

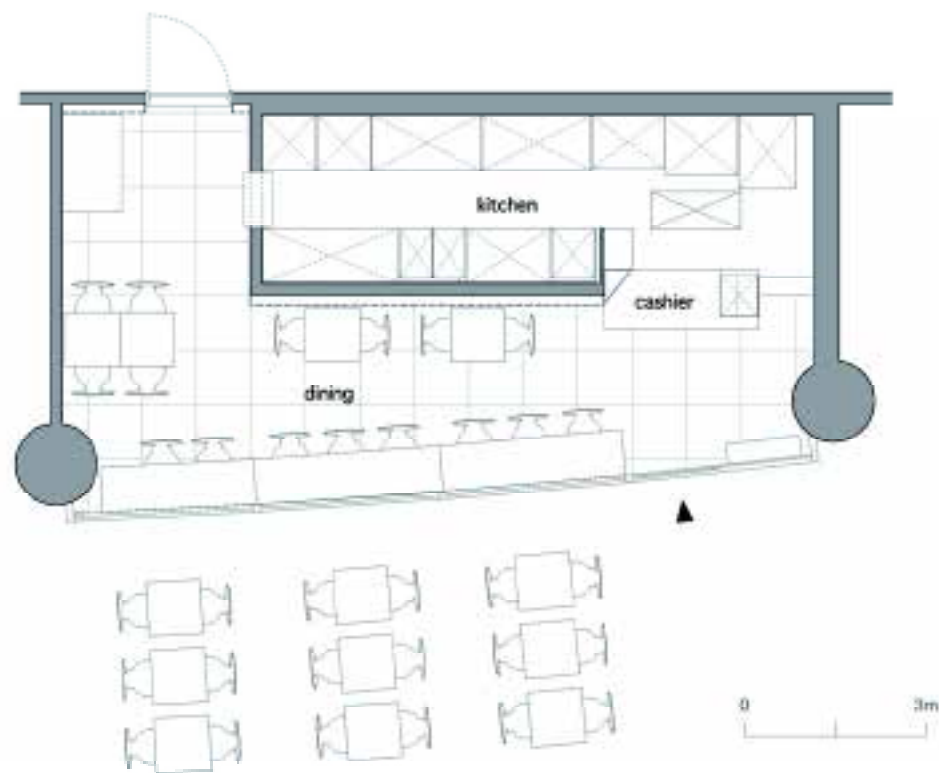
BLOSSOM in Tokyo

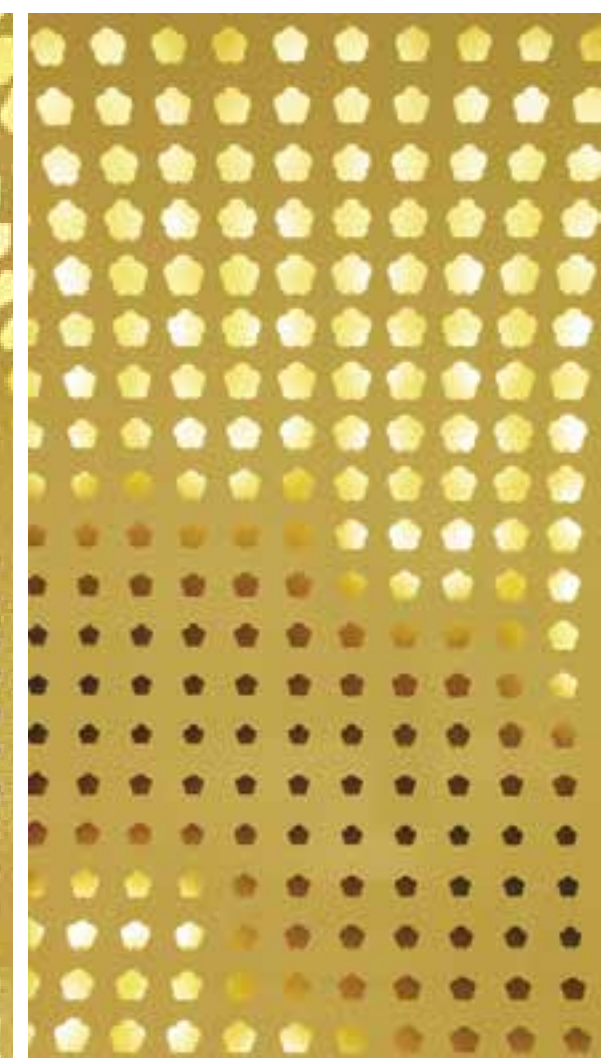
Location: Tokyo, Japan	Area: 36 m ²	Interior Design: SAKO Architects	Designer: Keiichiro Sako, Yoko Fujii, Hiroaki Sumikura, Taichi Nakamura	Photographer: Koji FUJII – acasa&Partners Inc.
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This is a restaurant located in front of a plaza surrounded by a fantastic bay view of the Toyosu Sea. The aim of design is to attract female customers of wider generations. Because of the restaurant name “thousands of flowers”, the designers represent dynamic shower of blossom with the motif of a plum blossom, which is the bland trademark of the restaurant. Even in the daytime, people can see the lightly and fresh

“shower of the plum blossom” from the plaza. Also, the 36 m² space has two faces in the daytime and the night by different lighting effects. This glass-fronted 3m depth main dining, which is greenhouse-like “Engawa” significantly increases its presence by working with coalition to the plaza space where offers a spectacular view of the Toyosu sea.









Karls Kitchen

Location: Stuttgart, Germany

Area: 1,000 m²

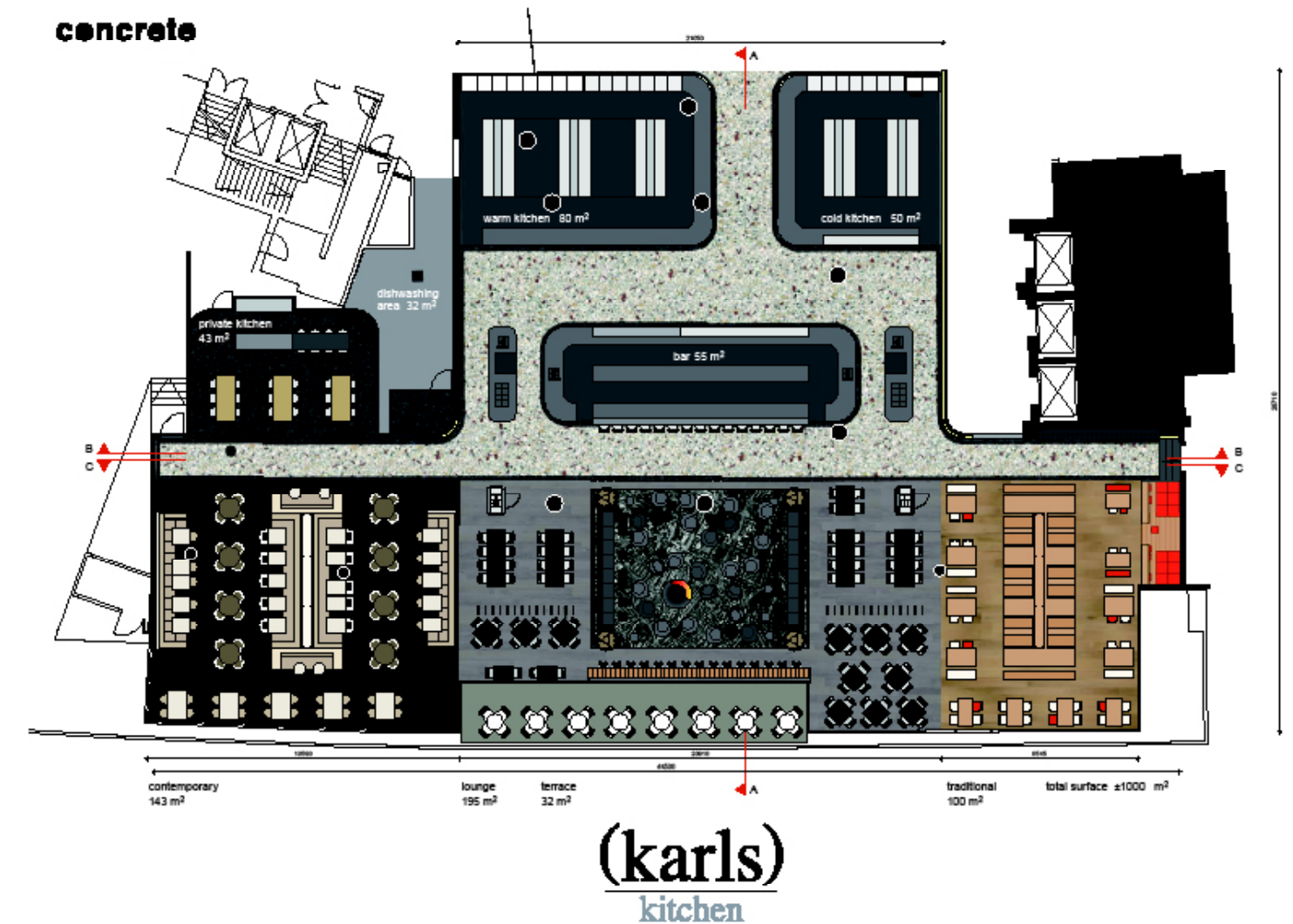
Interior Design: Concrete Architecture Associates

Photographer: Ewout Huibers

Project Team: Rob Wagemans, Melanie Knüwer, Charlotte Key, Erik van Dillen, Sofie Ruytenberg (graphic design)

The guest's initial experience is on coming in, walking through the kitchens, barely separated from the preparation of fresh products by a large glass wall. To the left you can see exclusive sandwiches, fresh salads and homemade desserts being prepared. On the right you can take a peek into the warm kitchens, where traditional local classics, Asian and European specialities are prepared. The dishes, which change daily,

are presented on a row of screens above the two kitchen counters. The materials used reference the classic kitchen of grandma's time; white tiles, black natural stone in combination with a terrazzo floor. The design combination with new materials such as glass and stainless steel create a modern design with a link to the classic kitchen.







Toast Restaurant

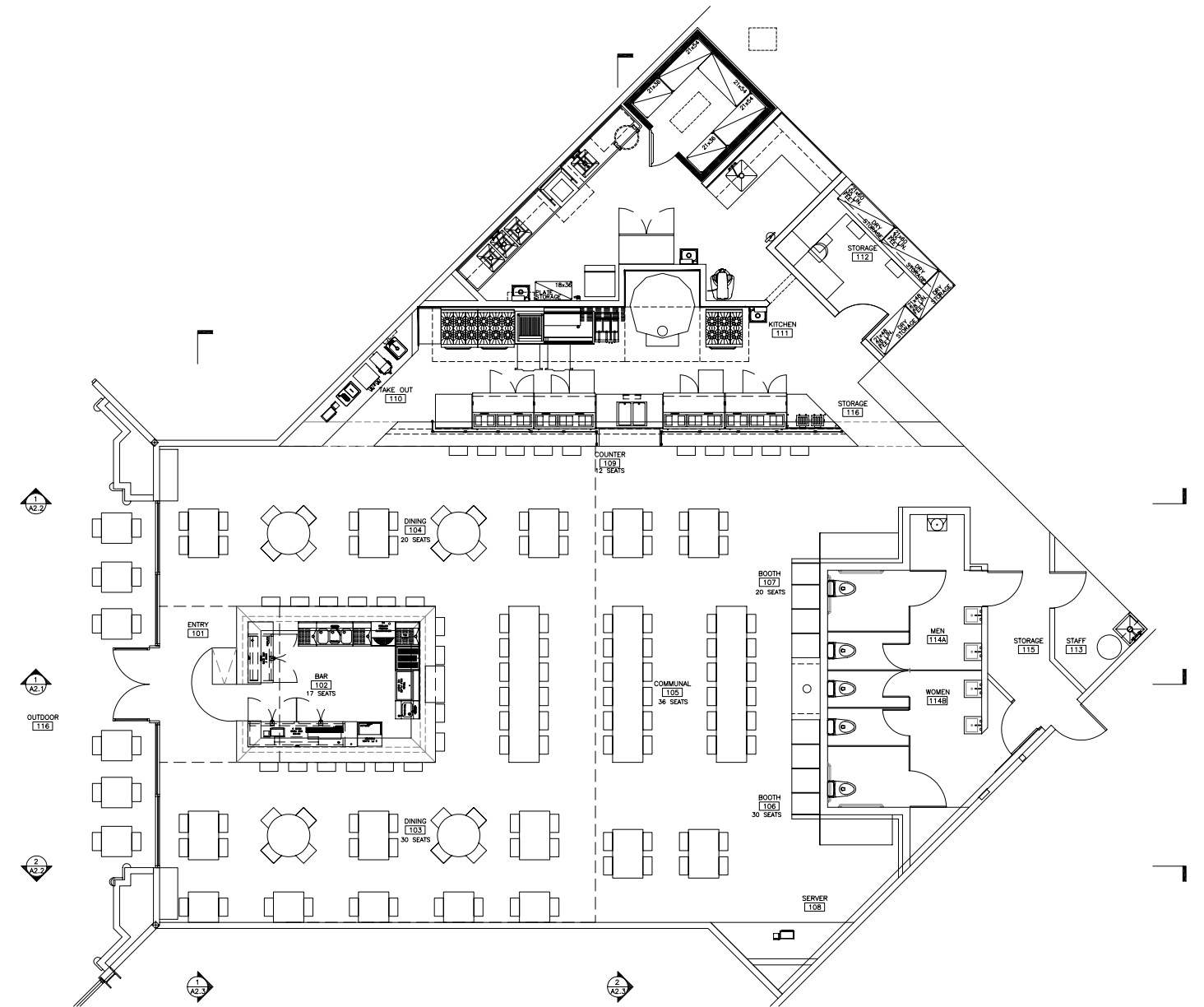
Interior Design: Natoma Architects Inc

Architects: Stanley Saitowitz, John Winder, Alan Tse, Sylvester Carolan

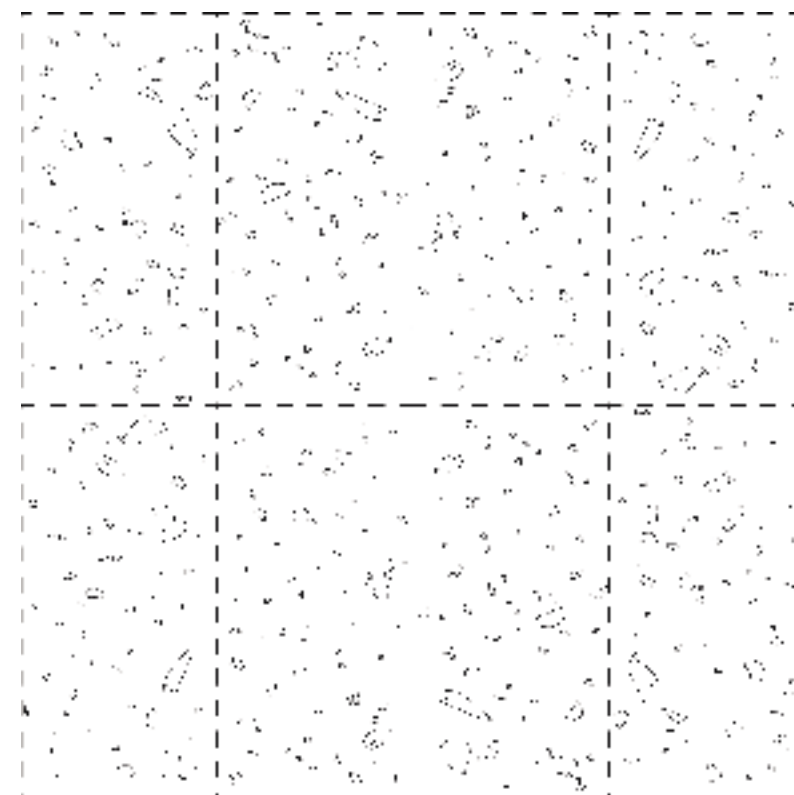
Photography: Rien van Rijthoven

The experience of entering Toast is like walking inside a loaf of bread, like swimming in sparkling Champaign. The yeast that creates this fizzy interior world is particle board, perforated with random shaped holes, which covers all surfaces. Walls, ceilings, furniture are all wrapped in this bubbling, bread like material.

The low canopied entry transitions to a 40' volumetric space with a hanging column suspended over the bar. This column has storage for glasses raised in the air. Behind the bar the ceiling drops to the main dining area. The open kitchen has bar seating and becomes a stage for the chefs and pizza makers.









Giacomo

Location: Berlin, Germany

Architects: plajer & franz studio

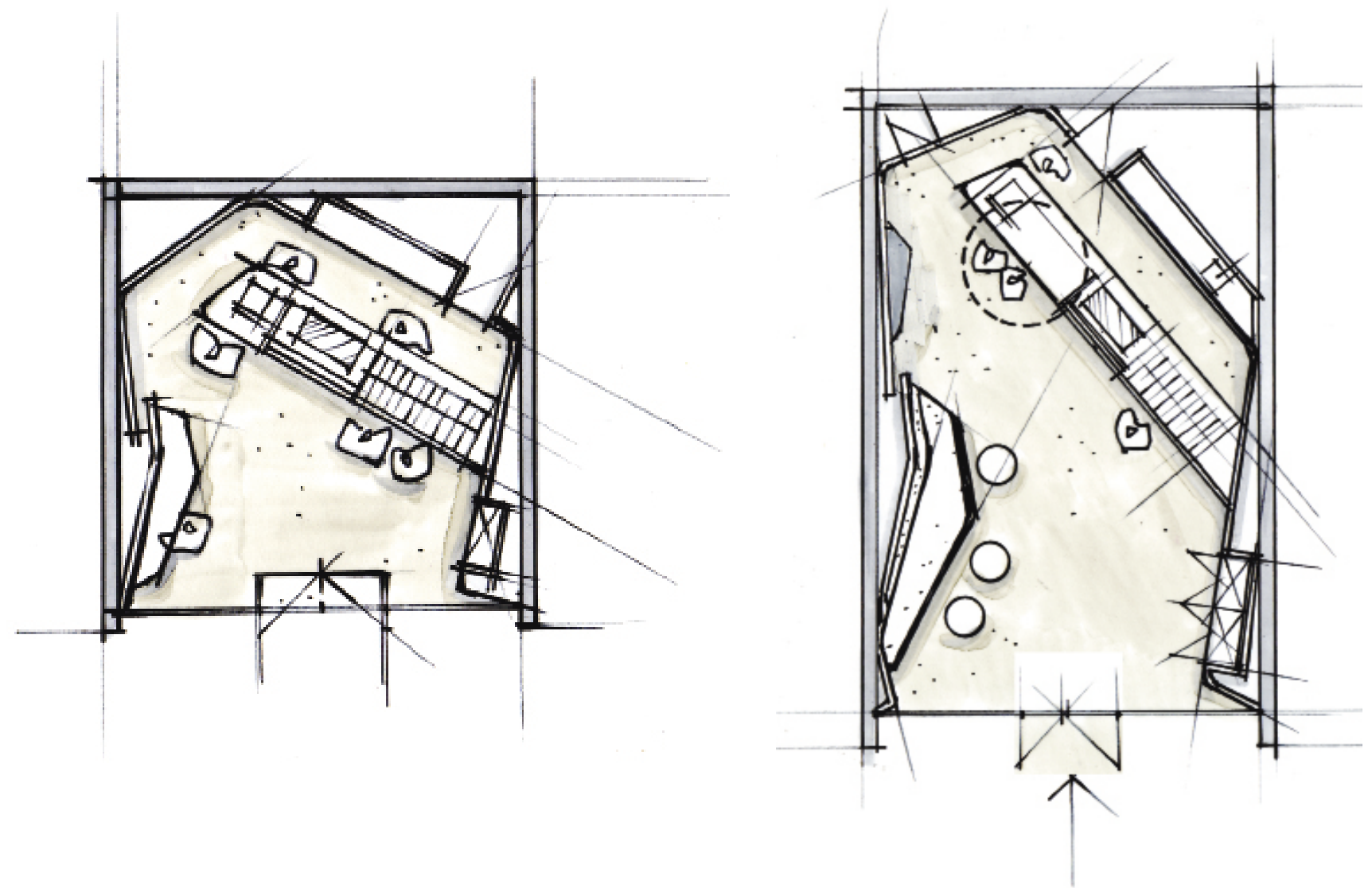
Surface Area: 140 m²

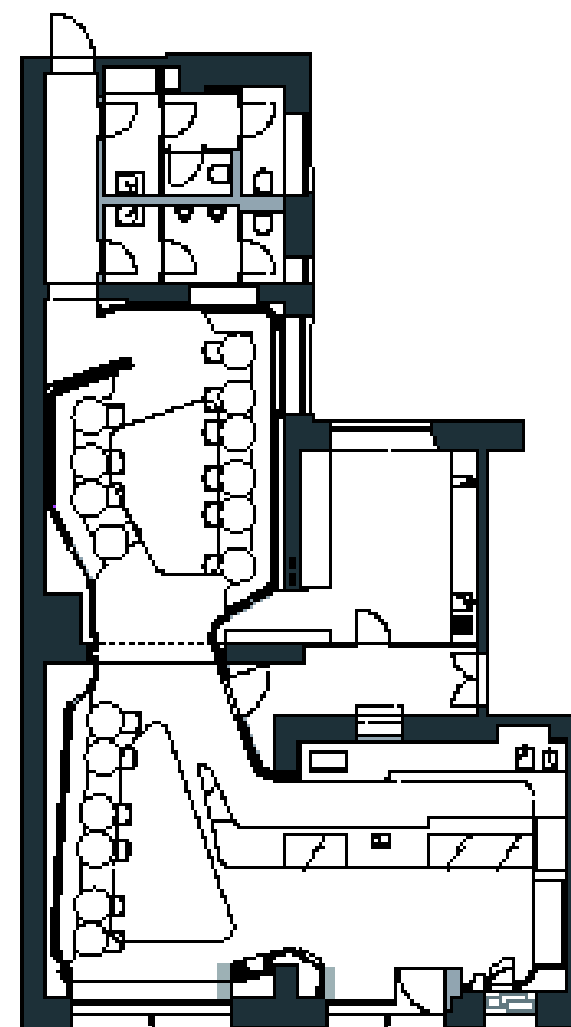
The giacomo gourmet fast food concept is not contradictory in itself. Rather it draws on the best of both worlds. Giacomo meets the yearning desire for quality and emotional authenticity in times where monotony abounds.

Giacomo reflects the ideas of an international design language, using appealing and fluid shapes of Asian architecture mixed with references of modernity and its proportions. These light and free flowing shapes can already be found in Asian residential architecture over a thousand years ago, where communication and the sense of community were most

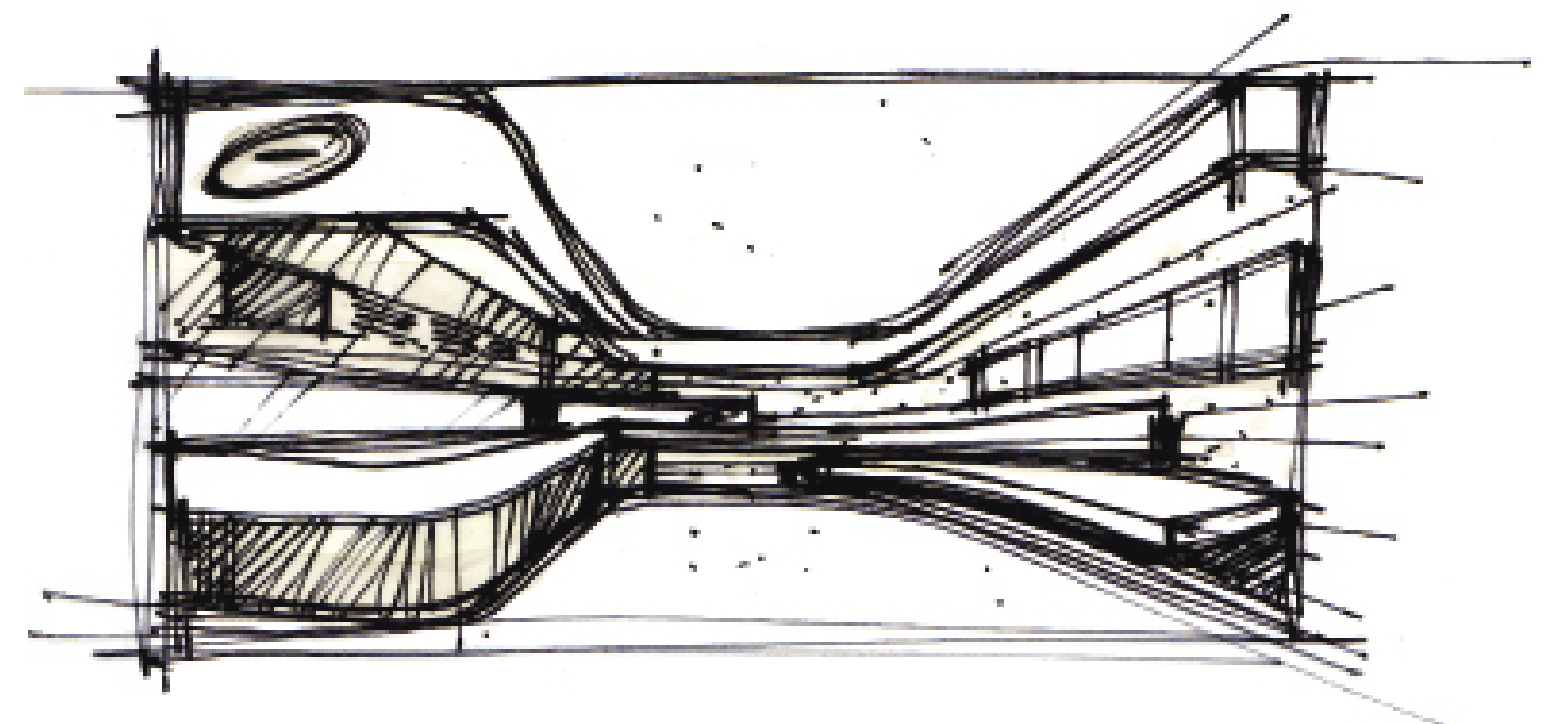
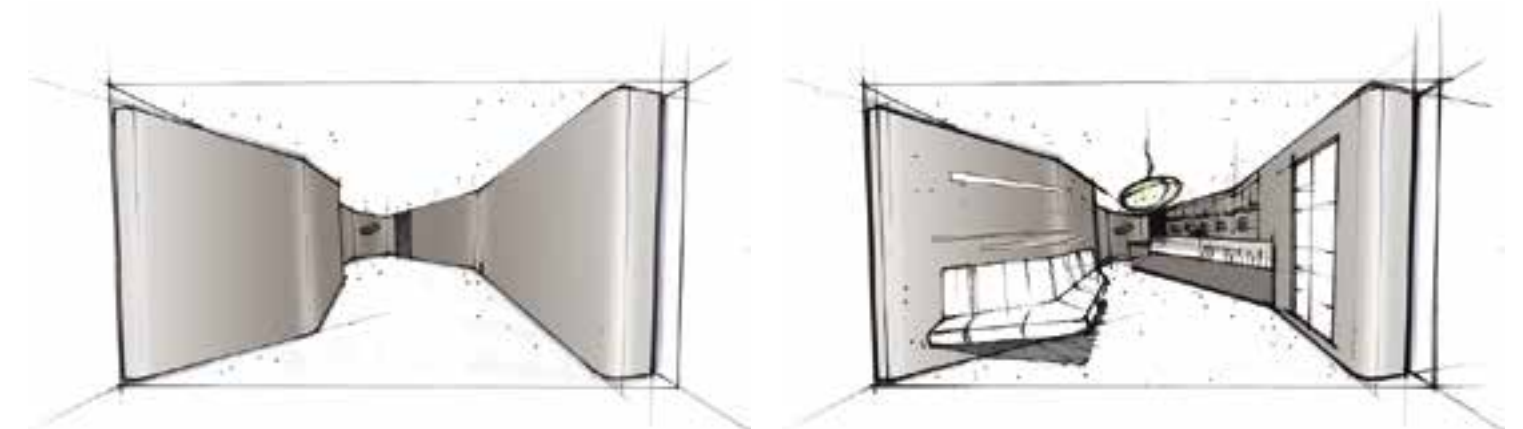
essential elements. Think of the circular gates to the typical Chinese court yards. At giacomo the individual spaces flow into one another, underscored by the well-directed use of lighting.

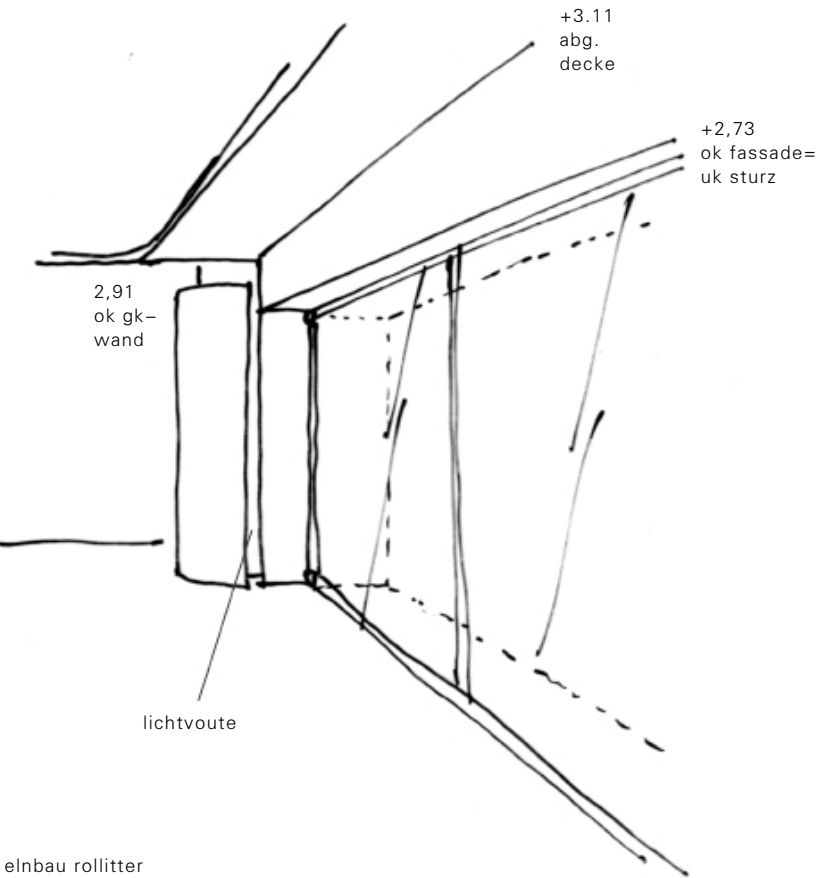
All finishes and colors are carefully tuned to the corporate design, resulting in an inherently consistent image with high brand recognition. The choice of the specific shade of gold as well as the accentuated use of other typical brand elements is all in tune with the space. It's always the hot versus the cold, the rough next to the smooth that moves people, not the lukewarm.





