

SPECIAL INTERIORS ON STAGE

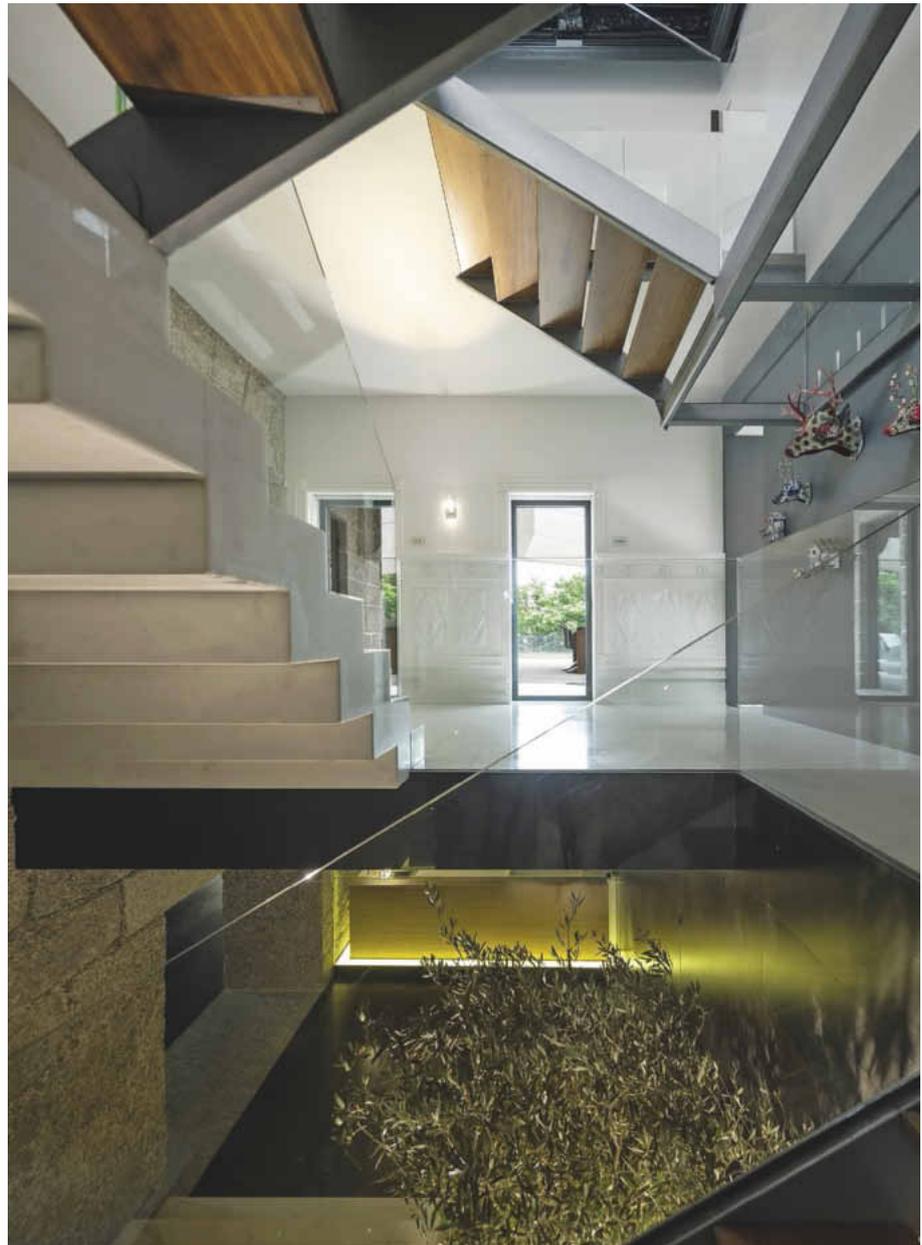
Sylvia Leydecker: Wie wollen wir wohnen?
Reviews imm cologne, M&O, Domotex, BAU

PROJECTS

Villa Guimarães Portugal, Markthal Rotterdam

SPECIAL GARDEN OF EDEN

Delightful Cooking, Restaurants and Atmosphere,
Review LivingKitchen



Studiobesuch bei PearsonLloyd

KÖNIG KUNDE



“Wenn der Anspruch fehlt, etwas Besseres zu entwickeln als alles bisher Dagewesene, dann sollte man es gleich lassen”, meint Luke Pearson von PearsonLloyd. Zusammen mit Tom Lloyd arbeitet er an Designlösungen für internationale Unternehmen, wie dem 'Work Lounge'-Sessel für Senator.

E English translation on page 91

PEOPLE Seit 1997 bilden der Möbeldesigner Luke Pearson und der Industriedesigner Tom Lloyd das Londoner Designteam PearsonLloyd. Sie sind für Unternehmen wie Walter Knoll, Bene, Lufthansa und Senator tätig.

