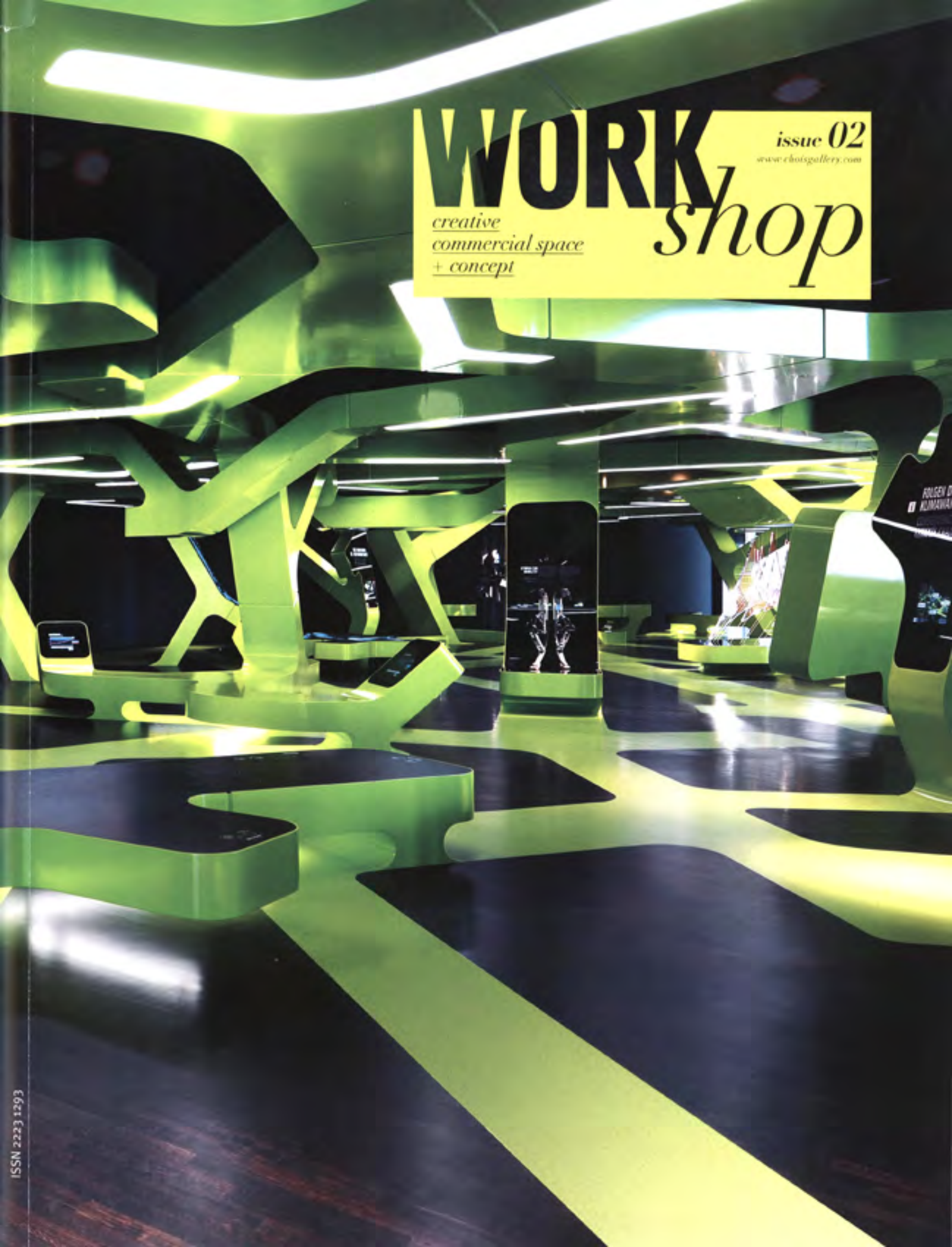


WORKshop

issue 02

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commercial space
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ROJEN D
KUMAWA

BRUNNER SALONE INTERNAZIONALE DEL MOBILE 2011

_Ippolito Fleitz Group

A brand new product highlight takes centre stage on the Brunner exhibition stand at the Milan Furniture Fair: twin, a monobloc plastic chair. Brunner enters a new price segment with the introduction of this exceedingly lightweight and reasonably priced chair. The company aims to establish a presence in the design product sector as well as attracting architects as a disseminating force.

A whole world geared around the slogan See / Reflect / Act has been created, in which the furniture is not simply a display item, but a vibrant protagonist in a scene that resembles an art installation. The stand is accompanied by a campaign consisting of invitations, giveaways and carrier bags.