Ground Floor Plan





elnbau rollitter
pfs / 22.05.09

Fabrica Creaton Restaurant

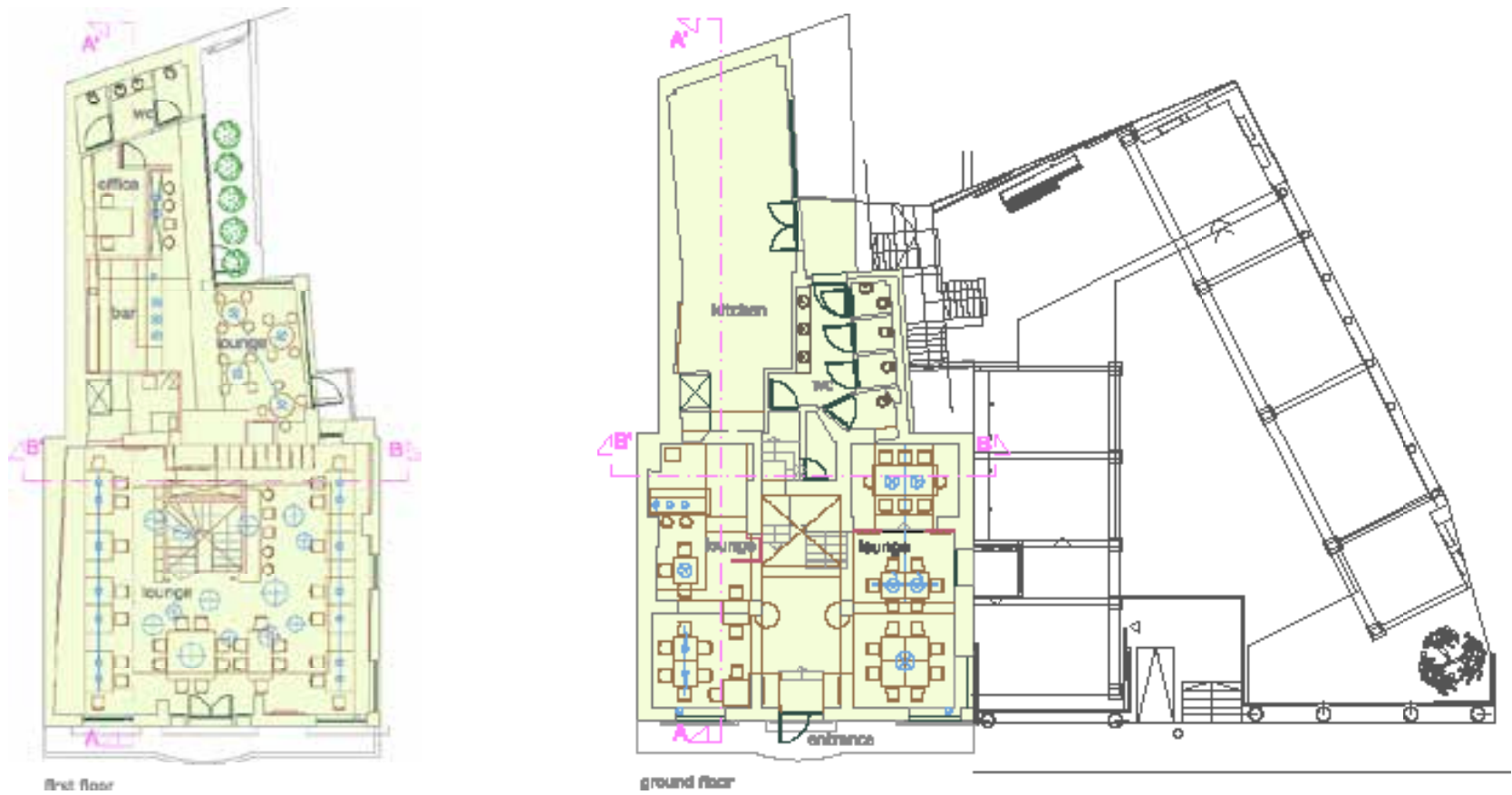
Location: Andrianoupoleos 4, Komotini, Greece	Design: Minas Kosmidis (Architecture in Concept) Lighting Design: Minas Kosmidis	Area: 365 m ²	Photography: STUDIOVD N.VAVDINOUDIS-CH. DHMHTRIOU
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“Fabrica Creaton” is a modern tavern located in a building of the late 50’s, at the centre of Komotini, in Greece. The concept of this restaurant reflects the idea of a Greek butcher’s shop, in a more industrial way.

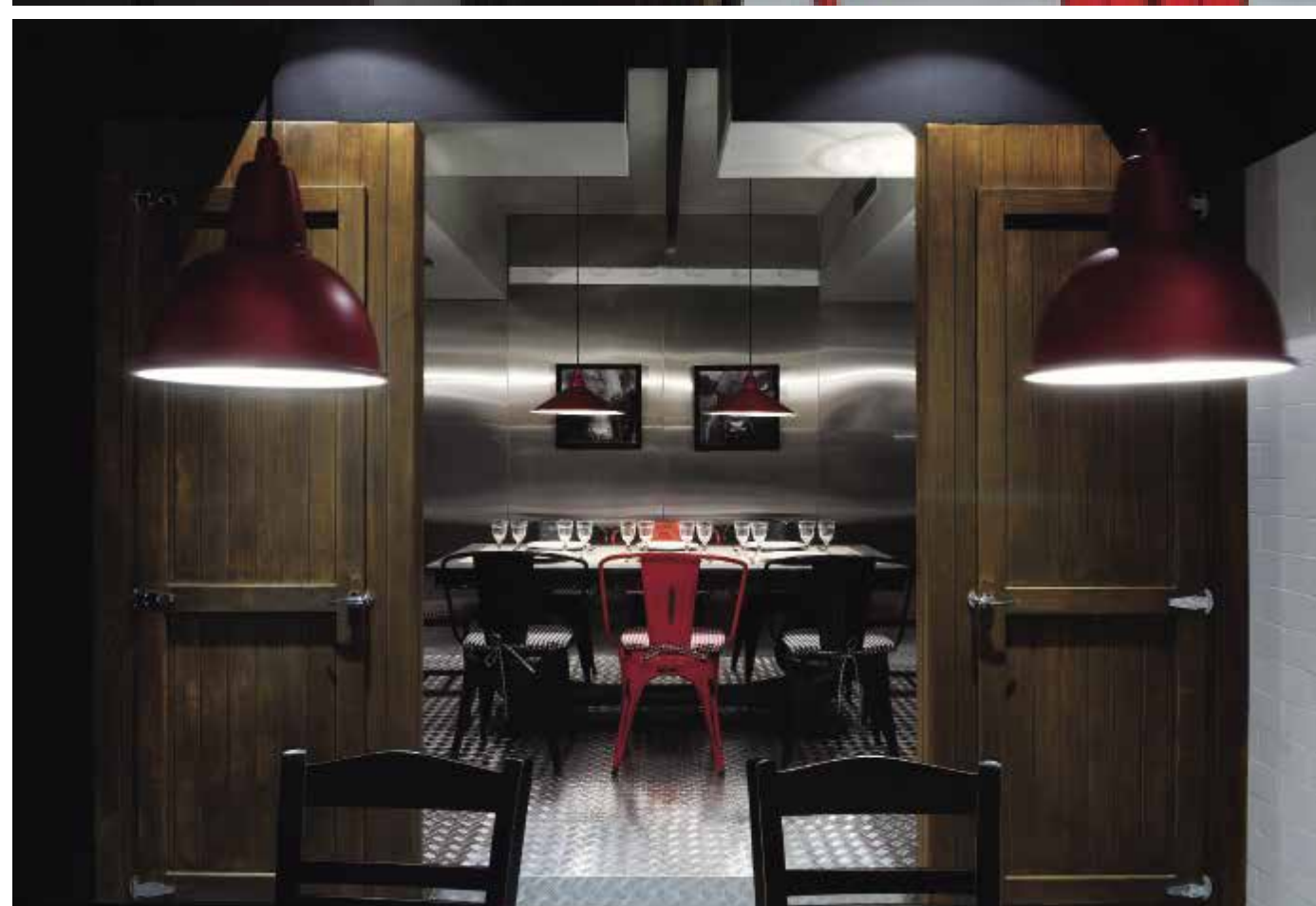
The restaurant develops in two storeys. Coming through the basement’s entrance, two “butcher’s refrigerators” welcome us, escorting us at the main corridor with the reception tables and the stairs at the back. At the two sides of the main corridor dining tables are placed in line and a separate dining room assembling to a real fridge. The second floor is organized in a more symmetric way, with long benches along the side walls and a small atrium at the back, where someone can taste the unique flavors sitting on stools next to the round butcher’s tables. At this floor there is also the main bar and a small kitchen.

The restaurant’s atmosphere is underlined by the contrast of black n’ white, while touches of red underline its symbolic role. What’s more, most of the walls’ surfaces are covered with white tiles, the floor has big grey tiles and where there is no wooden roof, the room is covered with apparent concrete. In addition the warmth of wooden surfaces on the walls and furniture give the result of a direct yet cozy space.

Finally, there are features such as the thick round tables with knives stuck into them, the metal crooks along the walls, a variety of lighting fixtures forming traditional Greek skirts, digital printings, the apparent system of ventilation and the frames on the walls with the theme of domestic animals, that radiate the strangely pleasant atmosphere of a butcher’s shop...









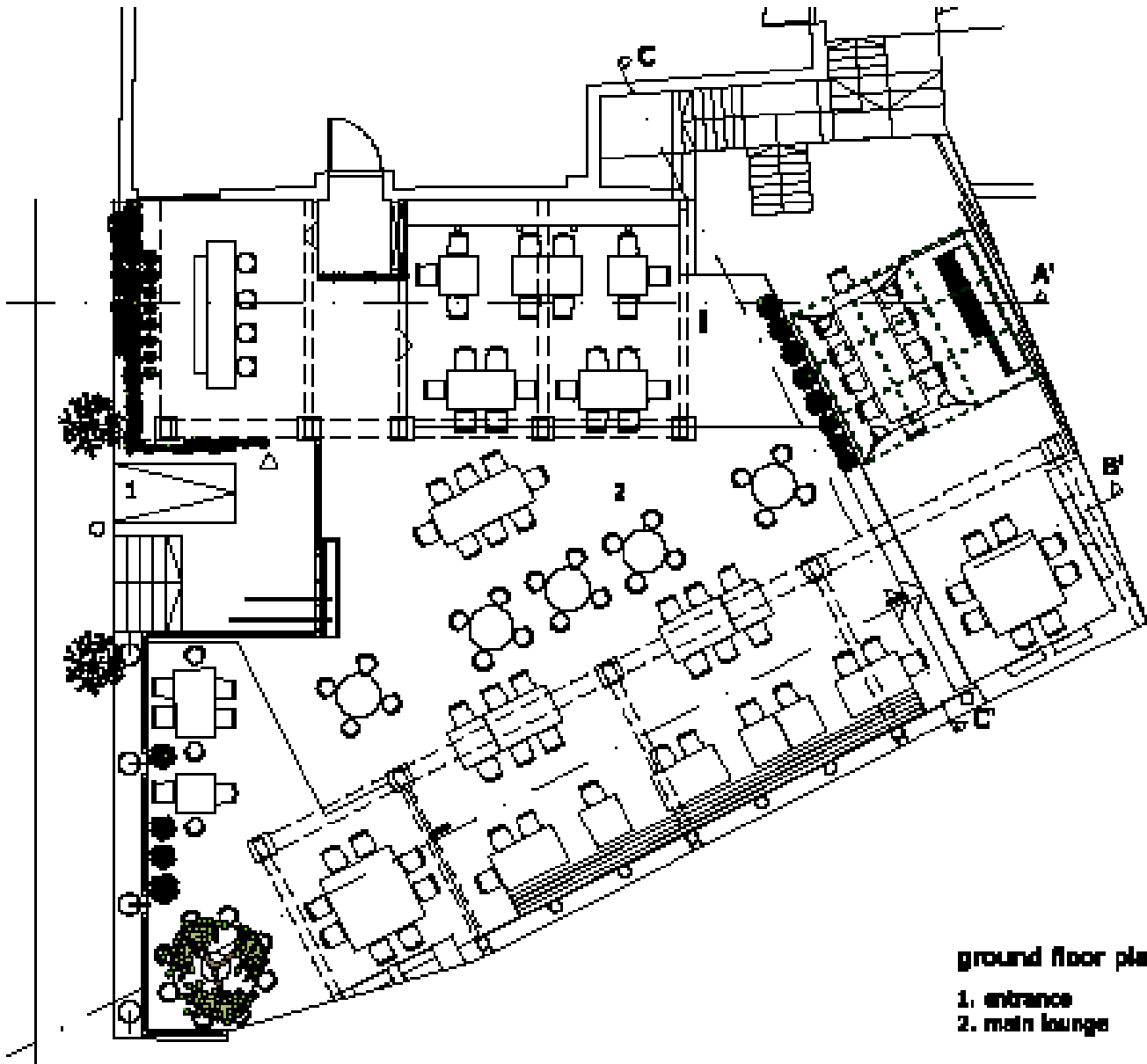
Farma Kreation Restaurant

Location: Andrianoupoleos 4, Komotini, Greece	Design: Minas Kosmidis (Architecture in Concept) Lighting Design: Minas Kosmidis	Graphics: Yannis Tokalatsidis Area: 287m ²	Photography: STUDIOVD N.VAVDINOUDIS-CH.DHMHTRIOU
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Restaurant “farma kreation” is located at the back yard of a two–storey building at the centre of Komotini in Greece, and is the direct extension of the “FABRICA KREATON” restaurant.

The main goal of this project was the creation of a scenic that brings to mind an actual farm. At this particular farm the imaginary, which is represented by the fairy–like digital printings, and the real, which is represented by the users–clients, co–exist. The “farma” abounds with elements such as forms of the domestic animals, materials in their initial form, proximity and comfort, with apparent features from the countryside ecologically approached.

The facade of the restaurant–bench of the farm–is decorated with piles of straws and colorful blossoms placed into tin boxes. Entering the restaurant two friendly cows welcome us in their farm and lead us to the main roofless corridor. Here the barrels from the cellar play the role of the chairs and tables, while metal tanks hanging upside down illuminate the corridor. On the right and left side of the restaurant have been constructed two separate roofed areas with big tables and long benches with a view at the meadow and the stores, where proud horses stick up from their barns and kind sheep tour us around the “farma”. What’s more at the end of the main corridor there is the imposing coop, which houses a big dining table apart from the hens and their nests.









Salmtal Secondary School Canteen

Location: Salmtal, Rhineland-Palatinate, Germany

Architects: SpreierTrenner Architekten

Area: 552 m² gross building area

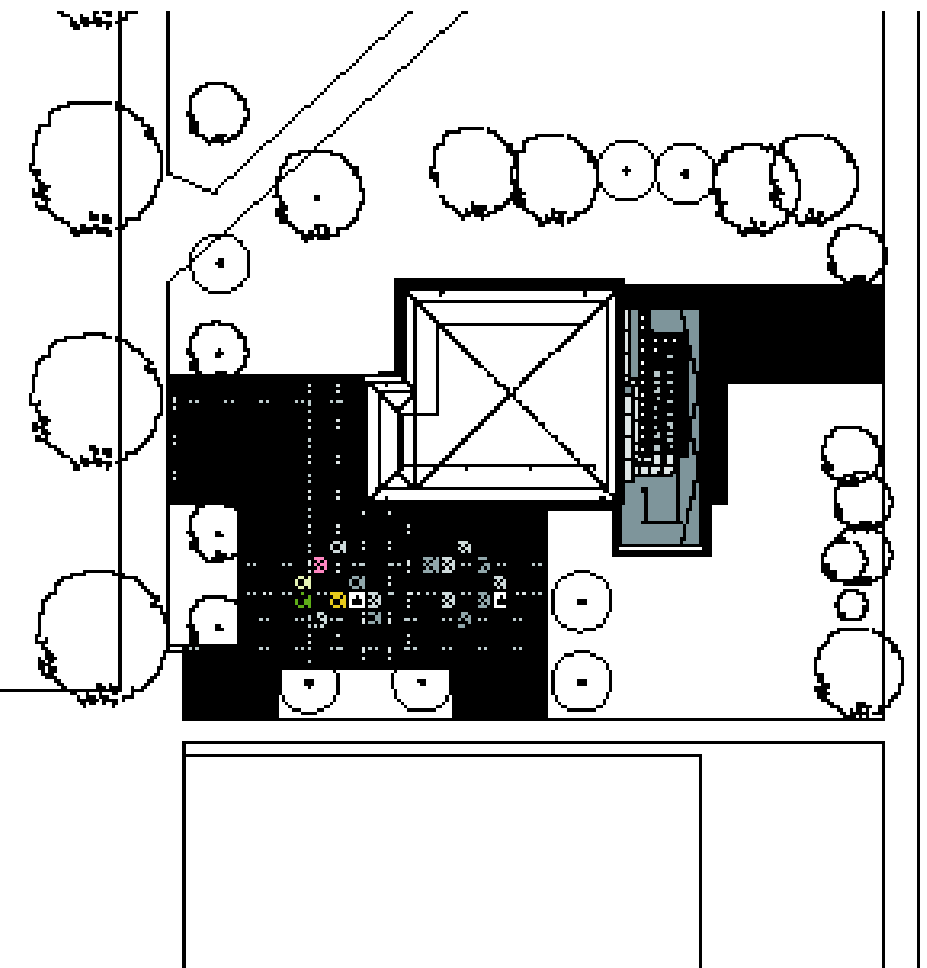
Photography: Guido Erbring
Architektur fotografie

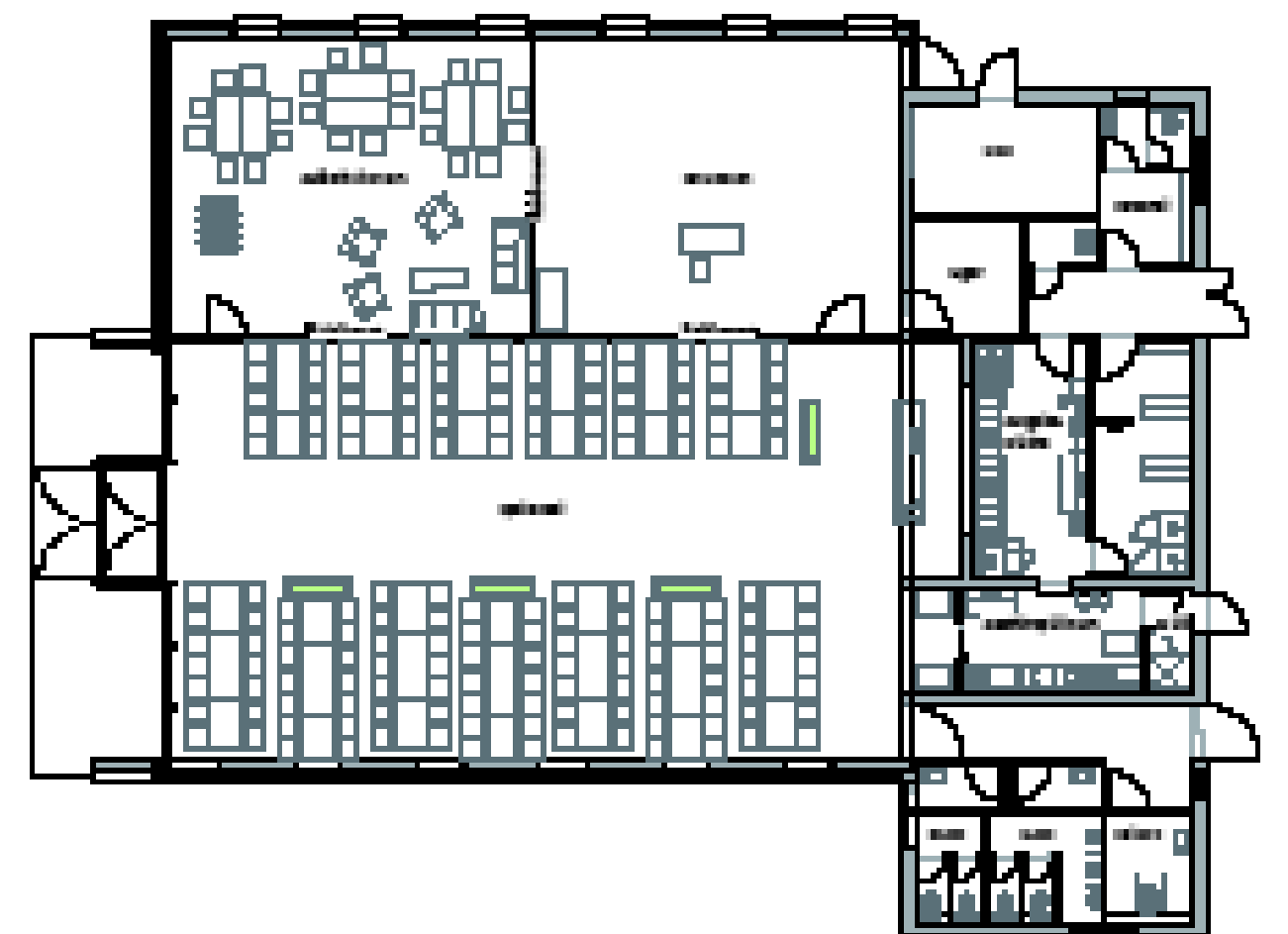
The new school canteen of the Salmtal Secondary School in Germany was designed with the greatest possible flexibility. The space is used not only by children to eat every day, but also for special events such as music concerts, theatre plays or even Christmas fairs. This is why the main room was set out with a column-free square plan only subdivided by a mobile wall. It has been set out with the option of extending it in the future.

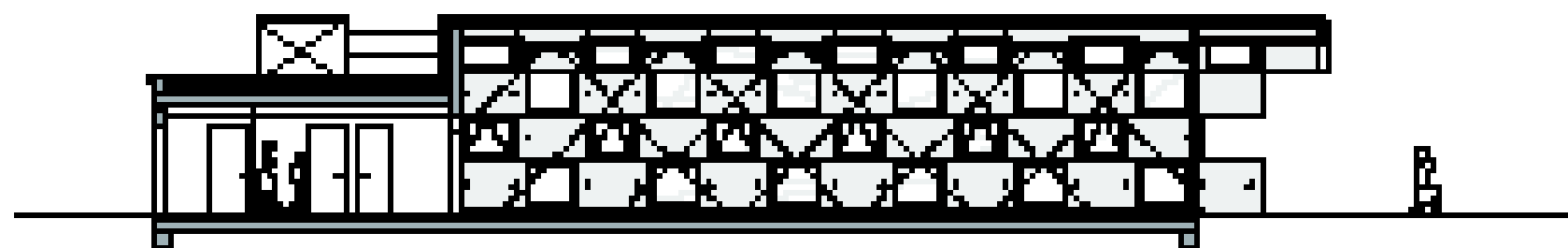
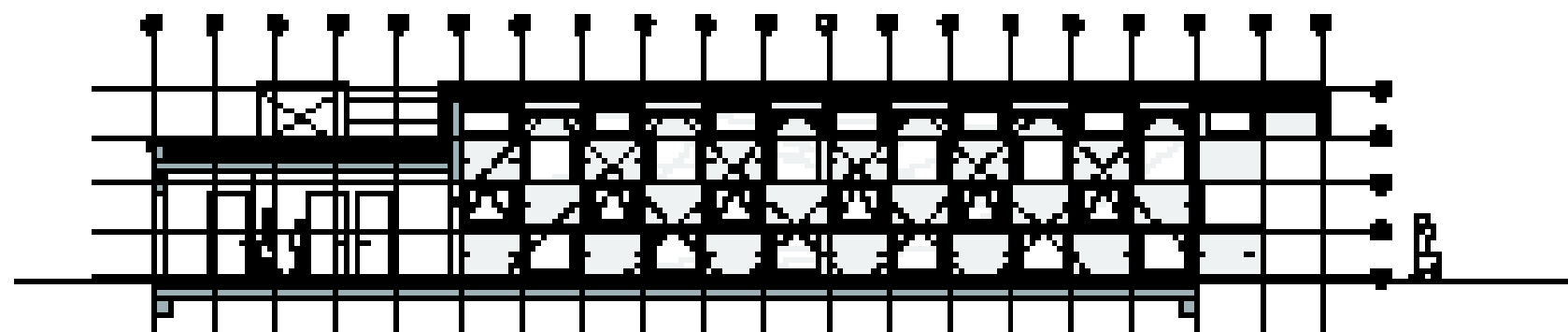
The big glazed entrance opens up the main canteen room to the outside

and represents a welcoming gesture. The cantilevering canopy creates a transition zone between the interior and the playground. To keep the appearance simple all ducts, ventilation outlets and lighting are recessed in the ceiling. The integrated lighting produces glowing wood squares that turn the structural trusses into a design feature. The squares were also used to perforate the building envelope, creating a human scale and allowing for changing outlooks and interesting insights.

All materials used were kept natural, robust, durable and simple. The main components were concrete, wood and ceramics. Although the exterior facade is a bright red, yet no colours were used inside to allow the vibrant furniture to stand out.









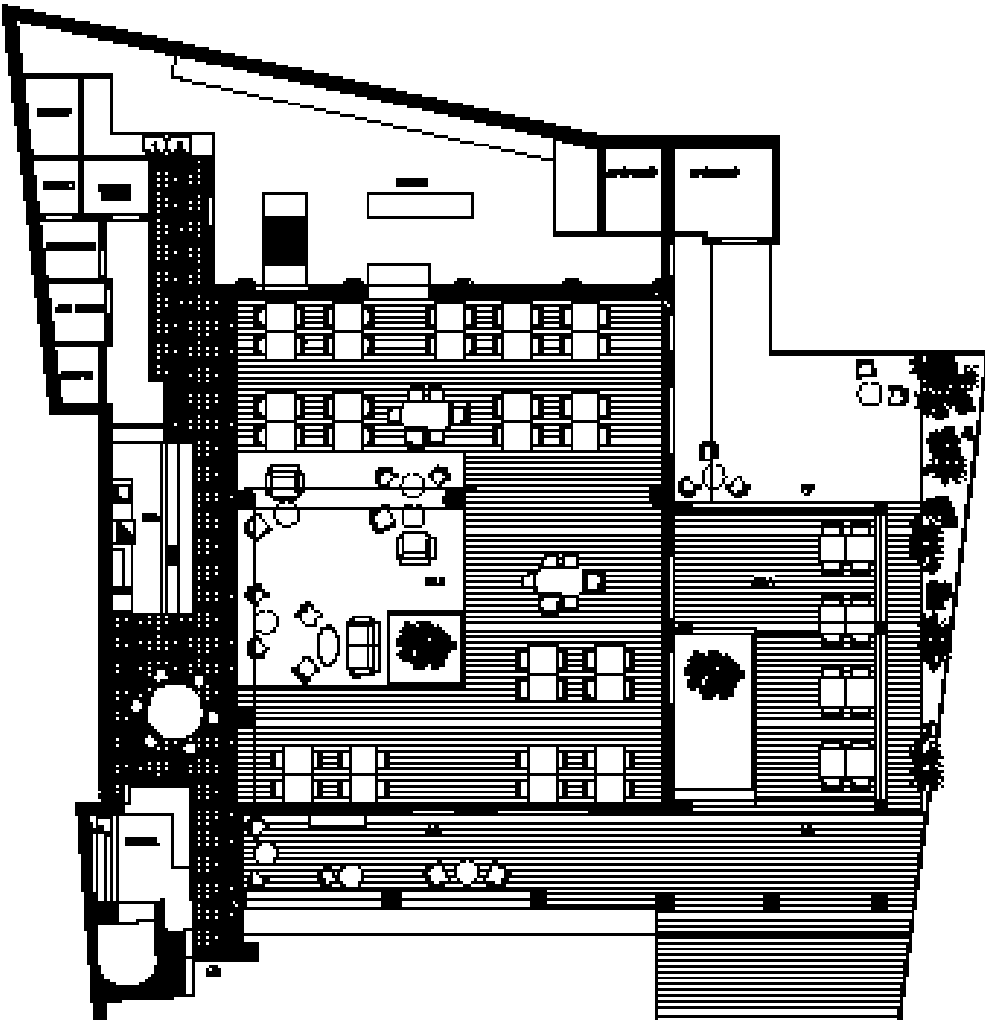
KOOK Restaurant and Pizzeria

Location: Rome, Italy

Design: Noses Architects

“It was difficult for us at first to figure out that this place is not a highly modern condo, but an original looking restaurant. Designed by the creative team at Noses Architects, the KOOK restaurant and pizzeria is located on via Cassia 2040, Rome– again, who would of thought? Glass, iron and concrete were the main materials employed to build the space, which lets out a contemporary feel, a bit unusual for a city with majestic old buildings like Rome. An abundant use of wood and brings warmth and originality to

this almost industrial-like place. The most striking design detail of the entire project is probably the central glass-encased tree, difficult to miss by anyone entering the premises. We like the fact that each corner has its own vibe, given by creative and inspiring decorating ideas. In a space characterized by a neutral color palette, the red sofas come to liven it up and sprinkle that touch of unexpected which we like so much.”







