

FRAME

THE GREAT INDOORS

N°128 MAY — JUN 2019

**Frame
Awards
2019**

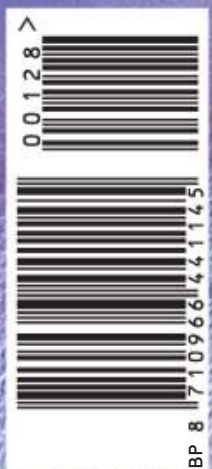
The World's
Best Interiors

Future Furniture Buy, Rent or Render?

B. V. DOSHI
talks learning from
Le Corbusier

How technology
is transforming
LIVE MUSIC

MARIAM KAMARA
on manifesting
African modernity



FRAME

Awards 2019

Interior design is *not* a second-rate profession; it's an industry worth honouring. But Frame Awards 2019 was about more than presenting prizes. During the judging and ensuing ceremony in Amsterdam, a gathering of great minds – jurors and nominees alike – considered where spatial design is heading. How can today's interiors represent the zeitgeist *and* point to the future? The winning projects offer some answers.





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HONORARY Emerging Designer of the Year

ALBERTO CAIOLA STUDIO

Oliver Hero



ALBERTO CAIOLA is in the right place at the right time. The Italian set up his studio in Shanghai in 2014, right around the point when the country began to shed its reputation as a source of cheap, flimsy goods. Made in China? A new breed of young designers wanted the phrase to mean something else, something *meaningful*. And their efforts appear to be paying off. As Caiola mentioned in an interview with *Frame* earlier this year: ‘Everything changes in a heartbeat here – including the attitude towards historical space. Architects in Shanghai are starting to transform beautiful old buildings into museums, for example, while Beijing’s traditional *hutongs* are re-emerging as boutique hotels and retail stores.’

The speed of change in China has helped Caiola to quickly assemble a rich portfolio. He says that design is more

explorative in China, that clients ‘are looking for something extraordinary and are willing and able to invest in it’. Case in point: the country’s seemingly never-ending stream of new-wave bookstores, to which Caiola contributed Harbook in 2018.

Working on everything from interiors to exhibitions and product design, the Pordenone native is clearly influenced by China’s new-found energy. How does he picture the future of design? As a world full of experimental hybrids and surrealism, a world he feels comfortable taking on. And we’ll be eagerly anticipating the outcomes. — TI

