

BRAND IT

lifestyle architecture

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THE BRAND BUILDERS,
*Fashion Cathedrals and Forgotten Office-Syndrome:
Special focus on Architectural Identity*

COUNTRYSIDE CALM OR CITY BEAT?
*The choice is yours, on page 28, 29, 30...
well, you get the picture.*

“WE DO NOT BELIEVE IN STYLE”
But it doesn't mean what you think it does. Find out
what it's *really* all about on page 14

WANNA KNOW WHAT'S NEXT?
We spill the beans on page 56



From a small Berber village in the Atlas mountains to a new design concept being launched world wide.

What's the connection? You'll find one theory on page 45.



BLAST FROM THE PAST: A new flagship store sees the light of day on 5th Avenue in NYC and is named retail store of the year, way back when. But that's old news. For newer stories, keep turning the pages.



A word *from the CEO:*



SINCE THE VERY BEGINNING in 1989, Bratt lifestyle architecture has been focusing on innovative and conscious architecture that reflects client identity within retail, public spaces, offices, homes and special unique projects.

Over the years, our relatively modest sized office has realized an astonishing total of more than 700 projects in 84 countries. Over the following pages, we aim to give a glimpse of not only our accomplishments so far and to sum up the past year, but also to point forward and hint at our visions for the future.

We aim to follow the path begun over 20 years ago, where we do not merely design structures - we create inspiring environments.

Carl Gustaf Bratt
Carl Gustaf Bratt



“The attic-turned-penthouse has the visitor entering through an old chimney”

Full story on page 32

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Total makeover for global client

An all new store concept has been developed for premium fashion brand GANT and is now being implemented in every new store of the brand that is being built, worldwide.

The concept is designed to coincide with the GANT hallmark of combining the American east coast casual clothing with European elegance. A number of new store features have been added, including intelligent solutions for various display units, eye-catching details and brand-characteristic elements - everything in order to create that special GANT feeling that makes entering a store feeling like coming home.

At the same time, the new interiors have been toned down compared to the earlier concept, allowing the clothes to be a bright focal point in the more discreet colour scheme of the interior, turning the store into what it is ultimately designed for: a display area that makes the product look its best, in surroundings that make the customers feel their best.



Minister of Research inaugurating BRATT lifestyle architecture design

New headquarters for the groundbreaking Swedish medical research company Sento-clone now up and running.

Following our conviction that one of the most important aspects of the corporate world is the physical manifestation of the values embodied by a company, we take office interiors seriously. In the current example, our design for the remodelling of former industrial premises ensured a stylish yet sophisticated and practical new location that was inaugurated by the Swedish Minister of Research.



Scandinavian style big hit in China

On the Chinese market, PG living is one of the most interesting new brands to launch a home collection.

Inspired by the clean lines and light colors of the traditional architecture of the Stockholm archipelago, the interiors in this Chinese home-brand store blends Scandinavian simplicity with Asian minimalism. The store is characterized by great flexibility that allows for a generic space that can easily be adapted into individual rooms with strong character, based on what part of the collection is being displayed. The concept works with a very limited number of fixed elements to create a sense of identity, around which the products are displayed in natural settings. The result is an interesting blend of rustic materials and new technologies.

Hong Kong to Stockholm: make us proud in Porto!

New store concept developed for the first ever Miss B store to be built in Europe.

The store, located in Porto, Portugal, is aiming at a young urban female audience. The Hong Kong based brand trusted our long experience in retail architecture to pinpoint the certain ambience that would express what they stand for and would be easily recognizable for their audience.

The result is not only an attractive store with a strong visual impact, but also a new way to think about the features of a store, with innovative functions and a decisively new approach to a trendsetting target market group.





Multiple flagship stores opening around the world

A number of new GANT flagship stores designed by BRATT lifestyle architecture have recently opened or are about to open around the world, including Stockholm, London, Beijing and Munich.

After months of hard work invested in each flagship store, a number of them are now inaugurated or about to open in Belgium, the UK, Sweden, China and Germany.

The common denominator of the architecture is how each store represents an adaptation of the brand identity that brings the aesthetic expression one step further than a regular store. This makes a flagship store to an experimental field where ideas are born and refined and, perhaps, one day incorporated in a simplified version into the common store concept.

We are proud to say that each flagship store represents a unique gem, making the image of the brand easy on the public eye.

Innovative solutions for reclaimed apartments

The transformation of commercial space to apartments is a growing trend in city centers where the demand for living space is constantly greater than the number of homes available.