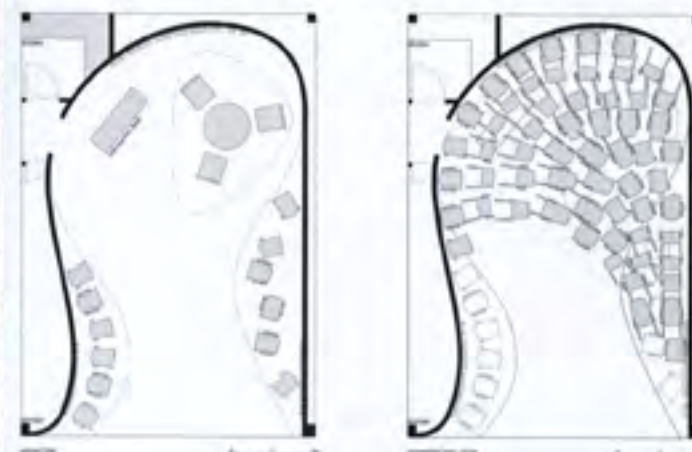
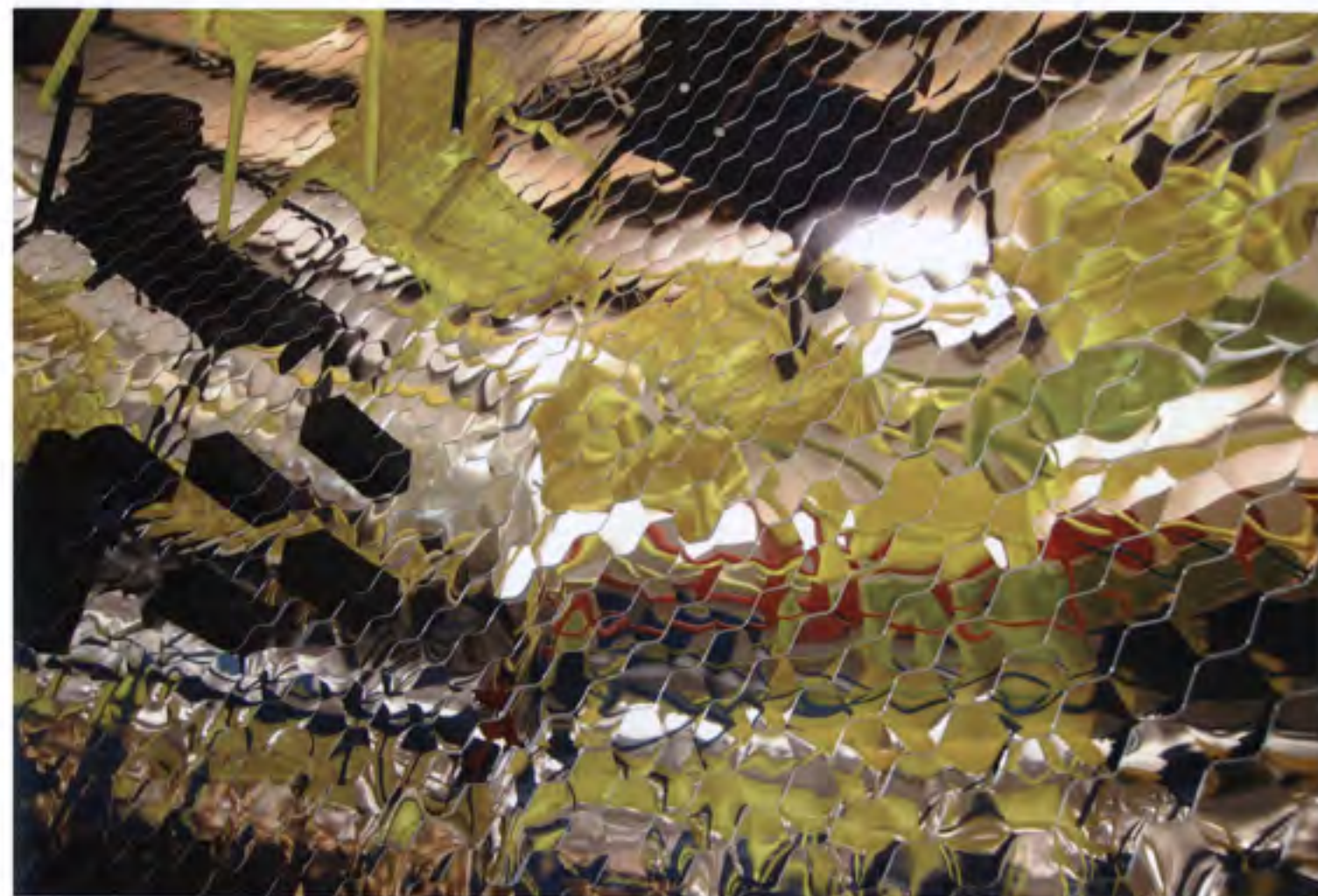
In the form of an elongated rectangle accessible from the narrow front end, the stand dissolves into a dynamic space thanks to curving walls along the longitudinal sides and rear end, which pull the visitor inside the cavernous interior. To your right hand-side when entering the stand, a loose grouping of different twin models gives the upbeat. From the midst of this group, a single chair is elevated to eye level. This forms the starting point for a dynamic whirl of several dozen chairs suspended in a cloud above the visitors' heads. These execute a backwards somersault wherein each adjacent section is rotated through 45 degrees. The resulting ensemble enables the visitor to view the chair from every conceivable angle. The swarm of chairs returns to its starting position at the opposite wall, where it is pulled back down to floor level. Here the entire spectrum of available models is presented and