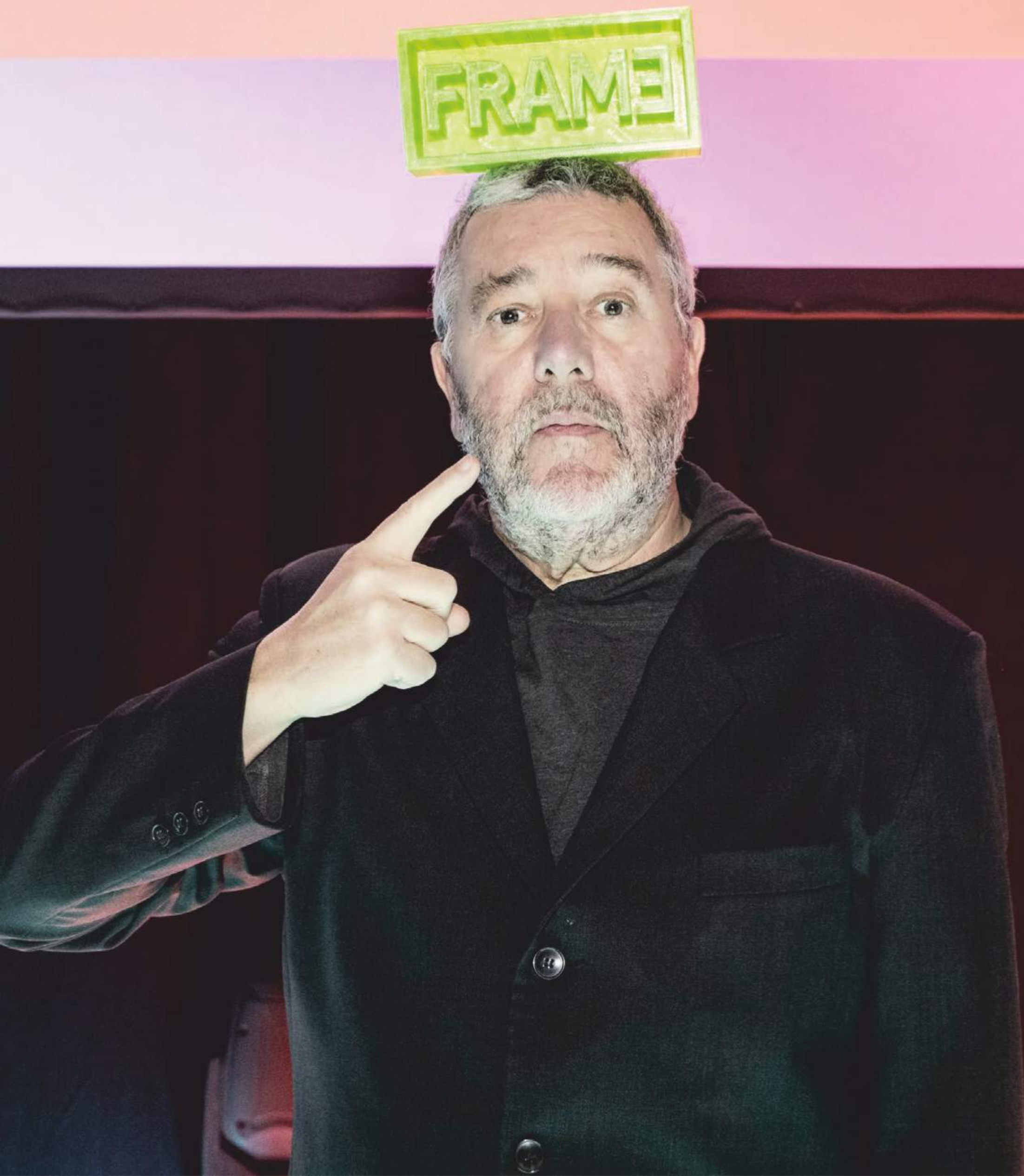
albertocaiola.com

PEOPLE’S VOTE

Roar (formerly Pallavi Dean)

Alberto Caiola is both thriving in and inspired by Shanghai’s ever-changing design landscape. His rapidly expanding portfolio includes restaurant Momenti, whose environment evolves from day to night.

Since reconsidering one interior typology in 1984 – the typical French neighbourhood café – Philippe Starck has done the same with many more, from hotels and hostels to furnished apartments.



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HONORARY

Lifetime Achievement Award

PHILIPPE STARCK

**‘I am not
interested
in interior
design’**

‘I AM NOT INTERESTED in interior design.’ So said Philippe Starck in an interview that appeared in *Frame* 93. He’s spoken those words before, just as he’s declared he’s ‘not good at interior design’. Well, we beg to differ. To some he may be better known for products – he’s designed everything from a toothbrush and a chair to a lemon juicer and a motorbike – but it’s Starck’s *interiors* that landed him the Lifetime Achievement Award.

The turning point was in 1984, when the launch of Café Costes in Paris set the stage for what’s become a 35-year-long (and counting) career. ‘You did away with a typical French neighbourhood café,’ said *Frame* founder and director Robert Thiemann, after presenting Starck with his award on stage, ‘instead introducing a somewhat bewildering mix of fluid minimalism and grandiose theatricality, always referencing the past and introducing what later turned out to be the future.’

Thiemann went on to credit Starck with initiating other interior typologies:

the boutique hotel, for one, as well as the democratic design hostel. ‘But you didn’t limit yourself to hospitality interiors,’ he continued. ‘With your retail designs for Alain Mikli eyewear and Taschen books in the ’90s, you were far ahead of the current craze of so-called experiential stores. And the Yoo brand you launched in 1999 with John Hitchcox changed the real-estate industry by offering arguably the first apartments fully furnished with contemporary design.’ More recently, he created a habitation module for Axiom Space, the world’s first commercial space station.

Earlier that day, jury members sat down to assess some 150 spaces: the *Frame* Awards nominees. They were asked to look for examples that, among other things, pushed the industry forward. Is the project reflective of socioeconomic shifts in the industry or society? Does it respond to changing consumer needs?

Here’s a man who’s spent half his lifetime doing just that. But pushing the industry forward isn’t Starck’s goal; it’s collateral.

Thiemann summed up the designer’s real objectives by referencing one of Starck’s past proclamations: ‘My priorities are to revolutionize usage architecture and to clean and revolutionize symbolism; to move toward greater simplicity, discretion and harmony with nature; and to use human standards rather than technical or sexual standards.’ The same sentiment was reinforced by Thiemann’s closing words: ‘You aim to improve the lives of the final users of your designs. You also design to feed your family. And finally, you design to serve society.’

Starck is known for making bold statements. In *Frame* 93, he claimed that he’d quit making interiors at the end of that year, 2013. But this declaration prefaced another: ‘I guess I [make interiors] because public space can be used as a means to convey a message through experience, to reach people. As long as I have things to say, I will continue.’ We know we’re not the only ones who are glad he’s pressing ahead. — TI

starck.com

YES, PEOPLE

Winners of Frame Awards 2019 show that a fresh, human-centric breeze is stirring the interior-design sector.

Words

ROBERT THIEMANN

‘**DESIGNING WITH HUMANS** in mind’. ‘Built by empathy’. ‘Warranted by user concerns’. Three randomly chosen remarks made by jurors describing winning projects during their cross-category analyses. These observations indicated what the jury of Frame Awards 2019 was looking for: human-centric interior design. If you think that interior designers have always given users centre stage, you’re wrong. It’s not true of what’s going on at the moment anyway, and it’s not what commands the most appreciation.