Over the past few years, we've put our signature to a great number of new apartments without visibly changing the exterior of already existing buildings, sometimes of important historical significance. Former office spaces, storage areas or unused attics are turned into new, modern apartments, which more often than not have unexpected and innovative solutions, giving them a quality, originality and sophistication rarely found in newly produced apartments where the starting point has been a clean sheet.

We all know how necessity is the mother of invention. Or to put it differently: If there is no box, you can't really be expected to think outside it.



Major architectural landscaping works finished

Multiple architectural landscaping works that have engaged the office over a significant amount of time have come to successful conclusions.

The different landscaping projects have been carried out both as integral parts of building projects and as independent garden works connected to existing homes, resulting in inviting spaces that will bring true quality of life for a long time.

Balancing commercial projects with private houses

Keeping one foot in business and the other in the real world ensures that the architecture never loses touch with people's dreams.

While many architectural studios avoid private commissions in order to be able to fully focus on the more lucrative commercial arena, we have stuck to our belief that it is important to keep a balance between the two. As opposed to a corporate client, the private customers are not giving physical form to a business strategy, but building a surrounding in which to arrange the more significant parts of their lives. Recent projects in this field include both smaller and larger buildings, ranging from pavillions and follies to summer houses and exclusive villas in prominent settings.





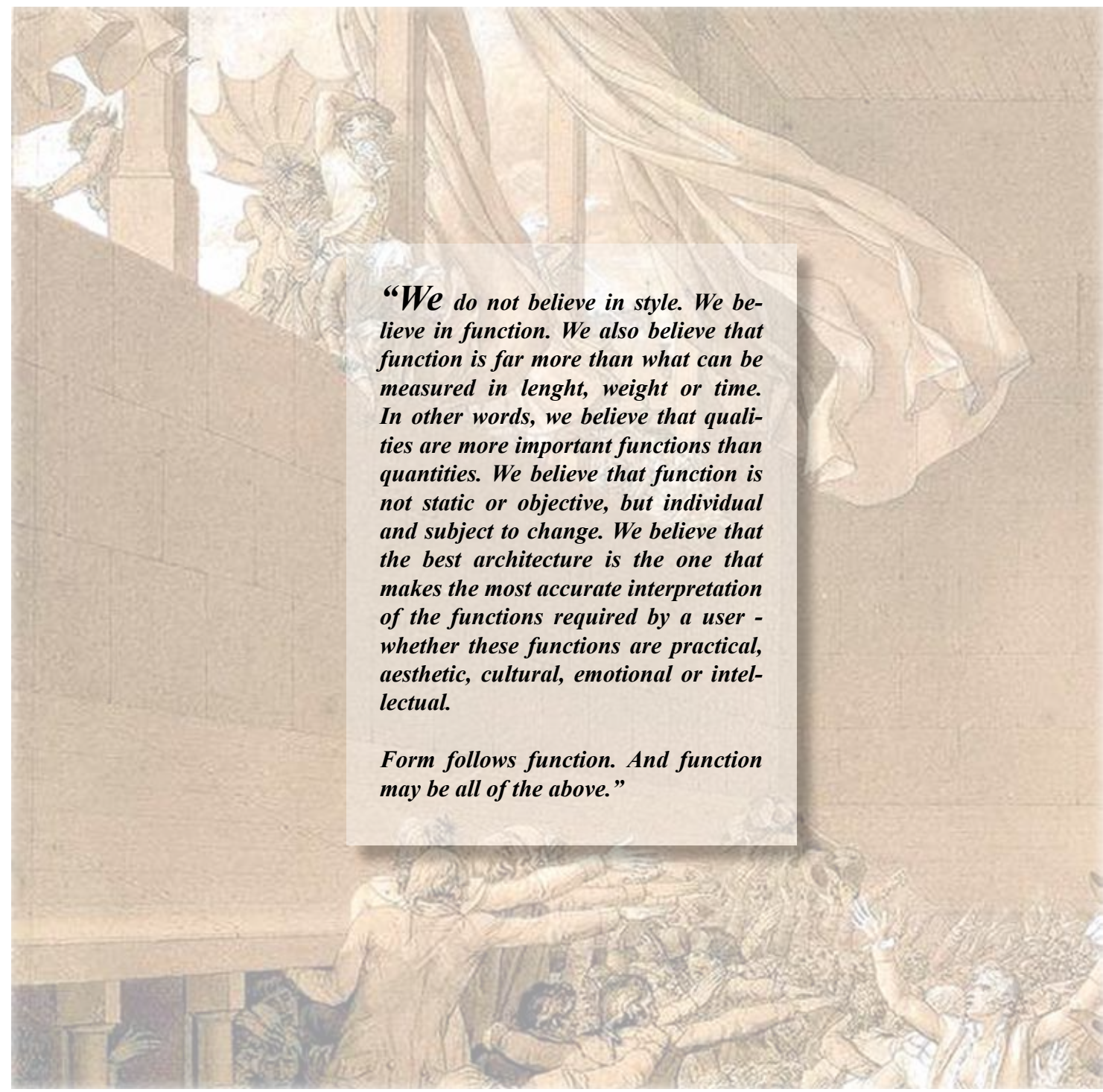
MANIFESTO!

