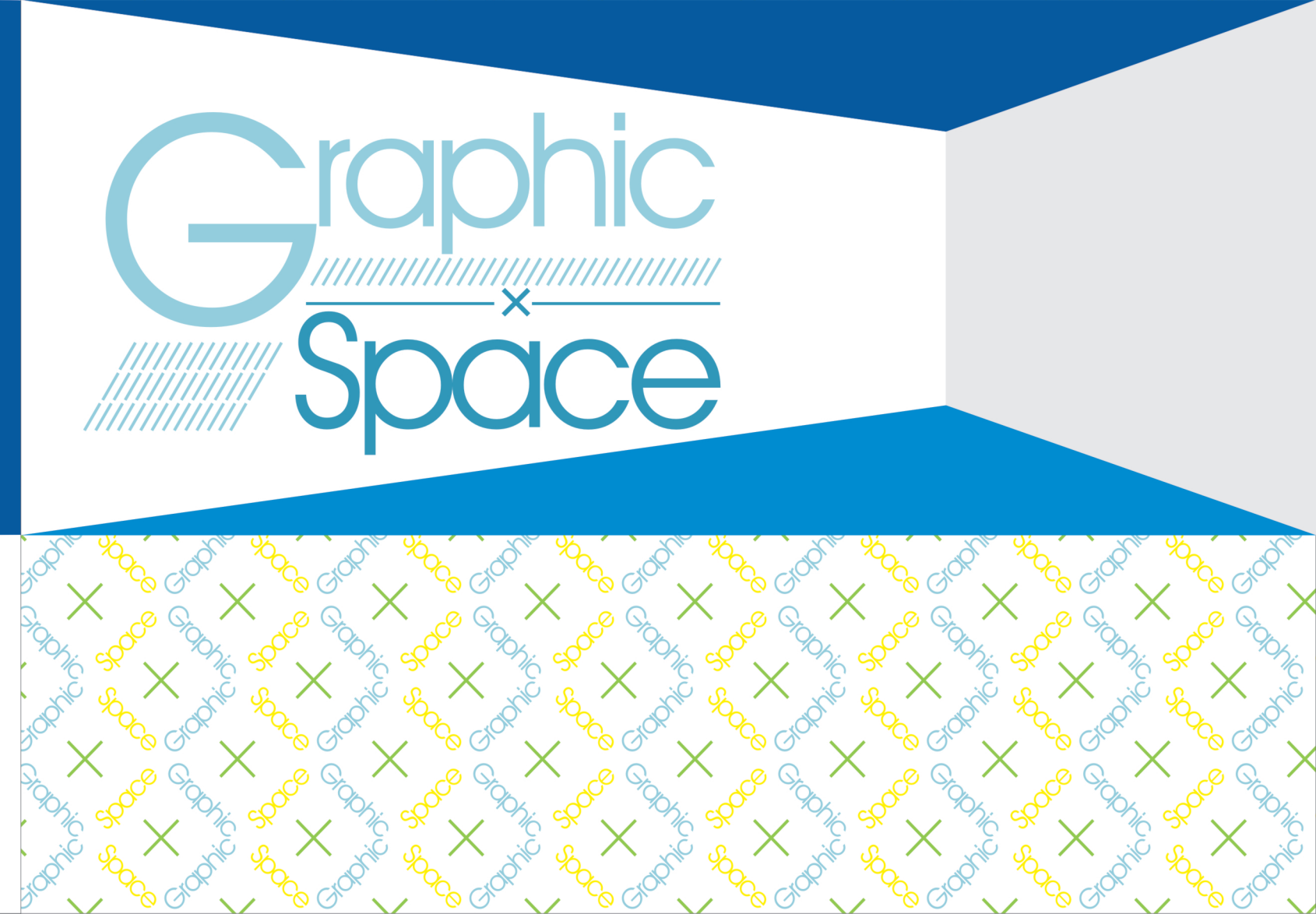


Graphic x Space

Graphic  
x  
Space

ARTPOWER



OLIVOMARE is the last born belonging to the well-known London brand OLIVO - by now an important presence in the aristocratic neighbourhood of Belgravia - and is a restaurant serving seafood. Apart from its name, such peculiarity is highlighted by the formal and decorative language adopted here to focus on its aspect using more or less clear references to the sea world and environment.

