

33

INTERIOR DESIGN
WWW.INTERIORDESIGN.NET

departments

28 **INTERIORDESIGN.NET** | 33 **DESIGNWIRE**
by Annie Block, Mark McMenamin, and Matthew Powell

45 **CROSSLINES** | **NOTES FROM ABROAD**
by Edie Cohen | Dorell.Ghotmeh.Tane/Architects maintains an international practice in every sense of the word.

52 **CLOSE-UP** | 69 **MARKET**
by Athena Walligore | *by Mark McMenamin*

132 **MATTERS OF DESIGN** | **CROSSING THE BOSPORUS**
by Craig Kellogg | Long the interface between Europe and Asia, Turkey is absorbing—and producing—contemporary global design.

137 **CENTERFOLD** | **REALITY BYTES**
by William L. Hamilton | Complex in form, but simple in construction, a New York gallery installation by FreelandBuck turns a virtual rendering into a physical object.

214 **BOOKS** | 216 **CONTACTS**
by Stanley Abercrombie and C.C. Sullivan

228 **SNAPS** | 231 **INTERVENTION**
by Deborah Wik

121

CONTENTS JANUARY 2013 | VOLUME 84 NUMBER 1



Dorell.Ghotmeh.Tane/Architects maintains an international practice in every sense of the word

notes from abroad

DGT Architects is all over the map. Literally. Based in Paris, the firm's global reach extends to Italy, Lebanon, Japan, and Estonia. Its 14-member team is similarly international, with designers hailing from New Zealand and North Africa as well as the U.S., Europe, the Middle East, and South America. Founding partners Dan Dorell, Lina Ghotmeh, and Tsuyoshi Tane are, respectively, Italian, Lebanese, and Japanese. They met in London where Dorell and Ghotmeh were working at Ateliers Jean Nouvel, and Tane at Adjaye Associates. When the call came for an open competition to design the Estonian National Museum, the three went for it—teaming up at night without quitting their day jobs.

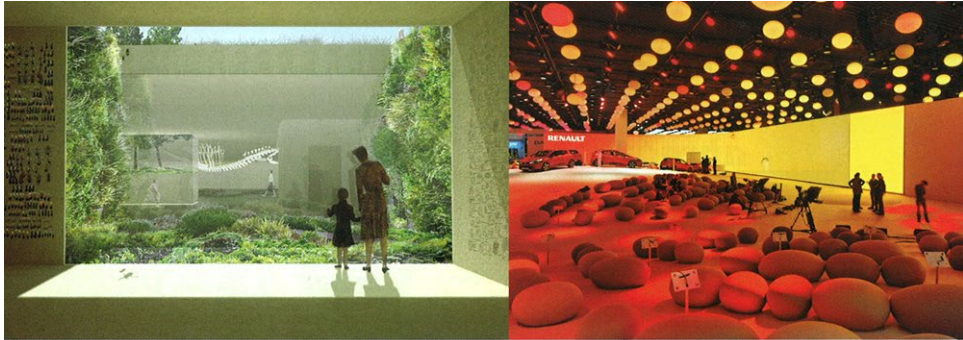
Winning that commission led to DGT's formation in 2006, when the studio moved to Paris to follow a multidisciplinary approach encompassing architecture and urban planning. Just two years later, the firm received Le Ministère de la Culture et de la Communication's architecture prize and the Italian Rassegna Lombarda di Architettura. The three principals expound on the adventure. ➤



crosslines



From top: Dorell.Ghotmeh.Tane/Architects principals Dan Dorell, Lina Ghotmeh, and Tsuyoshi Tane. The Bump, Renault's traveling exhibition, which debuted in Paris last year and goes to some 20 worldwide cities through 2015.



Tell us about the Bump, your high-profile traveling exhibition for Renault.

Dan Dorell: Renault's brief for the project included marketing, identity, and communication aspects, but input on the practical side was limited. We opted to design it like a kit of parts so the same elements would be usable over the four years it travels around the world. This way, it answered the client's requests and is ecological as well.

What are the kit's components?