WHY WE DON'T BELIEVE IN STYLE

And why that doesn't mean what you think it does.

Let's be perfectly honest; manifestos are downright boring. And not just your average late-night-news, paper-on-a-sunday, daytime-TV-soap kind of boring, but the excruciating and enervatingly kind of boring that can only come from when the pretensions far outmatch the content. So what's the deal with presenting a manifesto here then? Isn't that a little... hm, contradictory (which is just a nicer word for hypocritical, really)? Basically, it all really comes down to simple mathematics: No matter how boring a pretentious piece of silly

text about architecture can possibly be, it is no match whatsoever to the magnitude of boredom that most architecture itself possesses. And since boring is the natural enemy of all things creative, we just wanted to make one thing perfectly clear: boring is not something we do around here. Apart from what you can read on the opposite side of this spread, that is. At least we kept it short. Aren't you happy we did? Oh and just to clear things out: We don't believe in style. Not a single one. We do believe in a multitude of them, though.



“We do not believe in style. We believe in function. We also believe that function is far more than what can be measured in length, weight or time. In other words, we believe that qualities are more important functions than quantities. We believe that function is not static or objective, but individual and subject to change. We believe that the best architecture is the one that makes the most accurate interpretation of the functions required by a user - whether these functions are practical, aesthetic, cultural, emotional or intellectual.

Form follows function. And function may be all of the above.”

The
**BRAND
BUILDERS**

*What you see isn't half
of what you get*

In retail, the fundamental communication lies in what is conceived without being pronounced. It is all about setting a stage where words are not necessary to transmit an immediate understanding. The associated value has proven to be a far more important positioning tool than the physical product itself, and nowhere does this value take a more concrete expression or achieve a more direct impact than in architecture.



Although some might argue the point, we tend to think of ourselves as reasonably rational beings. When choosing between two identical items, we go for the cheaper. Or the most functional. Or the better looking. Or - and this is where it gets interesting - the one with which we associate the most positive value.

The reason this is interesting is that while price, function and beauty are immediately connected to the object in question, the associated value goes beyond the object and actually refers to something completely different, often an abstract feeling.

The question of associated values is really simple. In theory. In reality, it's a whole different ball game. Let's shed some light on how things work:

In theory, associated value is all about repetition and expectation. In a very simplified example, let's say you visit the parliament of a democratic state, and your guide explains how the glass walls of the facade symbolize the transparency of a society with full disclosure towards its citizens, without government corruption. You then visit an office building with glass walls, and you associate this to honesty and healthy relationship between colleagues.





Ever wondered what an identity-based architectural office does all day? Well, pretty much this. Projecting the value associated with the product on the very space a customer moves in, giving it physical form. You can see it, feel it, walk it. Ultimately, you can live it, simply by letting those values reflect back on to you.



Now, let's say you instead visited the parliament of a dictatorial regime, and your guide explained that the glass walls are a clear example of the controlling nature of the state apparatus, not even trusting the very people in its own machinery. Then, if you followed up with a visit to the same office with the glass walls as above, you would most probably no longer think the company was particularly honest, but rather dominant and mistrusting.

It's the same glass walls, with the same kind of repetition, but completely different expectations due to the different contexts in which they are found. While the repetition creates association, the expectation is what creates the value.

And now for the million dollar question: How does it work in reality? The answer is that it's not so simple. We can't control which guide we'll have when visiting that parliament, or what they'll tell us, or what parliament we'll visit in the first place (well, we can choose which parliament to visit, but since that was just an example, we're really not talking about government buildings here but the various curve balls that life chooses to throw at us in general - you follow?). The truth is that we can't choose a quadrillion different things that have happened ever since as far as we can remember, and probably earlier than that, which have shaped us as human beings and will determine what kind of expectations we come from and what values are created. And on top of that, not one person is the same as the next.