PEARSONLLOYD |

md: Wie kam es zu der Zusammenarbeit mit Senator Group?

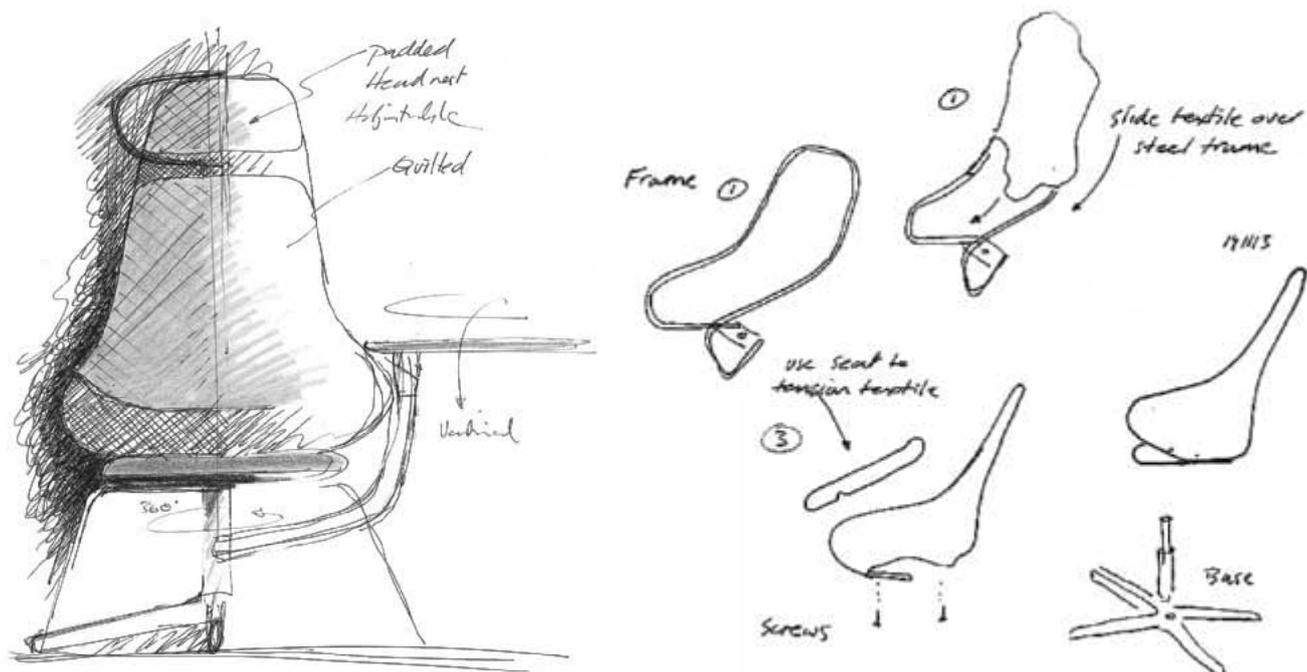
Luke Pearson: Wir haben vor circa 10 Jahren schon einmal einige Stühle für Senator entworfen. Aber das Unternehmen hat Massen an Polyurethanschaum verwendet, was ökologisch problematisch ist. Wir wollten eine Produktionsform finden mit weniger Materialeinsatz und Energieaufwand. Also leichter in jeder Hinsicht. Auch die spätere Entsorgung haben wir bei unseren Überlegungen mit einbezogen.

Was ist das Besondere am 'Work Lounge'-Sessel?

Der 'Work Lounge'-Sessel ist eine flexible Lösung für variable Teambesprechungen. Er verbindet die lockere Bequemlichkeit eines Loungemöbels in der Mittelzone mit der effizienten Produktivität eines festen Arbeitsplatzes. Der

Sessel soll den Sitzenden einhüllen wie eine zweite Haut. Das Rundrohrgestell ist von einer dünnen Textilpolsterung ummantelt. Es ist eine leichte Konstruktion, sowohl das physikalische Gewicht, als auch den Materialaufwand betreffend. Dadurch können schnell und einfach verschiedene Besprechungsarrangements erstellt werden. Die TouchPad-Halterung der 'Work Station', rechts oder links angebracht, kann man mühelos seitlich, horizontal wegklappen und stört somit nicht bei Besprechungen. Auch das Tablet lässt sich herunterklappen und kann diskret hinter dem Stuhl versteckt werden, wenn es gerade nicht gebraucht wird. Das ist ziemlich einmalig. Das Besondere ist weiterhin, dass das Produkt am Ende seines Lebenszyklus in seine Einzelteile zerlegt und entsorgt werden kann.