Of course, designers have always aspired to realize spatial experiences for people. They’ve always wanted to tell stories and to arouse human emotions. Think of the glamour and comfort that hotels provide. Think of the ergonomic choices that go into plans for workplaces. Or of the service-driven approach taken by designers of schools and hospitals.

Still and all, in the year 2019 such intentions seem merely superficial attempts to cut to the heart of the matter. Long has design been the way to please and impress both clients and users – the *wow* that makes a difference. Now that design (as in ‘lending shape to objects and places’) has become a commodity – with everything, everywhere sporting a makeover – it can no longer be distinctive. Every hotel is the result of a designer’s ideas and is geared to the presumed interests of a certain target group. Offices worldwide feature breakout areas, silence cells and kitchens-cum-meeting rooms. Schools and healthcare centres appear friendlier, too, while supporting medical staff better than ever. The designer’s touch is everywhere, and the world is a better and more attractive place for it.

But that’s not enough. What our 40 jury members wanted to see while judging the approximately 150 nominated projects – culled from some 1,050 entries – is this: interiors that revealed a glimpse of the future, that

responded to *real* human needs and that had the smallest imaginable ecological footprint. What kinds of projects filled the bill? Workplaces with hackable spaces. Hotels connected to nature. Houses that encourage their inhabitants to be themselves. And all this with optimal lighting, the right materials, an effective use of colour and ancillary digital technology, allowing people to make closer contact with their senses. Jury members searched for *poetry*, created with simple but precise and meaningful gestures and interventions.

‘I really liked how it wasn’t about a spectacle,’ commented Sabine Marcelis, referring to Sony’s prizewinning exhibition Hidden Senses. For a long time, ‘spectacle’ was key to interior design: making an impression, generating drama – with the designer as ingenious director of life within spaces. What we’re seeing now is the user assuming the role of director – if only in part. In the future, the designer’s biggest task will be to offer as many user options as possible while doing as little design as possible.

frameawards.com

PARTNERS

The Frame Awards have been supported by the German Interior Business Association (IBA) and Europe Hotels Private Collection (EHPC).

Jury Members

SPATIAL AWARDS RETAIL



LI XIANG
X+Living president
and creative director



JEFF KINDLEYSIDES
Checkland Kindleysides
founder



BERIT BUREMA
Ace & Tate retail design
manager



ANNY WANG
Wang & Söderström
cofounder



TIM RUPP
Nike design director
of retail environments

SPATIAL AWARDS HOSPITALITY



TINA NORDEN
Conran and Partners director



PETER IPPOLITO
Ippolito Fleitz Group
cofounder



WERNER AISSLINGER
Studio Aisslinger founder



NATALI CANAS DEL POZO
El Equipo Creativo
cofounder



PATRICIA HOLLER
Marriott International senior
interior design director

**SPATIAL
AWARDS**
INSTITUTIONS



FRANCINE HOUBEN
Mecanoo founding partner
and creative director



GYULA ÖRY
Cairn Real Estate
development director



ALEX DE RIJKE
dRMM founding director



DAVID ROCKWELL
Rockwell Group founder and
president



**MARIE HESSELD AHL
LARSEN**
3XN partner and head
of interior

**SPATIAL
AWARDS**
RESIDENCES



LARA DEAM
Dwell founder and CEO



LIBBY SELLERS
Design historian, writer
and consultant



PAOLA NAVONE
Architect, designer
and art director



DOMINIQUE TAFFIN
Yanfeng Automotive
Interiors industrial design
senior manager



ARIANNA LELLI MAMI
Studiopepe cofounder
and creative director

**SPATIAL
AWARDS**
SHOWS



YUTAKA HASEGAWA
Sony Creative Centre design
vice president



SAKCHIN BESSETTE
Moment Factory cofounder
and executive creative director



EYLUL DURANAGAC
Ouchhh creative director



PAOLO BRAMBILLA
Calvi Brambilla cofounder



SAMIR BANTAL
AMO director

**SPATIAL
AWARDS**
WORK



SEVIL PEACH
SevilPeach founder



SUDHIR SASEEDHARAN
Lego workplace design
global lead



PRIMO ORPILLA
Studio O+A cofounder
and principal



ANDY HEATH
WeWork head of design,
Europe, Israel and Australia



KATI BARKLUND
Tenant & Partner senior
manager workplace strategy

**EXECUTIONAL
AWARDS**



YINKA ILORI
Contemporary artist
and designer



BETHAN LAURA WOOD
Studio Wood founder



SABINE MARCELIS
Object and installation
designer



**ANA MILENA
HERNÁNDEZ PALACIOS**
Masquespacio cofounder



BENOIT STEENACKERS
Hermès collection manager

**SOCIETAL
AWARDS**



DIDIER FIÚZA FAUSTINO
Mésarchitecture founder,
artist and architect



MATYLD A KRZYKOWSKI
Designer, curator,
advisor and professor



ZENUL ABERDIN KHAN
Snøhetta senior architect



HESTER VAN DIJK
Overtreders W cofounder



HUMBERTO CAMPANA
Campana and Instituto
Campana cofounder