“Or, to summarize and put it simply: Build nice store. Sell lots of stuff. Build ugly store. Don’t sell so much stuff.”




Although the immense complexity of the human experience is a beautiful thing, that’s bad news from an identity based architectural point of view. Good news is: there’s psychology and generalization. While psychology can be used to determine the most probable behaviour and likely association in very basic situations, generalizing the values of a potential client or customer group based on a cultural context requires a different set of skills. Basically you need to know your audience, just a little bit better than they know themselves in order to know which buttons to push.

And if you know that; you’re home free. I mean seriously, how hard can it be? Really. We’ve done it, oh, about 700 times or so. In 80 plus countries. You analyze the target customer. You analyze the brand. You scout for colors, places, smells, images and color samples that will create the feeling you’re after and you set up a mood board. You tell your client this is your vision of what the product represents in the mind of a consumer. And then you adapt that into architecture - materials, spaces, flow of movement. You wrap it up and you present the consumer with an image of not who they are, but who they want to be.

Or, to summarize and put it simply: Build nice stores. Sell lots of stuff. Build ugly stores. Don’t sell so much stuff. •

**If you love it,
we probably
made it.**



A photograph of a modern office interior. The scene is dominated by large glass windows and glass partitions. In the foreground, a dark wooden floor is visible. Through the glass, a conference room is seen, featuring a long table and several white chairs. Sunlight streams in from the windows, creating strong shadows and highlights on the surfaces. The overall atmosphere is bright and professional.

We've all heard about it. Or, hmm, actually no, most of us haven't. But we've all seen it, although perhaps without noticing. Yet it's there, all around us, closing in and needing to be dealt with. Some are taking a stand, determined to fight it. Others are unconsciously being dragged into it, not even knowing they are suffering from the dreaded

FORGOTTEN OFFICE- SYNDROME



OK, let's face it. Most of us don't really care what our office looks like, as long as there's a water cooler and a coffee machine where you can spend the more interesting part of your day. If we've got a decent-sized desk to spread our stuff on that's great. And if the xerox-machine is sturdy enough to keep your weight so you can photocopy your more (or less) attractive side after the office party that you hopefully won't remember in the morning, we couldn't really ask for more. So who cares what your office looks like, other than that, anyway?

Truth be told? Your clients and customers do. Maybe not on a conscious level. Maybe not even on an unconscious level, in so far as caring about in what kind of environment you spend your day goes. But it does affect their perception of you and the company you work for. You've got a smart office? Clever? Stylish? Minimalist? Creatively messy? It's only too common to forget about the fact that your office is as much a mirror of your competence as that tie you carefully picked out to match your shirt this morning, or those earrings you chose to go with your blouse. Which is to say, honestly, that it doesn't mirror your competence at all. Zip. Nada. But it does mirror something else.

Think about it. It's not about objective truths, it's about impressions. You did put on shoes instead of sneakers for that client. Maybe it's time your office did the same?•



Your office has two main functions:

First of all, it needs to be a comfortable, practical and stimulating working environment that makes every employee feel at his or her best, facilitating the job that is being done while balancing the personal sphere and the collective space in order to achieve the basic physical conditions that is the prerequisite for all successful businesses.

Second, it is your ad beyond the ads. It's the ad that can't lie because you're sitting in the middle of it. It tells people who you are, what you do, and how you do it. This is where your priorities become truly transparent.

Knowing how to solve the first function takes experience. Knowing how to express the second takes inspiration. We've got both.



The house is the most important investment most of us will do in our lifetime - financially and emotionally. You want it to be a home, not an ongoing project or someone else's idea of making an artistic statement. You want it to be right from the beginning. You want something where you feel at ease. And ultimately what you want is someone who listens to you to make that happen.

Home, sweet home

-any which way you choose it.



Contrary to what one might think, building a house is not about solving a number of functions - it is about creating them. Depending on what spaces you build and how they are connected, you will facilitate certain situations, while eliminating others. It can be a very simple thing - by having a door from the kitchen to a small wooden deck, you dramatically increase the likeliness that you will have your sunday breakfast in the garden - or a more complex set of parameters that can be used to create the kind of effects that you aim for.

What they both have in common is that they build on the law of least resistance. Most of us will, when making an every-day decision, unconsciously go for whichever solution makes things easier for us.

That much for functions. Of course a house needs to be aesthetically pleasing as well. And there are as many definitions of what that really means as there are people. Fortunately, we make sure you get exactly what is your definition. But you already knew that, didn't you?•



Regardless of whether the house you're building is in Scandinavia (top) or Thailand (bottom) it is something that will, to a certain extent, define you - simply by being where you spend most of the time that you get with the people who are the most important to you.



