

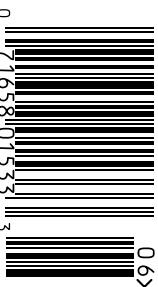
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LEGENDS *at Work*

*Yamamoto takes Holon – Flos turns 50
Giugiaro drives on – Viñoly builds big
Herman Miller rediscovers its DNA*

MAY/JUNE 2012
DISPLAY UNTIL JULY 09



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A Model Solution

SUZANNE OXENAAR AND
OTTO NAN ENLISTED FASHION
DESIGNERS TO DECK A HOTEL
IN A TANGLE OF TEXTURES.

“Why don’t we dress the rooms as models?” So asked creative director Suzanne Oxenaar, who together with Otto Nan masterminded the new Hotel The Exchange, located inside a hodgepodge of three historical buildings in Amsterdam’s Damrak artery. The duo had previously concocted the MVRDV-designed Lloyd Hotel and Cultural Embassy, also in the city and finished in 2004, and the minimalist pop-up Llove Hotel in Tokyo in 2010. This time they turned to eight students and recent graduates of the Amsterdam Fashion Institute (AMFI). Together with the help of local architects Ina Meijer and Matthijs van Crujisen of the firm Ina Matt, as well as the Audax Textile Museum in Tilburg, which provided samples and helped develop fabrics, the AMFI group conceived the hotel’s 61 avant-garde rooms.

This unorthodox design approach wasn’t easy, admits Oxenaar. “What you see with young designers is that they have great, fantastic ideas that they think they can realize,” she says. “But to have an idea and to realize it are very different things.” Iris Kloppenburg, 24, who graduated from AMFI in 2010 and designed five of the rooms, described the interior-design process this way: “It was like exploring a whole new world.”

For one of Kloppenburg’s rooms, she made what she calls a “fantasy landscape” out of paper flowers; for another, she spontaneously splayed white walls with roughly 980 feet of black electrical cords, each with a light bulb at the end. “I was traveling through the unknown,” she says of designing her rooms. “And growing creatures. It sounds funny, but I made creatures grow there.” When asked whether she considers the place a fashion hotel in the vein of those by Armani, Bulgari, and Versace, Kloppenburg says, “That’s the special thing: It’s not a fashion house. But it’s not by interior designers, either. It’s in between.”—SPENCER BAILEY



PHOTOS: MIRIAM BLEEKER

JULES

LOCATION: Mexico City, Mexico
DESIGN: Emmanuel Picault and Ludwig Godefroy

You’d be forgiven for thinking you’d made a wrong turn when you get to the heavy refrigerator door in the back of the Mexico City cantina La Surtidora, but through the unmarked door, past the shelves of yogurt and butter, and down the pine stairs you’ll find Jules, a speakeasy of sorts. Or what architects Emmanuel Picault and Ludwig Godefroy term a “shrine.”

Turning a hotel basement into a sleek cocktail bar wasn’t simple, and the two French expatriates say evidence of the space’s former life is everywhere if you know where to look. “There were so many constraints,” Picault says. “Anywhere you see a design on the ceiling it means there was a beam or pipe we had to hide.” Now

the ceiling is covered in silver-leaf blocks and wooden pyramids, meant to evoke the spiky Ceiba tree that in Mayan cosmology unites the heavens, earth, and underworld. Gigantic ceramic skulls inside glass tables leave no doubt which segment of the tree the bar occupies. Godefroy and Picault say they were inspired by the iconography of Dia de Los Muertos. To compensate for the low ceiling, Godefroy and Picault used floor lights to reflect off the wall’s leather folds, creating bright columns stretching upward, and murkier lines reflecting downward off the bar’s black resin floor. “The resin on the floor looks like a dark lake reflecting the light,” Picault says, “so it gives you a feeling of deepness as well.”—JOSH DZIEZA



PHOTOS: JULES, RAMIRO CHAVEZ, LA BOHEME, JOSE CAMPOS.

