mimicking the old style, nor were we interested in blindly contrasting it with overtly modern furnishings," says Richards, who chose pieces in a mix of periods and styles. Light fixtures by Alvar Aalto hang in the newly designed restaurant space, while a large vintage map of the hotel's location in The Rocks, Sydney's oldest colony, hangs in the wine bar. Hand-carved African drum tables and antique Chinese timber chairs appoint the foyer. "Our interest," adds Richards, "was in creating an effortless fusion of this lovely old building and a contemporary hotel."

Photography courtesy by Tom Evangeledis and The Harbour Rocks Hotel

Inn at the Presidio

Location: San Francisco, CA

Designer: BraytonHughes Design Studios

Website: bhdstudios.com

Established by the Spanish in 1776, the Presidio became a military post for the U.S. Army in 1846. The army transferred the grounds, and its 870 structures, to the National Park Service in 1994. In 2012, the Inn at the Presidio will open its doors, offering the first overnight accommodations on the nearly 1,500-acre grounds—now all designated a National Historic Landmark—which cover the northwestern tip of San Francisco, California, and offer access to the Golden Gate Bridge.

The Presidio Trust called on Architectural Resources Group and BraytonHughes Design Studios to transform Pershing Hall, a Georgian Revival structure previously used for the bachelor officers' quarters, into a 22-room hotel. The sensitive renovation kept the red brick building's cruciform plan in tact, and it restored the mess hall and officer's lounge to their original configurations. Eco-friendly materials, including low-VOC paint and recycled cotton-denim insulation, have the hotel on target to receive LEED Gold certification.

In creating the interiors, BraytonHughes aimed to honor the site's rich past, within a comfortable, contemporary environment. "We were inspired by the context," says principal Stanford Hughes, FAIA, IIDA, LEED AP, "which is historical, cultural and natural." The designers mixed furnishings from Janus et Cie and Mitchell Gold with objects they found in the Presidio's archives. To underscore the sense of place, they designed a rug with a map of the area for the living room lounge and stenciled pillows to match. The biggest challenge, he adds, was "living up to everyone's expectations of creating a very special place unlike any other."