A world **APART**

Mixing the old and the new never felt so right

While the old structure of the building proudly states its presence in bold forms that almost gives a live and organic character to this Stockholm penthouse apartment, an unexpected light is flooding in through new openings and clashing with the contemporary, minimalist precision of the redesigned interiors.



It is always a bit of a puzzle, trying to fit a completely new plan into an existing building. Everyone has their individual preferences, that may or may not be possible to realize given the rigid frames that is set by the building itself. If that building is also an old structure with its very own charm and qualities, it doesn't exactly make the task easier, but at the same time so much more rewarding when you arrive at a result you can be proud of.

The penthouse apartment overlooking the historical parts of one of Stockholm's more fashionable areas is one of those cases. The old parts of the building are left to blend with the new solutions, creating a mix that is both pleasing to the eye and respectful to history. It's a special feeling when all the pieces of the puzzle fall into place. •

Above: The living room opens up to smaller areas which are seamlessly connected into one, large space.

Below: The private part of the home betrays little of the historical surroundings that it is part of - until you look out a window and take in the view, that is.



The brick wall, once containing functioning chimney pipes, has been opened up to allow access between the private and public parts of the penthouse apartment, giving the former attic a very special allure in addition to its already extravagant character as it sits overlooking the city's rooftops.



The old chimney makes a striking contrast to the new, wall-mounted fire place with its contemporary, minimalistic lines. Even the niches in the wall for wood echoes the clash between old and modern, mixing a traditional function with clean aesthetics and right angles.



WATCHING
THE

GRASS GROW

No matter what the character - strict or playful, conservative or modern, extravagant or minimalist - the garden is what turns a house into a home. It is not merely a buffer zone between the privacy of a house and the public of a street or the property of a neighbour. On the contrary, it is a view, an oasis. It is an extension of the living room, the play room or the kitchen. If you want it to be.



It is, one might argue, the best of two worlds: the creativity of the human mind and the living force of nature. It is no coincidence that the word for culture comes from the latin *cultura* (referring to cultivated land) or that religions tend to picture the earthly paradise as a garden (Eden is just one example).

Or that the closing insight in Voltaire's *Candide*, after the protagonist has had his view of the world shaken to the core, is that we - yes, you guessed it - must cultivate our garden. That is, after all, what makes us human. •



Just like a house, the garden has its own rooms and spaces, passages and corridors, leading from one situation to the next. And just like a house, it can sometimes need a little bit of guidance to reach its full potential, allowing you to fully benefit from nature's own room, with an infinite ceiling height.

The garden is, in a way, the very symbol of civilization; the power of the human will to tame nature, shaping it to meet our ends. And even more so since it fills no immediate practical function, connected to our survival. Instead, it holds a luxurious value as recreational space and testimony of human refinement.



*3D has been around for a while.
Now it's time to take it one step
further. And two and three -
quite literally.*

You say you want a revolution?

Walk a mile in our shoes, why dontcha. (Seriously. You'll love it.)

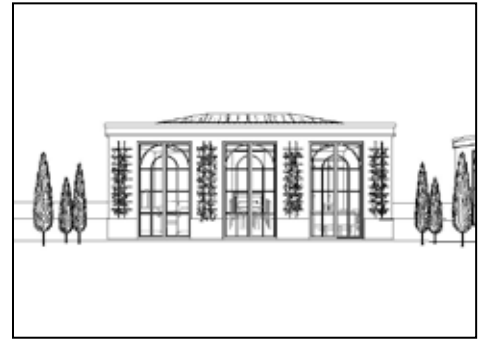
Ever wanted to walk around in that new cool apartment that still only exists on paper? Say, on your lunch break? Well, great news, someone must have been thinking of you! Because now you can.

HOW MANY TIMES have you wished you could picture that drawing, image, plan or whatever it is, not just as it will look once it is built - but how it will actually feel to walk around in? So far you've needed to install your choice of a semi professional, ridiculously expensive CAD-application just to get that feeling. Until now. Picture this: you get an exe-file that you open on your computer right there and then. And just start walking.

(And if you don't know what a exe-file is: it doesn't really matter anyway – just remember: you get it in your email, double-click the little symbol, and voilà, you're in business. Just like that.)

What happens is, you've just opened a small program without even installing it. The program contains the design of that particular house, apartment or store (or tailor-made city for that matter, if you're feeling particularly rich today) and now you're strolling around in it like it's one of your kid's computer games. And if you don't get it right away, they probably will; they'll just be disappointed there aren't any monsters to kill with a laser gun on the way to the living room.