Kazumi Sushi Lounge

Location: Montreal, Canada

Client: Kelly Do

Interior Design: Jean de Lessard, Designer Créatif

Photography: Jean Malek

The designer’s intuition was perfect: the angular shape, pierced with sushi-pink translucent glass, on its own creates the ambience and tone of the restaurant. The colourful opening also gives a glimpse of the intense work being done in the kitchen.

As soon as they enter, customers are enveloped in a corridor of clear glass set into brightly striped walls. The vinyl covering, in a motif created by the designer and factory-printed, invariably draws the eye toward the sushi counter, the restaurant’s main room.

Dealing with a rectangular space without a large opening to the exterior, Jean de Lessard’s design firm had to use imagination to work with angles of view and create dynamic visual points of impact, while maintaining an overall impression of simplicity and balance. By using dark curtains to dampen the sound level and playing with the transparency of certain walls, the designer gave some materials a double function, thus optimizing his design.





New Mikado

Location: Montreal, Canada

Interior Design: Jean Pierre Viau Design

Photography: Marc Cramer

Mikado, the Japanese restaurant is inaugurating a brand new space at the corner of Laurier and Hutchison streets in Montreal. The restaurant has been given a contemporary and Japanese look and feel. The design unfolds into layered ambiances, very poetic and warm, while it fulfills the different functions of the restaurant and echoes the street bustle.

The restaurant's entrance was reworked like a real foyer to pull the client off from the noisy and bustling street corner into a much softer, peaceful space. The designer composed the welcoming area with yellow lighting behind Japanese sliding doors, to calm the eye and direct it towards the different sections in the restaurant. The welcoming station, offset compared to the axis of the entrance, was redesigned to resemble a

simple wooden podium, discreet and withdrawn; it gives the space a solemn and hospitable feeling.

Right at the entrance, the eye is caught by the restaurant's multi-levels and sections. On one side, there are bubbling and dynamic spaces, the bar and take-out counter, a vast private salon and hall overlooking Laurier Street. On the other side, there are the more intimate calmer spaces, a long restaurant area with its sushi bar, a second room in the back as well as a "Tatami" room. Between these two spaces there are the service sections. Each space is well defined and enables a fluid circulation and was designed to preserve the clients' intimacy and peace at their table.



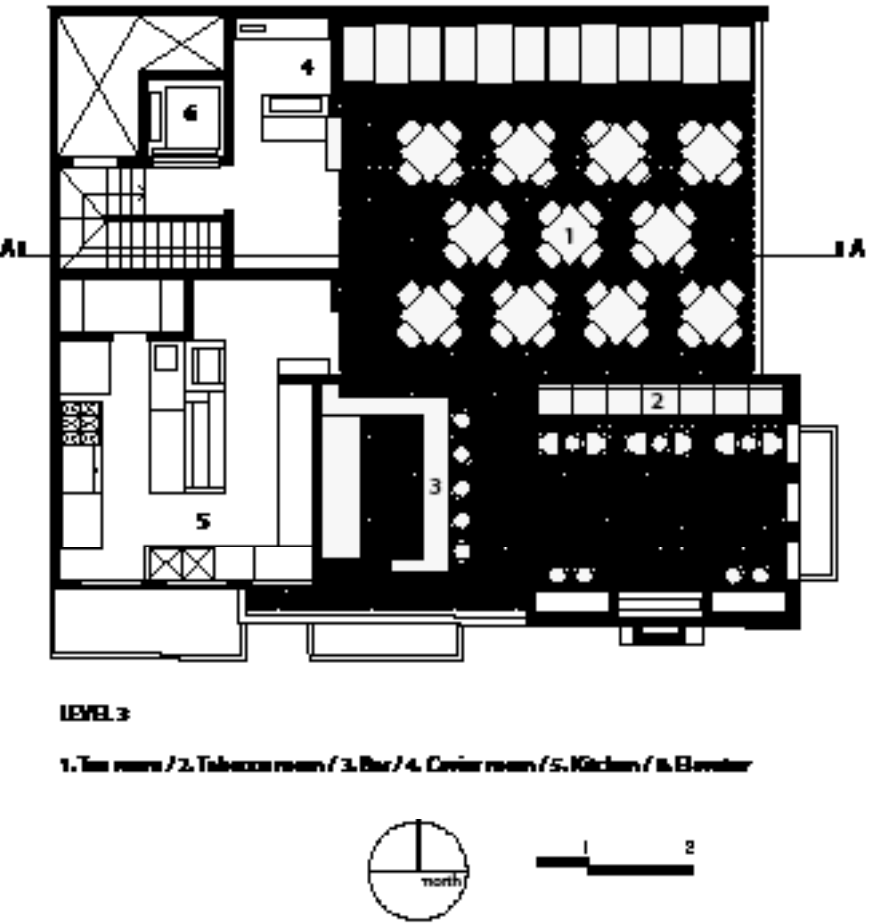




Celeste Champagne & Tea Room in Mexico City

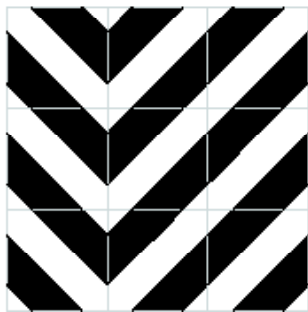
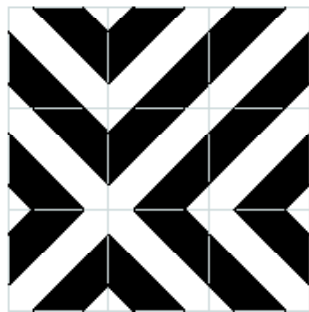
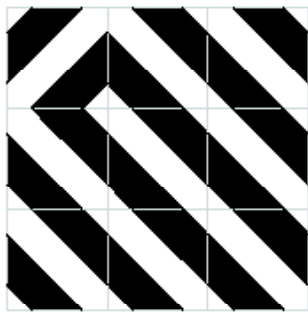
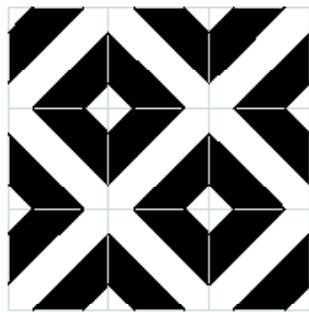
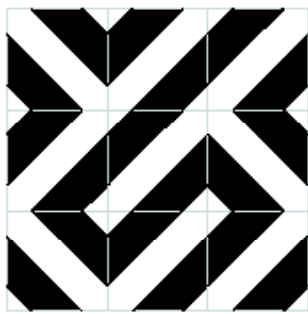
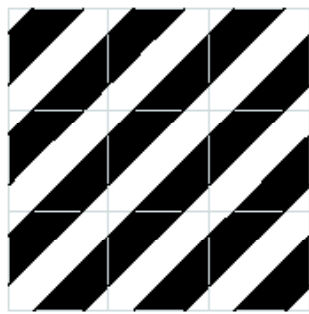
Location: Anzures neighborhood, Mexico City, Mexico Built Area: 160 m ²	Architectural Design: PRODUCTORA (Carlos Bedoya, Victor Jaime, Wonne Ickx, Abel Perles) Collaborators: David Ortega, Felix Guillen, Jorge Fernandez, Laura Rodriguez, Diego Escamilla, Ivan Villegas	Construction: DBM Constructores Photography: Rafael Gamo
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To create a champagne bar and tea salon in the Anzures neighborhood, a 1940s-era house was restored, and a large light-filled open area was added to the terrace. The design focused on the creation of a single pigmented cement mosaic that would generate a variety of patterns and directional changes throughout the upper level. This piece with diagonal lines creates, according to its position and rotation, different patterns, effects of depth and interrelationships. For the roof, a grid structure was chosen that allows natural light to filter through, maintaining the sensation of being on an open terrace.



LEVEL 3
1. Tea room / 2. Tobacco room / 3. Bar / 4. Cowar room / 5. Kitchen / 6. Elevator





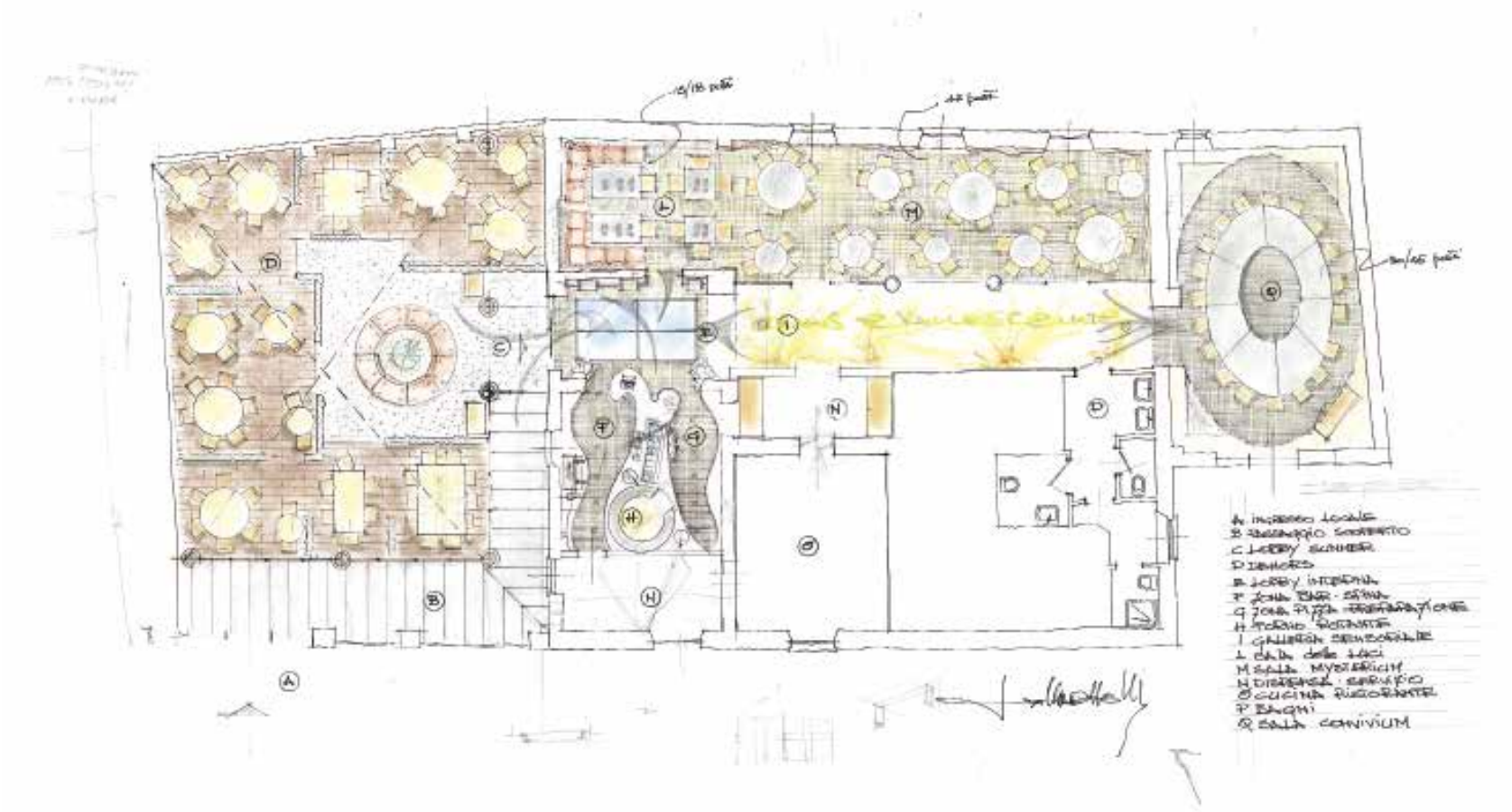


ARCANO Restaurant Design

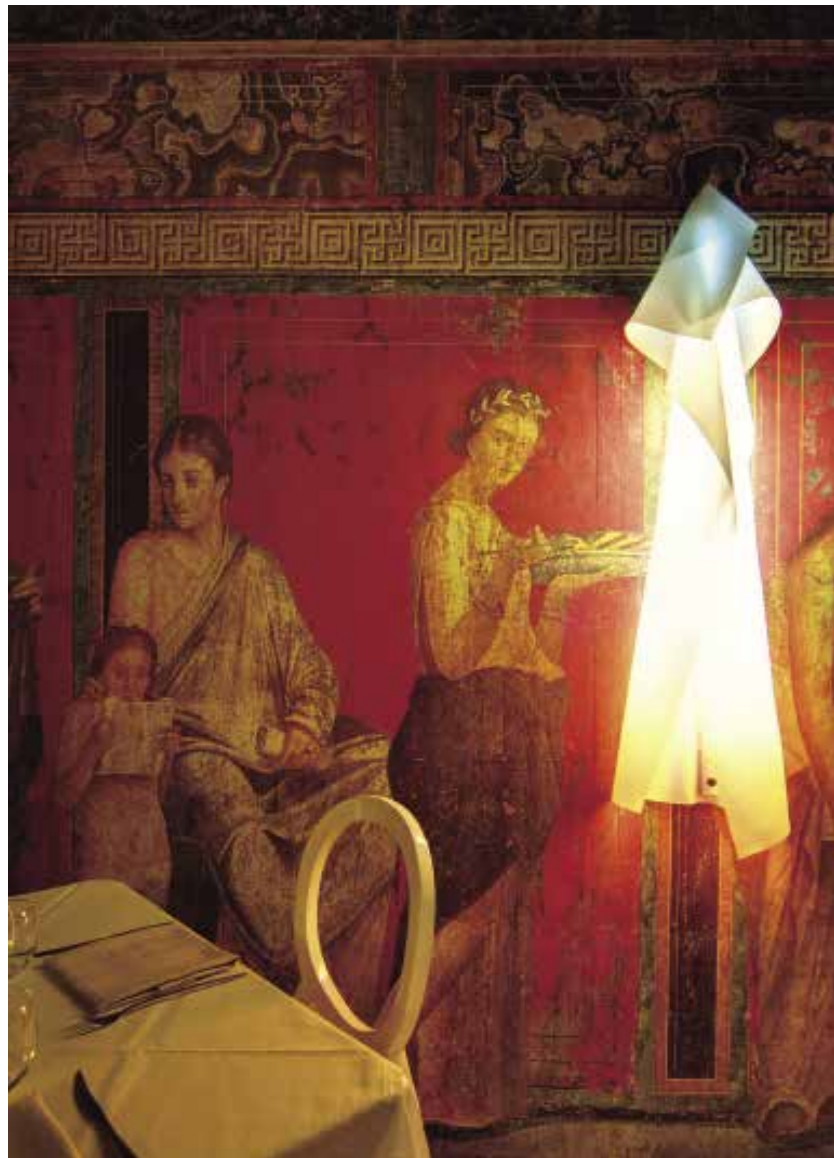
Location: Nizza Monferrato (Asti) Italy	Client: "Arcano" Restaurant Study Design Firm: AM+D Studio Alessandro Marchelli + Designers	Interior Design: Alessandro Marchelli Photographer: Daniele Ferrero
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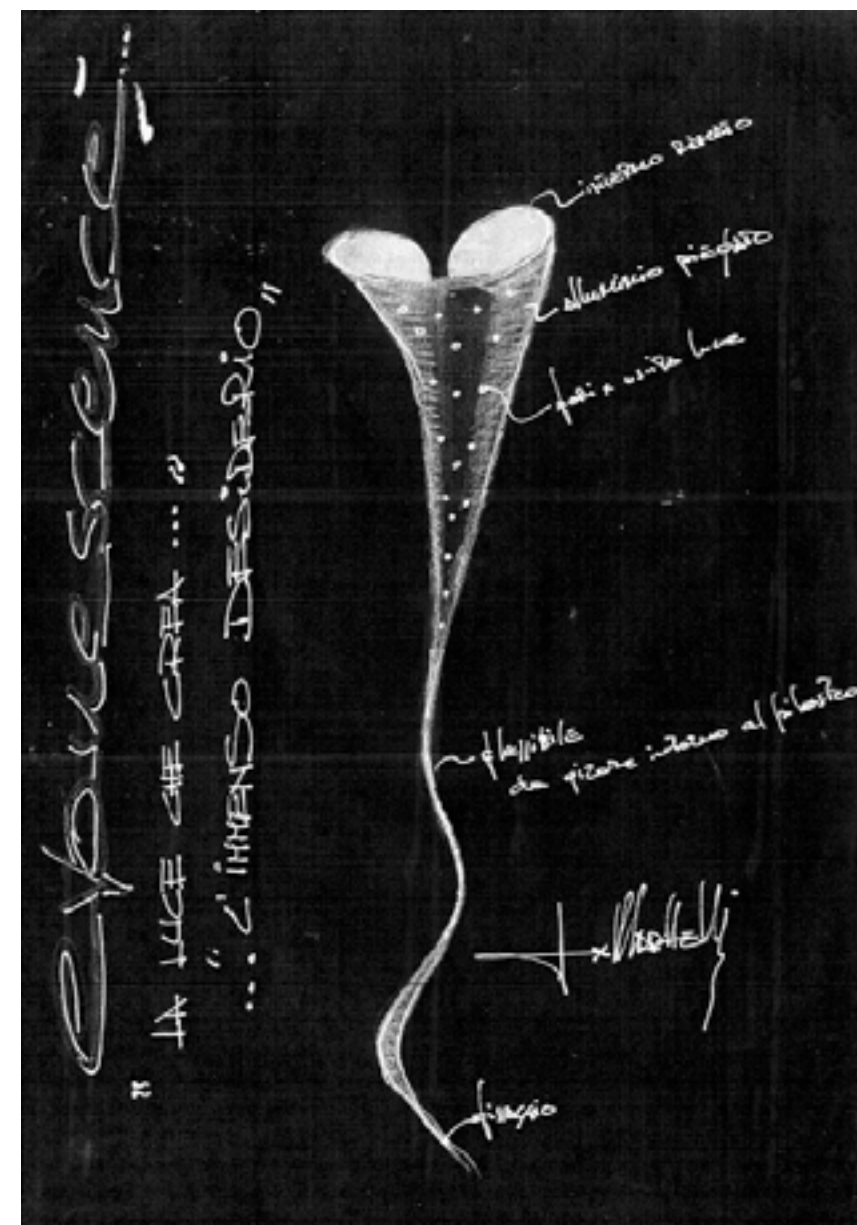
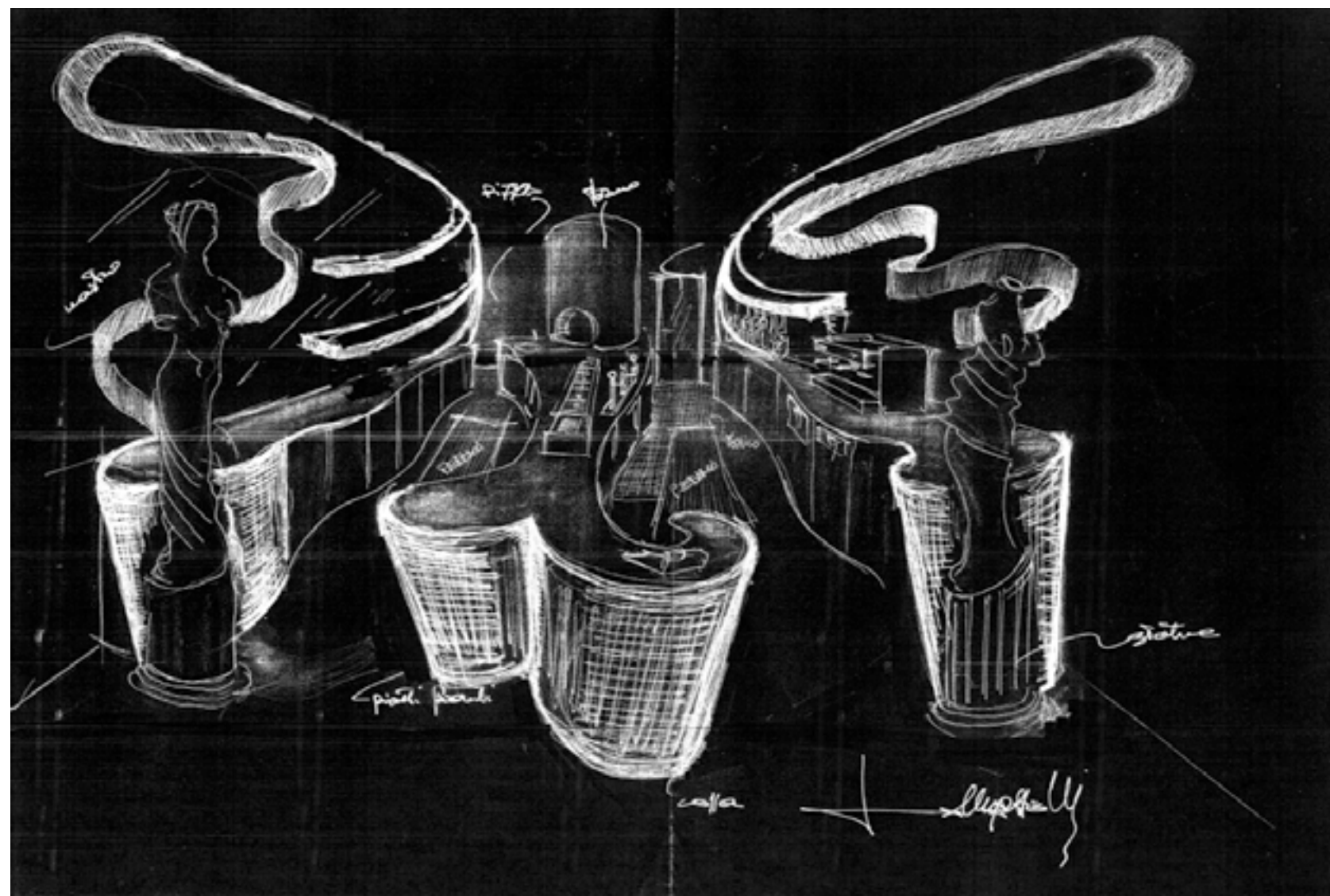
This concept is the result of the development of an 'idea to bring back the past civilization' Pompeian 'in our time, revive the ancient art, culture, the elegance of that period in an atmosphere "Multisensory", unique, emotional, futurist, but at the same time maintaining that position emotional each of us can pass every square inch of this historical framework

revisited in the third millennium. Mysterium room, a place almost muffled, moved only by the sound track the processing of lava rock from which arise, as the frescoes of the time which was, as a living Pompeian, a place dedicated to being pampered by the scents of kitchen, the pleasures of "Bacchus" and the authentic food.









OCW Obikà Canary Wharf

Location: London, UK Gross Floor Area: 250 m²	Client: F&B Spa UK	Design: Labics (Maria Claudia Clemente, Francesco Isidori) Architectural Team: Chiara Capriulo, Manuela Gentile, Elisa Frisetti, Piergiorgio Loconte	Photography: Luke Hayes
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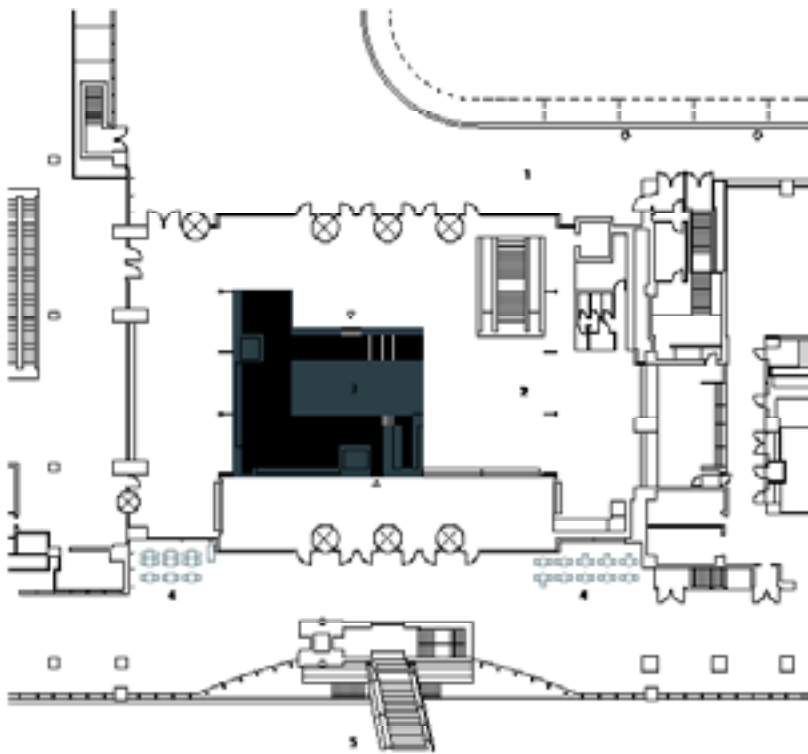
Labics have worked with Obikà on the design of every one of their worldwide chain of restaurants, giving the brand a consistent visual identity which is adapted to suit each new location and context. The clean, contemporary styling of the restaurants provides a suitable foil for the fresh artisanal ingredients and relaxed ambience typical of the Obikà experience.

At Obikà Canary Wharf the design responds directly to the setting of the restaurant within the expansive glazed volume of the West Wintergarden, a large public conservatory at the heart of the Canary Wharf business district. This is a corporate, somewhat impersonal, space and Labics' design therefore sets out to define a more intimate space within it – effectively a building within a building. This contrasts with the kiosks designed by Labics for Obikà at Milan Malpensa airport and at the IBM Building in New York, which are conceived more as 'objects' within the space.

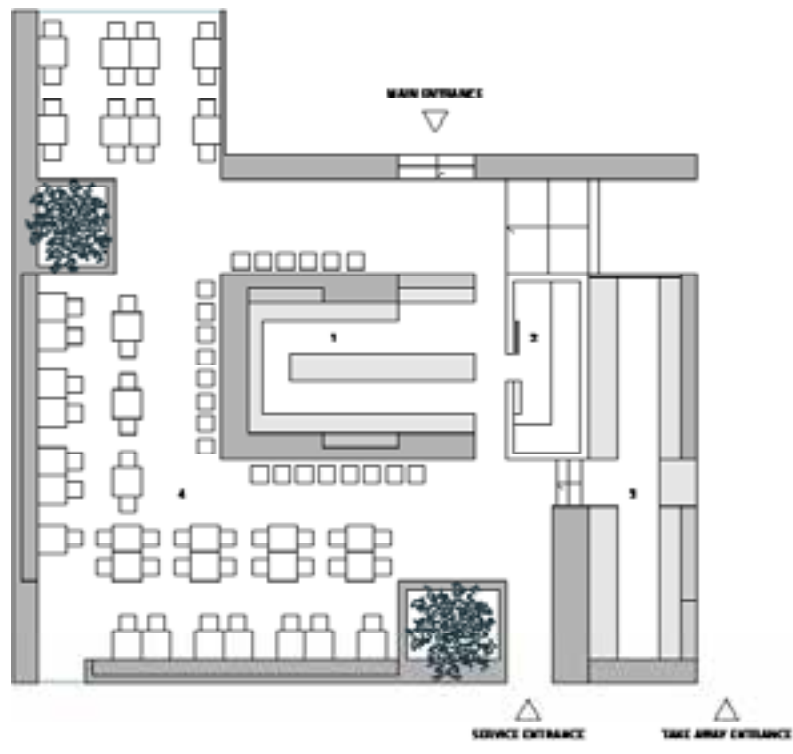
A wide, 510mm high platform, together with a large cantilevered canopy, establishes the restaurant's presence, these volumes providing a sense of solidity and enclosure within the transparency of the surrounding space whilst still allowing the customer to see out. The materials and built elements are drawn from the kit of parts devised by Labics as part of the overall Obikà concept: glass for the display cases, black resin for the floor, metal for all vertical surfaces, laquered black wood for the benches and stainless steel for preparation areas and equipment.

The 250m² restaurant will form a new meeting point for the working and tourist populations of Canary Wharf and provides space for formal sit-down dining as well as more informal counter seating and a takeaway.