Photography by Paul Dyer





Shore Hotel

Location: Santa Monica, CA

Designer: Gensler

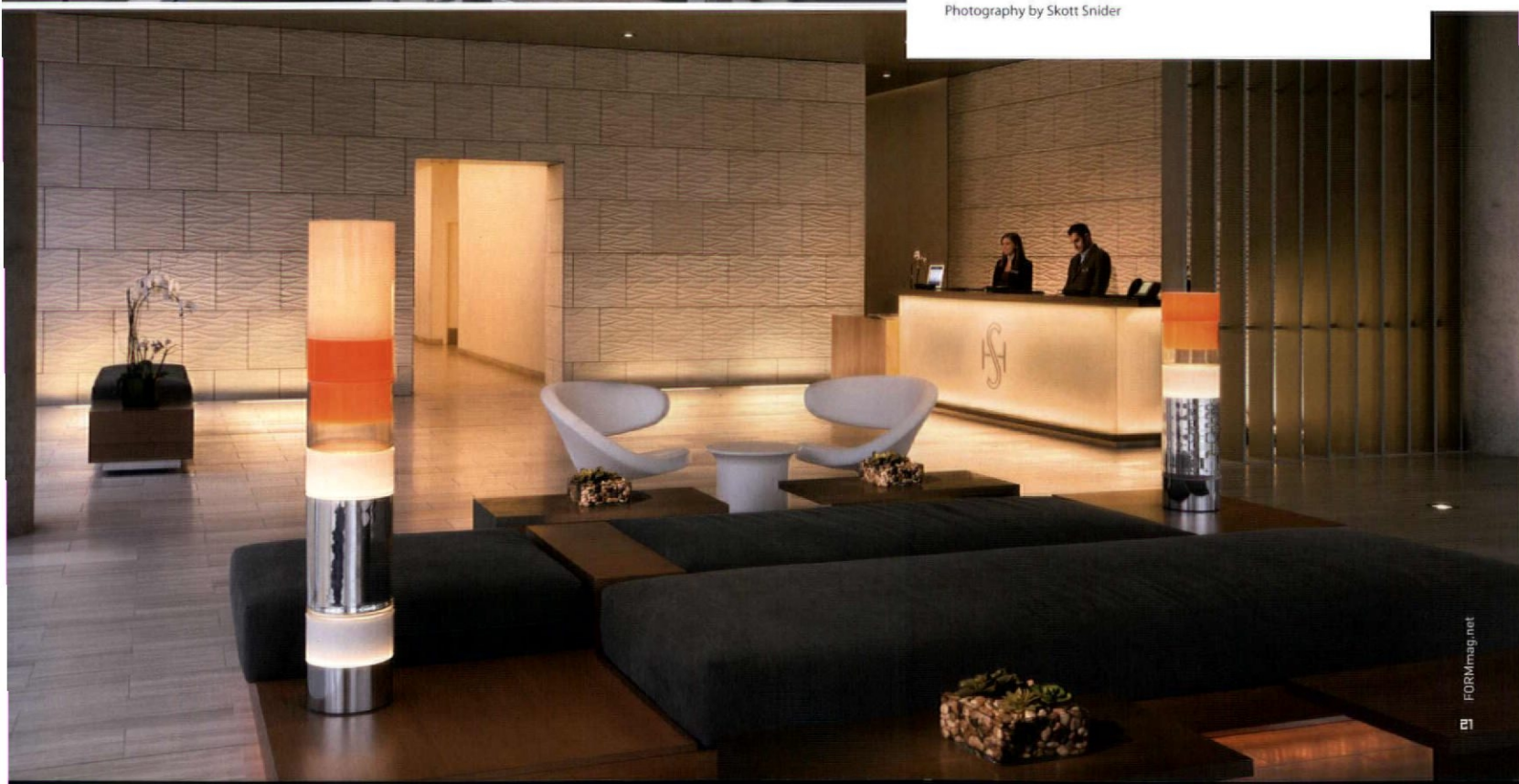
Website: gensler.com

When charged with creating the new boutique Shore Hotel on Santa Monica's Ocean Avenue, the designers at Gensler found their inspiration right outside. "We drew from the property's spectacular location," says senior associate Fong Liu, "where the natural oceanfront landscape converges with the city's unique urban fabric."

Even though the aesthetic direction of the hotel was clear, the designers weren't starting from scratch. The hotel's owners wanted to build the new hotel on the site of their two existing motels. With the aim of LEED Gold in mind, over 50% of construction waste—including metals, concrete, stucco and terrazzo—were reused in the modern design of the new 90,000-square-foot structure.

This eco-friendly mindset carried through to the interiors as well. Each of the 164 guestrooms is appointed with custom teak furnishings made with FSC-certified wood. "Teak is commonly found in outdoor furnishings and boat decks," says associate Michelle Boll, "and a perfect choice to tie in the design of the interiors with the ocean frontage." The color scheme also echoes its beach setting. Bright turquoise and orange hues enliven the guestrooms, while cool limestone and waves of textured sandstone keep the lobby feeling "cool and beachy," says Boll. "We kept the palette clean and muted in the public areas to take full advantage of the views."

Photography by Skott Snider



25hours Hotel HafenCity

Location: Hamburg, Germany

Designer: Stephen Williams Associates

Website: stephenwilliams.com

Situated opposite Germany's Hamburg harbor in the city's developing HafenCity district, a new hotel draws inspiration from the nearby sea and its storied lifestyle. The 25hours Hotel HafenCity was a collaborative effort spearheaded by the Hamburg design firm Stephen Williams Associates, who worked with architect Böge Lindner K2 Architekten, branding agency Eventlabs, creative director Markus Stoll and set designer Conni Kotte. This multidisciplinary approach ensured the maritime theme was carried out as a rich, layered concept.

"We worked together like story editors in epic TV episodes, where a team of writers and professionals with different backgrounds fiddle about the perfect story," says Julia Erdmann, managing partner of Stephen Williams Associates, who oversaw the concept, planning and execution of the overall design. The hotel's narrative tone is set in the main public spaces, where Conni Kotte created an industrial aesthetic complemented by unique objects and comfortable furnishings. In the lobby, bright yellow warehouse markings punctuate the black resin floor, and an orange shipping container offers meeting space. Kotte chose vintage Brazilian chairs for the reception area, and stacks of carpets for lounging. In the Club Room, whimsical items like vintage gymnastics mats are mixed with her own designs.

Upstairs, the 170 rooms were designed as cozy respites from the sea. Markus Stoll retold the true stories of twenty-five seamen, and Berlin artist Jindrich Novotny illustrated them. The stories were then woven into wallpaper, and the furnishings carry on with the tale. "All rooms are a symbolic take on shipping," says Erdmann. "They have an unconventional workplace with a mini bar in the form of a travel trunk, built-in beds reminiscent of bunks in ships and a rope ladder that serves as a shelf."

Photography courtesy of 25hours Hotel HafenCity



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W Seattle

Location: Seattle, WA

Designer: Skylab Architecture

Website: skylabarchitecture.com

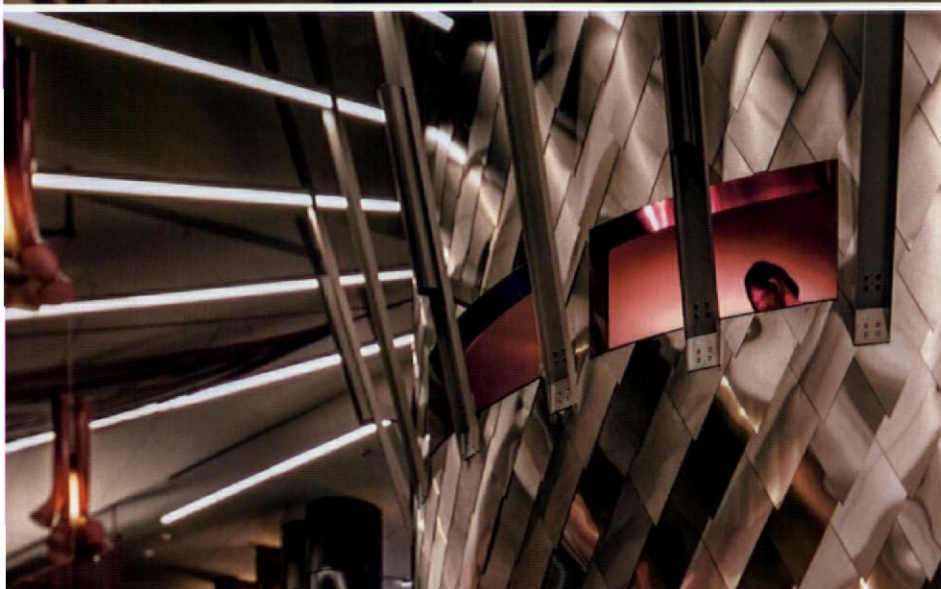
"Seattle has been called a place where you can find a history of the future," says Jeff Kovel, principal with the Portland, Oregon, firm Skylab Architecture. "We sought to capture this heritage and honor it through the juxtaposition of futuristic executions with the city's more craft-oriented traditions." Kovel played off those distinct viewpoints as he redesigned the first-floor living room, restaurant and bar of the W Seattle.