You won't be able to edit anything, but you will get a live experience of a space that is not limited to one selected angle of a camera lens, where you turn your head and find out what is around the next corner. It's the next best thing to building an actual-size model of the house. And considerably more realistic.●



As any architectural office will tell you, study trips are a crucial part of the business. And that's not just for the drinking, eating and sleeping in. You may actually get some serious inspiration from travelling with a bunch of architecture buffs (duh)! Here's the shortlist for where to go, what not to miss, and what we brought back with us from our trip there...



Where we went: **Venice**
Don't miss: **The secret passageways of the Doge's palace**
What we brought with us: **Old World elegance**

One of a kind, Venice is of course something that no one should have to miss. Even if you, against all odds, aren't blown away by the wings of history, the stunning beauty of the buildings or simply the quirky idea of having canals instead of streets, there's a certain quiet charm in the off-season when the mist comes rolling in over the Piazza San Marco that is best described as pure and simple magic and will melt any heart, no matter how cold. Unless you go during high season, of course. Then that charm is all but quiet...



Where we went: **Dubai**
Don't miss: **The desert** (as if you could...)
What we brought with us: **The insight that you can build anything, anywhere**

Dubai is without question one of the most remarkable places on earth when it comes to testifying about the power of the human will to bend nature according to our desire. Between the desert and the sea, a world which is not quite like anything you've seen before is growing larger every day, not in small steps but in giant leaps, as a monument to the art of engineering. Good or bad? Come on. That's really up to you to decide for yourself.

Where we went: **US East coast**
Don't miss: **The Hamptons**
What we brought with us: **A few extra pounds...**
Just kidding! Let's call it a classy kind of American casual.

Some places need no introduction. Is there any place more emblematic than the American East coast? We all know it before ever going there, immortalized by movies, pictures and literature, we all know this symbol of western civilization and culture even better than our own home. Or at least we think we do, until we realize that there is still much left to discover.



Where we went: **Marrakech**

Don't miss: **The Medina**

What we brought with us: **Colors. Contrasts. And a certain ordered chaos.**

The colours. The smells. The tastes. The maze that makes up the old Medina, with its shifting lights and noises that suddenly stop, leaving you in silence as you turn a corner and find yourself looking through a low door into a serene courtyard, where all you hear is the quiet running of water from a small fountain. Spices. Gems. Hand-made carpets. Scented candles. Mint tea offered while you politely argue over the price of merchandise. Sit down. Relax. Take it all in. And you'll never look at a shopping mall the same way again.



FROM BERBER VILLAGE TO GLOBAL DESIGN



So what about that Berber village in the Atlas Mountains and the global design concept?

It's not exactly a big secret that professionals in the creative field tend to look to each other for inspiration. And not a big secret that this leads to things looking kind of the same in the long run. You have the general trends with the small alterations, depending on where and when they occur. Ironically, at the same time we're all obsessed with originality.

The Atlas mountains on the other hand aren't exactly where gangs of store concept designers hang out on their lunch break (excluding us, that is).

And, as it happens, one of the most original store concepts to be launched came not so long after that trip, showing an abundance of carpets, colors, odd pieces and a kind of well arranged disorder.

Coincidence? Sure, anything is possible.



The
NEW
CATHEDRALS
*It's what makes
the world go round*

Every so often, there's a new typology that's being hailed as the new cathedrals of the profane world. We've seen it all; airports, museums, shopping malls... The message is often clear enough, even if the analogy isn't always working all that well. Shopping malls, for example, are not cathedrals; they are a world in miniature, like the shopping streets of any town or city. And in this world, you have both bigger and smaller sanctuaries devoted to the religion of commercialism. If anything is a cathedral in this micro universe, it would be the stores that most splendidly reflect the spirit of their smaller brethren - the Flagship Stores.



IT SHOULD FEEL LIKE being beamed up to the mothership and realizing that all those trendy space shuttles that the friendly aliens from planet Fashion have taken you on so far have just been bleak copies (OK, OK, they were nice and stylish and all, but still - bleak copies) of what you're about to get a load of now. It should make you feel as if you're getting a bite of the very home planet, without having to cross the galaxy getting there. And it should be strong enough to leave an echo that rings in your head the next time you get into one of those tiny space shuttles, making you feel a distant taste of the home planet once again.