The most explicit among them undoubtedly is the wide wall that characterizes the main dining room, entirely covered by a large cladding featuring a pattern inspired by the works of the visionary artist Maurits Escher, in which each single portion of colour is laser cut out of a sheet of opaque laminated plastic and then juxtaposed on the vertical surface exactly as if it was a huge jigsaw puzzle. To counterpoint it, in this same room, from a channelling recessed in the fake ceiling drops down a linear sequence of tubular luminescent "tentacles", spirals and twists of tubular nylon mesh (lamps shades "Bigoli", By Innermost) evoking a stray shoal of jellyfishes or of sea anemones, while someone could vaguely recognize the meshes of fishers' nets in the wide lozenge glazed partition dividing this room from the entrance lobby. With regard to this space it should be said that it allows to access both the restaurant and the upper floors, and this through a huge panel split into smaller mobile and fix ones, integrating the necessary doors and taking up the colour scheme of the decorated cladding in the main dining room. In order to make appear this last one wider, the partition wall existing between it and the entrance lobby has been knocked down and replaced by a full height glazed partition supported by a rather thin frame (yet perfectly fire and smoke proof), which allows the best possible visual integration of these two spaces.

Other important features of the main dining room - apart from the tables ("Dizzie", by the Italian Arper) and the chairs ("Lagò", by Ph.Starck for Driade) - are the upholstered white seat, entirely suspended on stainless steel brackets, and the Corian made bar counter, on the side of which nine large holes hold a stock of cutlery, while a pendant ("Talo", by Artemide) supplies the light needed by its working top.

Besides the bar area is the opening of the staircase leading to the kitchen, located in the basement. In some alcoves next to it have been located some cabinets containing whatever waiters might need for their service.

The floor of the whole premises is made of just a simple flow of industrial white opaque resin, while the skirting - when not joined to vertical surfaces through a rising curve - is an "L" shaped aluminium profile recessed along each wall and step of staircase.

In the small dining room at the rear (flooded by natural daylight copiously dropping down through a wide skylight expressly open in its roof), the cladding of its only continuous wall - which also includes a large curve - is characterized by a wavy relief meant to evoke the sandy surface of the beach when moulded by the wind. This surface has been finished with a special paint performing a "peach skin" effect (paint "Velvet", by GA.NI.Color, Italy). In order to emphasize the sculptural quality of such mouldings, a continuous linear light has been recessed into a perimetrical gap of the ceiling.

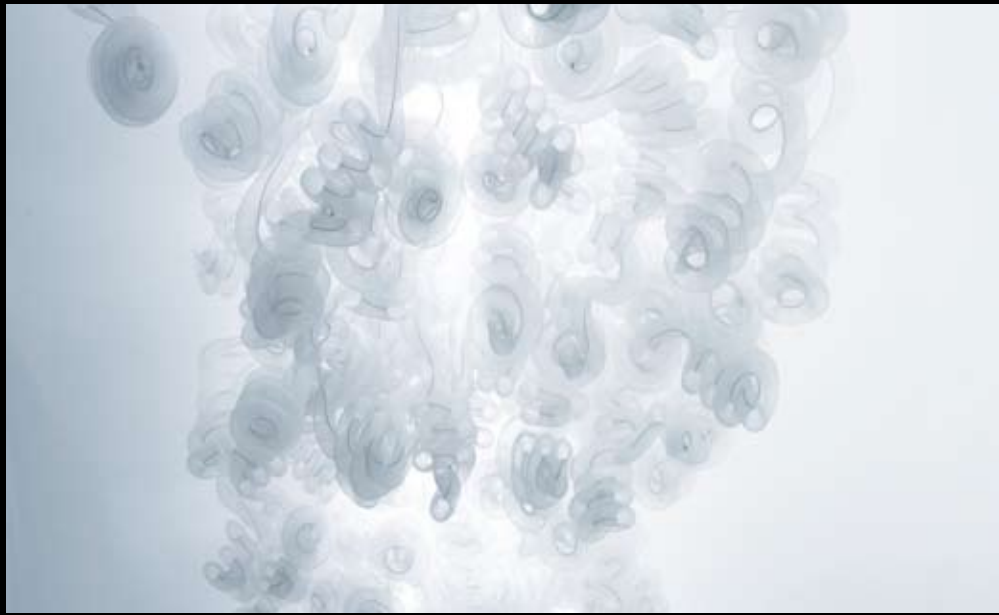
On one of the few smooth walls of this room, a flush door (made by the Italian manufacturer "Portarredo") opens on the cloakroom (toilets lobby), where the intricate branches of a coral reef close-in around any visitor coming from the bright and open adjacent room. Such decorative pattern is obtained by engraving a double layer (white and red) of thick opaque laminated plastic glued onto either walls and ceiling, and its entanglement, when combined with the "hidden" doors giving access to the toilets, adds a sense of momentary disorientation to its aesthetical surprise.

Inside the toilets a wide frameless mirror panel, fixed at some distance from the wall, stands above the Corian made sinks ("Slot", by Antonio Lupi) and the taps (Axor "Uno2", by Hansgrohe), hiding soap dispensers and electric handryers.