Dubbing its concept "Sonic Lodge," Skylab began by masking structural columns with sculptural modular elements measuring three feet in diameter and stacked twenty feet high. Resembling lodge poles, "they're a reinterpretation of wharf pilings, log structures and totems," says Kovel.

In the main living room, a four-story circular fireplace gives a nod to the area's aviation industry. Stainless steel tiles radiate out, emphasized by alternating brushed finishes, to give the illusion of movement. Surrounding the attention-grabbing centerpiece, the striped fabric on custom sofas is abstracted into long ropes that reach up to the ceiling culminating in glass light fixtures. "The sofas were designed to mimic a Native American loom," says Kovel, who shifted the material palette in the restaurant to gold fabric, chrome and white Corian for a "futuristic execution of a community lodge dining experience."

"We worked to create a story rich in historical references," explains Kovel, "but geared towards contributing to the stage for future epiphany."

Photography by Boone Speed





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CARLO PIRELLI

SELLING POINTS

Italian architect
Giorgio Borruso creates
unforgettable retail
environments that define
brands and lure shoppers
BY MICHAEL WEBB

GIORGIO BORRUSO HATES TO SHOP, BUT HE HAS created a succession of dazzling stores and showrooms that share a common idea: architecture must communicate with the public. In designing interiors he tries to tell a story that will draw people in from the street, and, since he was born in Sicily, that story often verges on the fantastical. A dozen civilizations flourished and died on that harshly beautiful island, and its rich cultural legacy ameliorates the poverty that drives its best talents to make new lives abroad. Borruso opened a studio in Marina del Rey, California, in 2000 and executes commissions from enlightened corporations in the States and Northern Italy. Frequently

honored, he recently won the prestigious Red Dot Design Award for his Carlo Pazolini flagship store in Milan.

That project has an improbable backstory. Two Russian lawyers established a chain of stores in Eastern Europe selling Italian-made footwear under the made-up name of Carlo Pazolini. To impress the fashion capital of Italy, they hired Borruso to transform a huge retail space they bought from McDonald's (winning plaudits from the mayor for "liberating" the site). The challenge was to dramatize the display of tiny objects behind an expansive window, and Borruso found inspiration in the feet of his infant son for the graceful trays that support each pair of shoes. The success of the

The eye-catching retail environments of architect Giorgio Borruso make use of vibrant colors, sinuous lines and dramatic focal points. For Carlo Pazolini, a Russian-owned company that sells Italian-made shoes, Borruso designed an expansive flagship store in Milan (left and below) and a tightly compressed boutique in Rome (opposite).

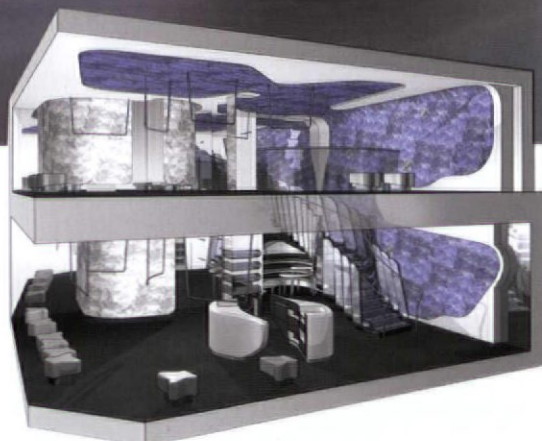




Benny Chan / Fotoworks

"Sometimes I feel like Robin Hood, taking their money and sharing it with the public."

—GIORGIO BORRUSO



flagship has spurred a rapid expansion, and there are now eleven Carlo Pazoni stores in the U.S. and four in Western Europe. They share a common DNA but each has its own distinctive identity, notably the tightly compressed vortex of the boutique in Rome.

Unity in diversity is one of the many challenges Borruso has mastered. Most companies like to repeat a winning formula and standardize the elements; designers prefer to juggle the parts and refresh the brand with new iterations. "It's a struggle to get clients to take chances and spend a bit more," he admits. "Big corporations are risk-averse and want to maximize profits, and that often breeds mediocrity. Sometimes I feel like Robin Hood, taking their money and sharing it with the public."

