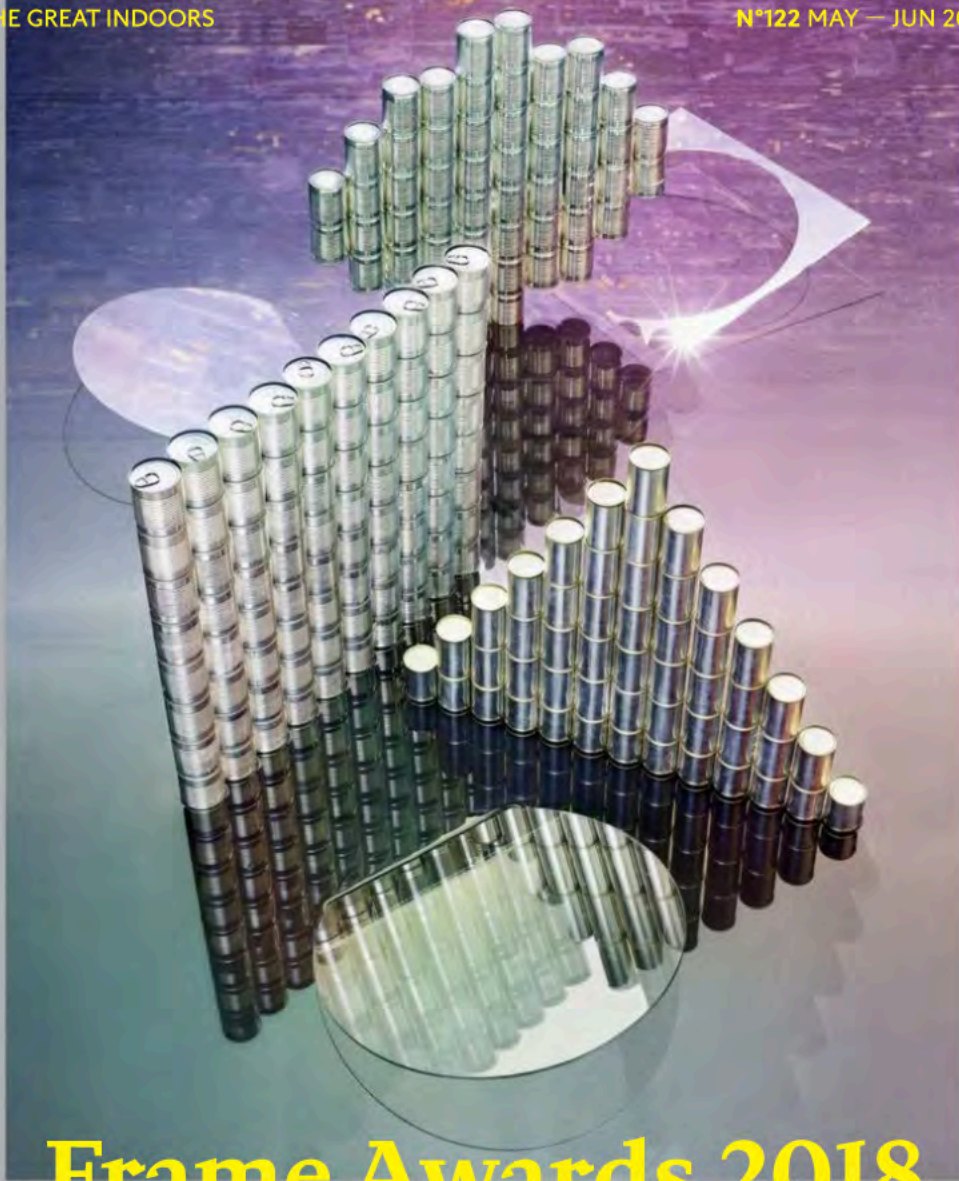


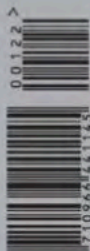
FRAME

THE GREAT INDOORS

N°122 MAY — JUN 2018



Frame Awards 2018
THE WORLD'S BEST INTERIORS



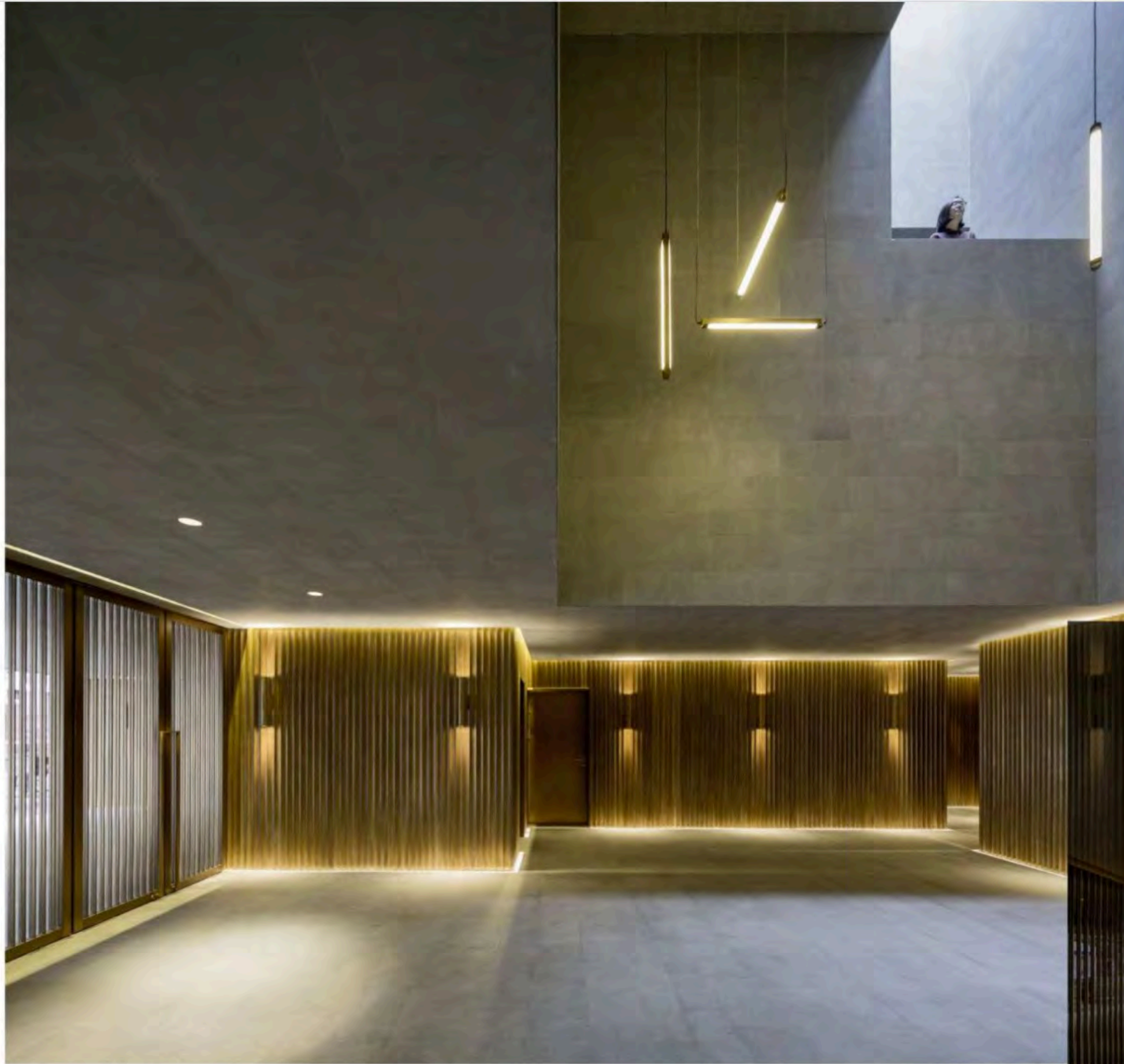
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FRAME

Awards

2018

On a mission to promote spatial excellence, the first **FRAME AWARDS** identified and honoured the world's best interiors and designers in 30 categories. The winning projects show where the industry is heading.



'The architects crossed borders by using European-inspired architecture,' said the jury. 'They made a bold statement with a long-lasting expression.'