Dorell: There are two hills or "bumps" in the flat surface that represent

change—a reference to the company's slogan, "Drive the Change." Above are 388 suspended pendant globes lit by computer-controlled LEDs. The globes change color and move vertically, like dancers. On the floor, which is an off-white outdoor carpet, are foam "stones" for people to sit on.

Is there an emotional component, too?

Lina Ghotmeh: The colors of the LEDs elicit different moods. Red, for example, makes viewers more alert. But the movement of the globes creates soothing waves.

The scope of your work is far-reaching: in location, project type, and diversity of scale. Some of the more unusual projects have been set designs where you've collaborated with masters in other disciplines.

Tsuyoshi Tane: Yes, we've worked with the choreographer and director Jo Kanamori, whom I've known for seven years, on sets for *The Miraculous Mandarin*, *Bluebeard's Castle*, and *Shikaku*.

Dorell: The first two, a double-bill, started out in Japan, then traveled to China, and ended up in Italy for the





CROSS lines



Maggio Musicale Fiorentino. We've also done set design for *Play 2 Play*, a dance performance in Tokyo; an installation for Toshiba during Salone in Milan; and two projects—one in the Netherlands, the other in Paris—for the fashion label Minä Perhonen.

Do you approach designing permanent and ephemeral works differently?

Tane: Yes. Designing scenography, we focus more on the notion of time: How a space can be changed over the course of a three-hour performance. Architecture, instead, focuses on space.

Let's go back to the project that started it all: the Estonian National Museum. It's emblematic of the DGT process, one that entails sociology and digging into history.

Ghotmeh: Yes, we engage in critical thinking. How can architecture link to discourses in history? How can we tell stories that create a path for architecture? Part of that comes from our cultural differences, which affects each of our perspectives.

Dorell: Instead of locating the building on the proposed site, we chose an ex-Soviet military base. It was controversial, but our goal in connecting the

base with the nearby airfield and bridging it over a lake is to tell the story of Estonia's history and establish its identity. The roof of our building looks like it's taking off—as if Estonia, which recently entered the European Union, is taking off.

Do you take on residential projects?

Dorell: Yes. In Paris, we're working with a client who'd been living in the Place des Invalides collecting ancient art. Now he wants to live in a contemporary minimal space coinciding with his new interest in collecting contemporary art. He bought the apartment

Opposite, clockwise from top left: A computer rendering of the Estonian National Museum in Tartu, slated for 2015 completion. LED globes above and polypropylene carpet and foam seating below at the Bump in Paris. Polystyrene-foam panels above dancers in Shikaku, a 2007 Tokyo performance in collaboration with choreographer Jo Kanamori.

Clockwise from top left: An art collector's Paris apartment, slated for 2013 completion. A retrospective for the fashion label Minä Perhonen at the Textile Museum in Tilburg, Netherlands, 2009. "Luce Tempo Luogo," an exhibition for Toshiba during the 2011 Salone Internazionale del Mobile in Milan.





MORE NATURAL THAN A
CHAT WITH YOUR BARISTA.

Light, natural and adaptable. The Quarry Collection. Asymmetrical shapes support multiple seating postures and, when nested together, create social spaces that make collaborative work easy and comfortable. With casual seating, table and media options, your space becomes as inviting as the local coffee shop.



lelandinternational.com/socialspaces
CIRCLE 103

Leland



that used to belong to chef Alain Ducasse; we're making it like an art gallery. We're working on Ducasse's new apartment, too.

ing community housing. I'd love the challenge of building a tower with a mixture of uses.

About the only locale missing from your project portfolio is North America. Is anything on the horizon?

Ghotmeh: Back in 1999, when I was a student, I interned with a local developer in Tucson designing single-family dwellings for a housing complex. That experience has made me interested in design-

Ghotmeh: Not yet. New York would be a great place to work.
—Edie Cohen

cross **lines**

From top: Set design for Play 2 Play—Interfering Dimensions, a 2007 dance performance in Niigata, Japan. "365 Charming Everyday Things," a 2012 exhibition at the Bastille Design Center, Paris.