Fornarina commissioned a storefront for their stylish attire in South Coast Plaza and

an emporium on Carnaby Street, an icon of the 1960s, where Borruso may have been inspired by the wild excesses of Sicilian baroque. Its swooping glass staircase serves as a magnet for London's Carrie Bradshaw wannabes. More recently, he transformed an abandoned porcelain factory in Milan to serve as a hip headquarters for Fornari, the parent company. "A central spine penetrates the entire volume, connecting the different levels in an organic way and guiding traffic through the building," says Borruso. "Lines turn into a three-dimensional construction, tying the disparate spaces together." His sensuously curved concourse extends from the street entrance to a sculptured staircase. Walls and ceiling are fabricated from a lightweight tensile copolymer, backlit by LEDs to achieve different color effects that spill over the white resin floor.

Alberto Ferrero



Borruso's London store for Fornarina (opposite), an Italian fashion powerhouse, is a chic addition to the legendary, but much faded Carnaby Street. A sleek glass staircase draws shoppers to the second level. For its parent company's Milan headquarters (this page), the designer used sensuous colors and lighting to transform an abandoned porcelain factory.



DO NOT
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INTERSECTION



Benny Chan / Fotoworks

"The goal is to develop a signature for the client rather than ourselves."

—GIORGIO BURRUSO

"With every job, we try to forget what we've done before and start from zero," says Borruso. "The goal is to develop a signature for the client rather than ourselves." His showrooms for Snaidero USA, a veteran Italian kitchen manufacturer, took an entirely fresh approach. In West Hollywood, sleek equipment designed by Gae Aulenti and Pininfarina (best known for its Ferrari coachwork) were being displayed in a mock-up of a domestic kitchen. Borruso removed the false walls and soffit, and set off the fittings with swooping ribbons that tame the lofty volume without physically dividing it.

Business boomed, and the designer created a variation on this theme in Miami, turning the ribbons into snaking tendrils inspired by the trailing roots of the *Ficus magnolioides*—a tree that flourishes in Florida and Sicily. Borruso uses his pencil and computer with equal facility. "When I sketch, I take a line on a walk through space," he says. "Here, my first sketch looked like a random scribble, but I pared it down to generate a model, reducing the number of lines from forty to eighteen."

Working in Italy, Borruso taps into a network of craftsmen and specialized ateliers that sustain the country's reputation for putting quality

ahead of mass production. "It's harder to do that in the U.S., but I've found incredible people here and look for firms with lots of experience with the materials I'm using," he says. He recently completed a ground-up store for Lord & Taylor, America's oldest retailer, in Westchester, New York. In this innovative steel-and-glass structure he pushed this conservative client to rethink the traditional layout, and put all the departments within one soaring, light-filled void. That project may prove a breakout for Borruso's studio, adding large-scale architectural commissions to the cottage industry of retail interiors. ■

To dramatize the kitchen showrooms of Snaidero USA, a prestigious Italian manufacturer, Borruso employed a vortex of swirling ribbons in Los Angeles (opposite) and a stark black-and-white composition of sharp lines and fanned planes in New York (above).



BROTHERS OF INVENTION

The new Phaidon tome *Works* explores the highly original creations that prolific French designers Ronan and Erwan Bouroullec have completed for clients ranging from Vitra to Alessi. In this exclusive interview, **Ronan Bouroullec** offers a glimpse into their thoughtful process. BY CAREN KURLANDER

Do you and Erwan work on each project together?

Yes, it's impossible to find a project that's not both of us. Our relationship is based on the fact that we share each decision and that we create everything together, from the typography of a book to industrial design.

What is your starting point when designing a new piece?

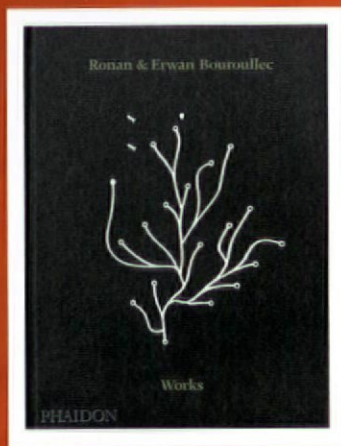
Each project is totally different. We just launched our Axor [bathroom] collection, which took six years of development. In general it's two or three years of work and a lot of study in the studio. Our studio is more like an old atelier; we do a lot of mock-ups and test a lot of things by ourselves. It's a long, long process.

***Works* contains many sketches. What role does sketching play in your process?**

We draw a lot. Some of the drawings clearly indicate research and are here because we're trying to find solutions. But in parallel, it's a practice. We draw for drawing. I don't know how to define it except to say I need to draw continuously. The design process is something I find long and frustrating sometimes, so we like to draw. We are creative people, and there is something very primitive in drawing, something very direct. It's a way to create without interface. If you can just draw, you don't need to test it. There's no solution problem.

OPPOSITE: With their singular modern vision, brothers Ronan and Erwan Bouroullec have worked together to reimagine everything from chairs to light fixtures to room dividers.

"Our objects can be found in a small apartment in Rome or a new hotel in Shanghai or a loft in New York." –Ronan Bouroullec



Do the designs evolve out of the sketches?