the visitor is invited to sit and test the chairs.

The walls of the space are completely panelled with mirrored polystyrene shingles. The panoramic effect of the mirrors adds additional dramatic impact to the scene. The mirrors greatly increase the already large number of chairs and their colour palette appears to spill down the walls, mixing with the reflections of the visitors. Their honeycomb structure deconstructs reflections: individual forms are no longer recognisable and everything melts into a pixelated burst of colour. The wall shingles also hark back to the company's Black Forest origins, conjuring up associations of tradition and high quality. Individual shingles printed with product information are dispersed across the chairs and areas of artificial grass. Visitors can thus take home their very own piece of the exhibition stand as a giveaway.

The stand's organic layout is underscored by two zones of white artificial grass along the longitudinal walls as well as an island in the centre, demarcating the lounge that is furnished with other Brunner products. A counter positioned in front of the curved long wall, behind which kitchen and storeroom are cleverly concealed, serves as an additional communication zone.

The new twin chair celebrates a spectacular premiere on this exhibition stand. The whole stand becomes a stage, wholly encapsulating the visitor and drawing him into an intense spatial experience.

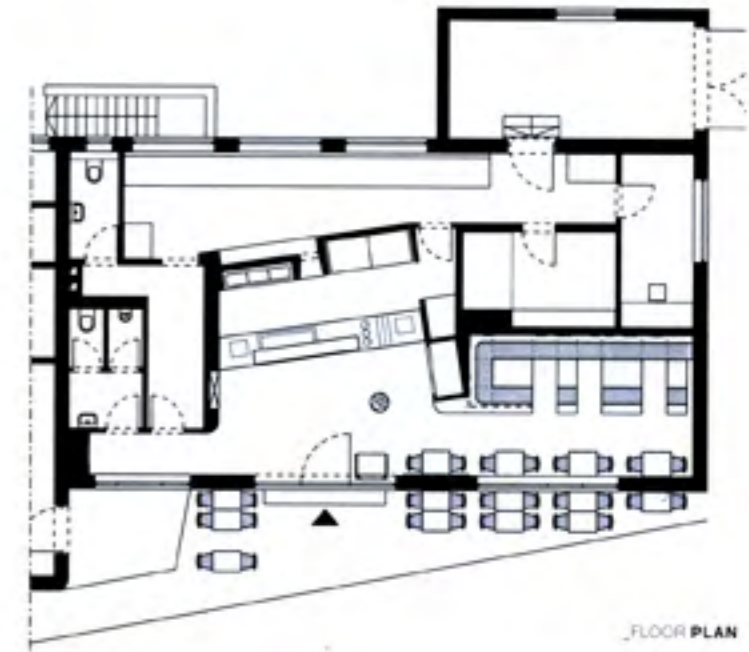


WIENERWALD

_Ippolito Fleitz Group

Friedrich Jahn opened the very first Wienerwald restaurant in Munich in 1955. The synonymous fast-food chain expanded over the following decades until it was operating branches in 18 countries. Following the collapse of the group, the company was under varying ownership until the grandchildren of the founding family bought back the rights to the brand in 2007. Their goal is now to build on the long tradition of the company, exploiting both the strength of the brand and the uniqueness of their gastronomic concept. Our studio was commissioned to develop new corporate architecture for the chain, which has already been rolled out in two Wienerwald branches in Munich. The new interior design underscores the realignment of the brand, while translating the chain's traditional strengths of high quality, comfort and