INSTITUTION
**Government Interior
 of the Year**

NEW SHANGHAI THEATRE BY NERI&HU

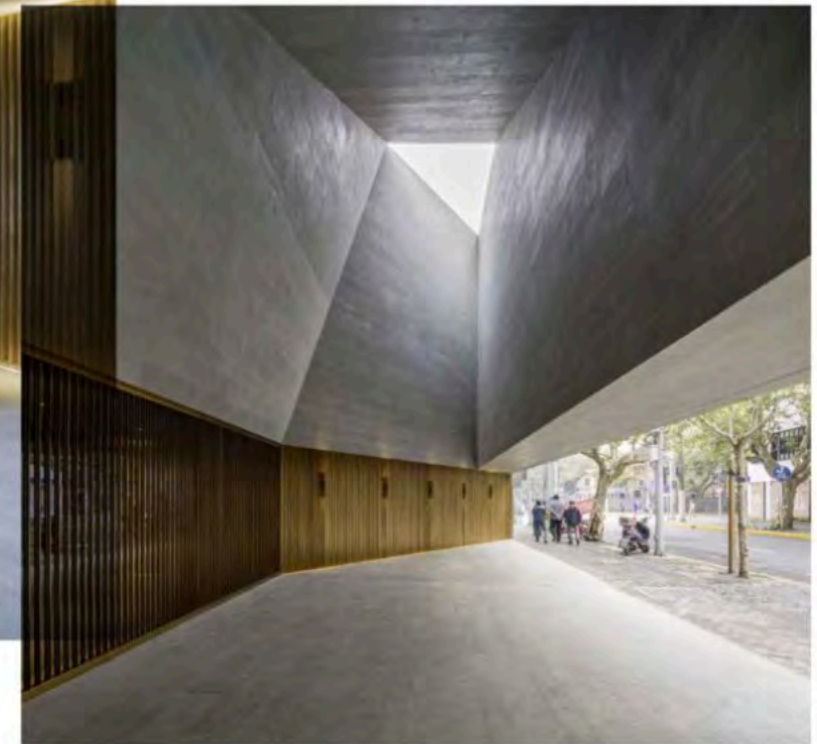
SHANGHAI — Built in the 1930s, the Shanghai Theatre became state property in 1958, when it was placed under the cultural administration of the city's Xuhui district. The building went on to fulfil various functions, including that of a supermarket, before closing its doors in 2011. Last year Chinese architecture firm Neri&Hu converted it once again, returning the building — still in the hands of the government — to its original role. The architects left the large auditorium intact but gave the entrance area a brand-new appearance.

Lyndon Neri and Rosanna Hu's dramatic design begins with a façade that folds inward, contributing to a public area that connects the street with the foyer. Overhead is a massive stone-clad volume that offers shelter

to visitors entering the foyer — a high, rather sacred space illuminated by daylight from above. Vertical bronze louvres form the walls.

'The architects crossed borders by using European-inspired architecture,' said the jury. 'They made a bold statement with a long-lasting expression.' The jury also praised the 'solid use of genuine material' and appreciated the difference between day and night. During the day, 'a solid block of concrete hovers above the entrance. At night, it lights up and exerts a magical mood that draws in the visitors.' As a tasteful example of how to connect the old and the new, the project 'includes the past and embraces today, but misses the future'. — DK

neriandhu.com





CLASSICS

Furniture

Manufacturers set their sights on CIRCULARITY. CLASSICS enjoy a revival in Copenhagen. The living room extends into the OUTDOORS. Discover what's driving the business of design.

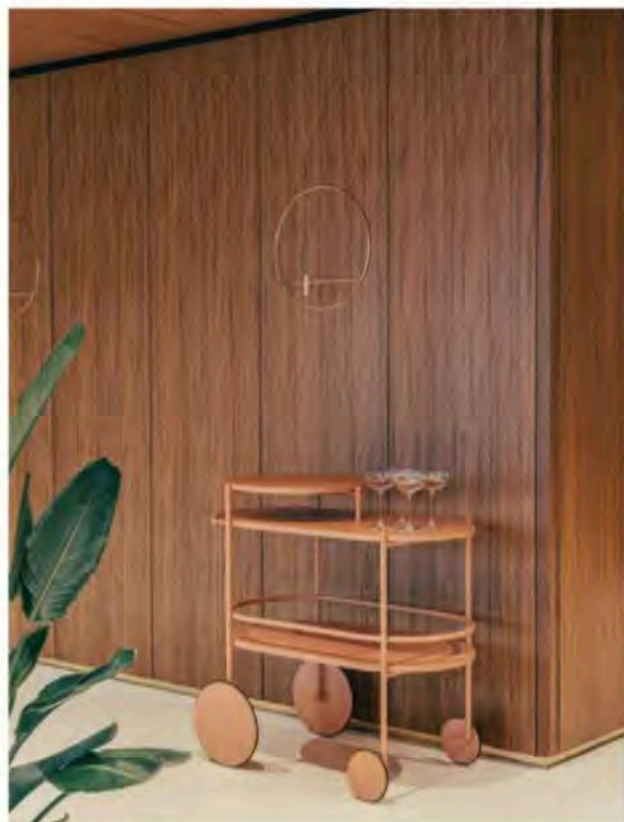
HISTORY REPEATS

A rapid rise in reissues and reinterpretations marks a **REVIVAL OF FURNITURE CLASSICS.**