It's a mix because sometimes an idea will arrive without drawing at all. I think we almost practice design like a pianist, who needs to play continuously, or like a dancer, who needs to repeat the same movements. We go through a sketchbook a day. Very often we're drawing the same curve or the same movement. Just like a dancer, we'll repeat something as a way to commit ourselves or to find the exact

curve. But as you know, design is a very complex alchemy of a lot of different kinds of facts, so drawing is just one tool in the process of the definition of an idea.

How do you use computers?

In my case, I don't use computers. Very often from a sketch, we'll do a mock-up, and then we'll scan the mock-up and retouch it on a 3-D file.

Tell me about the mock-ups.

We like things in 1:1 scale. I like to touch a thing, to see it. We're very tactile people, so we really need to understand the exact dimensions. What will be the curve? What will be the sensation when you touch it? The first one is very often in cardboard or plaster, or it's a more refined mock-up, which is done in wood. It depends on the subject and the project.

How do materials influence your designs?

Sometimes a company comes to us with a new material or they're looking for a new way to transform the material. I like techniques and materials that have not evolved for centuries. We did a project in Pakistan made in the technique of kilim. When [rug company] Nanimarquina came to us, it was very interesting to try to do something new or different or at least from our sensibility. You need 100 days to make one kilim. It's an amazing work, and I think it's an important work.

What attracted you to designing for interiors?

Since I was a child, and I think the same for Erwan, we were interested in objects. We didn't grow up in very couture surroundings. We grew up in the countryside, and since I can remember, objects have been important to me.

Where do you find inspiration?

We are a very closed bubble in a way. We try to be very concentrated on our own projects without too many influences. But as I said before, we grew up in the countryside, and I think our work is a mix between a certain delicacy and a rustic pragmatism.

The book has a section on modules. How did you develop that approach?

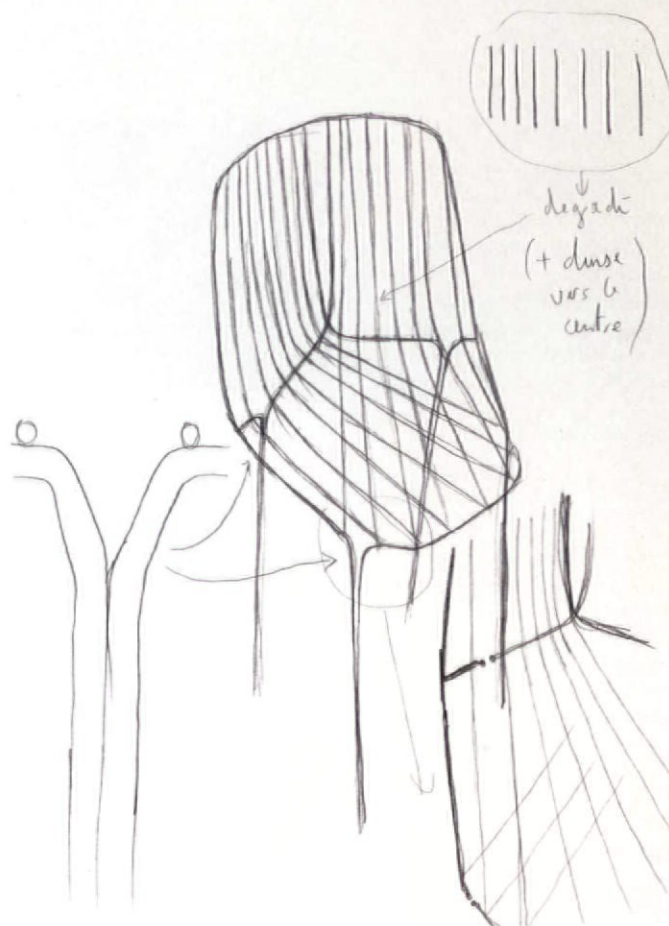
This market is very global, so our objects can be found in a small apartment in Rome or a new hotel in Shanghai or a loft in New York. So it's a question of how to adapt to different sizes and also how to give certain freedoms to the customer. It's also linked to the question of quality. In general, the investment in big pieces is enormous. To do a plastic chair, the investment in the mold is about 300,000 euros, so the idea of doing small pieces that you can assemble into something bigger is more efficient.

Why is it important to surround yourself with well-designed objects?

Each moment of our life we are in front of incredible quantities of objects, and the question now is, what is the quality of them? A family one hundred years ago had 200 objects. The same family today is surrounded by 2,000 objects. We have to face this problem. For me a good or interesting civilization is surrounded by quality, by charm, by beauty. The small world of design doesn't interest me. The fact is that in this small world of design there are some companies that are generous enough to consider that research is important. They're not only driven by the fact that they want to sell huge quantities of things, but by the idea that they are driven by new things, intelligent things and quality. This is what interests me. ■