German cuisine into a contemporary design idiom. Materials and colours reflect the principles of freshness and naturalness, which find their expression in materials such as wood, leather and textiles, as well as in the dominant green tones that complement the fresh white. The space has been organised to ensure good visitor guidance, crucial in a self-service restaurant, as well as respecting the need for a differentiated selection of seating. Upon entering the restaurant, the guest is guided towards a frontally positioned counter, which presents itself as a clearly structured, monolithic unit. In front of the service counter is a service station made of white solid surface, offering sauces, condiments and cutlery. It stands on golden chicken legs and looks expectantly towards the entrance. Green instructions and Wienerwald chickens set into the rustic wood floor



_FLOOR PLAN





show the customer how to navigate the ordering process. The dining area offers a range of seating options catering toward different requirements. White solid surface high bar tables are available for guests with little time on their hands. These are supported by a single leg with a tapering cylinder at its foot, recalling the traditional turned table leg. Alternative seating is available in an elongated seating group upholstered in brown, artificial leather, a reflection of the traditional Wienerwald seating niches. Guests are really spirited away into the "Wienerwald" (English: Vienna Woods) here. Overlapping, rough-sawn oak panels on the rear wall quote the forest theme. Round mirrors printed with the outlines of tree and forest motifs are set into this wall. Different-sized pendant luminaires at varying heights hang over the tables. These are sheathed in a roughly woven fabric in three shades of green and ensure a pleasant atmosphere.

Forest images in different shades of green on wallpaper occupy one side wall, as well as transparencies on the windows. The view into the restaurant from the outside thus becomes a multi-faceted experience in which the individual elements on the mirror and glass surfaces reflect and overlap one another, making the brand world a truly holistic experience. A display of dining plates on the wall is dedicated to the Wienerwald company and its long tradition, reminiscing on the history of the brand in 14 motifs. They pay tribute to Friedrich Jahn, the brand's founding father, and show a photograph of the first Wienerwald restaurant. The new restaurant design repositions Wienerwald as a contemporary fast-food chain. Traditional elements of the brand have been incorporated and translated into modern spatial elements with an exciting twist.

HOLYFIELDS FRANKFURT

_Ippolito Fleitz Group

Holyfields, a wholly new restaurant chain concept, commissioned our studio to develop a modular, scalable space system with a distinctive look and feel. The brand's claim 'time to eat' describes an innovative concept based on a sophisticated ordering system that gives diners more time to eat. The restaurant guest orders at one of ten touch screens in the entrance area, which show the menu in image and video format. He then takes an electronic signaller with him to his seat. This emits a signal when the food is ready to be collected from a central counter.

The dining room contains a wide variety of seating which is staged in four tiers that are staggered in height from the front windows to the rear wall. The next tier is created by a row of white tables with upholstered, two-seat benches. These five table groups are further demarcated by the slightly raised, dark-wood plinth and the gently lowered ceiling above. The next tier offers guests a seat at a long, bleached oak bar table, contained between columns, in the very busiest area of the restaurant. Finally, four white, six-

seat tables at the same height as the long bar table are aligned with the rear wall, which is executed in dark wood slats. Capacious U-shaped enclosures give a final parenthesis to the space. This area affords the best view across the entire room from a slightly more retired position. The open-plan space means the visitor can see the far end of the longitudinal axis from the entrance area. This far wall is home to the food counter, prominently encompassed by a funnel-shaped, floor-to-ceiling copper wall. The food counter is more like the buffet at a party than a traditional serving counter. Here food distribution is celebrated in style. Kitchen hatches and glass rear walls give the guest a glimpse of the busy bustle of the kitchen. The prominence of the food counter is further enhanced by three illuminated ceiling elements like airport signs that give names to the three serving counters below: Peter, Paul and Mary. The guest receives the name of the respective counter on his electronic signaller and so knows exactly where to go to pick up his order.



THREE NAMED SERVING COUNTERS



A fountain of white terrazzo stands in the entrance foyer. Here guests can help themselves to a glass of water free of charge. Drinks and desserts can also be ordered separately from your main food order at the bar which is crafted from dark-stained oak with a black leather-clad front. The bar opens onto the dining room, but also caters to a smaller lounge located on the other side of the host counter. The lounge consists of a modular system of armchairs and poufs in different warm leather tones, complemented by occasional tables with integrated textile lampshades. The restaurant concept is complemented by a take-away area which

is accessed via a separate entrance and is divided from the lounge by large glass shelves. Much attention was invested in the acoustics of the dining room. A specially commissioned acoustic ceiling with geometrically patterned holes guarantees good acoustics. It also creates an attractive visual counterpoint to the raw concrete, floral patterned floor that runs throughout the space, serving as one of the main key visuals of the new restaurant. The first Holyfields branch in Frankfurt's Kaiserstraße will be followed by new openings in premium locations in other German cities such as Berlin, Stuttgart and Hamburg.