All right, enough of the science fiction already. Assuming you got the parallel without any problem (otherwise you can read it again from the top - it's not that complicated, really) you know by now that a flagship store is to a regular store what a... well, mothership is to a space shuttle. Or a cathedral to a parish church, for that matter. And to be perfectly honest, we've done enough of them to know what we're talking about by now. This is where a brand concept can be realized to its full potential without limitations. In many ways, a flagship store leaves the practical concerns of an ordinary store behind in order to focus on the vision; it is not so much about the sales, as it is about brand positioning.



Size isn't everything (or so they say), but it sure makes things more fun and rewarding when a store is big enough to bring you the integral brand experience.



Taking it one step further: Classicising elements meet exclusive, natural materials.

This means that everything must be perfect. Every concern has to be taken to ensure that the store lives up to the visions of the brand. It is not only the reference for all other stores, but also their brand statement.

If a normal store hints at the brand identity, what a flagship store needs to do is to make a customer feel as if he or she has literally entered into the universe of that brand. The key words are authenticity and consequence, much like in any store concept, but taken to the next level.

As architecture has taken an increasingly important role as an identity building tool in recent years, more and more focus has landed on the spatial experience of shopping. And rightly so, for the spaces that we move in are immediately and instinctively perceived and interpreted in a way that more intellectual strategies, referring to a common cultural context, will never be able to compete with.

It's a space designed to make you feel like you're part of something that you can't really touch, but you can tell it's there. To make you feel good. To make you feel at ease. To make you feel focused yet relaxed. It houses a global phenomenon and makes you part of a community of billions. You might say it is part of what makes the world go round.

In other words: Welcome to the new cathedrals. •



"This means that everything must be perfect. Every concern has to be taken to ensure that the store lives up to the visions of the brand. It is not only the reference for all other stores, but also their brand statement."

Regardless of the amount of time spent on our vacation, we all want that time to be of outstanding quality.

How we choose to plan our summer house, winter retreat or weekend getaway, perhaps more than anything else depends on the kind of lifestyle we cherish. When everyday practical necessities and demands are left at home, we can emphasize the qualities of life that truly speak to our innermost joys, desires and dreams.

Time to relax



Above: The mix between contemporary and traditional solutions is a recurring theme in this summer house, from the large frameless windows interacting with the old-style metal roof, to the raw concrete in the foundation and chimney set against the smooth, untreated larch wood that every year gets more patina from the sun, wind and rain, making sure that the house blends in even more with its surroundings.

Below: Walking into the water from the wooden stairs, jumping off the cliffs or diving from the jetty - well, isn't life full of tough choices...

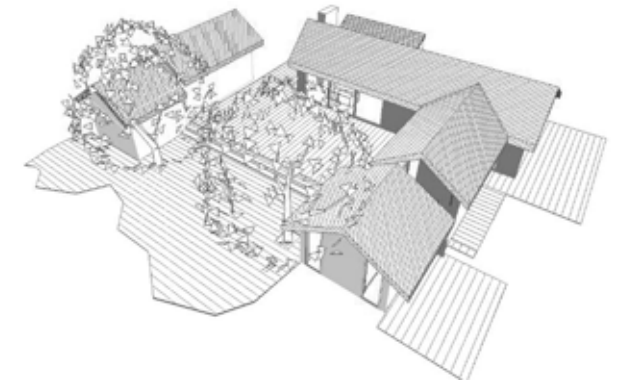
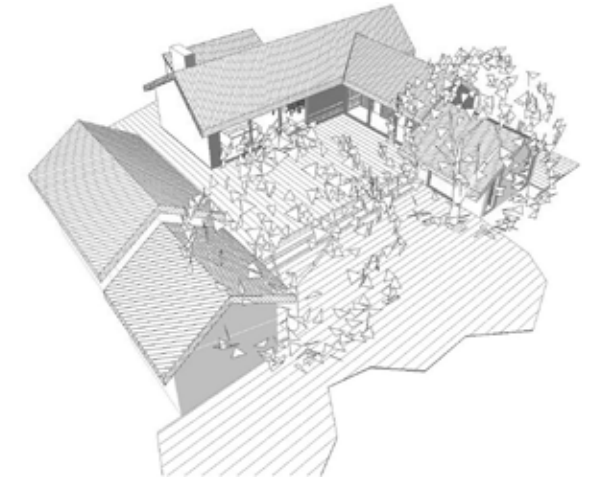
Opposite: Contrary to a traditional solution, this alternative vacation residence is arranged as a cluster of houses grouped around an open patio with a view.