1 CANARY WHARF | 2 WEST WHITEGARDEN | 3 ORISKANY | 4 TERRACE AREA | 5 CANAL



1 MOZZARELLA BAR COUNTER | 2 KITCHEN | 3 TAKE AWAY COUNTER | 4 DINING AREA





The Cube Bruxelles

Location: Bruxelles, Belgium

Client: Electrolux Home Appliances Emea N.V

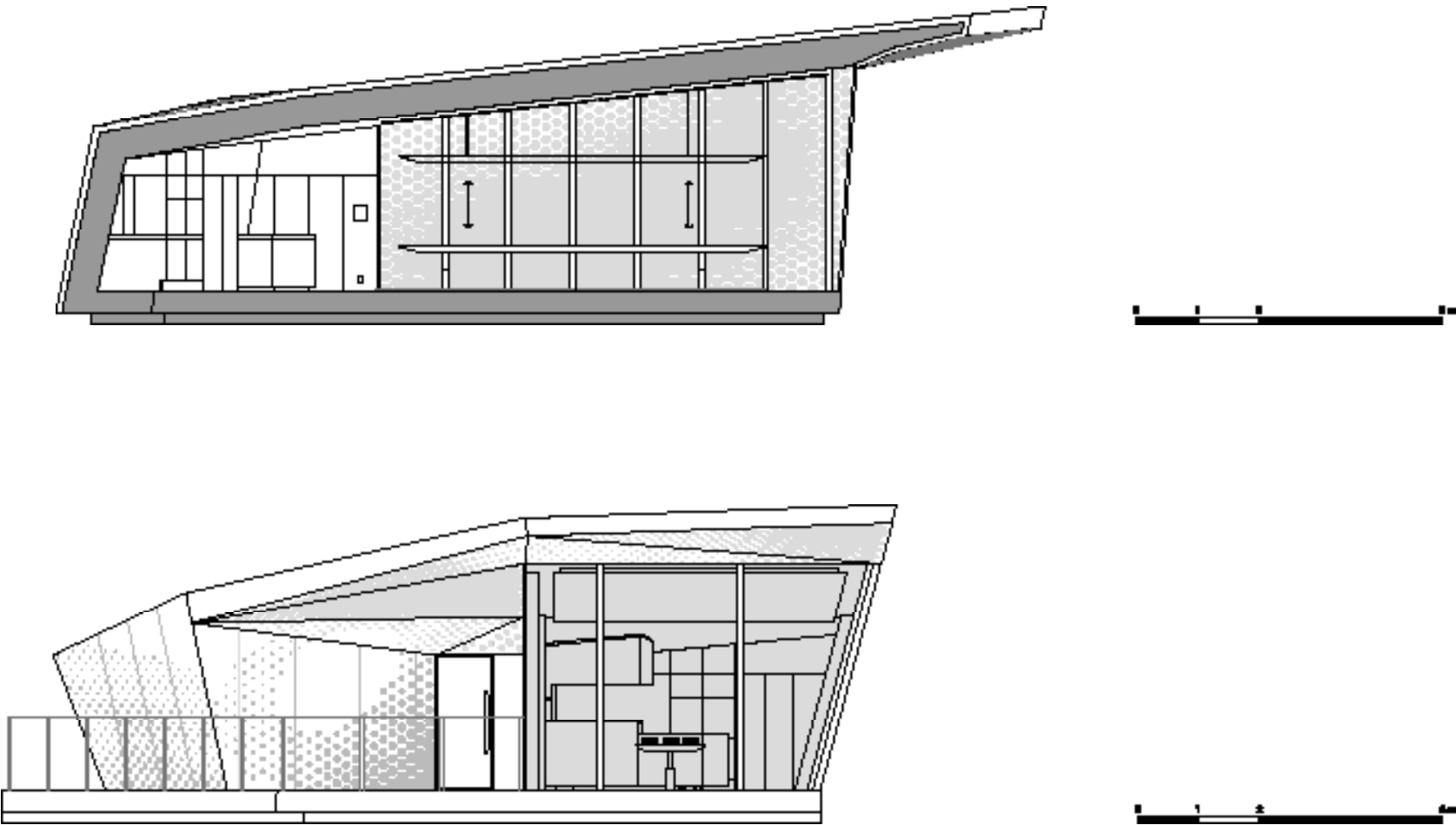
Architecture and Interior Design: Park Associati, Milano – Filippo Pagliani, Michele Rossi

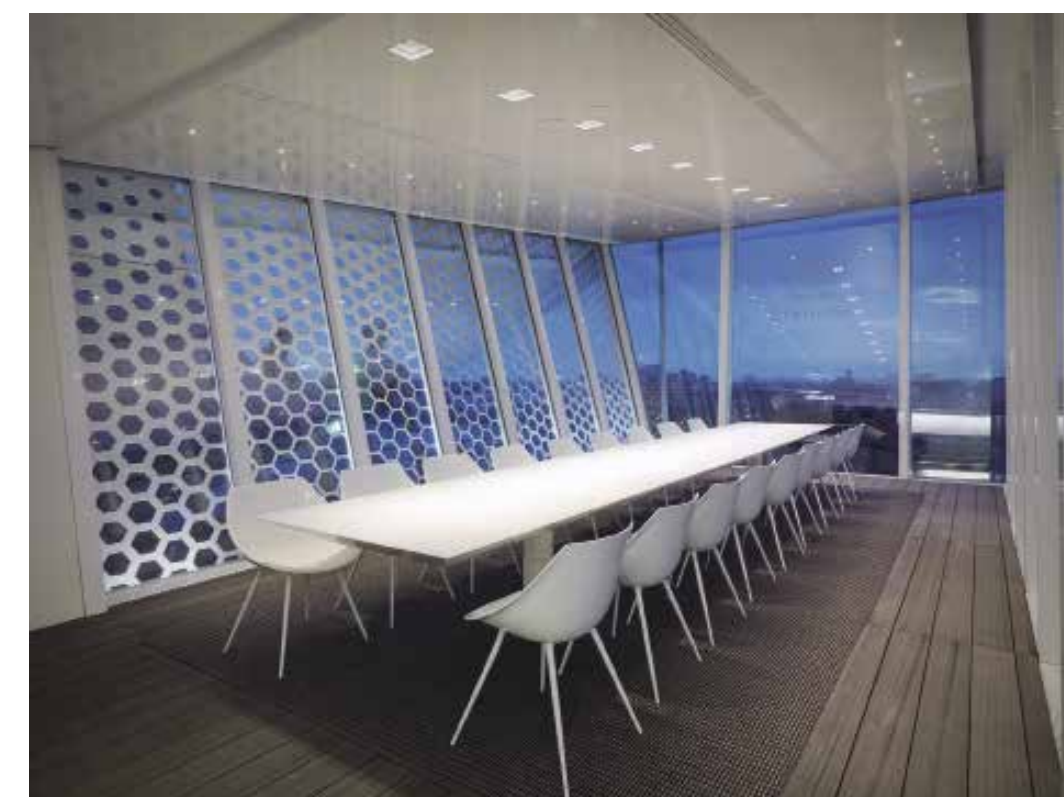
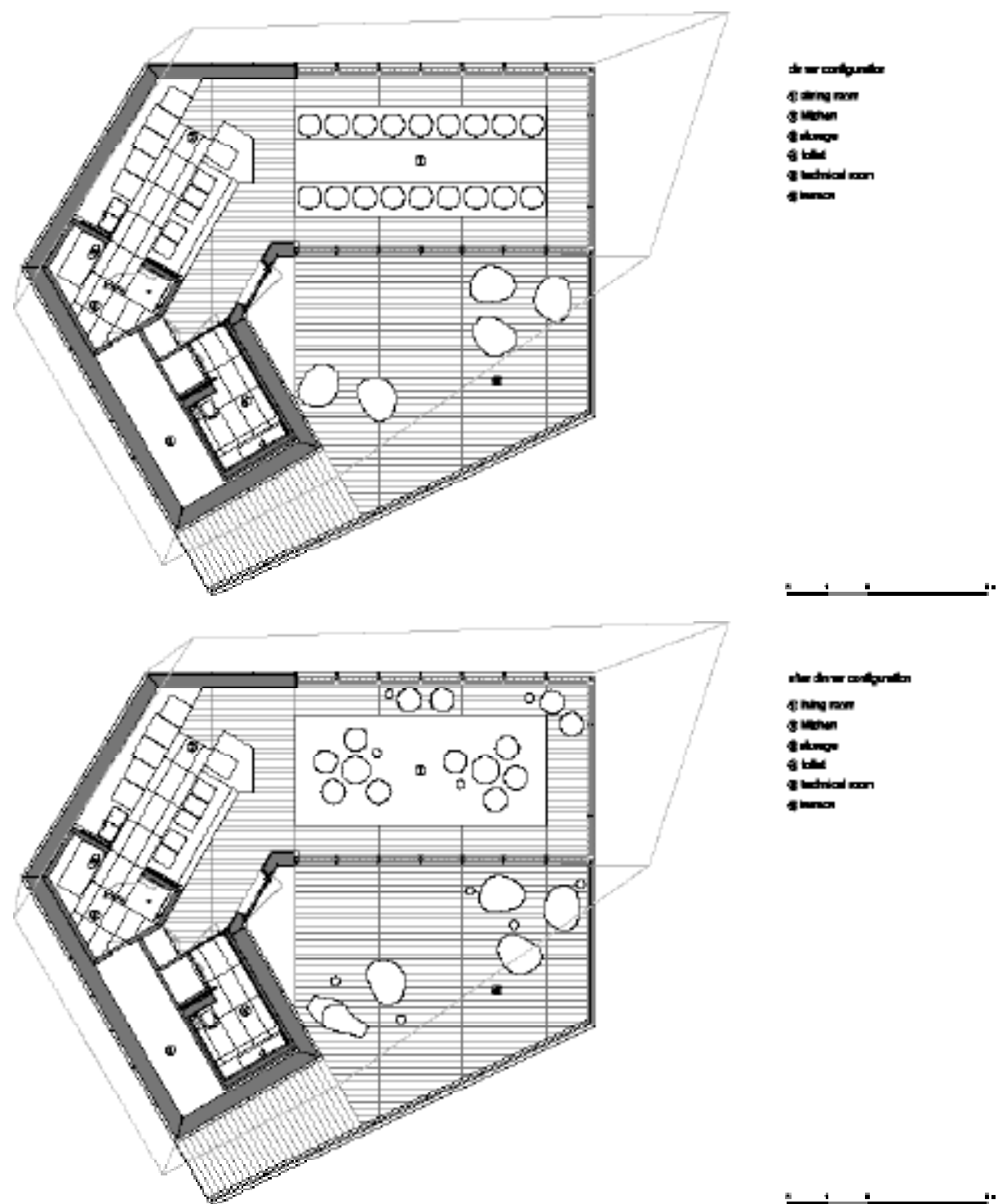
Photography: Andrea Martiradonna

THE CUBE – Dining with a View – itinerant restaurant commissioned by Electrolux, celebrated its' opening on Friday, 1 April, 2011 in Brussels. The project was conceived and organized by the Belgian event agency Absolute Blue; the design of the pavilion, as well as the interior design, was developed by the Italian firm Park Associati, Milano; Logo and Texture Design by Studio FM Milano.

The restaurant was active simultaneously in twin structures; two Electrolux Cube's travelled across Europe offering a memorable dining experience for 18 guests per setting in magnificent locations: Belgium, Italy, Russia, Switzerland and Sweden. The semi-transparent structure resided 3 months in each location and had seen on top of buildings, monuments and on occasions, even floating on water.

The interior of the THE CUBE has been designed to suit different arrangements; the pavilion consists of a large open-planned space with a visible kitchen and a single large table that can be made to disappear by raising it up to the ceiling to form a lounge area for use after eating. The total floor area of 140 m2 is divided between the open-planned space and a 50 m2 terrace. In the kitchen, fitted with high-tech appliances in typical Electrolux style, top international chefs will take turns in offering guests a show-cooking service with specially created menus.



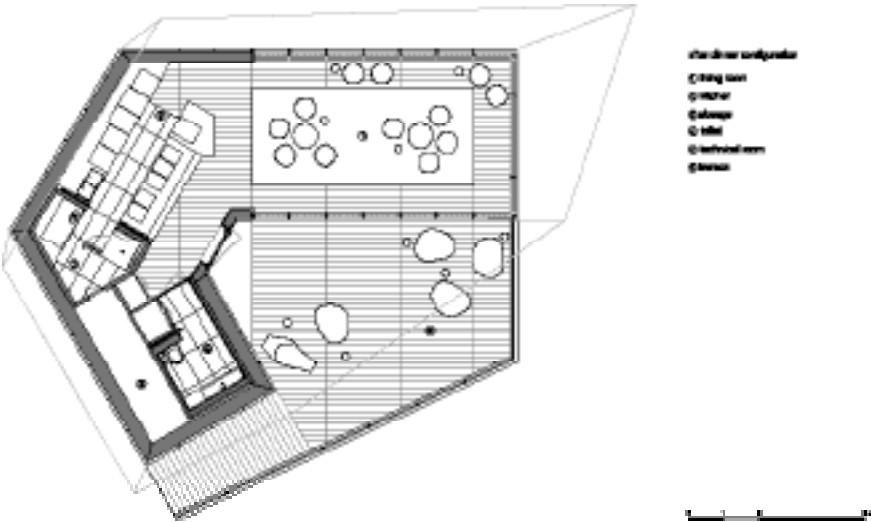
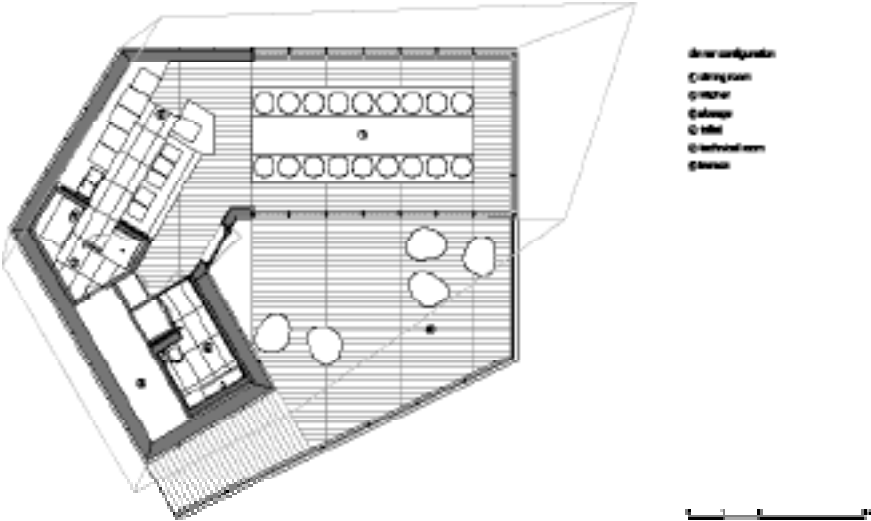
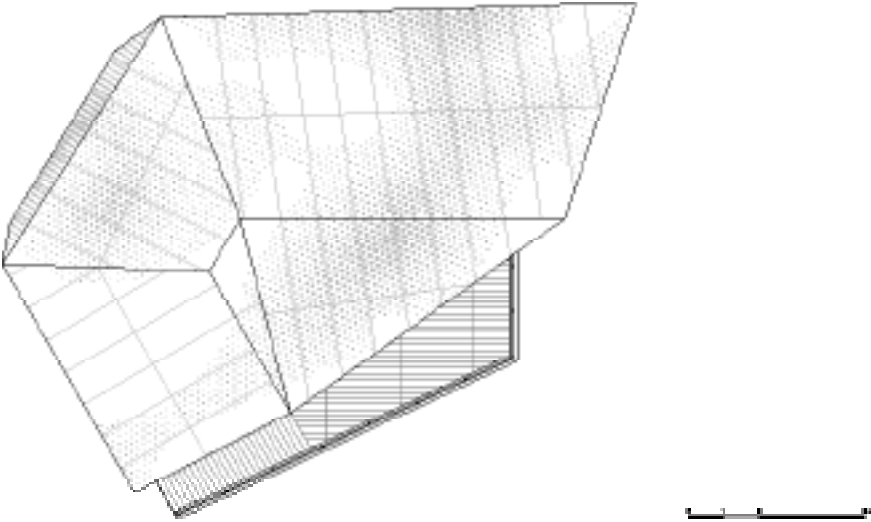


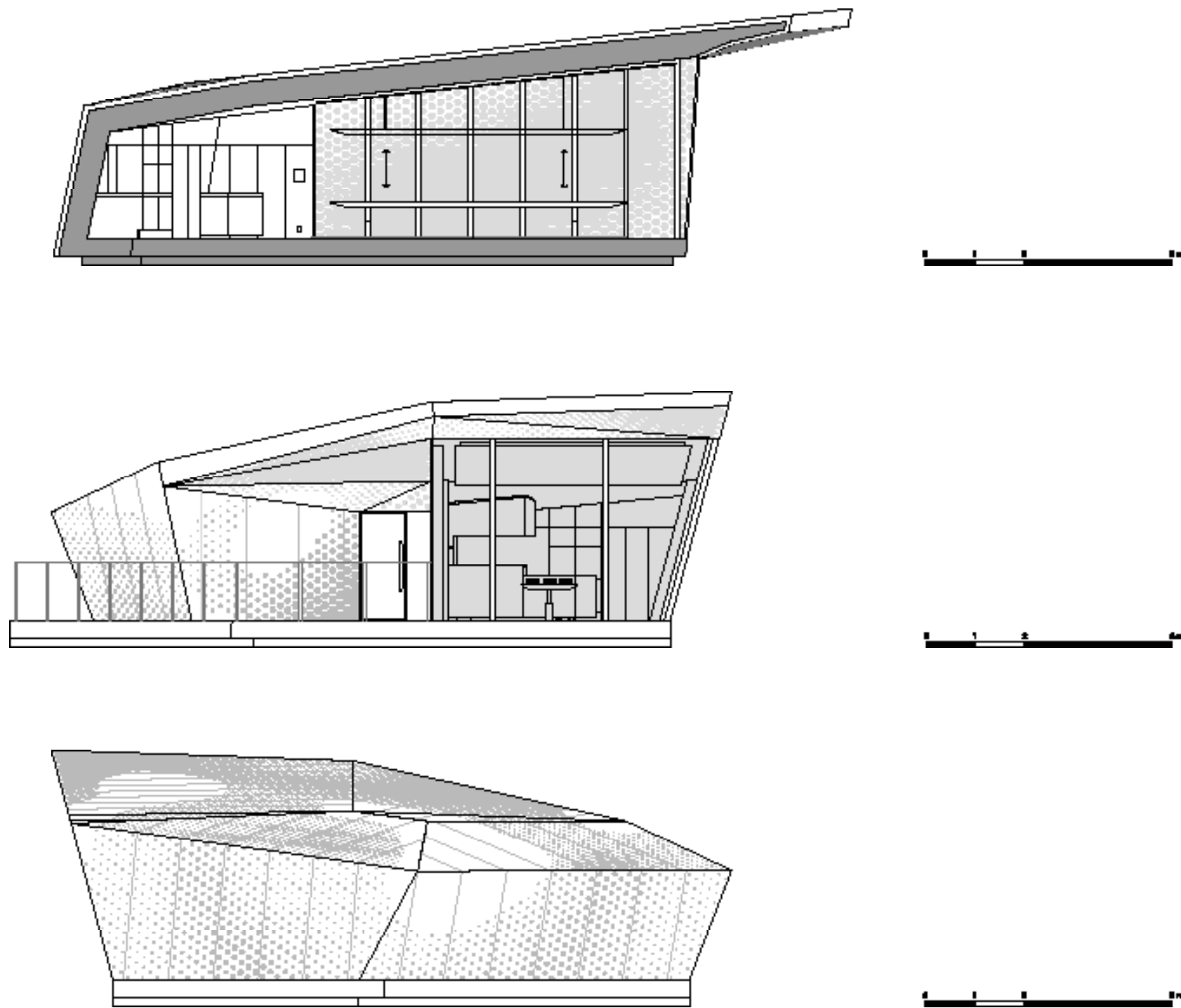
The Cube Milano

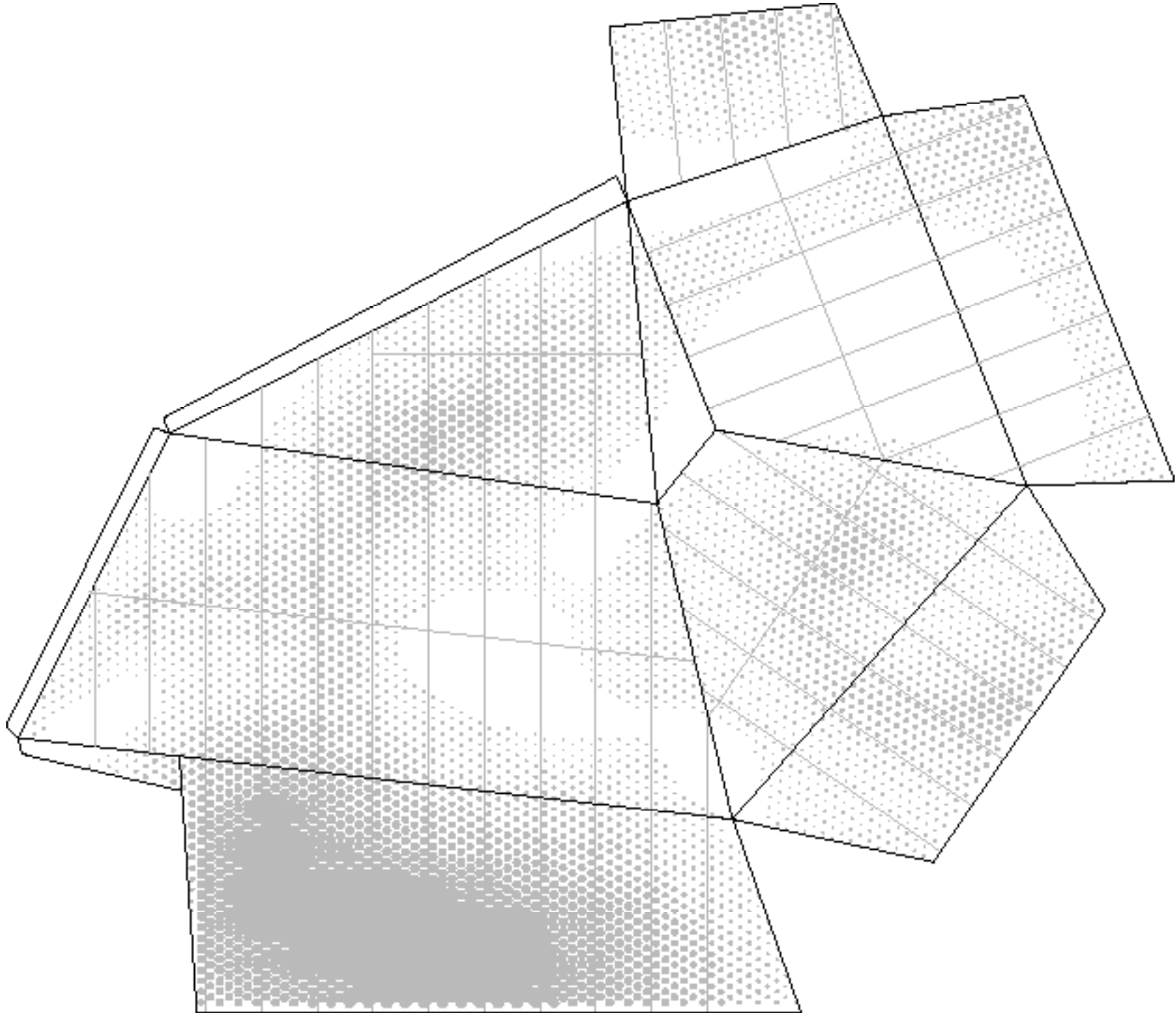
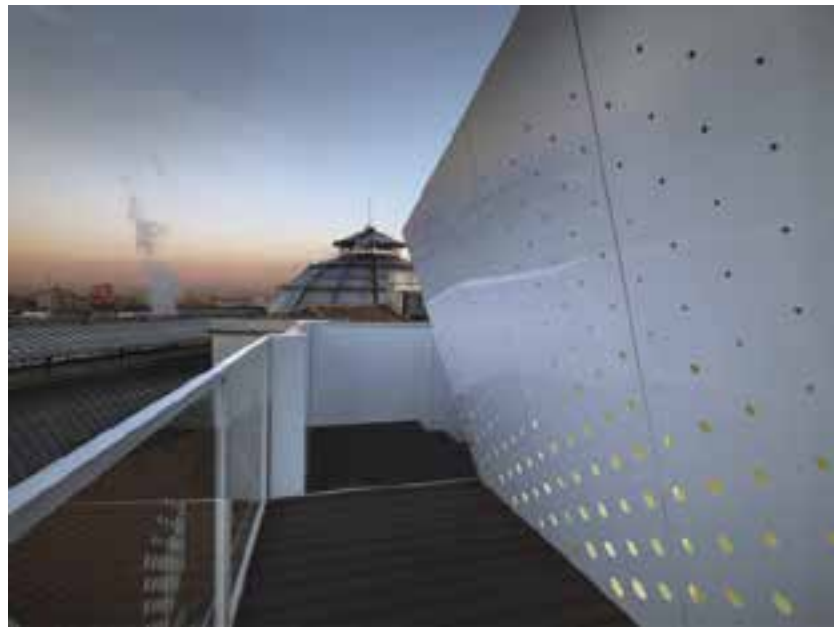
Location: Milan, Italy	Client: Electrolux Home Appliances Emea N.V	Architecture and Interior Design: Park Associati, Milano – Filippo Pagliani, Michele Rossi	Photography: Andrea Martiradonna
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In its second installment during the European tour, “the cube” by Electrolux designed by Milanese practice park associati currently overlooks the piazza del duomo in Milan, Italy. Delicately perched upon via ugo foscolo 1, the pavilion contains a temporary restaurant which will accommodate 18 individuals at one time and offer spectacular panoramas of the adjacent cathedral’s spires, palazzo reale and museo del novecento. A large single table fills the open dining space, with clear views into the food preparation area. Performing live for guests, star Italian chefs will prepare special

lunch and dinner menus in the high efficiency, energy saving kitchen furnished by Electrolux. After the meal is complete, the table rises into the ceiling, transforming the internal program into a lounge. The 140 m² of occupied area includes a 50 m² outdoor terrace overlooking the bustling plaza below. Easily assembled and disassembled, the modular construct is prepared for a wide range of climates, even extreme conditions, providing visitors with a comfortable experience.







Brasserie Witteveen

Location: Amsterdam, the Netherlands
Total Area: approximately 400m²

Client:IQ Creative
Project Team: Rob Wagemans, Ulrike Lehner, Joyce Kelder, Erik van Dillen, Sofie Ruytenberg (graphic design)

Designer: Concrete Architectural Associates

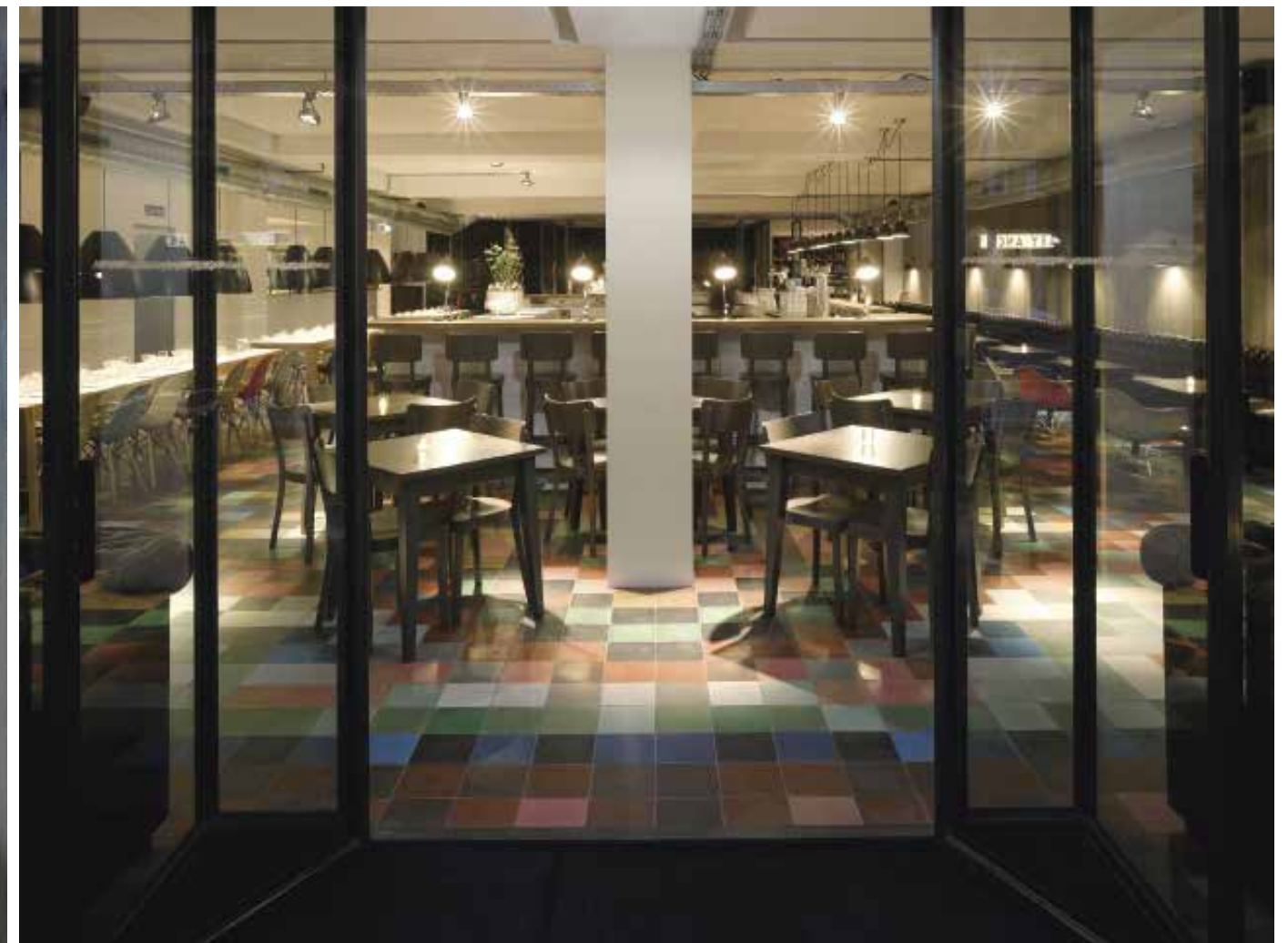
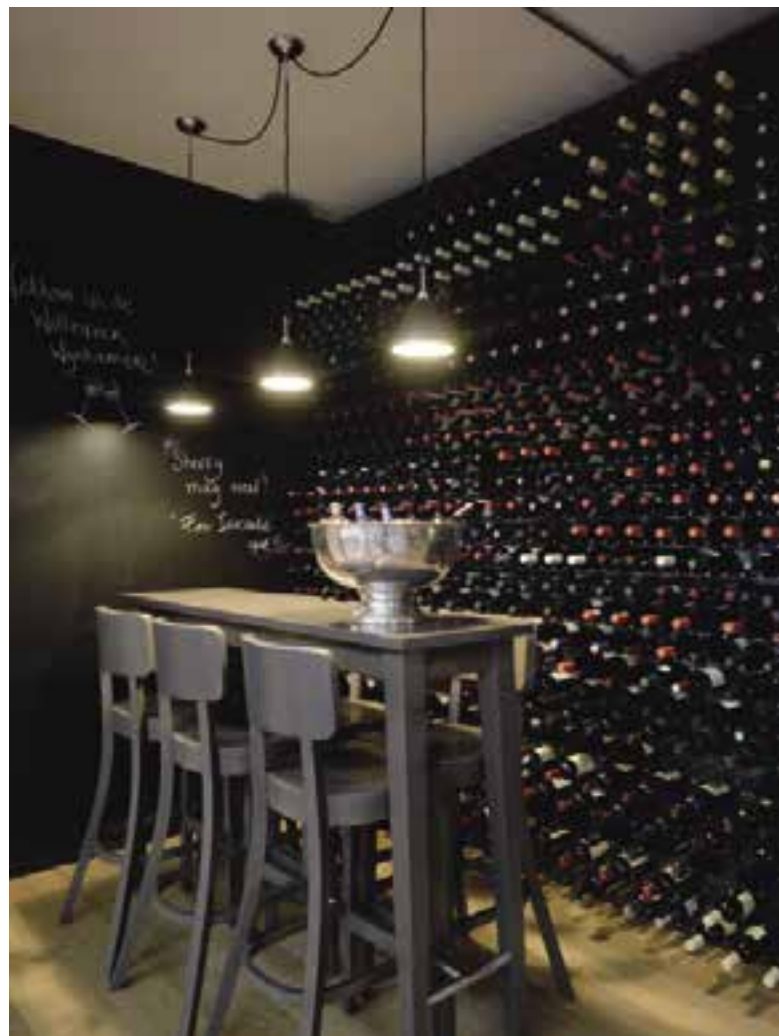
Photography: Ewout Huibers

In the seventies and eighties young and old would meet at the iconic restaurant ‘Witteveen’ at the Ceintuurbaan in Amsterdam. In 2009 IQ creative took up the challenge to once more create such a meeting place in the same building of those days.