A sea of white colour has been used to enhance and link all these elements together, flooding all surrounding parts, from walls to ceiling, from the resin floor to the Corian made bar counter; a white sea working in this environment as an undifferentiated neutral background that intentionally disappoints any predictable expectation for blue colour.

The shopfront has been redesigned in order to match the existing one at the adjacent premises - where the delicatessen shop Olivino, that complements the restaurant, is located - and it has been painted aubergine colour, so that it can hold a dialogue either with the grey "pietra serena" slabs of the external pavement and with the colour scheme of the interiors' decoration.





in Stuttgart. In 2006 he completed a postgraduate Master of Arts in Architecture and Media Management at the University of Applied Sciences in Bochum. Since 2007, he has been teaching and researching as Professor for Computer Aided Design in Architecture and Interior Design at the University of Applied Sciences Ostwestfalen-Lippe. Marco Hemmerling has lectured at various universities and conferences and has published extensively on digital design.



Website: [www.marcohemmerling.com](http://www.marcohemmerling.com)  
E-mail: [info@marcohemmerling.com](mailto:info@marcohemmerling.com)



Pierluigi Piu Italy

Pierluigi Piu was born in Cagliari (Sardinia, Italy) in 1954. He later pursued his studies at the University of Architecture in Florence, in which city he lived until 1989. Here he also established and carried out - between 1982 and 1985 - the design practice and production company 'Atelier Proconsolo', under the auspices of which he participated in various exhibitions and trade fairs, both in Italy and abroad. Since 1985 he worked as an associate consultant (for Product and Interiors Design) at the

firm ACME Consultants (Association pour la Création et les Méthodes d' Evolution), based in Paris, taking part in the development of products for firms such as Gaz de France, Essilor (a leader in the world of spectacles), Fiat-Iveco and Paris Airports, amongst others. In 1990 there followed a collaboration with the Belgian architect Pierre Lallemand, at his architectural practice "Art & Build" in Brussels. In the course of 1991 he carried out, under his own auspices, his first assignments in England, before returning to Cagliari, his birthplace, where he opened his own office and began working in the field of interior design and architecture. In 1995 he undertook a new project in London. Then, from 1996 until 1998, he was back in Brussels, where he had been summoned by the architect Steven Beckers to collaborate on a project for the reconstruction and refurbishment of the 'Berlaymont' Palace, the historic seat of the Council of Ministers of the European Community, and so undertook - working together with a specially formed international equipe - the supervision and coordination of the aesthetic and formal language for the interior design of the entire building. In 2006/2007 he carried out the design of two new commercial projects in London, for which he was assigned the "Russian International Architectural Award 2007" in Moscow, the "International Design Award 2008" in Los Angeles and the "Archi-Bau Design Award 2009" in Munich, Germany. Mainly based and working in Cagliari, he continues his professional career most particularly in the fields of private residences and of commercial space as well as working on overseas projects. His designs and works have been reported on in several specialist books in Italy, Europe, Asia and the United States and in some of the most important national and international trade magazines.

Website: [www.pierluigipiu.it](http://www.pierluigipiu.it)  
E-mail: [info@pierluigipiu.it](mailto:info@pierluigipiu.it)

## Studio Makkink & Bey BV Netherlands

Studio Makkink & Bey is led by architect Rianne Makkink and designer Jurgen Bey. Supported by a design team, they have been operating their design practice since 2002. Studio Makkink & Bey investigates the various domains of applied art while studying the tension between the private and public domain. Taking a critical stance towards the designing of public



space, architecture, interiors, exhibitions and products is pivotal.

The studio is located in an old industrial building enabling the entire production to come about on site. The design team operates as one entity and includes experts of various disciplines ranging from fashion, design and architecture. The cross-wiring between the different areas of expertise prompts new insights and perspectives, which are used within each stage of the design process. Stories, study and research are in constant movement throughout the design process, to be converted into solutions for a perpetually changing environment.

The goal of their studio is to entice a new design culture by showing new alternatives through critical design. Analytical design is a fundament for a new culture in a city, public building or house.

Initially, all existing forces are reviewed to be defined again and reshuffled into a fitting design narrative. Experiment, doubt and a hodgepodge way of thinking are crucial to disclose hidden values and stories. This new potential unlocks all the possible qualities to constitute new cultural bearers.

The design process itself is elevated as a final product. The product continually adjusts itself to its current situation to be slotted into its designed context. All available expertise is used, such as a caring member of the community or a skilled craftsman. The result is a pertinent answer to the questions that lay hidden within every project.