LA BOHEME

LOCATION: Porto, Portugal
DESIGN: Atelier Veloso Architects



For the redesign of La Bohème, a new tapas bar in Porto, Portugal, Atelier Veloso Architects aimed to answer the energy of the neighborhood in which it’s located. “With our ever-increasing [flux of] domestic alternatives, downtown Porto is in need of establishments with a strong identity,” says architect Rui Veloso. The bar’s three levels—an entrance floor for casual drinking, a basement floor with a stage for formal dining and live music, and a mezzanine that acts as a “visual interface” to the main floor—are enfolded by a distinctive ribbed timber framework. The texture and color of the wood bands against black walls define and distinguish the narrow space, lending it intriguing uniformity and depth. The scale and style of the bar’s fare also inspired the designers’ minimalist approach: “We took into account that this is a tapas bar,” Veloso says, while still creating an atmosphere of “certain comfort.”—SVETLANA KITTO



HOTEL DANIEL

LOCATION: Vienna, Austria
DESIGN: Atelier Heiss

Giving a listed building in Vienna a modern-hotel makeover meant achieving a delicate balance for local firm Atelier Heiss. “We removed everything, but left the facade and ceilings as they were,” says partner Christian Heiss. “They tell the story of the structure.” The 115 rooms, distinguished by gently curved walnut panels, white walls, and large-paned windows, are punctuated from above with remnant concrete. Individual minibars were omitted in favor of a centrally located ground-floor hub. There, guests can shop for essentials or socialize at any hour of the day or night. This unified space, with secondhand sofas and easy chairs from SCP, is “more living room than lobby,” Heiss says. —JORDAN KUSHINS



LE 1947

LOCATION: Courchevel, France
DESIGN: Sybille de Margerie

Le 1947, a ski slope-inspired restaurant at the Cheval Blanc hotel in Courchevel, France, indulges in a swanky, sophisticated interior by Paris-based designer Sybille de Margerie and a traditional menu by award-winning chef Yannick Alléno. Together, de Margerie and Alléno teamed up to create a space that combines “a gastronomic experience with a surprising place where comfort and intimacy will be leading,” de Margerie says. The 1,076-square-foot, 22-seat restaurant, which holds two Michelin stars, is replete with mountain-like textures, engraved gypsum cupolas that hang above the tables, armchairs designed to resemble ski jackets, and a Corian sphere that de Margerie calls “a contemporary *Moucharabieh*.” —BRIGETTE BROWN

BEIGE

LOCATION: Tokyo, Japan
DESIGN: Nendo

Beige is a 430-square-foot standalone space that consists of 33 metal beams arranged inside the flagship department store Isetan, the Tokyo version of Macy’s, in the heart of the city’s Shinjuku shopping district. The C-beams are hidden behind walls that have been erected in the middle of the popular apparel company and then cloaked in fabric; the clothes hang on rods that can be added and subtracted from the mix for a flexible system that’s the shopping equivalent of a playground slide. Though the clothes hang in place, framed like a premeditated museum, the opposite is true. Says creative director Oki Sato: “We weren’t consciously trying to make it like a gallery.” —JAMES GADDY



PHOTOS: HOTEL DANIEL, MARION LUTTENBERGER; BEIGE, MASAYA YOSHIMURA.

PHOTOS: HOTEL LE BERGER, MARIE-FRANÇOISE PUSSART;
7 PIZZERIA ENOTECA, PETER FRITZ.

HOTEL LE BERGER

LOCATION: Brussels, Belgium
DESIGN: Martina Nievergelt



When Brussels hotelier Jean Michel André bought Hotel le Berger in 2010, he set out to update the city’s most historic *hôtel de rendez-vous*—a hideaway for trysts—while staying true to that original conceit. Built in the early 1930s, “the Berger” has retained many of its cinematic adornments: a double staircase, open bathrooms, secret alcoves for intimate dining, and bathtubs with mirrored edges. Interior and set designer Martina Nievergelt was brought on board to give the hotel’s original 50 rooms a new look. Her concept: 10 different rooms, or “universes,” on every floor, each with a different color scheme. “It was less important to me that the hotel be true to an Art Deco style than that it capture the old spirit,” Nievergelt says. With the renovation came modern-day comforts, but what guests will remember most are the hotel’s many charming nods to the past. “Here,” Nievergelt says, “you will spend a different night than you would anywhere else in Brussels.” —S.K.

7 PIZZERIA ENOTECA

LOCATION: Oakville, Canada
DESIGN: Brayan Stoyanov

The food came first when Brayan Stoyanov conceptualized the 7 Pizzeria Enoteca in a historic building in Ontario. Having recently returned from a trip through Italy, the Toronto-based designer and architect took cues from the country’s cuisine to create an authentic menu, then followed that philosophy through to build out a space using natural, unfinished materials, such as marble countertops and solid walnut chairs by Matthew Hilton for De La Espada. Staying especially true to tradition, a fourth-generation maker of wood-burning ovens came from Naples to custom-build the eatery’s stove. What’s more, Stoyanov says, “We shipped over a container of mud, dirt, and bricks for him to use at his request.” —J.K.