Persian rugs
Making Witteveen into a present-day brasserie was the starting point of the design. Typical of a brasserie is that it is a place for both eating out and having a drink, though more particularly it is a place where everyone can relax and feel at home. In spite of the diverse world of bars and restaurants, many Dutch people are more at ease going to a pub. In Dutch pub interiors the Persian rugs on the tables play an important

role and give guests a familiar feeling. The new design for Witteveen will recall this familiar feeling, but without reminding of an old-fashioned dark Dutch interior, an association that the little red-coloured cloths often evoke as well. In Witteveen the Persian rug can be found on the floor, not as a classic rug, knotted and soft, but as a mosaic floor. The pattern of the Persian rug has been translated into Portuguese 20x20cm cement tiles in a range of 20 colours. This way the Persian pattern stays subtly recognisable and the characteristics of the cement tiles – each tile is handmade and with unique colour shades – create a lively effect on the floor. This ‘carpet of tiles’ completely covers the brasserie floor and the typical carpet pattern clearly marks the centre of the space as well as the position of the free-standing bar.







Bar

Witteveen is open from morning to late evening. No matter when guests arrive, the bar is always a lively spot and has therefore been placed central in space. It is the place where drinking meets dining and so it has been given a multifunctional design: real pub crawlers, who want to be at the bar all evening, can take a seat on the long side. Guests who are having a beer and want to eat something as well, can find their place on the two short sides of the bar; here the oak bar top has been made extra deep and a couple of table lamps create a sense of 'my own private little table'. The bar has been tiled with white metro tiles, so it becomes part of the space; static and defining the layout of the space.

Café

On the left side of the bar one can find the café part of the brasserie. At its base is a 15 metres long, brown vintage leather

and handmade out of one piece Chesterfield couch, meant for everyone to shuffle along for a drink, lunch or dinner. The little wall lamps above the couch and the low side tables and chairs complete the café interior. The greyed scaffolding wooden wall, the one against which the Chesterfield has been placed, supports the warm charisma of the café side.

Restaurant

The wall on the restaurant side – left from the bar – has, on the other hand, been tiled with white metro tiles. Guests can always glimpse into the kitchen through two openings in this wall and so the Witteveen kitchen also becomes part of the restaurant. Three 4 metres long oak tables are lined up against the wall. At each table 14 guests can take a seat on Dowel Side Chairs by Eames. The chairs are vintage pieces and therefore still have the original fibreglass bucket seat. Like the low chairs next to the Chesterfield couch, these chairs have a range of six different colours, alike the colours in the mosaic floor. The front and back area of the bar are furnished with plain wooden brasserie tables with wooden chairs. The chairs are classic café chairs but executed in a grey tone, giving the seating area the look and feel of a present-day brasserie.

Terrace

A present-day brasserie should not be without a terrace. All year round the terrace will be covered by three grey canvas awnings, creating a nice and cosy terrace imagery. Scaffolding wooden tables and terrace chairs – like the ones in Jardin du Luxembourg – complete the whole. Here, the six different colours of the chairs also relate to the colours of the mosaic floor inside the brasserie. The building's old façade also provides the opportunity to entirely open two broad sliding windows, creating additional space within the building. During the summer the two Chesterfield seating corners are placed near the window part of the terrace. On the other hand, in wintertime they are nice and cosy places of shelter from the cold outside.





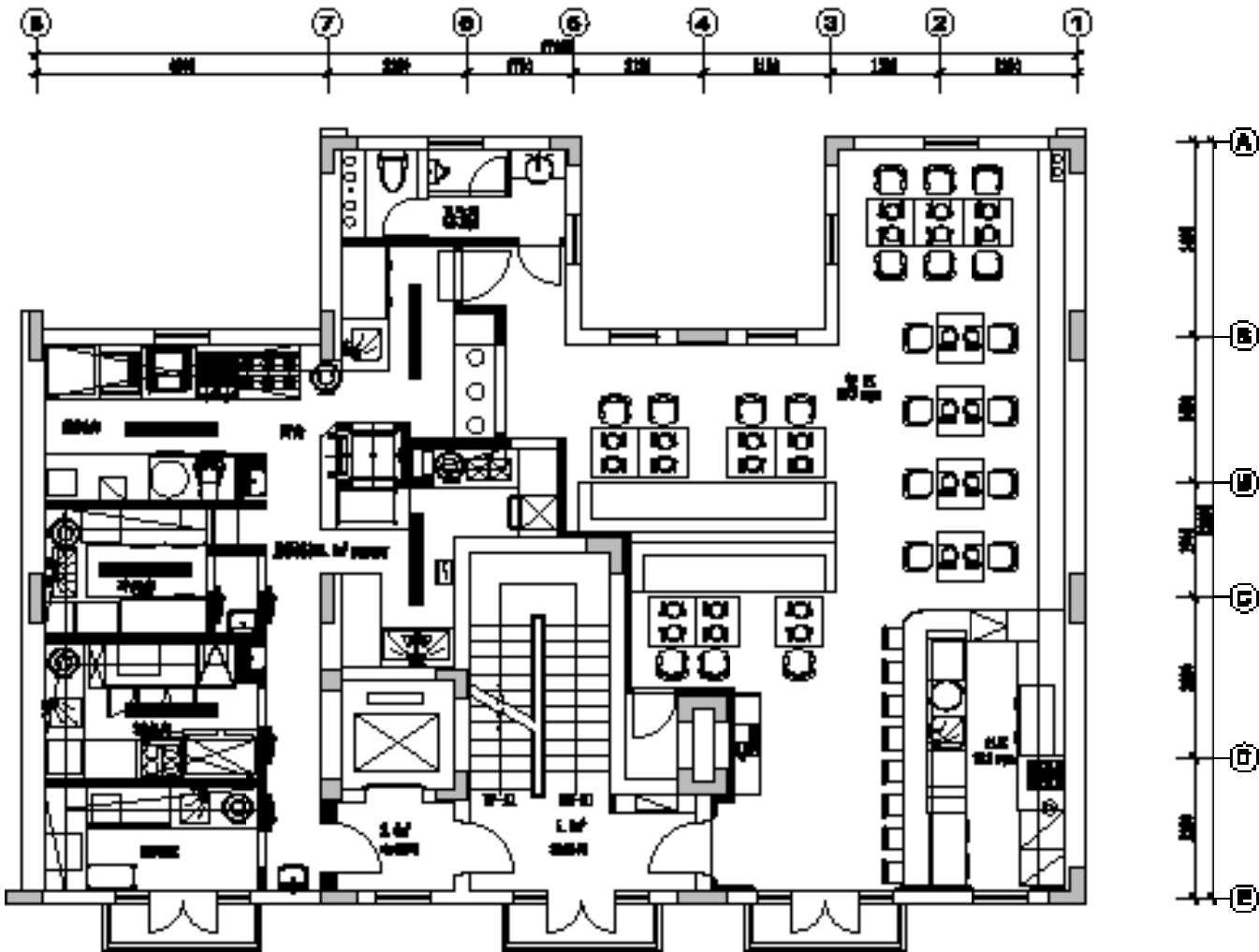
The Fat Olive

Location: Shanghai, China

Interior Design: Dariel & Arfeuillere—A Lime 388 Company

The Fat Olive invites the feel of a Greek home. Inspired by rustic European market towns, Dariel & Arfeuillere went about designing a casual-chic space aimed at comfort and relaxation. “We wanted the place to feel like home and so we looked at materials and details that have texture and history.” Dariel & Arfeuillere achieved this feeling by carefully selecting

each design element, from the flooring made of wood reclaimed from turn-of-the-century houses to the wall of European market-inspired cabinets detailed with miss-matched hardware. The predominance of earth-tone colors and copper gives to the venue a natural atmosphere while big plush bourgeois sofas in mauve add an eclectic, lived-in look.

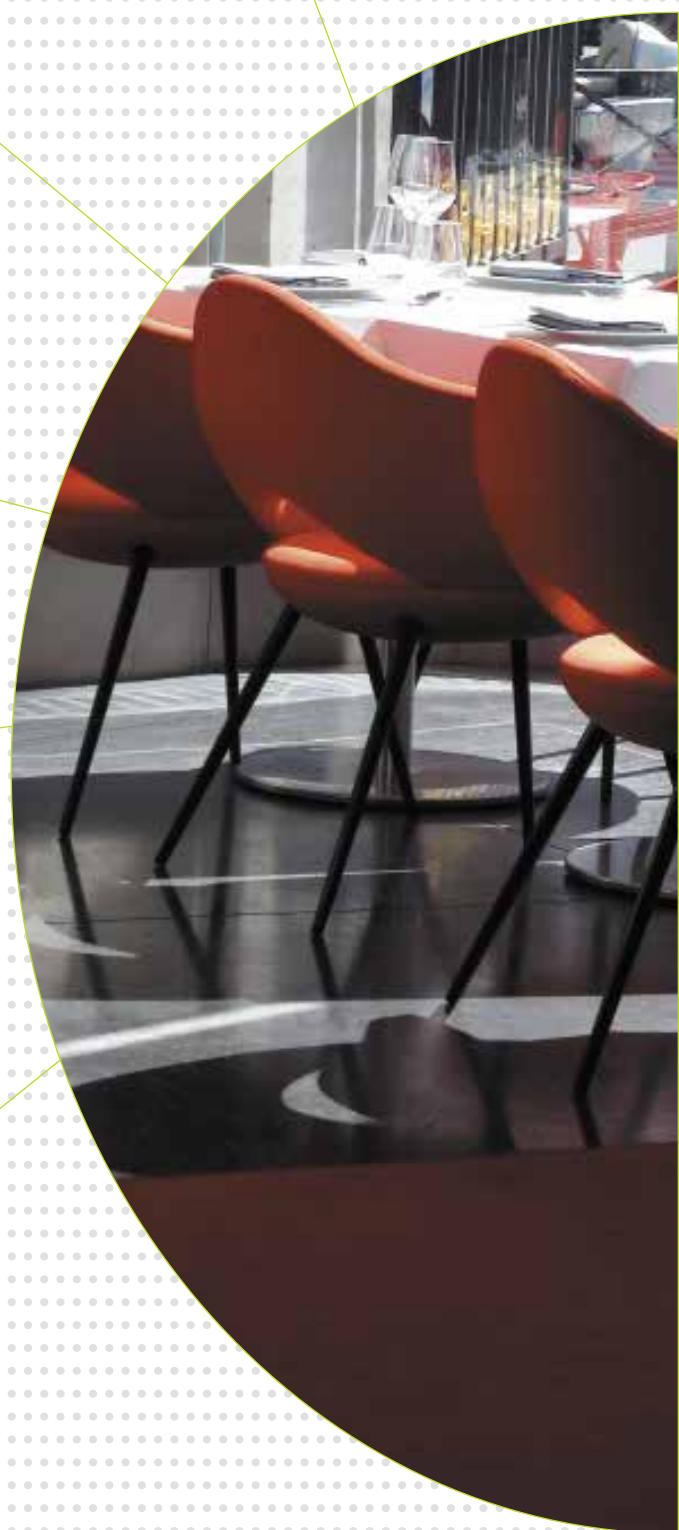


Master Plan





Concept Restaurant



12chairs

Location: Shanghai, China

Interior Design: Dariel & Arfeuillere—A Lime 388 Company

12 Chairs, is a new premium dining concept and an intimate space where private parties can choose from menus ranging from the elegant to the extravagant. This flexibility meant designing a room to reflect and be transformed by the food. The namesake 12 chairs surround a long saddle-

stitched black leather table, and burnished silver metallic panels inset with bevel-edged copper mirrors line the walls. The table settings emphasize the mood of the meal.



The PURPLE ONION RESTAURANT

Location: Shanghai – CHINA

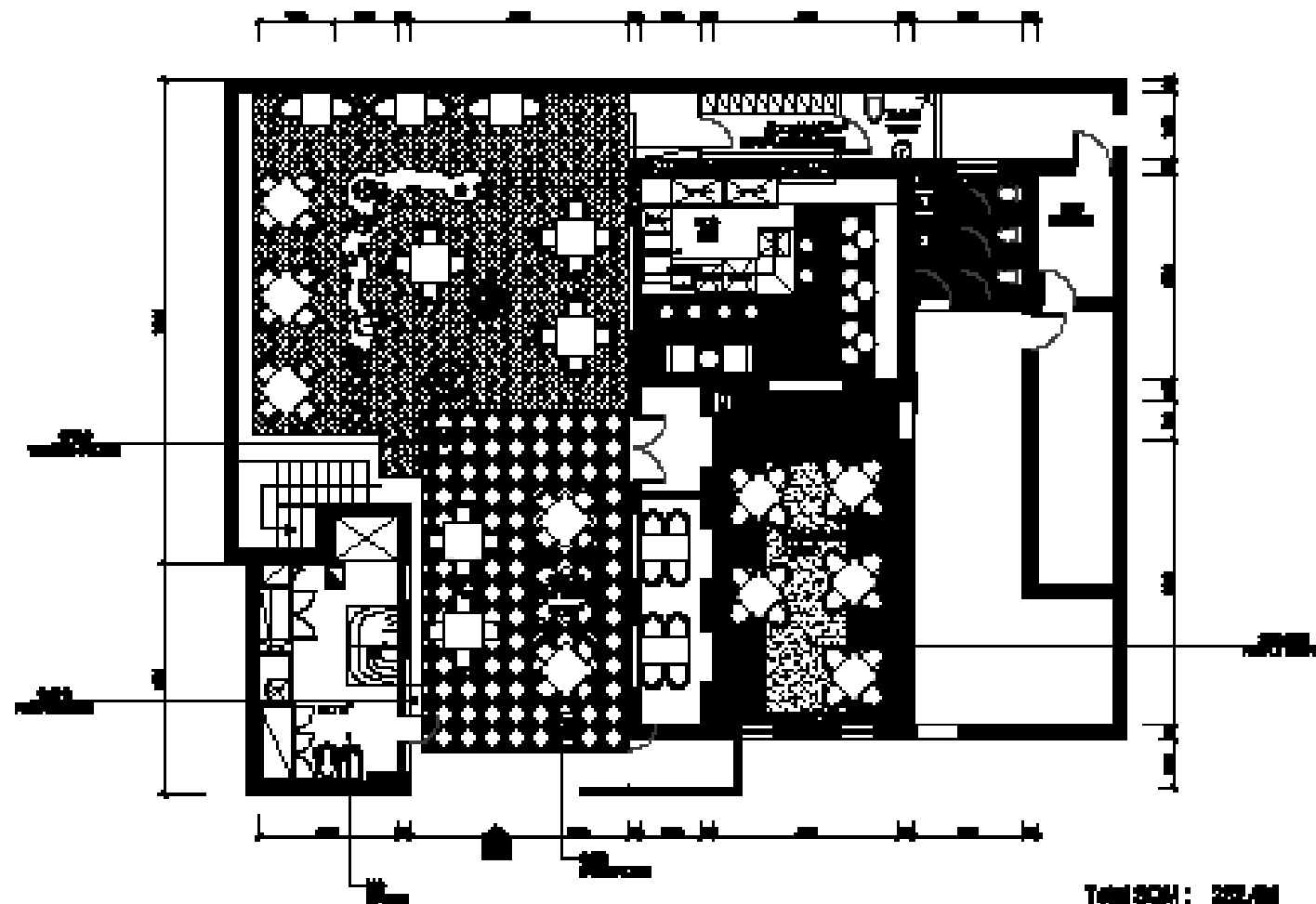
Interior Design: Dariel & Arfeuilere – A Lime 388 Company

Designers: Thomas DARIEL & Benoit ARFEUILLERE

Conceptualized by the internationally renowned Chef David Laris, Purple Onion has been directly inspired from the French Bistrot and Italian Trattoria. The Design features all the codes of these typical spaces yet deepening, sharpening and reinterpreting their usual characteristics. For instance, like the Bistrot is the homelike and popular kinds of place where you can always meet someone that you know, Purple Onion exhibits a series of oil-painting portraits representing the venue's ancestors. And the huge black deer head proudly hanging over the fireplace attracts people's vision. This sculpture reminds of the animal heads generally existing in European families

The space has been treated around 3 colors, black, purple and white. The Black, prevailing the restaurant part, reveals the emotions and conveys a feeling of intimacy and comfort strengthened by the home-style fireplace. Foremost, the black color states for style and elegance. In the Lounge area, the Purple – a generous and sophisticated color specially created for the space – brings a warm, welcoming and glamorous atmosphere. Finally, the white gives a pretext to contrast and highlight the two predominant colors, as does the use of mat and glossy materials. Beside the bar and fine dining areas, Purple Onion also benefits from a stunning tree-shaded courtyard.





Floor Plan

TOMSON: 202/00
 DEATH: 10



Mercat Amsterdam

Location: Amsterdam, Netherlands
Client: IQ Creative

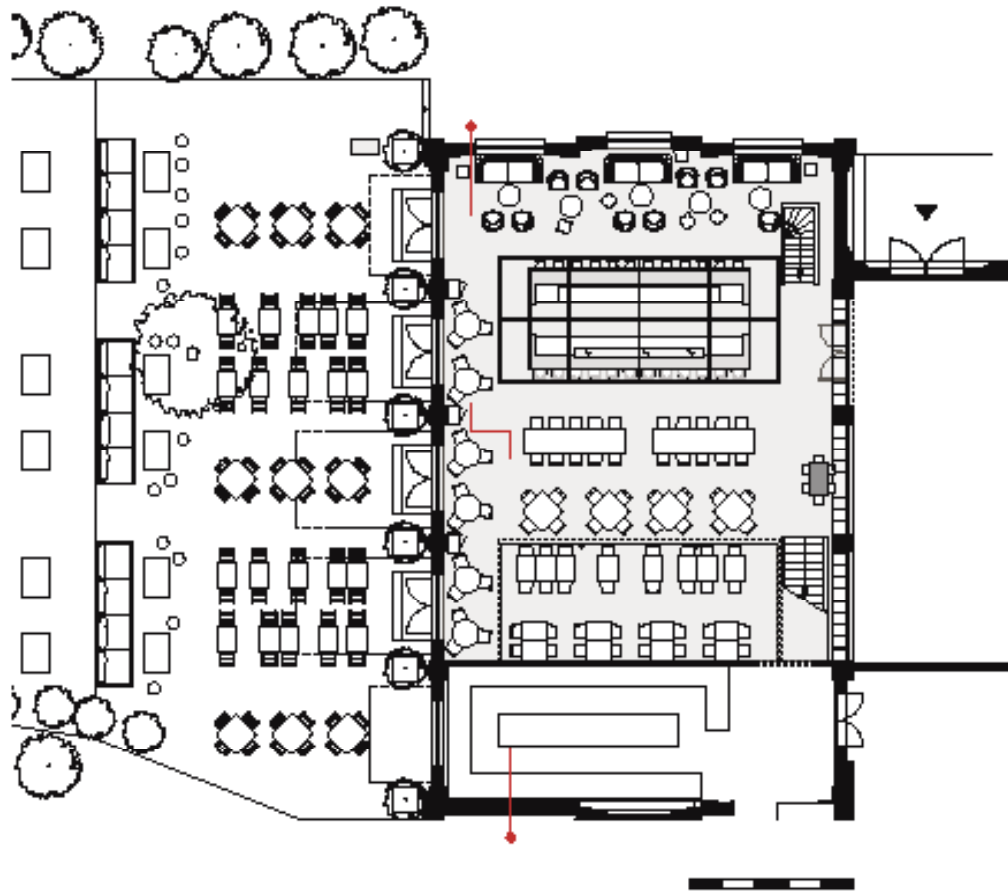
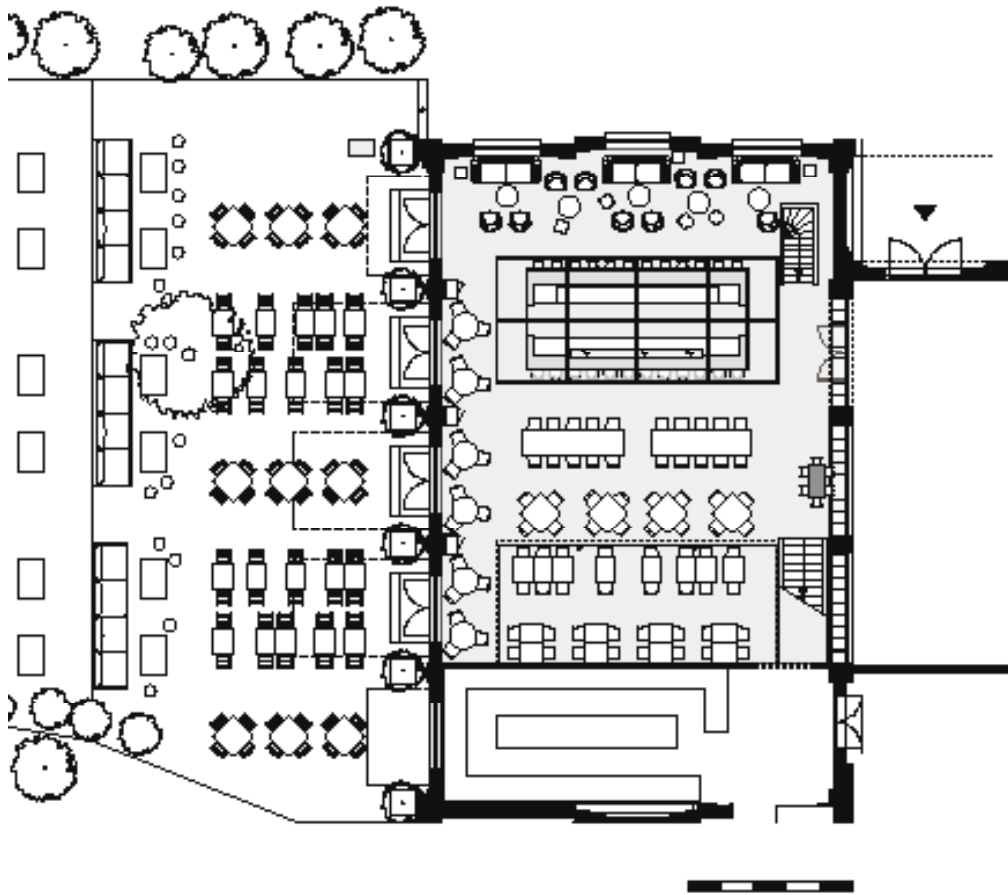
Interior Design: Concrete Architectural Associates
Project team: rob wagemans, ulrike lehner, charlotte key, femke zumbrink (graphic design), erik van dillen, bart de beer

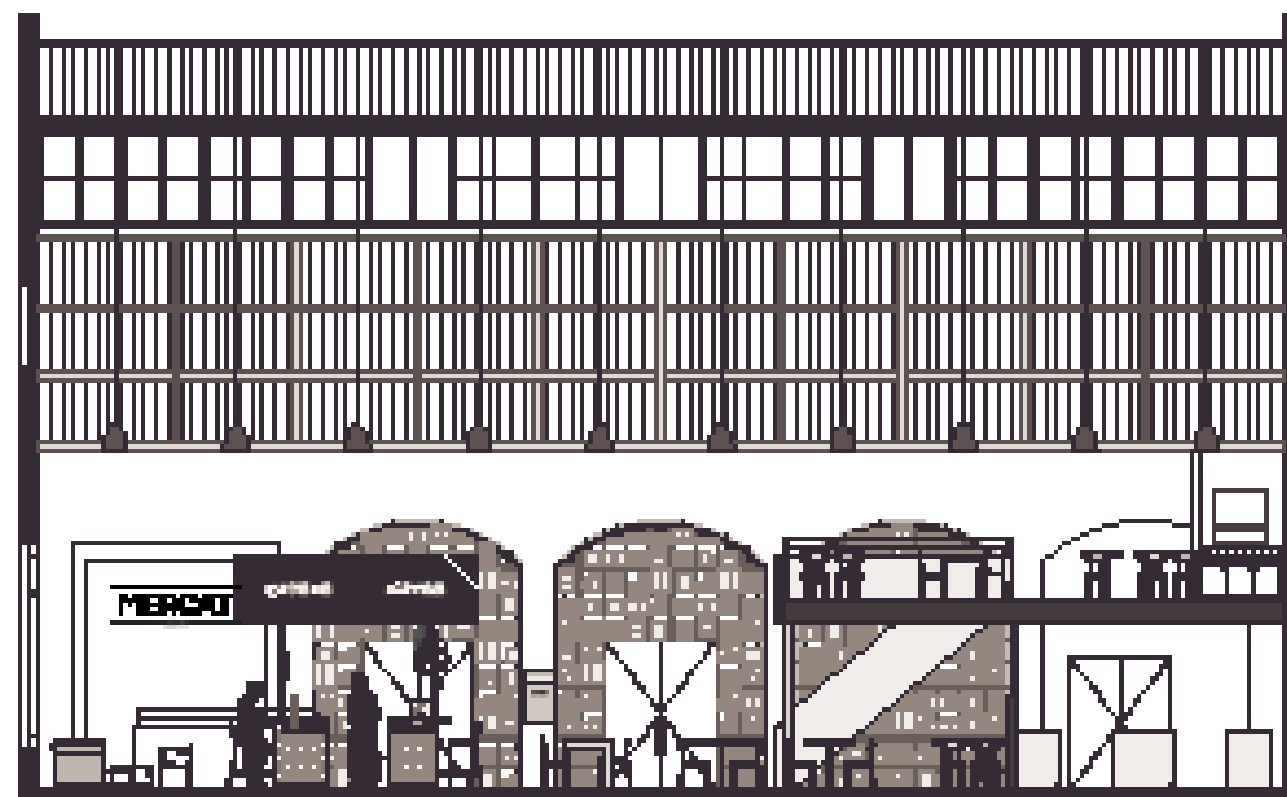
Total Area: 320m² + 230m² (Terrace)

Photography: ewout huibers

The exterior of the impressive building symbolizes the industrial heritage of the city of Amsterdam; the interior however refers more to a Spanish market hall, like Mercado Central de Valencia. The front- and back facade, with circular windows, the original wooden gabled roof showing the steel trusses, vertical skylights and brickwork walls with plastered decorations give the building character.The central element within the interior design of Mercat is two large stalls. The freestanding stall, positioned on the street side of the building, functions as a drinks and food bar. The second stall, adjoining the kitchen, forms a mezzanine with an extra seating area looking over the market hall. The stall image is created by a slim designed

raw steel construction. The steel framed roof of the stall is wrapped in a metal mesh that offers intimacy to the guests at the bar and provides the possibility to hang typical Spanish products. A big sunny terrace is open for guests during summer. Inside and outside melt together when a series of 3,5 meter high doors open up on the west facade of the building. The diversity of the market hall is expanded to the outside terrace. Guests can sit down on different coloured of terrace furniture on the wooden deck, a picnic couch or a simple rug on the grass in the shade of the trees. If the Dutch weather allows it the terrace can be transformed into a vibrant night scene after sunset, with ambient lighting from 100 light bulbs.