Wie stellen Sie sicher, dass sie sich bei ihrer Arbeit nicht selbst kopieren?



Nachhaltig, leicht und flexibel: Die 'Work Lounge' ist eine Ergänzung zur 'Ad-Lib'-Produktfamilie für Senator. Der Arbeitssessel hat einen 360° drehbaren Aluminiumfuß.



Jedes Unternehmen ist anders. Unser Ansatz ist es, jedem Auftraggeber gerecht zu werden. Wir versuchen, individuell auf die Philosophie und Wünsche unserer Kunden einzugehen. Die Konsequenz ist, dass die Formensprache von PearsonLloyd sehr subtil ist. Unser Ansatz: Warum sollte man etwas entwerfen, wenn es nicht den Anspruch hat, besser zu sein, als alles Bisherige? Es gibt immer ein Original,

trotdem ist es nicht gut, den Markt nur einem Unternehmen oder Hersteller zu überlassen. Natürlich sind wir gegen Kopien und Plagiate, da sind wir konservativ. Wir sehen aber die Notwendigkeit, Dinge weiterzuentwickeln und immer wieder zu hinterfragen.

Interview: Katharina Feuer
Fotos und Skizzen: PearsonLloyd

looking materials and surfaces, often of concrete and wood. One of their most recent projects is Meri House, finalized in 2014, located in the vicinity of La Florida. The building is prominently positioned on the top of a hill. It had originally been conceived as a permanent residence, but in the course of the planning process it became a temporarily used house and sized down by one third. Nevertheless, the light-flooded generosity of the original design was to be retained. Now the wood structure is placed on a platform – the “footprint”, so to speak, of the original draft in which concrete had been specified. Not only the load-bearing structure is made of wood, the facade and the surfaces in the rooms, too, were completely covered with pinewood. Inside, planed, untreated pinewood boards were installed on walls and ceilings, and eucalyptus boards were used for the floor covering. The facade features vertical strip formwork with rough-sawn planks. For the surface, a protective coating in a yellow tint was used, which contrasts with the green and red colors of the landscape.

Repetitive structure

The unusual spatial concept corresponds with the homogeneous materiality. Ten identical rooms with a square floor area were added on without corridors, linked only by direct connecting doors between the individual rooms. The five rooms dedicated to rather communicative functions like cooking and working are placed toward the valley, the five more private rooms with bedrooms and bathrooms are oriented toward the more protected hillside. Furnishings, too, were integrated as far as possible into the concept, consisting of in-built elements and also made of wood. All rooms have direct access to the terrace. Independent of their orientation, the window-door apertures are lined up in a repetitive pattern along the whole facade. This stringent design does by no means have a restrictive effect but appears like a liberation from prefabricated usage patterns and an appeal to call them your own. In this clearly defined framework, light and landscape become central protagonists that act out their parts in the house with varying moods and atmospheres. Round or square openings in the roof provide

diagonal views toward the sky and emphasize the depth of the room. In the course of the day, the light spots traverse the residence and create different accents depending on the time of day and the weather. The perforated roof extends beyond the building structure, creating an additional in-between zone toward the outside. The house looks both abstract and poetical. In the development of this architectural twosome's works, in addition to model making, drawing and painting are important tools for approaching space through design. The concept behind this working method is not a naturalistic-perspective rendering but to capture an overall idea that connects inside and outside, perception and built reality. The team has already been awarded several prizes for their unconventional designs. Since 2014, their works have been part of MoMA's permanent collection in New York.. Author: Christiane Sauer



Our author **Christiane Sauer** is an architect and materials specialist, working on the topics of material and space both in practice and teaching. She founded the 'formade' studio for architecture and materials, is a partner of LülingSauer Architekten and professor for textile and surface design at the Berlin Weissensee School of Art. Since 2006, she has been the author of md's 'New Materials' and 'Space and Material' series. Her most recent book entitled "Made Of – Neue Materialien für Architektur und Design" was published by Gestalten Verlag, Berlin, in 2010.

www.formade.com, www.luelingsauer.com

E English translation from page 46

The customer is always right

A visit to the studio of PearsonLloyd



"If one doesn't feel the urge to develop something better than anything that has gone before, then it's better not to make the attempt", says PearsonLloyd's Luke Pearson. Together with Tom Lloyd he works on design solutions for international companies, an example being the 'Work Lounge' armchair for Senator.

md: What led to your cooperation with the Senator Group?

Luke Pearson: About ten years ago we designed several chairs for Senator, however, typically these use large quantities of PU foam over steel – which is problematic from an ecological standpoint. We tried to find a production principle that used less material and consumed less energy – one that was lighter in every respect. We also included the subsequent disposal process in our planning.

md: What are the special features of the 'Work Lounge' chair?