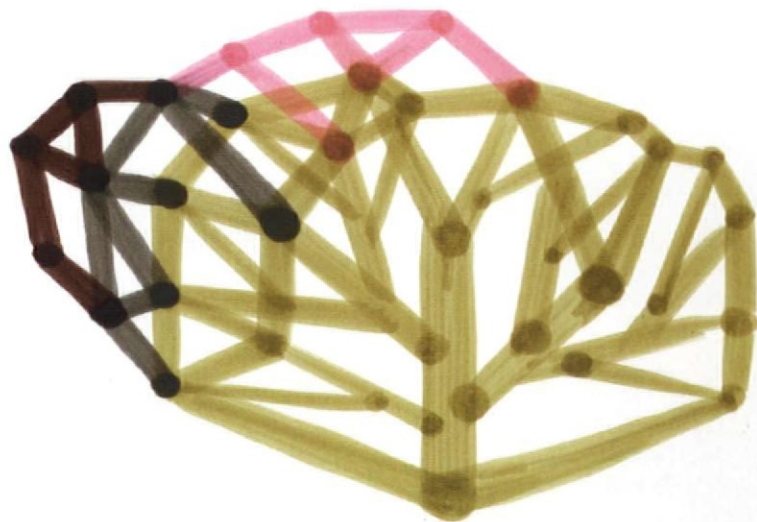
LEFT: *Works* takes an exhaustive look at the brothers' oeuvre.

OPPOSITE, CLOCKWISE FROM TOP LEFT: A pencil drawing. Fine tuning a chair's design in pencil. A stitched fabric and foam mock-up resembles Cloud modules. The lines of the Vegetal chair surface in a felt pen drawing. The Papyrus chair drawn in felt pen.



**"We grew up in the countryside,
and since I can remember, objects
have been important to me."**

—Ronan Bouroullec



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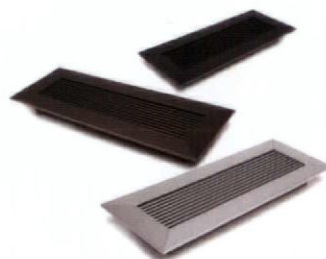
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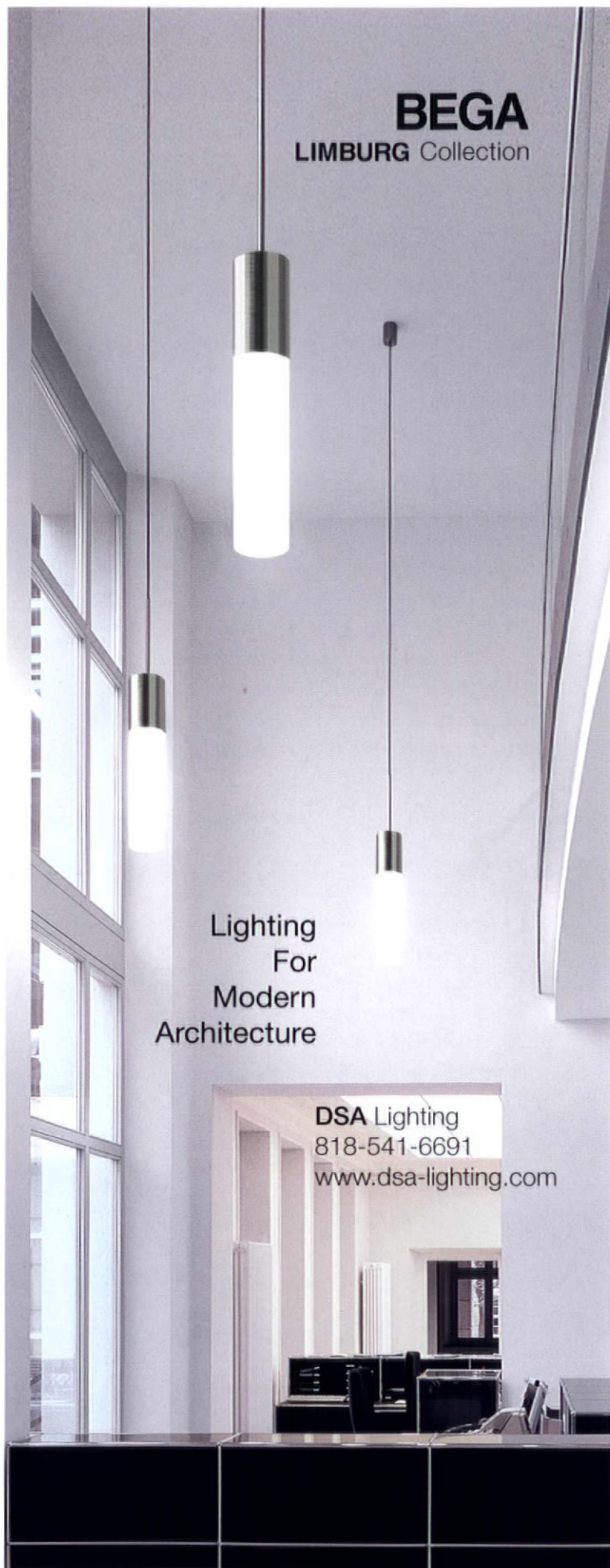


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HAMBURG, GERMANY

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GENERAL MANAGER: Henning Weiss

MEMBERSHIP: Design Hotels

INTERIOR DESIGN & SCRIPT: Conni Kotte, Eventlabs,
Markus Stoll, Stephen Williams Associates

ARCHITECTURE: Böge Lindner 2K Architekten

Inn at the Presidio

SAN FRANCISCO, CA

OWNER/DEVELOPER: The Presidio Trust

PROJECT MANAGER: The Presidio Trust/Joshua Bagley

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CIVIL AND ENVIRONMENTAL: Sherwood Design Engineering