Vi Cool Hong Kong

Location: Kowloon, Hong Kong Client: Dining Concepts	Designer: Concrete Project Team: Rob Wagemans, Ayca Dogan, Susanne Schanz, Femke Zumbink, Erik van Dillen	Total Area: 190 m ² Photography: Michael Perini	Materials: end grain wood, black granite, hand-made tiles, raw steel, white marble
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A new restaurant of Catalan chef Sergi Arola recently opened its doors in China, at the Harbour City shopping centre in Hong Kong. The renowned chef created the Vi Cool brand in addition to his Michelin star restaurants and his more contemporary restaurant Vi Roses as an expansion to his luxury venues. The new concept was developed as a restaurant where guests including Arola himself and his family and friends can enjoy the authentic Spanish cuisine in a more informal ambience. Dining Concepts commissioned concrete to design the restaurant.

Sergi Arola's cuisine is characterised by a large respect for and understanding of authentic Spanish products, and he often presents unaltered Spanish recipes in a contemporary way. The interior concept is a strong identity created by bringing harmony between the menu, the

character of the brand and the interior. At Vi Cool this harmony was realized by taking Sergi Arola's cuisine as the starting point for the interior, and making typical Spanish products, authentic materials and Spanish colors part of the restaurant.

Spain's colorful daily life was reflected by using typical Spanish products, flavors, ingredients and colors as the basis for the cabinets which are filled with items such as bottles of sherry vinegar, tinned anchovies, bottles of wine and much more besides. The facade of the restaurant consists of blue, yellow and red transparent panels that create a smooth transition from the brightly lit passages of Harbour City into Vi Cool, while the eye-catching cabinets attract and welcome guests from afar.



Floor Plan





Section



MAZZO Amsterdam

Location: Amsterdam, Netherlands

Area: 400m²

Interior Design: Concrete Architectural Associates

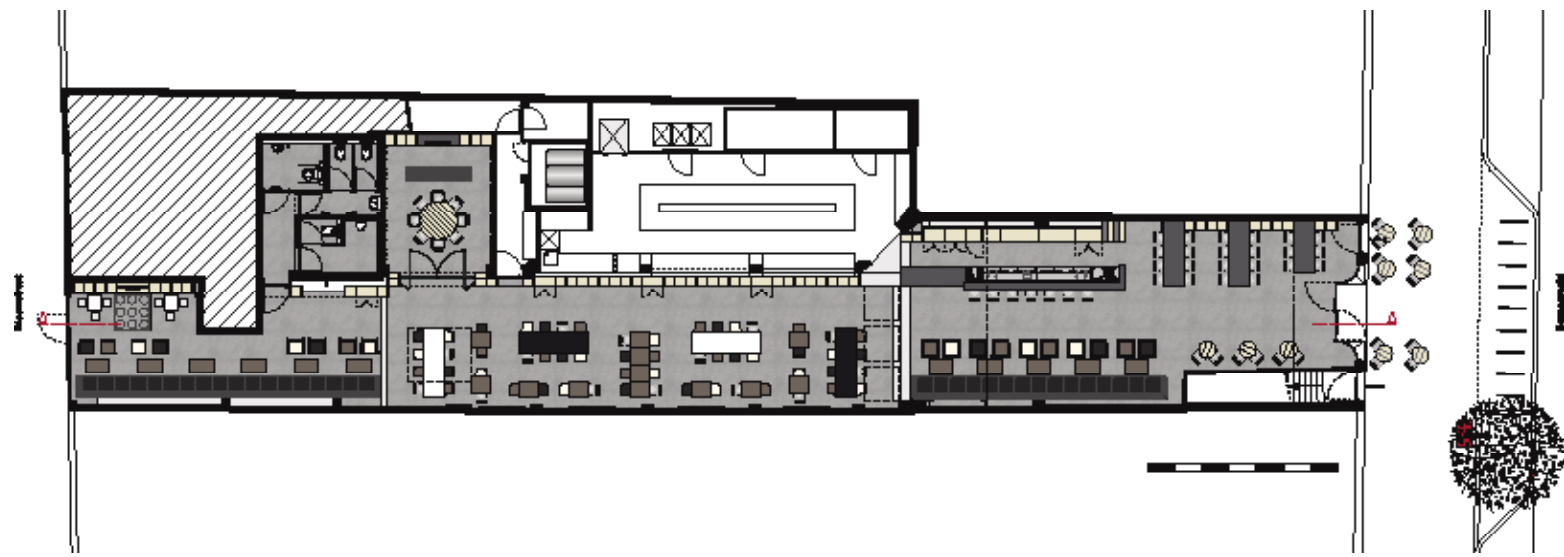
Designer: Rob Wagemans, Ulrike Lehner, Marc Brummelhuis, Erik van Dillen

Photographer: Ewout Huibers

It is a typical Amsterdam building: narrow and very deep spaces fused together with different floor levels that form the various areas of the restaurant: the bar facing to the street, dining hall, kitchen and children's area. Five materials construct the interior atmosphere together: existing

concrete, brick wall, stone and subsequent pine and crude steel. The eye-catching logo "MAZZO" above the bar counter is made of pre-cast steel that embedded with traditional filament lamp, which reminds you of the predecessor: a DISCO.







For Ward, Beijing

Location: Beijing, China

Area: 1,050 m²

Interior Design: SAKO Architects

Designer: Keiichiro Sako, Shuhei Aoyama,
Yuichiro Imafuku, Ken-ichi Kurimoto

Photographer: Misae Hiromatsu

The planks are knitted into grid pattern and curved into wavy shape horizontally, forming the obstacle both soft and strong. This is extended into open positions by the window, central areas and close boxes inside. By glass, water, mirror and stainless steel sink and shelf, the entrance of the restaurant creates a distinctive space attracting the customers.









Phantom, Opera Garnier Restaurant

Location: Paris, France	Area: 1,100 m ²	Interior Design: Odile DECQ Benoit CORNETTE Architects Urbanistes	Designer: Odile Decq	Photographer: Roland Halbe
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The restaurant is inside the Opera Garnier, Paris. A curvaceous mezzanine level steals the attention once you enter through the columns of Opera Garnier's east facade. Red and white are the predominant colors, creating an interesting contrasting effect with the fabulous Neo-Baroque interiors of the building. The architects working on this project had to overcome many problems. The architecture was to be left untouched

and all the modifications had to be reversible. The architects managed to construct a contemporary interior that seems to be levitating without interfering with the structure of the Opera. The curvaceous mezzanine can accommodate 90 guests and offer them a unique dining experience in the presence of fantastic old architecture blended with contemporary shapes and colors and modern interior design.





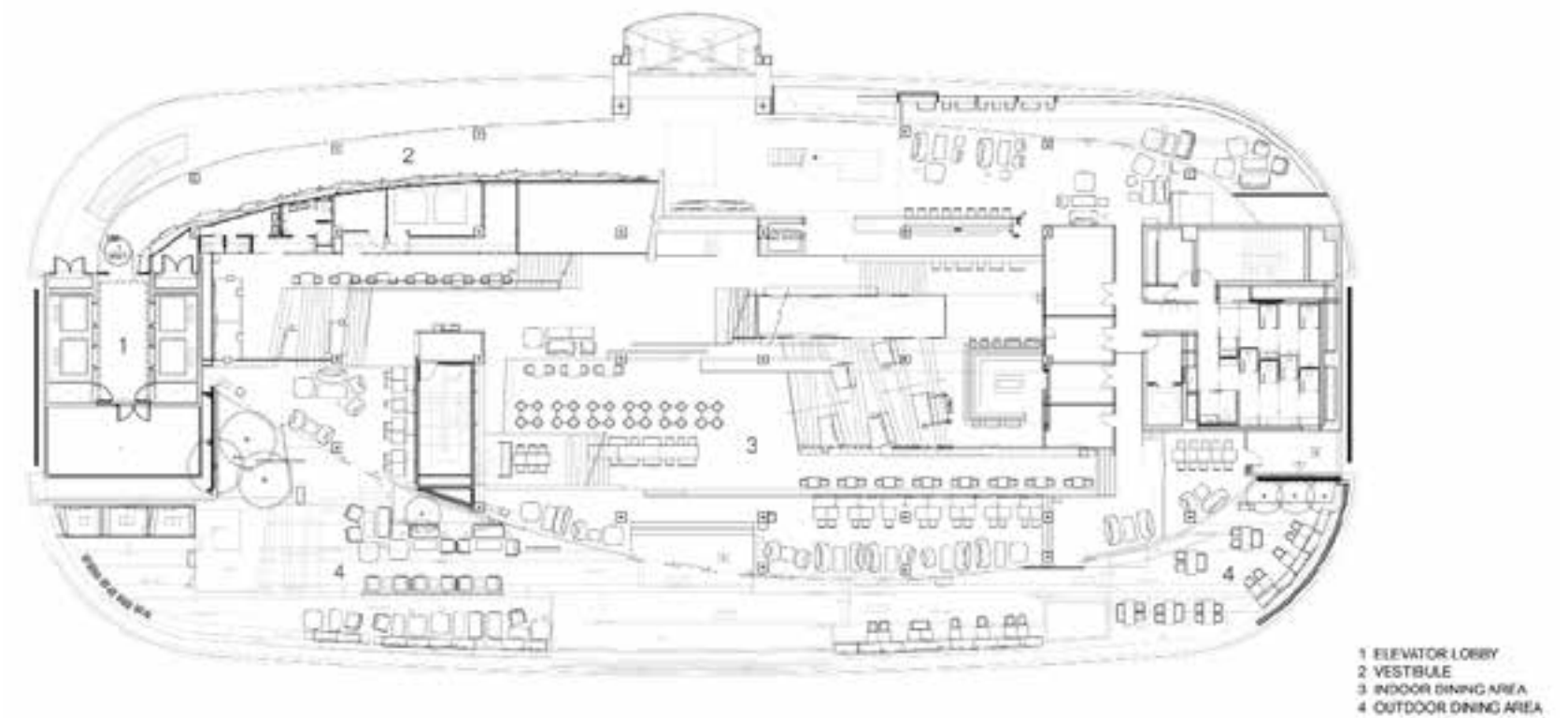


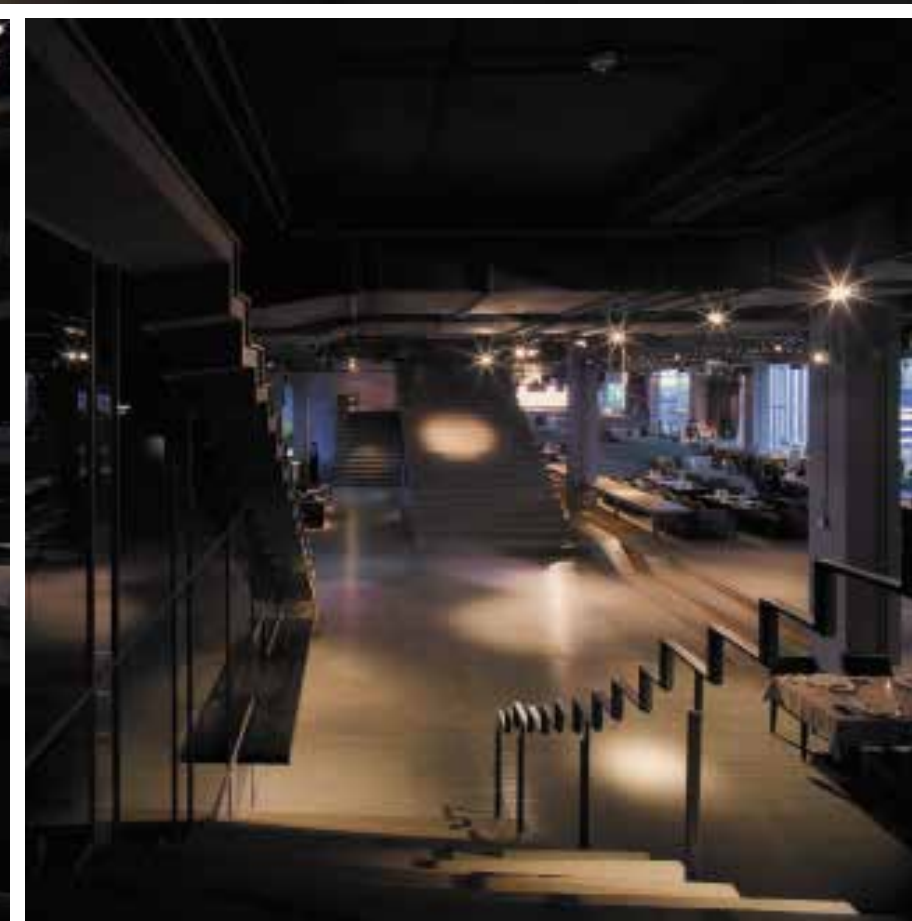
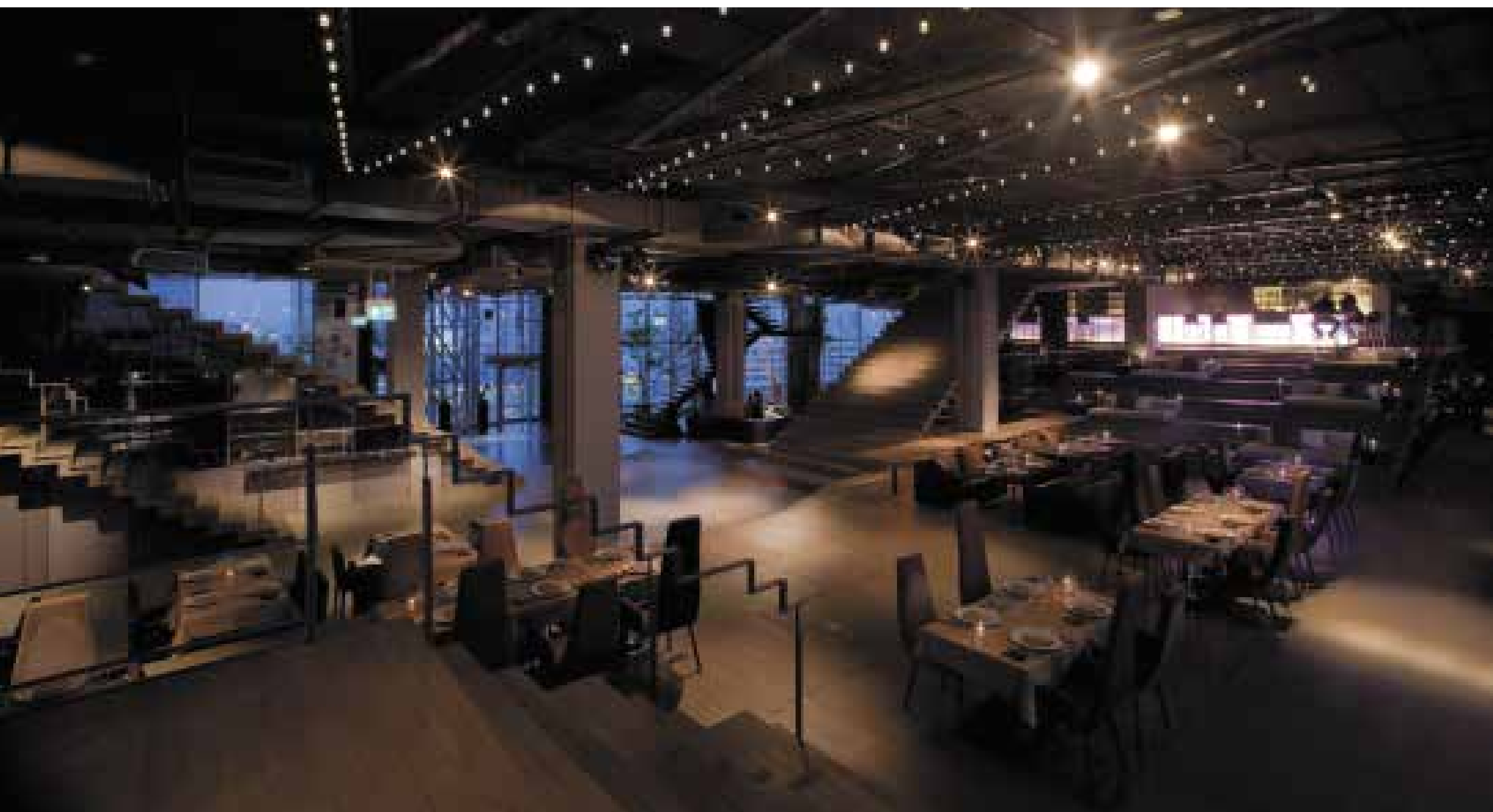
ZENSE

Location: Bangkok, Thailand	Area: 3,000 m ²	Interior Design: Department of ARCHITECTURE Co., Ltd.	Designer: Prow Puttorngul, Chanon Petchsangngam, Sasicholwaree Sawatdiwane, Wipavee Kueasirikul	Photographer: Wilson Tunghunya
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The restaurant is comprised of four zones: elevator lobby, vestibule, indoor and outdoor dining area. Elevator Lobby: Installation art was introduced into the design of lobby area; this three-dimensional work is designed specifically to transform typical elevator lobby into a more interesting space. Vestibule: The design of restaurant's vestibule is highly inspired by fashion design element of pleating fabric. The vestibule is constructed with vertical pleated steel wall that serves as a transition space between elevator lobby and dining area. Indoor Dining Area: To highlight the

interface between fashion and architecture, concept of fashion show was introduced in restaurant's floor plan. Inspired by fashion runway, circulation of the restaurant not only emphasizes an idea of "To Be Seen", but also allows the project to achieve spatial quality of blurring boundary between interior and exterior space. Outdoor Dining Area: The project takes full advantage of its downtown location by introducing outdoor dining experience.









Santa Marta Restaurant

Location: Italy	Interior Design: Studio Kuadra	Photography: Photophilla.it
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The chapel, located in the historical quarter of Mazzè, is part of the religious complex of the parish church built in the 18th century. The project consisted of the restoration of the chapel and its conversion into a restaurant.

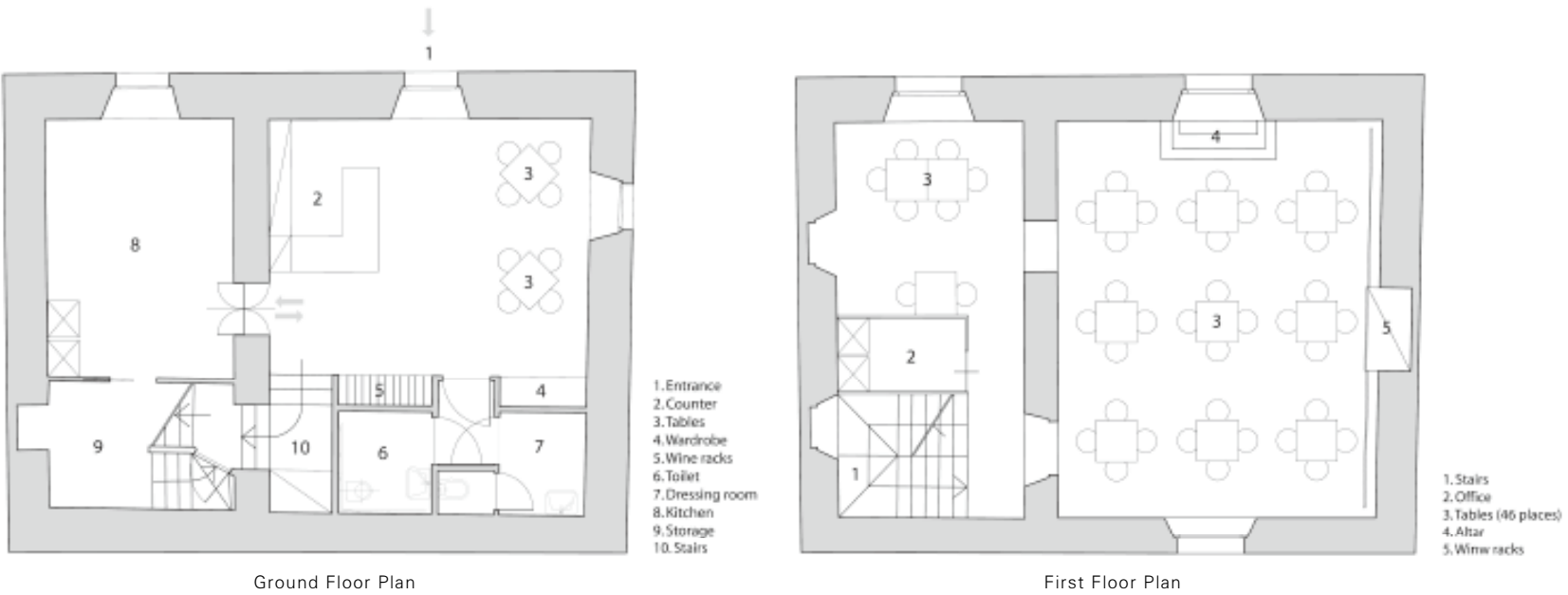
The building has three floors. The ground floor was separate from the chapel above and used for storage. Now it is the main entrance to the restaurant; there is a bar, the kitchen and the toilets. The first floor (the old chapel) has been transformed into the main dining room. An interior gallery overlooks the dining room. This features the original double height vaulted ceiling.

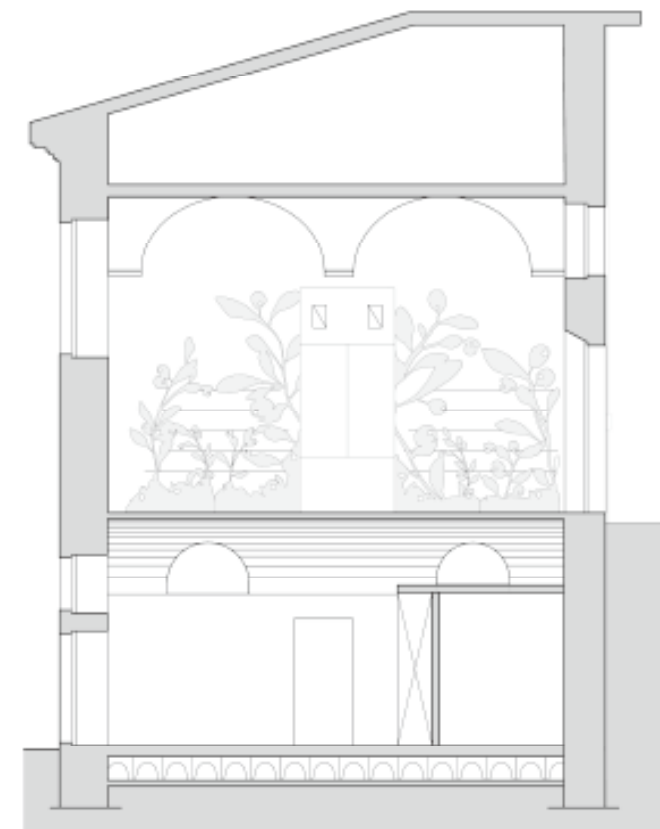
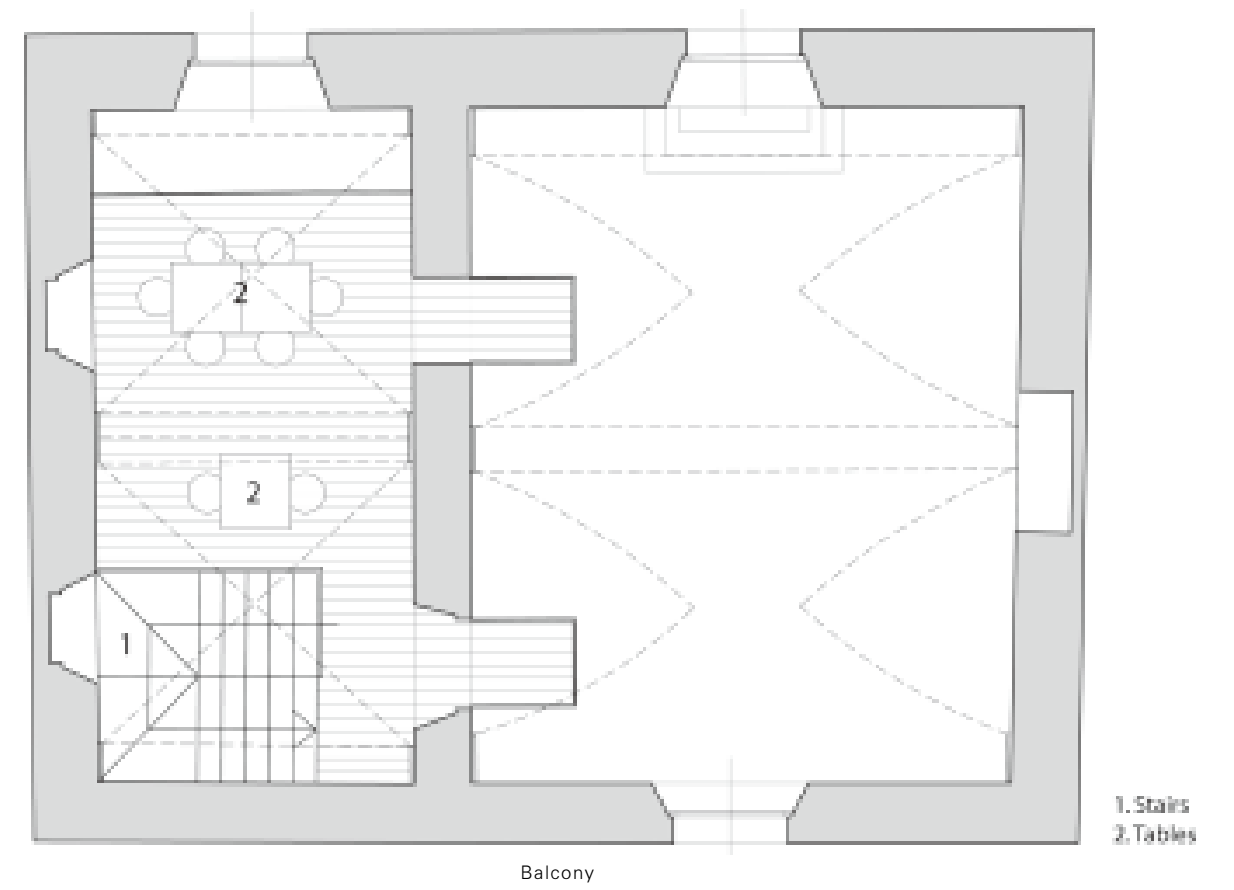
The gallery framework is in steel with wood flooring. To conserve the ancient chapel, the gallery is fixed to the old walls at only four points.

The dining room can be seen through two openings which give onto small balconies. The balustrading is composed of glass and fixed to the floor.

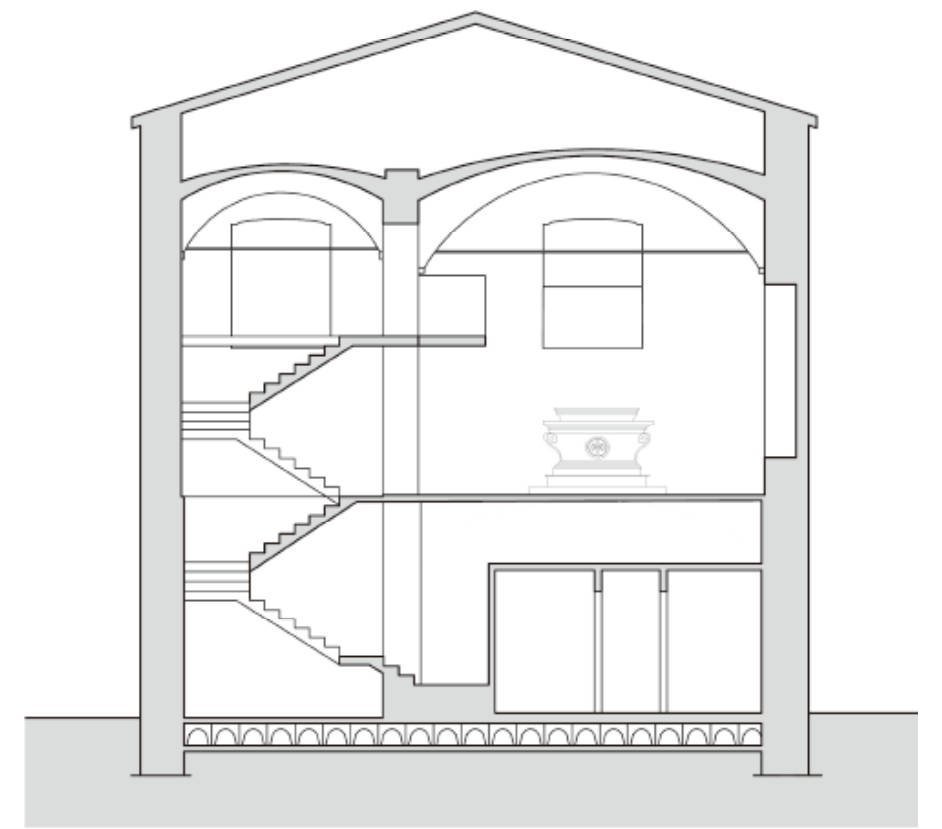
The stairs and gallery structure is made of metal painted white, and floor furniture and tables of wengè. The stairs and gallery frameworks, some parts of furniture (bar counter, wine rack and table structure) are realized in metal strips painted white, this feature characterizes the restaurant.

The project aims to be linear and minimal, the only ornamental element is a floral pattern, protagonist in the dining room: white petals that become wine racks or decoration for the glass wall of the office. The same floral pattern is used for the restaurant logo.