Luke Pearson: 'Work Lounge' is a versatile chair that's suitable for various types of team discussion. In the middle zone it combines the informal comfort of lounge furniture with the efficient productivity of a fixed work area. The armchair is intended to surround the occupant like a second skin. The frame tubes have thin textile upholstery. This is a lightweight design, and also one that makes sparing use of materials. Various discussion layouts can therefore be arranged quickly and easily. The 'Work Station' touchpad holder is attached at either the left or right, and can be swung horizontally to one side without difficulty so that does not disturb the discussion. The tablet also folds down and can live discretely behind the chair when not in use which is quite unique. Another special feature of this

product is that at the end of its useful life it can be disassembled and its individual components disposed of.

md: How do you avoid copying your own work?

Luke Pearson: Every manufacturer is different. Our aim is to do justice to each client's requirements. We try to respond individually to our customers' business ethic and the wishes they express. As a result the 'PearsonLloyd' formal idiom is a subtle one. Our approach is to ask ourselves what would be the point of designing anything unless it can claim to be better than what went before. There is always an original, but none the less it's not advisable to surrender the market to a single company or manufacturer. Naturally we are opposed to copies and imitations – we're very conservative in that respect. But we can see the need for products to undergo further development and have their suitability re-examined.

Interview: Katharina Feuer



A Visit to the PearsonLloyd Studio

Back in 1997 the London-based design team PearsonLloyd was

formed by furniture designer Luke Pearson and industrial designer Tom Lloyd. work for companies such as Walter Knoll, Bene, Lufthansa and Senator.

E English translation from page 48

The principle of simplicity

A visit to the studio of Stefan Diez



'New Order' is a bit like Lego bricks for architects. Only a few parts are needed to create endless combinations. In the development process, Stefan Diez exploited all technical opportunities.

md: How did co-operation with the Danish Hay design brand come about?

Stefan Diez: Rolf Hay and I met in Singapore at a small event called 'Saturday in Design' in 2011. In a surreal environment in a town that seemed to be even more unreal. We got along well and that is how the idea arose to work together. Our first project was the 'Kitt' chair.

md: Who had the idea for the 'New Order' range?

Stefan Diez: At first the 'New Order' shelf system was created for Established and Sons with the intention to become an affordable mass-produced piece of furniture. But it was obviously not possible to achieve this by using the resources of Established. When Rolf Hay saw the project in my studio, we discussed whether we could continue to develop it for Hay. The two companies have similar product ranges but differ in so far as Hay stands on much more solid ground. Thanks to Rolf's farsightedness and entrepreneurial thinking, we were able to restart developing the system from scratch.

md: What is so special about 'New Order'?

Stefan Diez: With 'New Order' you have an opportunity to react to the most diverse spatial situations with an endless amount of solutions by using only a few different parts. It is a bit like Lego bricks for architects. I believe the decisive factor was that we thought not only of the vertical surfaces but to the same extent also the horizontal ones like tables, benches and beds. You can download the structural details at www.new-order.info and work new solutions into the system.

md: Where do you take your inspirations from in our overloaded world?

Stefan Diez: When there is too much of everything, you long for clearness and strive for simplicity. It has almost become a principle of my studio's work to always draw on an abundance of resources and then to find the simplest answer for a project.

md: What is your working method?

Stefan Diez: I usually think with a pencil in my hand. When the first sketches explain an idea sufficiently, we make the

first models of simple materials in the studio and a first draft by CAD. Depending on the complexity, the size and the material, we make models with a 3D printer and a CNC milling machine. But time and again it is surprising, how quickly the simplest cardboard models help us along. Interview: Katharina Feuer



A trained carpenter, **Stefan Diez** studied at the State Academy of Fine Arts in Stuttgart before he founded his own studio in 2003. The Munich-born designer owes his good start as a freelancer to the Rosenthal and Wilkhahn companies. In the meantime, Diez has established himself with works for e15, Moroso, Thonet and Hay.

E English translation from page 50

Vancouver & HCMA

Round The World ArchitecTour Series 9



Ambitious architects' studios in fascinating (cosmopolitan) cities open their doors to md correspondent Conny Kestel. As a temporary member of the team, she will gain an insight into their working methods, projects and backgrounds. The studios show their town to the guest from an architect's point of view. After visits to Ljubljana, Istanbul, Bangkok, Tokyo, Sydney, Auckland, São Paulo and San Francisco in California/USA, she now travels to Vancouver in Canada.

The HCMA Hughes Condon Marler Architects (HCMA) (2) studio was founded in 1976 and today has a staff of about 50 at two locations in Canada: in Victoria and in the town that wants to become the greenest city of the world by 2020 – Vancouver. Studios like the one described here are working on that goal at full blast. HCMA builds architecture that unites ecological, social and econ-