GRAPHIC DESIGN: Gerald Reis Design Studio

Harbour Rocks Hotel

SYDNEY, AUSTRALIA

INTERIOR DESIGN: SJB Interiors

SJB DESIGN DIRECTOR: Jonathan Richards

SJB DESIGN TEAM: Georgia Hickey, Nikki Johns

LANDSCAPE: 360° Landscape Architects

HERITAGE ARCHITECT: Renovaman

PROJECT MANAGER: Pyramid Pacific

TOWN PLANNING: SJB Planning

ENGINEERS: Meinhardt

INTERIOR LIGHTING: SJB Interiors

GENERAL CONTRACTOR: Hicon

CLIENT: Robert Magid, TMG Developments

PHOTOGRAPHER: Tom Evangeledis and
The Harbour Rocks Hotel

Shore Hotel

SANTA MONICA, CA

ARCHITECTURE: Gensler

INTERIOR DESIGN: Gensler

LANDSCAPE: AHBE Landscape Architects

LIGHTING DESIGNER: First Circle

MEP: WM Group West Engineers. P.C.

CIVIL: Incledon Consulting Group

STRUCTURAL: Saiful/Bouquet

GENERAL CONTRACTOR: Morley Builders

CLIENT: Shore Hotel

PHOTOGRAPHER: Skott Snider

W Seattle

SEATTLE, WA

ARCHITECTURE + INTERIOR DESIGN: Skylab Architecture

LODGE POLES AND STAINLESS STEEL TILING: Lit Workshop

HAND-BLOWN GLASS PENDANTS: Esque Design

CONCRETE BAR, PENDLETON PATTERN: Portland Cement

LENTICULAR MURAL: The Felt Hat

MECHANICAL ENGINEERING: PAE Consulting Engineers

STRUCTURAL ENGINEERING: Schutte Consulting Engineers

LIGHTING: Lighting Workshop

GENERAL CONTRACTOR: Abbott Construction

CLIENT: W Hotels Worldwide

PHOTOGRAPHY: Boone Speed

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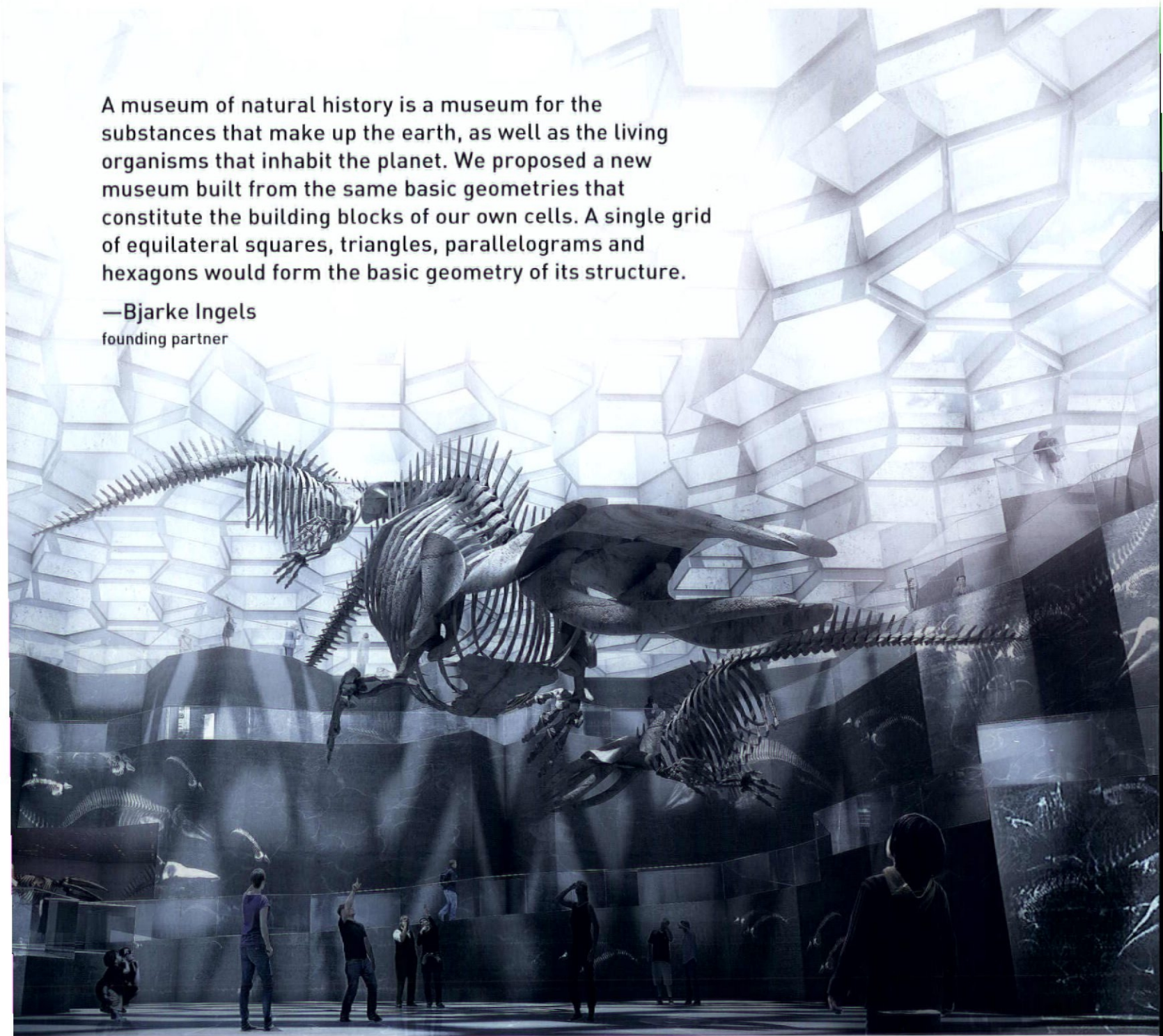
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A museum of natural history is a museum for the substances that make up the earth, as well as the living organisms that inhabit the planet. We proposed a new museum built from the same basic geometries that constitute the building blocks of our own cells. A single grid of equilateral squares, triangles, parallelograms and hexagons would form the basic geometry of its structure.