Section



Stair Section





FIX Restaurant, Las Vegas

Location: Las Vegas, Nevada USA
Interior Design: Graft

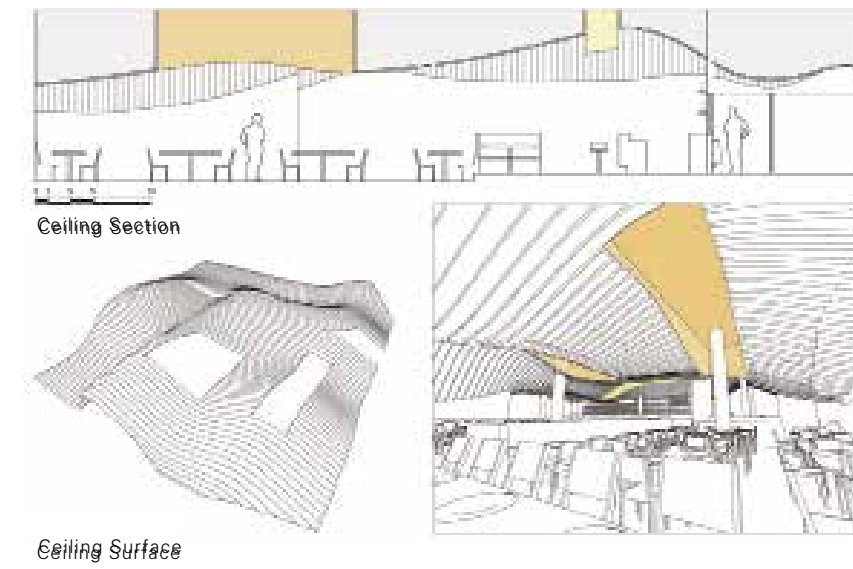
Area: 390 m²
Photography: Ricardo Rídecos

Main Materials: Padouk Wood Slats

FIX utilizes a modern sensibility within the context of traditional European nostalgia: the Bellagio Hotel in Las Vegas. Forced to maximize revenue through seating, little space remained to develop design within the traditional confines of the room. Consequently, attention was turned to the ceiling. As a complex and mysteriously glowing topography, the ceiling plane guides visitors into the space. The precision-milled ceiling

assembly is comprised of padouk wood slats that create a lattice of waves, alternately converging into smooth surfaces and diverging to create openness and translucency. Its undulating rhythm creates both generous and intimate spatial conditions while invisibly incorporating eye-shaped air diffusers, sprinklers, lights and speakers. Not a mere ceiling, but an intelligent and beautiful interface.







G-ZERO

Location: Piemonte, Italy

Design: Damilano studio Architects

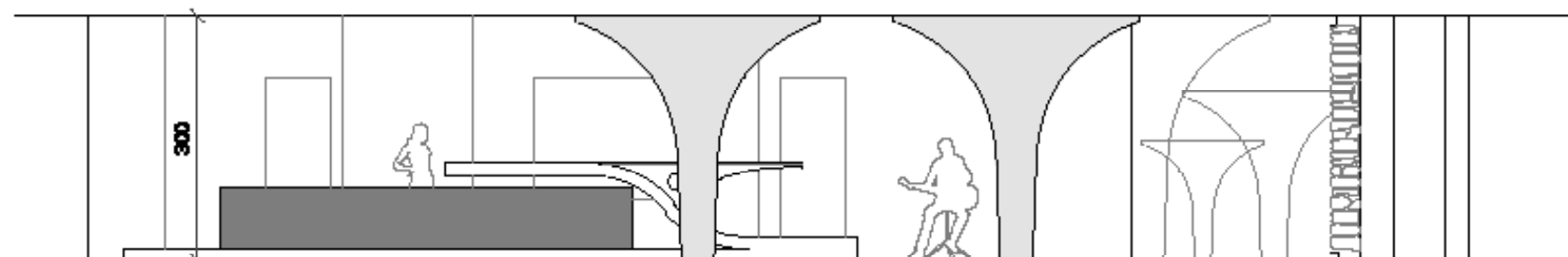
Photography: Andrea Martiradonna

The restaurant, located in a famous location ski in Piedmont, has many constraints in form and structure. In particular, the network of pillars was masked by the realization of “mushroom” shaped wood and enamel that have become the distinguishing feature of the room. An eye behind the counter brings light to the rear kitchen and mask other two pillars. Front, a white blade is detached from the platform of the dispensing area and close like a vise the monolith of steel bar.

The ceiling black tends to zero by surfacing only sources of light, sort of

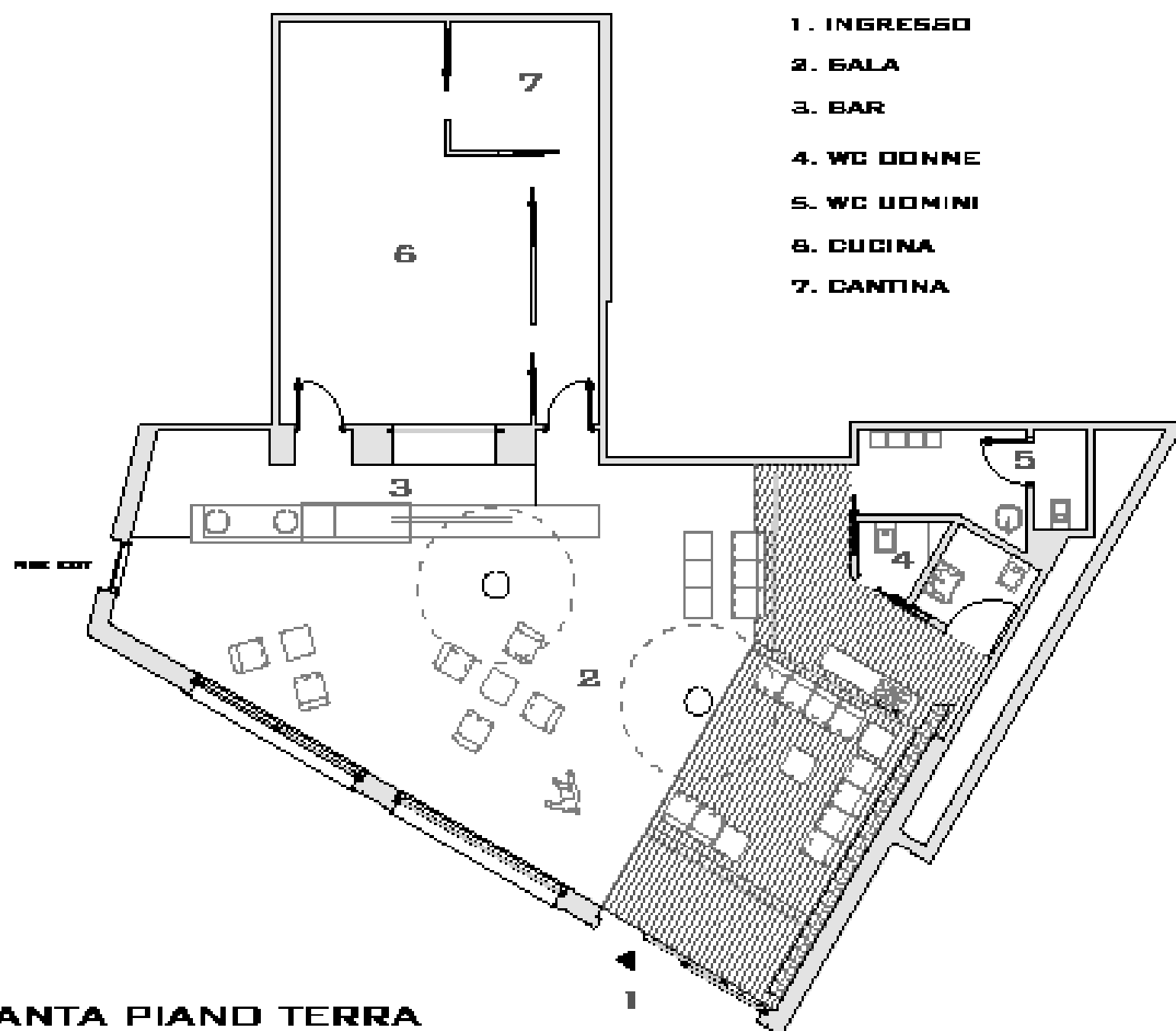
flying saucer floating above their heads. A wall of natural stone split calls at the local, stretching up into the bathroom, in contrast with the angle of crystal above the entrance to washbasins. Serigraphs which include the conical shapes of the “mushrooms” filter the view to the bathroom. The wooden floor warms the entrance area, and turn to stone, draws mountain atmosphere. The front entrance to the restaurant is fully glazed, with the possibility of being able to open the mountains Cuneo, or isolated from the context by sliding blackout curtains.





SEZIONE/SECTION

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PIANTA PIAND TERRA

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Conduit Restaurant

Interior Design: Natoma Architects Inc

Architects: Stanley Saitowitz, Alan Tse, Brian Spiers

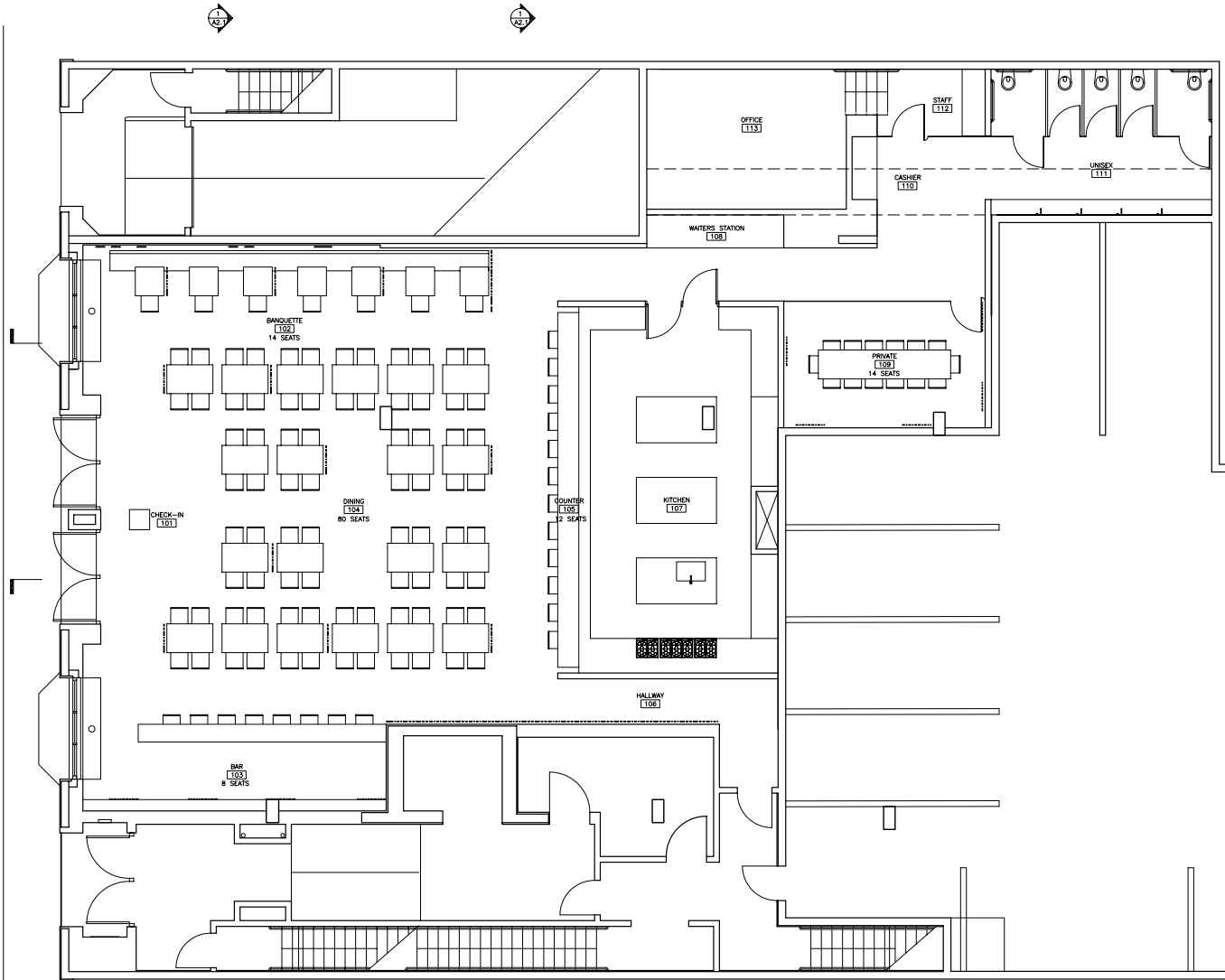
Photography: Rien van Rijthoven

Conduit Restaurant emerged from the found circumstances. The ground floor commercial space in a new residential building had a low ceiling and a tangled maze of plumbing, sprinkler and electrical conduits serving the residences above.

To cover these pipes would have further reduced the space. At the entry is a long fireplace. Behind, table seating fills the room. On the right is an open bar made of stacked bars of conduit. The other end is banquet seating on a bench, hovering in light, divided into a series of conduit

alcoves. At the end of the room another bar frames the open kitchen, a well-lit stage for the cooks. The floor has black granite paths with a large mat that locates the black wood laminate tables.

Behind the kitchen is a glass and conduit-enclosed cellar and private dining room. Wine is stored in a perforated black wood wall. The atmosphere is sleek and hip, as well as rich and warm. Conduit disproves the old adage by making a silk purse from a sow's ear.



Floor Plan





W Restaurant

Location: San Francisco, USA

Interior Design: Natoma Architects Inc

Photography: Rien van Rijthoven

The W Brand is now focussed on making each hotel particular to its local context. Map and Fog are the key elements that are expressed in the design. One memorable aspect of the city is the cubic buildings extruded from the grids of streets and lots, stretched out over the landscape like some encrusted map. The other is the fog which rolls in and out of the city enveloping it like a living glacier.

The ground and sky become the floor and the ceiling, the floor is the map of the city, the ceiling the fog. The grids of streets and lots that cover

the floor are patterned carpet, and wrap up the interior walls as backlit wooden panels. The reception desks, furniture, bars, bar storage, tables, seats and couches are cubic extrusions from this carpet map. Each piece of furniture is a fragment of the San Francisco cityscape, recreated as an interior landscape, to be sat on or in, to store and support the functional elements of the hotel.

The new interior of the W is a fantasy cityscape, an image of the city as remembered in movies and songs, shrouded in glowing fog.





Ground Floor Plan



First Floor Plan







New Toqué

Location: Montréal, Québec, Canada

Area: 7,626m²

Interior Design: Jean-Pierre Viau Design

The mandate of Jean-Pierre Viau was to design an interior that was both sensual and functional, a sort of cozy bubble within a glass-walled downtown building. His inventive approach was to utilize a variety of materials and types of wood to create a vintage ambience in line with the prestigious reputation the restaurant has garnered over the past decade or so.

Another imaginative touch is the two-story wine cellar located in the very centre of the dining room. Only a few precious bottles of the thousands in reserve on the lower level are visible to diners. Hanging from silver rods, these bottles appear to float behind glass walls. The result is both spare and elegant, two qualities that eloquently characterize the new Toqué !







Restaurant les Chèvres

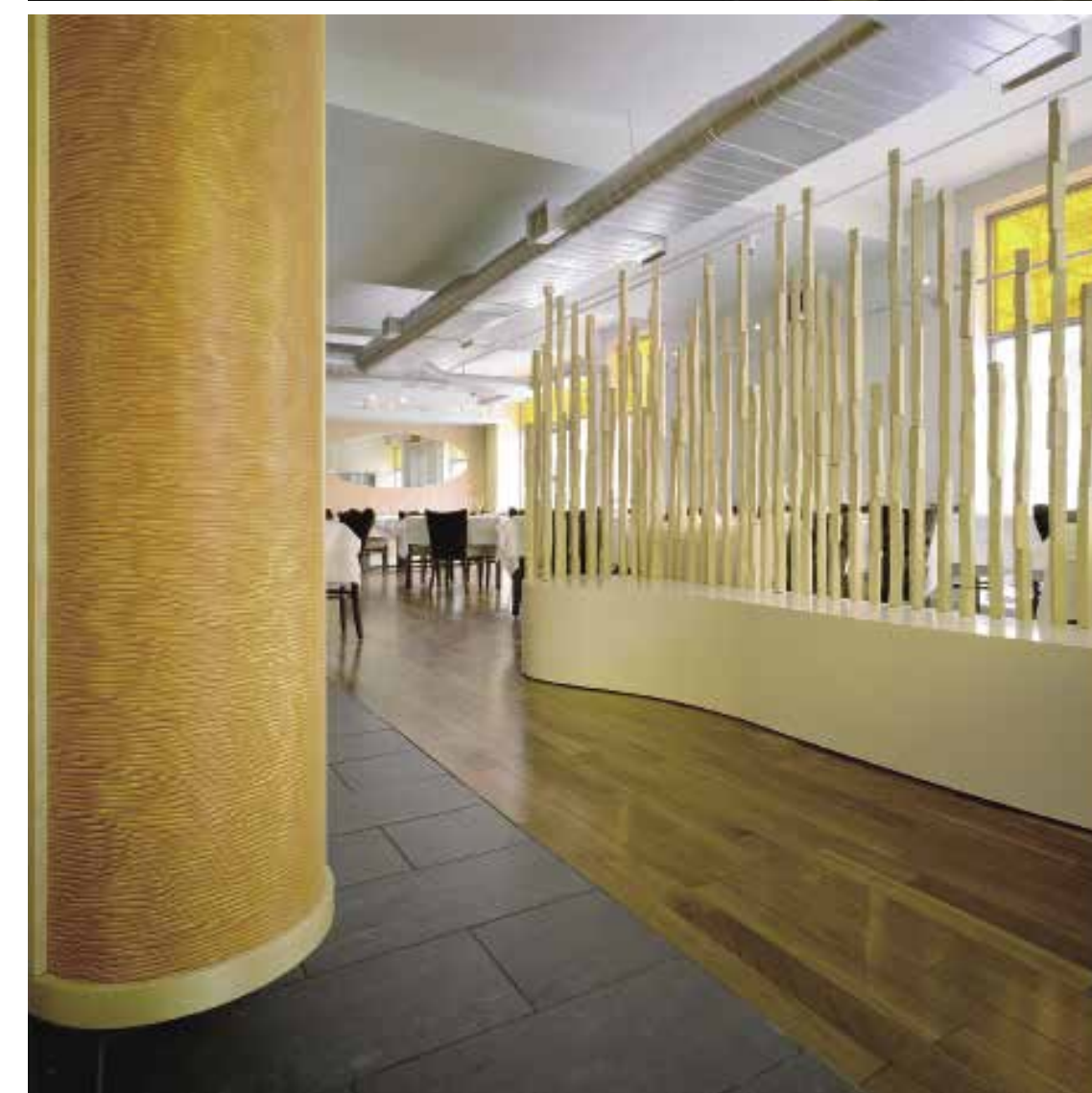
Area: 3,162m²

Interior Design: Jean-Pierre Viau Design

New synthetic fur slipcovers for the original chairs, tinted acrylic panels for the windows and a colourful new cloakroom with a curved wall were just some of the tricks the designer used to create a completely fresh ambience while fulfilling the client's mandate. Abstract forms painted on the walls are a nod to Matisse and serve to link the two distinct areas of the restaurant.

The only new spatial element added by the designer is the pastry chef's station set up within the dining room itself. A large oval opening in the separating partition enables diners to observe the chef at work. The designer has successfully created a look that is resolutely modern, yet warm, for the restaurant's new home.





Nota Bene

Location: Toronto, Ontario, Canada Area: 6,510 m ²	Interior Design: KPMB Designer: Thomas Payne, David Jesson, Brad Hindson, Carolyn Lee, Frances Lago	Photography: Tom Arban
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Nota Bene is a new destination restaurant located in the base of One Eighty Queen West, a commercial property sited at the northwest corner of downtown Toronto's financial district area. 'Nota bene', in restaurant lingo, means the party is to be treated with special care and attention. The objective of the restaurant was to create an inviting, comfortable and well-served dining platform where everyone is treated equally and which offers experiential choices - from a casual place to drop in for a cocktail after work to hosting a formal, private event.

The architectural strategy composes space, light, sound, materials and

colour to achieve an environment that prioritizes a patron's comfort, enjoyment and convenience above all. The overall concept balances high energy and calming zones through the natural division of the base building zones. The bar is a vibrant, self-contained hub occupying a long linear space with intimate niches set within each horizontal window area that blend the energy of the street and the bar within. The west wall of the bar is defined by a 'crated' texture which doubles as a wine storage area and a plasma screen wall, hidden behind black float glass until it is turned on (the client wanted the option to broadcast special events but avoid having it on always and turning it into a sports bar).





Le Local Restaurant

Interior Design: LEMAYMICHAUD

The restaurant space opens to a bar whose design includes bright skylights and chic lounge decor set before an open-concept windowed façade. The rectangular dining room reflects the impression of being in a place steeped in history. The unfinished furnishings, modest decor and the use of various materials and color accentuate this feeling. The open kitchen allows guests to participate in a truly gastronomical experience.

This successful urban-concept restaurant welcomes 160 guests while respecting the existing architecture and promoting echoes of the past. At once rustic and modern, the decor is a meeting point between concrete and steel, brick and glass where the epicurean experience is unique and whole.



- 1 ENTRANCE (FRONT)
- 2 TERRACE
- 3 SERVICE COUNTER
- 4 DINING ROOM (RESTAURANT)
- 5 KITCHEN
- 6 ENTRANCE (SIDE)
- 7 DINING ROOM (HOUSE)





Cafe



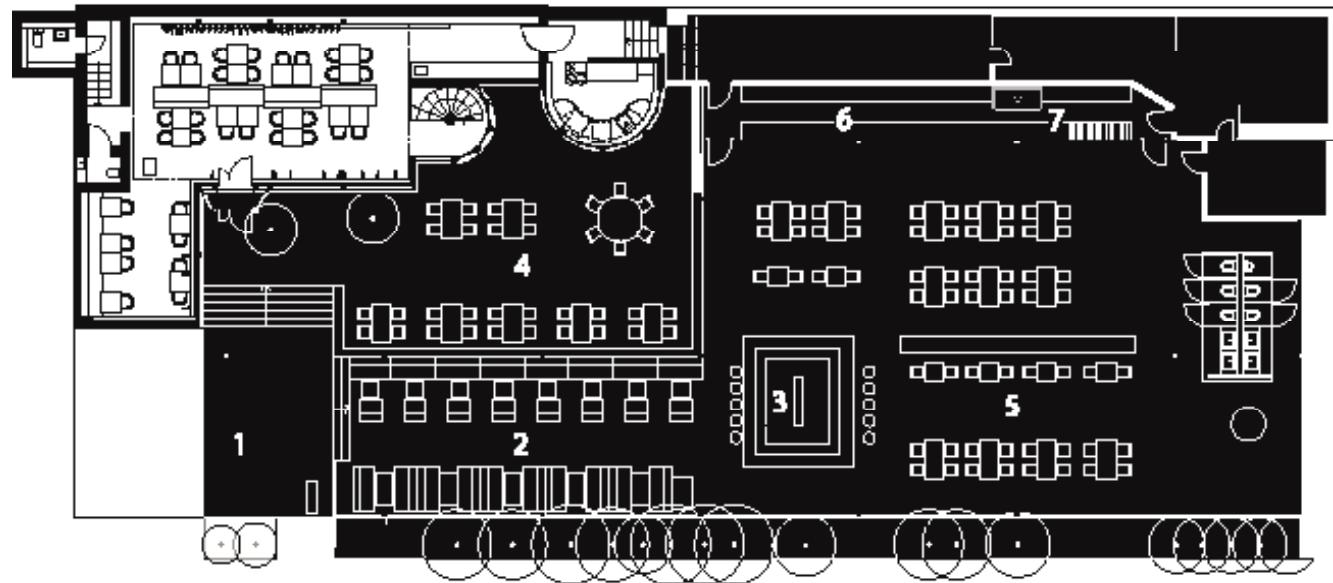
Café c.a.f.e

Location: Kharkov, Ukraine	Interior Design: Drozdov&Partners Ltd.	Size: 760 m ²	Photography: Andrey Avdeenko, Aleksandr Abrosimov
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The plot is a relatively empty space located in the middle of the dense urban development. A small cafe was build on this place in the early 90-s. However, as time went by, there appeared a need for its renovation. Historically, this place has always represented a gap in the urban tissue, which makes it even more valuable. Our aim was to retain this presence of emptiness, but at the same time provide it with a new content, preserving the existing building and trees. To this end we made use of the typology of

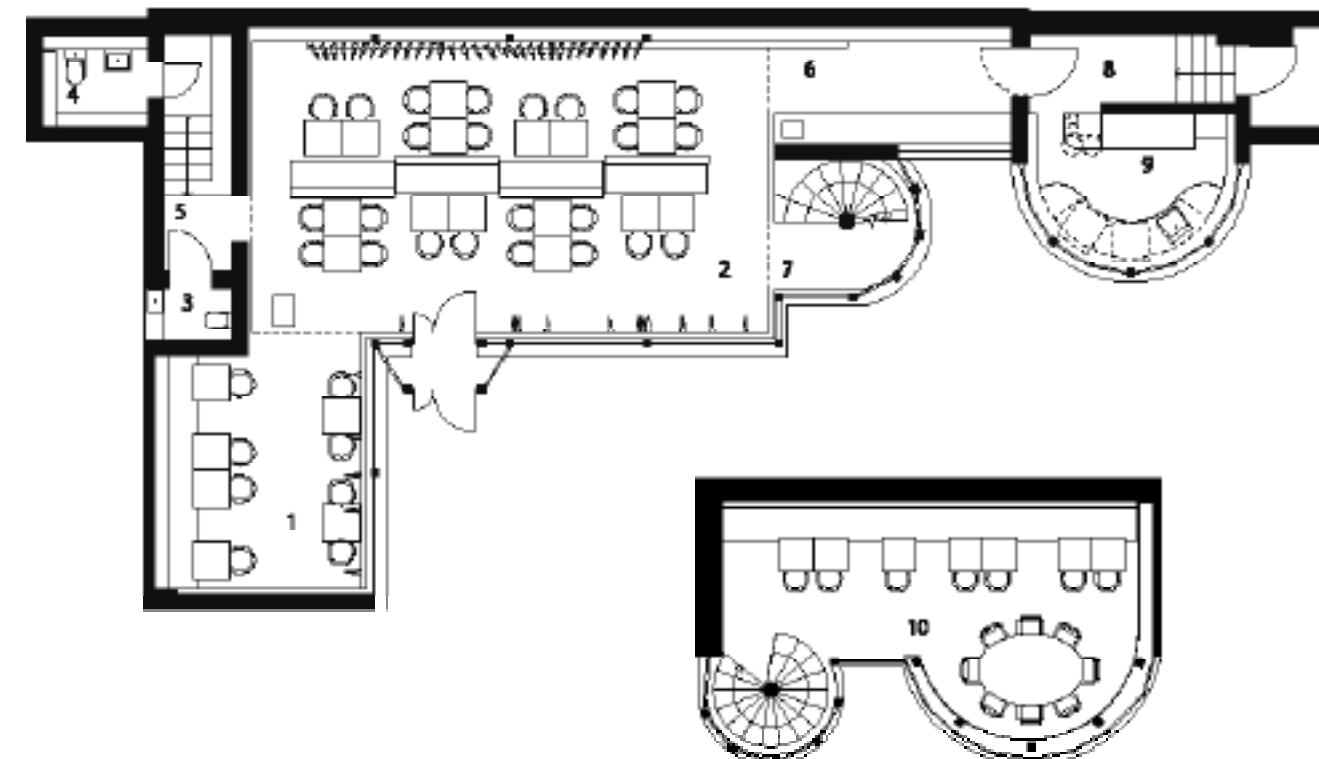
“urban rooms” or “inner courtyards” to create a variety of miscellaneous, though interconnected spaces. The whole space is divided into three major “rooms”: the main room with a wooden terrace and a bar, with movable canopies above; a middle room with a summer kitchen and a fixed canopy, and a small “room” on the upper open-air terrace, which adjoins the cafe itself.





- legend
- 1. entrance
 - 2. lounge
 - 3. bar
 - 4. vip zone
 - 5. dining hall
 - 6. showcase
 - 7. barbecue

Light-weight perforated structures create cozy “urban rooms” without losing visual connection with the surrounding space. This duality is even more emphasized by a window in the perforated screen. The indoor part of the complex preserves the atmosphere of the summer pavilion with a slight hint of intimacy. A clever play of light and shadows creates a feeling of sun rays piercing through the foliage.