Furniture manufacturers across the world are diving into their archives in search of lost treasures. At the forefront of this development was Italian company Cassina, which revived designs by Le Corbusier as long ago as 1964. When furniture giant Ikea jumped on the bandwagon in 2014, reintroducing products from the 1950s to the 1970s with its Årgång collection, the trend found new footing. Chances to buy a cheaper replica of a classic decreased in 2016, however, when new EU regulations extended the copyright on furniture from 25 to 70 years after the death of the designer in question. Nevertheless, a growing interest in retro design among consumers is prompting interior designers to honour the history of the spaces they refurbish. The desired result is an overall ambience of timelessness. — FK

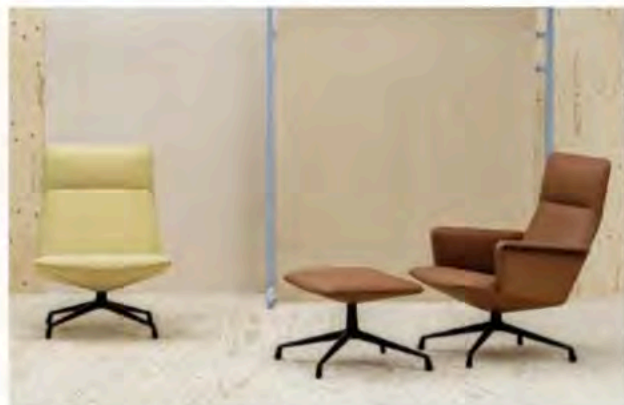


The Collette armchair or 'bergère' — designed by Rodolfo Dordoni for Minotti — takes its cue from 'the iconic period of mid-century elegance'.



Román Lápide

Tasked with the renovation of Palace — a 1950s restaurant in Helsinki — Note Design Studio referenced bygone days with new teak-veneered walls and custom-designed trolleys.



In creating the Capri Lounge for Andreu World, Piergiorgio Cazzaniga drew inspiration from 'great classic lounge chairs' that combine comfort and ergonomics.



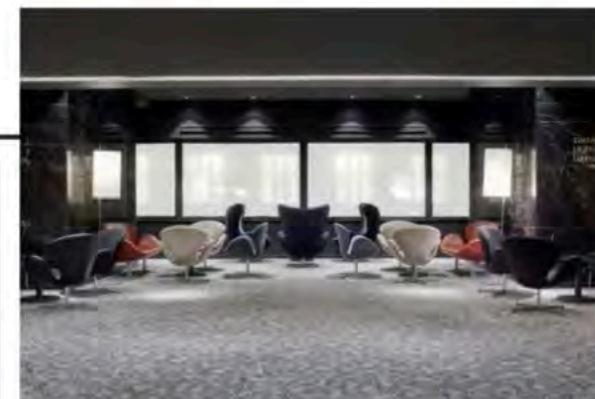
Carica Teixeira

Solo — Neri&Hu's solid-wood furniture series for De La Espada — comprises a modern interpretation of the Eames Shell chair, a bed, a desk, a cabinet and a vitrine.

There is a growing interest in retro design among consumers



Commissioned in 1952 to design a piece for the American-Scandinavian Foundation's new office in New York City, Arne Jacobsen made the Society Table. It belongs to the collection of Carl Hansen & Son, which also includes Poul Kjærholm's PK1 chair from 1955, in steel and wicker.



Joachim Wichmann



REOPENING DOORS

Space Copenhagen is in charge of the renovation of Copenhagen's Radisson Royal Blu Hotel, a venue steeped in history. Originally known as the SAS Royal Hotel, it was designed by Danish architect Arne Jacobsen. To realize the update while respecting the building's past, Space Copenhagen explored the hotel's archives, where they discovered that many of Jacobsen's designs — among which the Egg, the Swan and the Drop chairs — were purpose-made for the location. In close collaboration with Danish brand Fritz Hansen, the design studio revitalized a number of vintage pieces using new upholstery fabrics from the Kvadrat/Raf Simons collection. Jacobsen's Pot lounge chair from 1959 (top), also designed for the SAS Royal, is currently enjoying a relaunch courtesy of Fritz Hansen. Together with &Tradition, Space Copenhagen crafted Loafer (above), a chair whose classic silhouette and semicircular form fit perfectly into the renovated interior.