One single product can progress into a project of a larger scale, motivating its own setting. In reverse, a project on the scale of architecture or urban planning can equally spawn a series of products which become the bearers of that context. This movement of zooming in and zooming out marks the interaction between the domain of architecture and urban design and the domain of products. Urban planning, architecture, landscape architecture are indissolubly bound to product design. 'Did the invention of the elevator give rise to the skyscraper or did the high-rise buildings dictate its existence?'

Website: [www.jurgenbey.nl](http://www.jurgenbey.nl)  
E-mail: [studio@jurgenbey.nl](mailto:studio@jurgenbey.nl)



## Tjep. Netherlands

What?  
Tjep. works in a diversity of fields: from a Tiara for Princess Maxima to a

nest consisting of giant rubber branches as a sofa. From the development of champaign popcorn for Volkswagen to complete interiors and identities for restaurants, schools and shops. Tjep. was founded by Frank Tjepkema, such a unpronounceable name required a design intervention in itself, which resulted in Frank's agency name: Tjep. Tjep. consists of a small team of highly motivated designers based in Amsterdam and working for companies such as Droog, British Airways, Camper, Heineken and Ikea.

Why?

In every project the objective is to challenge conventional views, every project starts with a 'why?'. The execution, on the other hand, should be a delicious cocktail combining innovative ideas with functionality and visual elegance. Ultimately they are designing to add a little quality, energy and amazement to the world.

How?

They specialize in 3D projects devised over the following fields:

- Product design
- Accessories design
- Furniture design
- Interior design & interior architecture
- Identity design
- Art direction
- Special projects (experimental projects in the cultural field or special events)

Website: [www.tjep.com](http://www.tjep.com)  
E-mail: [goodnews@tjep.com](mailto:goodnews@tjep.com)



## Studio Ramin Visch Netherlands

Studio Ramin Visch was established in 1998. A professional team up to five employees with an office in Amsterdam. Their projects are best described as large scale interior projects. Projects vary from a cinema to an espresso bar, apartments, furniture, offices and exhibitions. Large part of their projects is realized in industrial heritage or industrial monuments.

The old and new are clearly kept separate, both in materialization and volume. This clear distinction between new and old, enhances both. Although the function of the building changes, its spaceousness and character are preserved and remain omnipresent throughout the building. Together with a team of architects, constructors, acoustics and light experts, they are involved during all phases of the process, from design until delivery.

Lucidity, tranquility and spaceousness.  
Creation of the interior as clear intimacy of space.

Website: [www.raminvisch.nl](http://www.raminvisch.nl)  
E-mail: [info@raminvisch.nl](mailto:info@raminvisch.nl)

## UNStudio Netherlands

UNStudio is an international architectural practice, situated in Amsterdam since 1988, with extensive experience in the fields of urbanism, infrastructure, public, private and utility buildings on different scale levels. At the basis of UNStudio are a number of long-term goals, which are intended to define and guide the quality of their performance in the architectural field. They strive to make a significant contribution to the discipline of architecture, to continue to develop their qualities with respect to design, technology, knowledge and management and to be a specialist in public network projects. They see as mutually sustaining the environment, market demands and client wishes that enable their work, and they aim for results in which their goals and their client's goals overlap.



Website: [www.unstudio.com](http://www.unstudio.com)  
E-mail: [info@unstudio.com](mailto:info@unstudio.com)



## GhostLight Creative USA

GhostLight Creative is a full-service advertising boutique that leverages the savvy experience of a core management team with a larger group of artist and technology superstars. GhostLight Creative has one simple goal: Make the consumer engage with your brand. Whether you are selling a product, service or idea, they are poised to make your message WORLD FAMOUS.

Website: [ghostlightcreative.com](http://ghostlightcreative.com)  
E-mail: [josh@ghostlightcreative.com](mailto:josh@ghostlightcreative.com)



## Tord Boontje UK

Tord Boontje was born in Enschede, Netherlands in 1968. He first studied industrial design at the Design Academy in Eindhoven (1986 - 1991), and followed this with a Masters from the Royal College of Art in London (1992 - 1994). Studio Tord Boontje was founded in 1996. Tord Boontje lived and worked in London from 1995 to 2005, when he moved his home and studio to Bourg-Argental, France. In 2009 he took up his appointment as Professor and Head of Design Products at the Royal College of Art, and continues work at his own studio now located back in London.

The challenge and opportunity the Studio has long sought is a delicate marriage of design with emotion that is as broadly accessible as it is enticing. The Studio's work draws from a belief that modernism does not mean minimalism, that contemporary does not forsake tradition, and that technology does not abandon people and senses. The Studio's designs often temper edges with softness, take inspiration from nature, and employ a décor of forms and layers to engage and entice an observer's