- legend
- 1. dining hall for 12 people 18.7m²
 - 2. dining hall for 32 people 54.8m²
 - 3. bathroom 2m²
 - 4. bathroom 18.7m²
 - 5. corridor 6.1m²
 - 6. serving area 9.3m²
 - 7. staircase 6.35m²
 - 8. corridor 9.3m²
 - 9. bar 9m²
 - 10. dining hall for 22 people 33m²



113 Café

Location: Binh Duong Province,
Vietnam

Architectural Design: Vo Trong Nghia + Takashi
NIWA + Yuki HABA

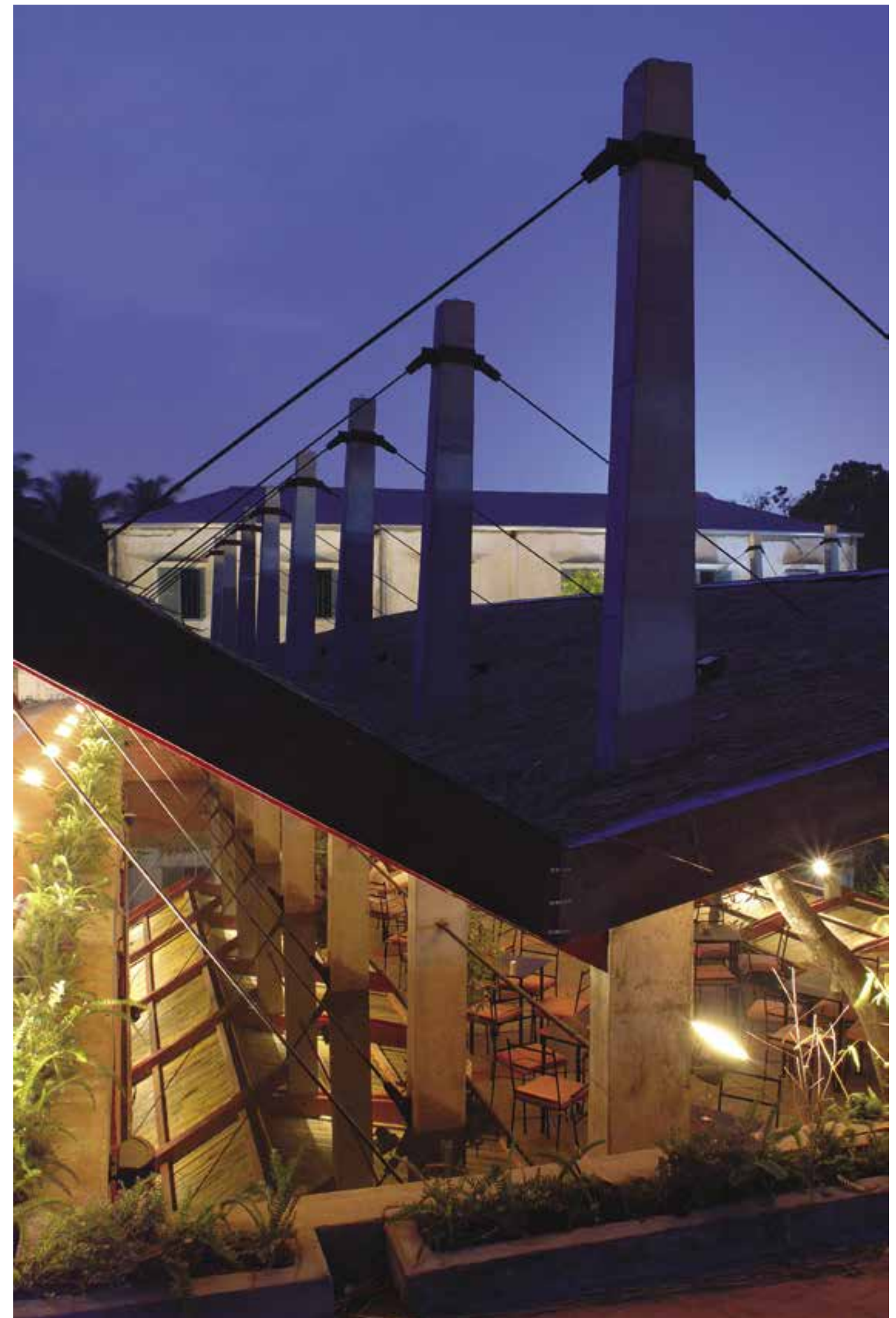
Land Area: 586.5 m²

Floor Area: 455 m²

Photographer: Naoto Ohike

In condition of more and scarcer energy, environmental pollution and global warming, it is inevitable to using endless natural energy resources such as solar energy, wind energy in designing urban and architecture of 21th century. Especially in Vietnam and South East Asia, they have serious problem for energy consumptions with developing the country.

To avoid energy consumption by air conditioner and maximize the natural resources, natural ventilation technique and principles of aerodynamics is adopted for this design to create an organized natural ventilation system for a building with using water for cooling the air.





This building contains 3 main components to realize natural ventilation:

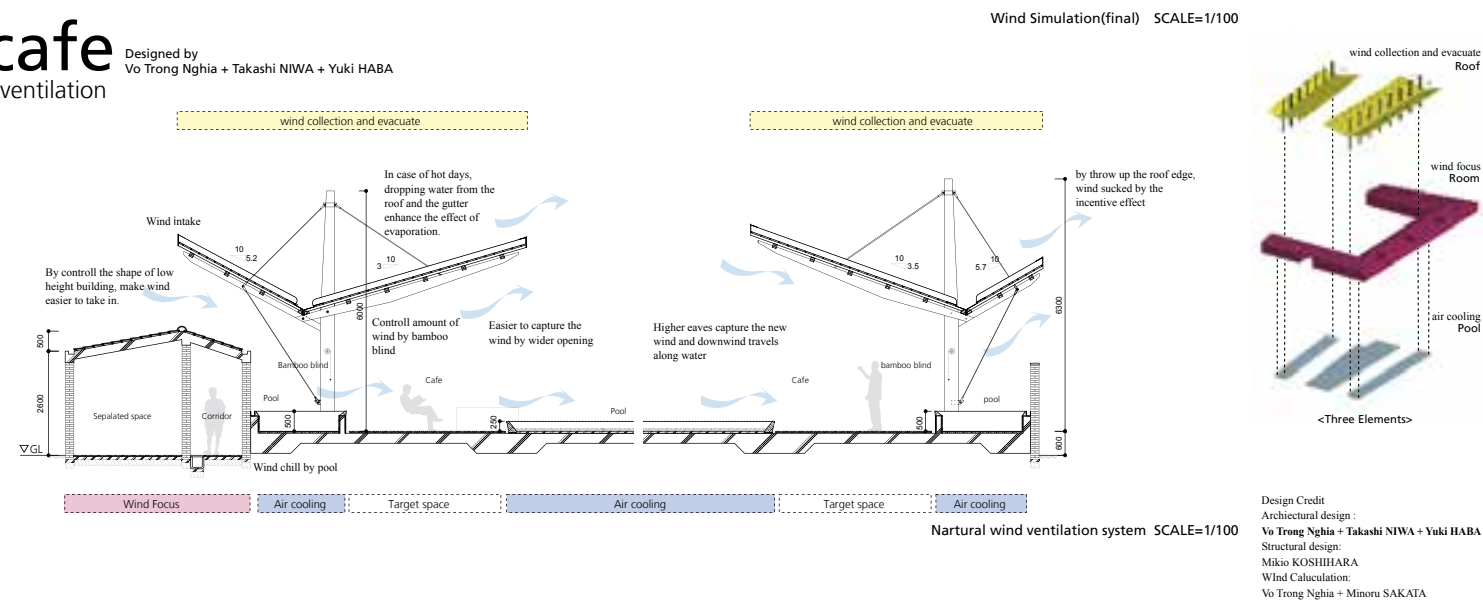
- 1.2 Roofs - wind collection and evacuate
2. Room - wind focus
3. Pool - cooling the air

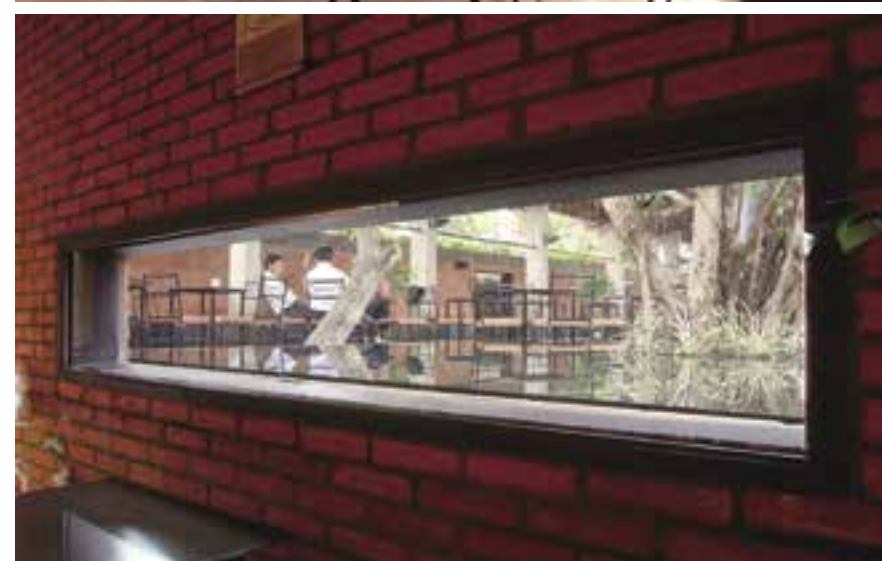
The design of 3 components has studied carefully by the computer air simulation. The output of simulation had feed bucked many times for the design development. As the result of the design, this café has got apace with comfortable environment for the customers. This design way can be adopted for the new designs of building in South East Asia.

113 cafe

Natural wind ventilation
Binh Duong, Vietnam

Designed by
Vo Trong Nghia + Takashi NIWA + Yuki HABA





Cafe Bar–Theatro

Location: PlateiaEirinis 36, Komotini, Greece

Design: Minas Kosmidis (Architecture in Concept)

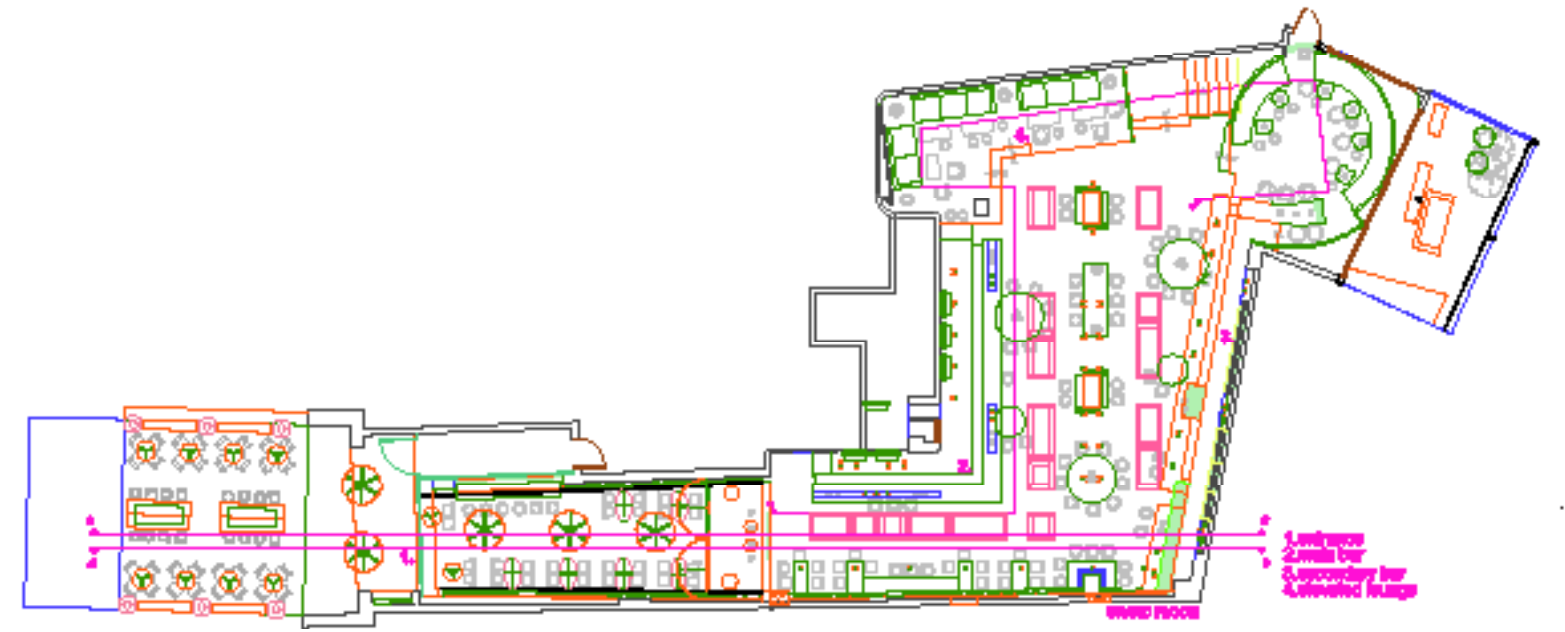
Area: 280 m²

Photography: STUDIOVD
N.VAVDINOUDIS–CH.DHMHTRIOU

“Theatro” is a lounge bar with an intense taste of tailor–style elegance and delicate postindustrial influences. It reveals a ‘theatrical stage’ consisting of cozy straw couches, sculptural tables, metallic lighting fixtures, black n white digital prints, frames

with plaid fabrics and mirrors on the side. All the above designed and placed in harmony in order to provide a comfortable almost homey atmosphere, through warm colors on the walls and furniture and natural materials which will make visitors feel free to relax and enjoy their drink within the hustle and bustle of the city.







Ellas Melathron Aromata

Location: Yallou Park Mall, Athens

Design: Minas Kosmidis (Architecture in Concept)

Photography: IOANNA ROUFOPOULOU

《Ellas Melathron Aromata》 is located at the shopping center of SMART PARK at Spata of Attica, in Greece. The concept of this alternative coffee-candy-fast food shop was the creation of a space with intense scent, flavors and atmosphere of urban Greece in the early 50's and 60's.

The store is developed on three floors. In the ground floor there are the principal services for the public, while the living room expands on the first floor. At the basement there are the ancillary areas, the main kitchen and the toilets, while the store expands with tables and chairs on a covered outdoor patio, which is bordered by vertical wooden beams that form the

perimeter and the other sedentary. The pergola has panels fitted with digital prints and rosettes with hanging lights to illuminate the exterior.

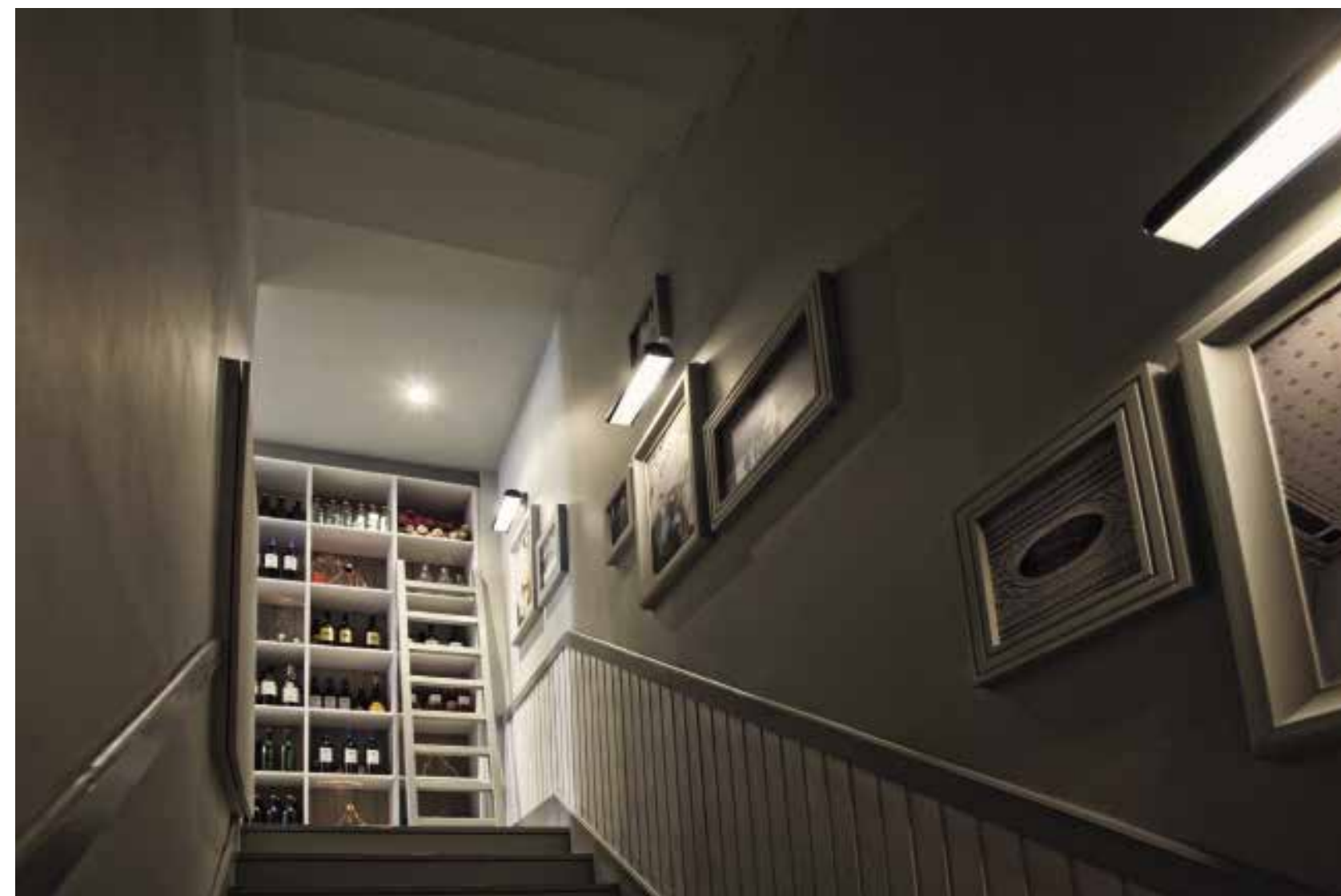
The intensely Greek character is underlined by the traditional minimarket-like booth, which hosts the kitchen at the basement. Other elements adding to the scenic appearance of the environment are the handmade mosaic tiles on the floor, the wooden surfaces on the walls, the lighting fixtures and the furniture fabrics. In addition, the shade colors of grey, white and blue, as well as the pictures of the neoclassical era of Greek architecture, complete the puzzle.











D-Glem

Location: Lecco, Italy

Interior Design: Fabio Gianoli

Photography: Claudio Pedrini

D-Glem is a new concept bar for the city of Lecco, a room capable to live all day long.

The target has been to give to this ex motorbike warehouse, an attractive shape to both the glass walls to increase the first glance inside this long and narrow rectangular space.

To give greater emphasis at the room designer created a central bar counter, in isle, where you can perform all preparations and expose the various products, all surrounded by tables for customers.

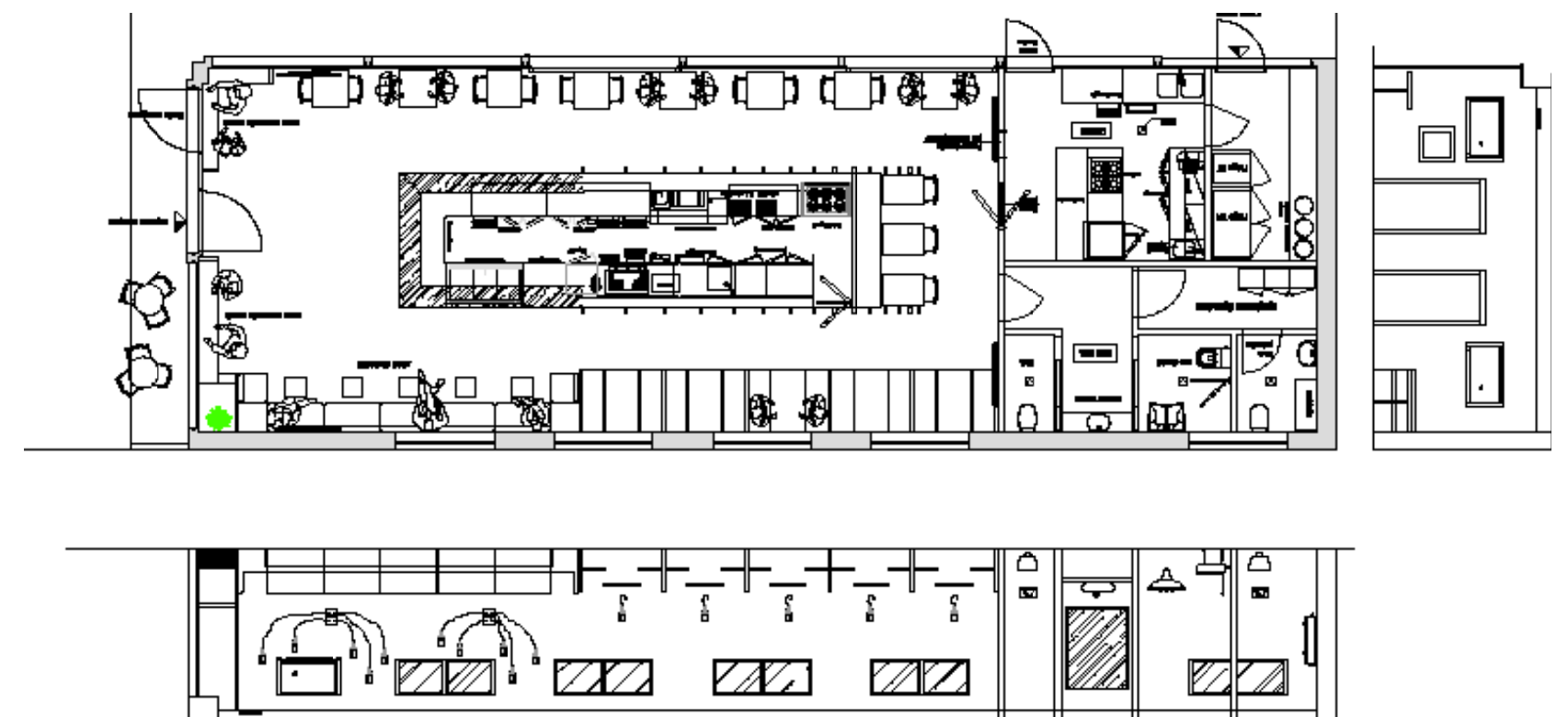
All imitating the skeletal structure of a hypothetical "dinosaur" positioned at the center of an empty museum room, like in the old games in box of 3d wooden puzzles.

To amplify even more the lightness effect, the frontal of the bar counter, towards the main entrance, is covered by mirror leaving the counter as if suspended in the air.

Resting on the bottom wall are located a structure of benches and tables to train followed by a sofas zone towards the entrance, lit up by old lamps retrieved in a workshop; on the opposite side, on the glass wall, there are tables for bar.

The back of the bar counter at the bottom of the wooden skeleton, is constituted by a tables zone with bench more reserved.

The kitchen, the toilet and the ancillary spaces were placed in the terminal part of the structure.







Nespresso Boutique Café

Interior Design: Thibodeau Architecture Design & Concept Consult Design

Photography: Marc Cramer

Well-known for its coffees of carefully designed flavours, it was an obvious necessity for its planning to be as elegant as its notoriety. The result was to create a flowing and refined space in which subtle accents add life and dynamism. The visual homogeneity between the tasting area and the sale area helps erasing the visual barriers that could have easily been produced by the two-floor distribution. The curved lines and the transparency of the handrails reinforce this flowing sensation, attenuating the physical limits.

Building such a tailored endeavour, for which every detail is required to be attentively designed, creates its lot of challenges. It is however thanks to a close collaboration between TAD and its sister company Pan American Constructions Inc., as a "Design-Build" project, that it was possible to face the numerous difficulties while respecting a stringent time-schedule and the established budget. Indeed, the renovation of this heritage building brought its share of surprises with the structure, without nonetheless destabilizing the valiant multidisciplinary team's efforts to deliver a successful project.







Froyo yogurteria in Volos

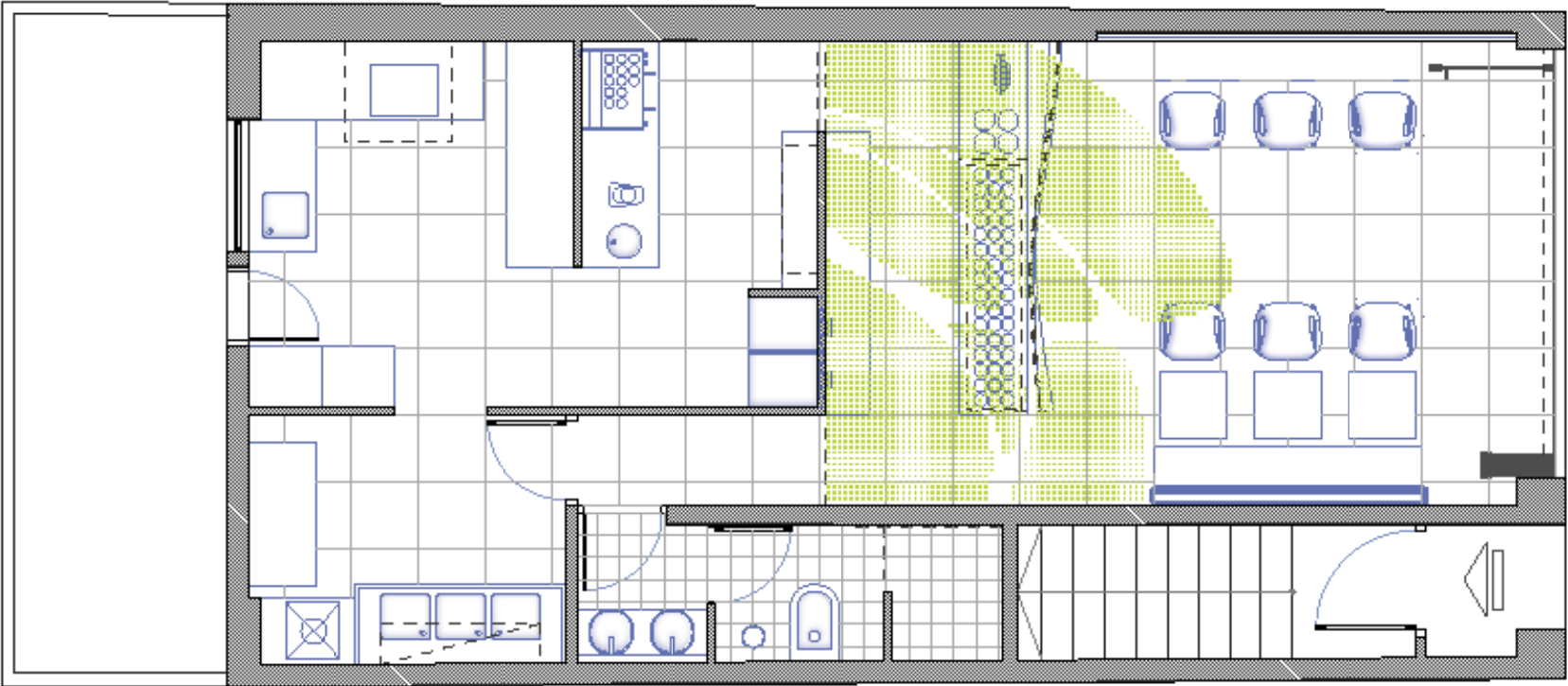
Location: Volos, Greece Area: 70 m ²	Architects: Ahyl Studio Designer: Pavlos Xanthopoulos, Ioulietta Zindrou	Architectural Assistant: Daphne Lada Branding/Graphic Design: Asprimera Design Studio	Photographs: Courtesy of Ahyl Studio
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Froyo yogurteria in the city of Volos, is an application of the architectural branding, held for the Greek frozen yogurt franchise chain, Froyo Yogurteria. The main design principle was to highlight the product qualities by distinguishing its identity characteristics. A unique architectural environment aiming to frame the product in a way that would choreograph a free form living environment, and not imitate its icon. The freshness, the color and the texture of yogurt, are reflected on the treatment of the forms, and the choice of the materials and colors.

The yogurt toppings counter and the ceiling of the store are the two elements selected to embed the design logic. Especially, the yogurt

toppings counter is the main design element that is repeated in all the stores of the chain. Its clean and imposing form successfully highlights the colorful yogurt toppings, makes the counter recognizable among other frozen yogurt bars, and works as a key element for the brand.

Apart from the counter for the yogurt toppings, which has an adjustable – unique form in all the froyo yogurteria stores, the architects chose to emphasize the spatial identity of the store with a double curvature ceiling, painted with the fresh green color of the brand. The resulted inverted, customized, froyo yogurteria green landscape, envelopes the fresh products with reference on yogurts natural origin.



Floor Plan

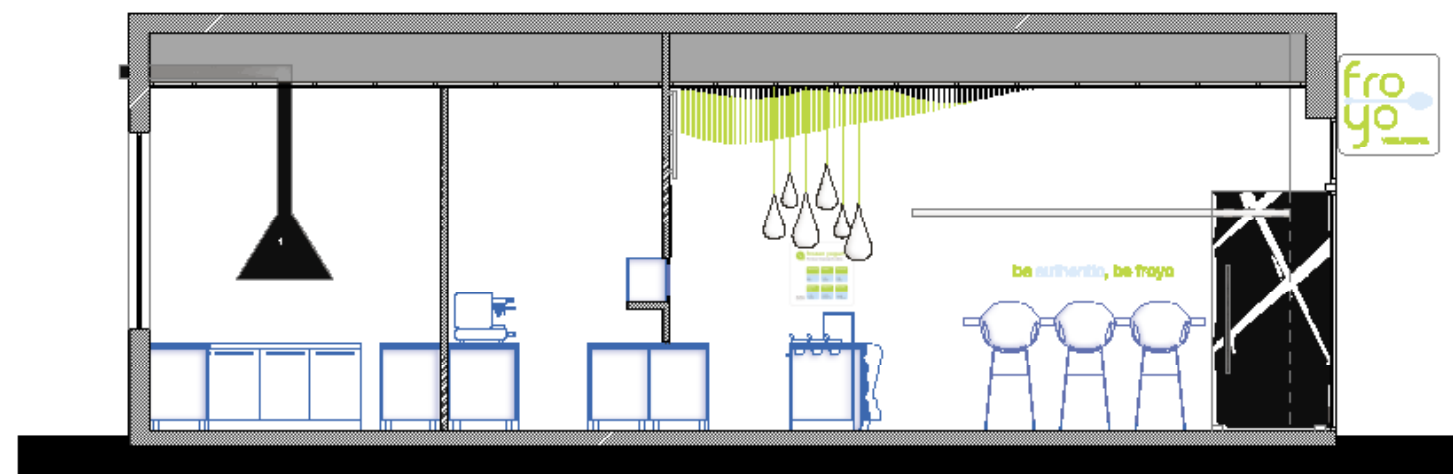
The form finding processes of the customized geometries are following simple cosine functions that generate a set of algorithmic relationships. In terms of design, topological correlations are applied, through varying parameters, as appropriate metrics to spatial adjustment for each froyo yogurteria store. The uniqueness of each store is obtained through the

different handling of the implementation of these correlations, along with the flexibility over material and fabrication process. Thus, every individual store has its unique character, while at the same time following the algorithmic set of rules as the main space branding strategy.





Section 1



Section 2

