

# FRAME

THE GREAT INDOORS

N°111 JUL — AUG 2016



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## **Shared Living. Fresh concepts for co-housing**

Leading retailers enter the wellness arena. Luca Nichetto rejects style. Formafantasma reveals five turning-point moments. Furniture manufacturers tackle transient times

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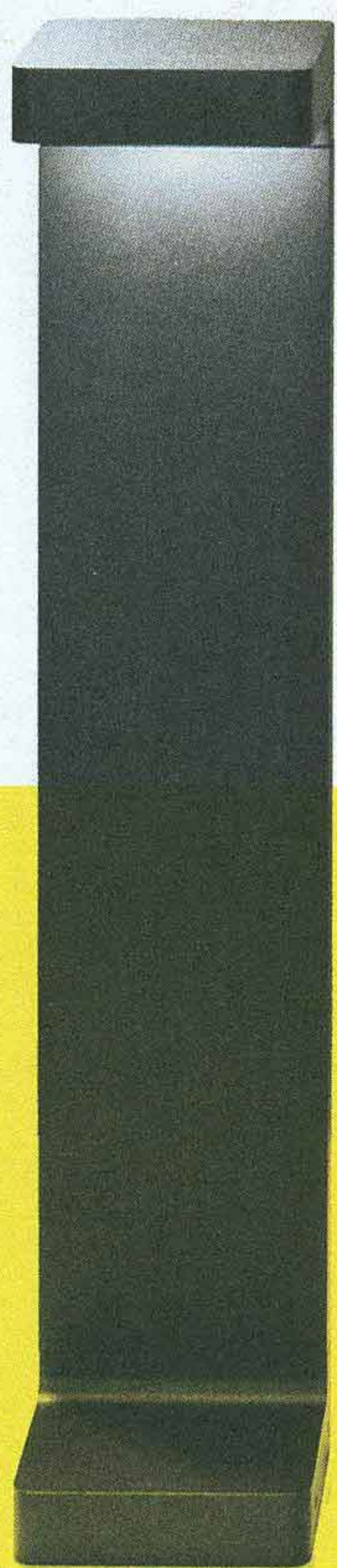
Photo courtesy of Modular Lighting Instruments

①



Photo courtesy of Flos

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③

Brightening  
spaces  
indoors and  
out, *luminaires*  
on show at  
Light + Building  
**enhanced  
architecture**  
in multiple ways

Photo courtesy of Maiset



Photo courtesy of Linea Light Group

Photo Daniel Nicolas





Photo: Michael Vahrenwald (Esto)

**Avoiding the artisanal aesthetic of today's coffee bars, Voyager Espresso refers to the brand's scientific approach. Only if developed an 'inexpensive yet futuristic' palette of materials, including OSB finished with aluminium enamel paint.**

**How have you seen architecture changing as consumer values and technologies change, and how does your practice fit into this transformation?** There is an increasing degree of complexity in any given project, even smaller ones. This is especially true in the US. Architecture seems to be in a sort of late baroque period now, with parametric design and digitally driven methods allowing designers to impose or produce additional formal complexity on top of already complex systems. Without rejecting the possibilities of new tools or technologies, our practice resists this approach. We look for simple gestures and forms that produce structure, coherence and identity. The use of physical models reinforces our way of working. Even Voyager Espresso, which has an unexpectedly figural plan for such a small space,

consists of relatively straightforward circular and linear geometries. Simplification of form perhaps also liberates us to focus on broader questions about the city, collectivity and their relationship with the environment.

**There are no coffeehouse clichés in Voyager. How do you avoid clichés, and do they ever have value?** Fortunately, most of our clients are more interested in the experimental than the formulaic. But what constitutes these territories isn't always apparent – even for the designer, who might not be conscious of the banal repetition of a certain idea, or may even be responsible for it. Our process, therefore, is to start by trying to identify the existing clichés and tropes – in other words, to define a negative position from which we can start. This usually takes the form of a

visual inventory and is recorded in booklets that we produce in the office, which can be referred to during the next steps of a project. This process allows us to create images and designs that hopefully define a new position.

Also, I would distinguish cliché from the generic or everyday, which I do think has some value. Consider, for instance, the beauty of repetition and the subtle variation of structures in Hilla and Bernd Becher's photographs. Working through known forms and materials is also something we try to do. Not every aspect of a project needs to be novel or different. ●

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