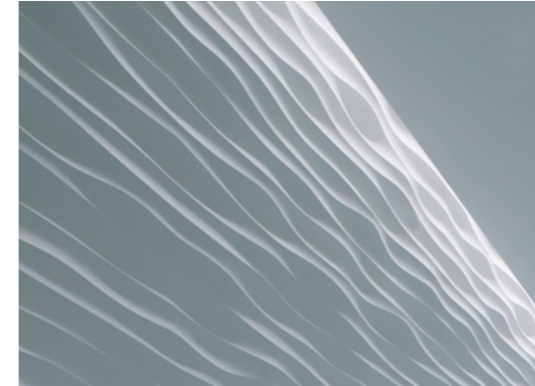


EAT OUT!

RESTAURANT
DESIGN
AND FOOD
EXPERIENCES





PIERLUIGI PIU

Delicatessen Shop Olivomare,
2008, London / UK

Client: Mr. Mauro Sanna, Oliveto & Olivo Ltd. | Structural Engineer, Planning
Permissions: Mr. Michael Blacker | Light Consultant: Pedro Gaiolas Pinto,
of ISOMETRIX 8 | Main Contractor: ZIBI & JACK | Special Claddings of Tulleis,
Refrigerated Counter, Waiters Cabinets: FAS Tasselli Industria arredamenti
Strada Nazionale della Cisa | Special Seats, Chaffings, Doors and Partitions:
ELEVATION Jonathan Perrot 66 | Photography: Pierluigi Piu
(opposite page), Giorgio Dettori (others)

Olivomare is the last-born, belonging to the reputable London seafood brand OLIVO in the upscale Belgravia neighborhood. Piu focused on creating a formal and decorative language that would tie the new shop to its older two brethren, and make reference to the sea. He clad the wide wall that characterizes the main dining room with a highly textural pattern inspired by the works of the visionary artist Maurits Escher, in which each section of color was laser cut from a sheet of opaque laminated plastic and then juxtaposed on the vertical surface exactly as if it was a huge jigsaw puzzle. To provide a counterpoint to this, in the same room, a linear sequence of tubular luminescent “tentacles,” spirals, and twists of tubular nylon mesh (“Bigoli” lampshades by Innermost) drops down from a channel or pocket recessed in the drop-ceiling, evoking a stray shoal of jellyfish or sea anemones and the mesh of fishermen’s nets, which are abstracted in a

wide lozenge-y glazed partition that divides this room from the lobby. The main dining room is furnished with Dizzie tables by Arper and Lagò, chairs by Philippe Starck for Friade, an upholstered white seat suspended on stainless steel brackets, a Talo light by Artemide, and an immaculate Corian bar counter which is matched by the simple flow of industrial white opaque resin. In the rear, the only continuous wall has a large curve and is tattooed with a deep wavy relief (emphasized by recessed lighting) meant to evoke the sandy surface of the beach when sculpted by the wind. The white environment serves as a neutral background that intentionally disappoints any expectation of the color blue. The designer explains, however, that he painted the storefront eggplant to match the face of the original restaurant where the namesake delicatessen, called Olivino, is located.