—Bjarke Ingels
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FIRM: BIG – Bjarke Ingels Group | PROJECT: Competition entry for the design of a new Natural History Museum of Denmark | LOCATION: Copenhagen, Denmark | DESIGN TOOLS: Rhino, Revit

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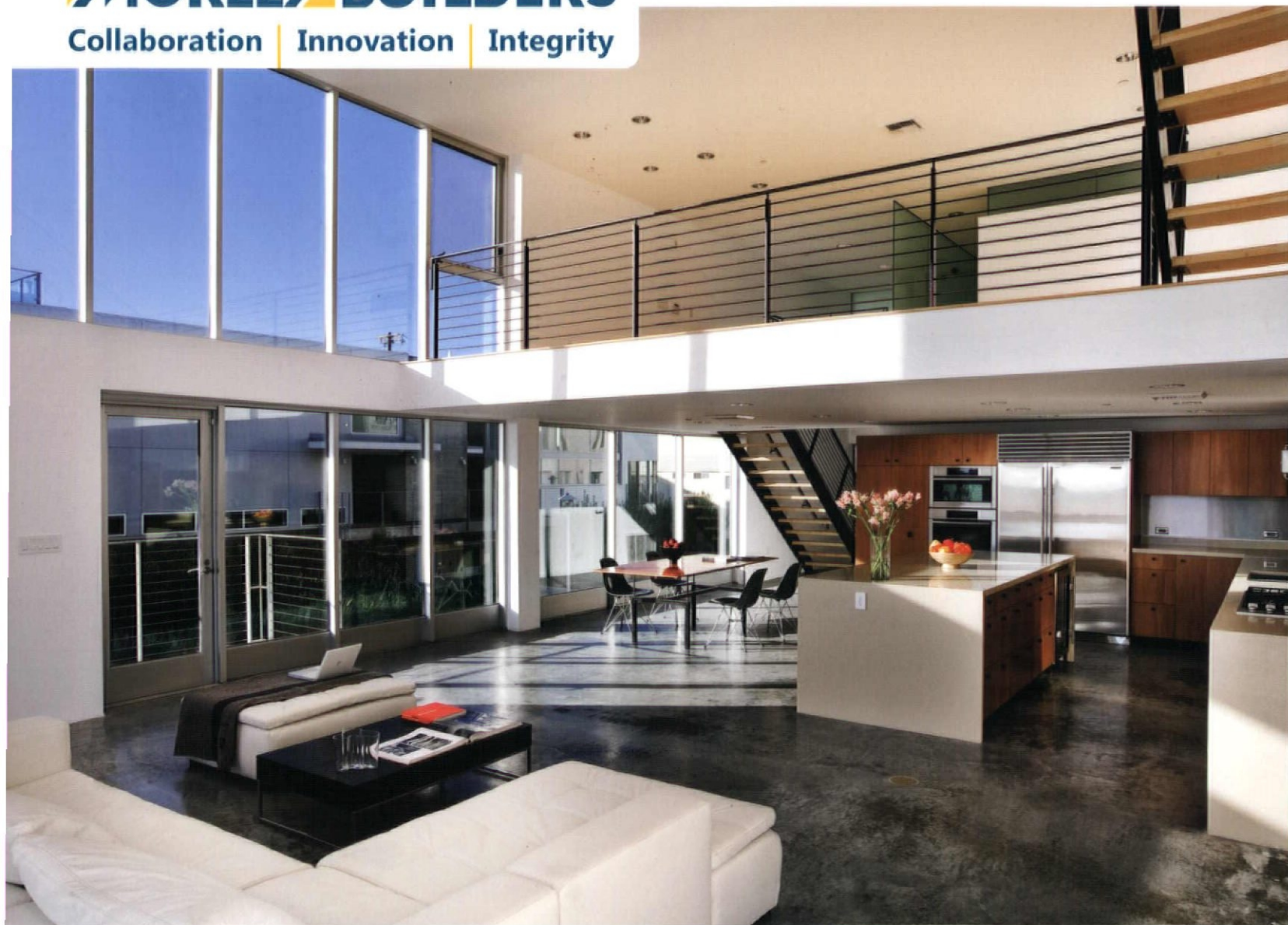
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