A vacation getaway is not designed as a regular house. The functions and patterns are not the same, simply because the life you lead there is not the same as you do in your home (and if it is – well, either you've seriously misunderstood the whole idea about taking a vacation, or you're leading a life that the rest of us can only wish for).

Taking a break, recharging your batteries, call it what you will; bottom line is, this is what you long for when you put in those long hours in the office. Skiing, swimming, sailing, whatever does it for you, this is where you do it without anything getting in the way.

And once the everyday chores are out of the way, you'll find that you have different priorities, choices and preferences when you settle in to wherever you decide to spend that holiday of yours. This means that the functions assigned to each space, and how these spaces relate to each other, need to be analyzed from a whole different starting point compared to what you're used to. Or, analyzed schmanalyzed – you know what you like and how you like it, it's a gut feeling. When it feels right, most of the time it is.

Just make sure you get it right from the start. You don't want to feel like you need a vacation from your holiday. •





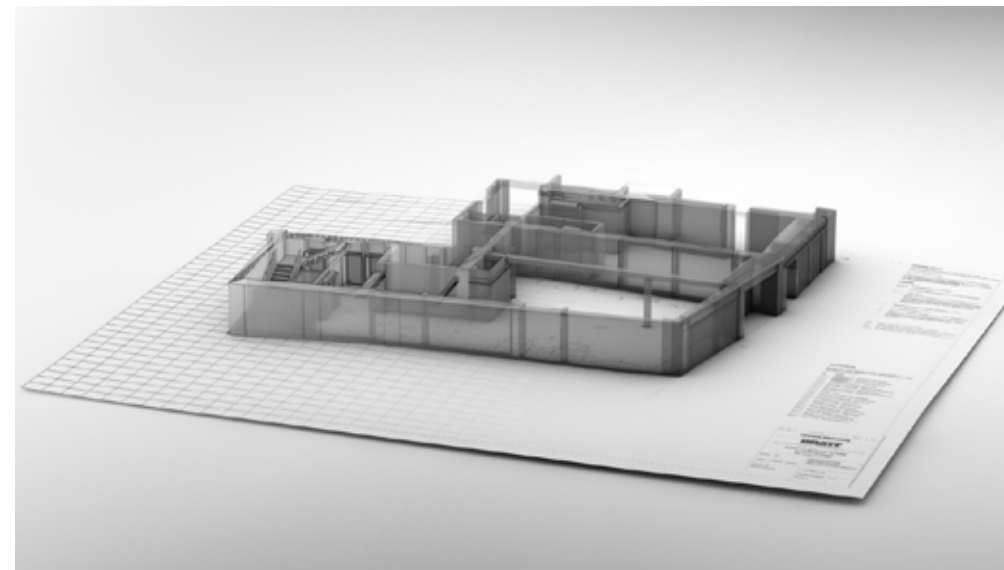
First, we take Manhattan...

After a few years of absence, we're back in the heart of New York City.

If you happen to take a stroll down Bleeker Street, NYC, pop into the store on number 353 and check out what all the fuss is about. We guarantee that you'll find some pretty cool stuff in there. And that's just the architecture. I mean, they can probably sell you some nice things as well, if that's what you're in to.

Performing on a great stage means that you have to deliver, everytime. And is there any greater stage than New York, New York? Needless to say, this time the delivery will be oh so sweet... On the other hand, words are cheap and you shouldn't believe everything you read, either. Check it out. It speaks for itself.

So, first we take Manhattan. And then... then what? Well, that's not really official yet. But you all know the song. And if you don't; you can always look it up.



Adding more countries to the list

We haven't hit 100 just yet, but don't worry, we'll get there.

At least two more countries are about to be added to the ever growing list of places in the world that can proudly claim that they have built designs by BRATT lifestyle architecture.

Every new country means new experiences, new insights and new sources of inspiration for the future. Not to mention we're getting closer to that magical number one hundred...

Not that anyone's counting.

Implementing new concepts

After having developed new store concepts, they will now be put to the test on a large scale.

In the case of fashion brand GANT, the number of stores that will be built featuring the new store concepts developed by BRATT lifestyle architecture will allow us to thoroughly evaluate the concept - not only for GANT but other brands as well.

As rewarding as the developing phase is, the real test comes when adapting a generic design concept to specific situations in very different contexts.

Don't worry, we'll keep you posted about the result. Actually, coming to think of it, we can post some right now:

It's brilliant.





SUMMING IT UP

As we sum up the past years, we find ourselves in a very good place. We have seen our designs being built on five different continents. We have developed several different all new store concepts for international brands, all of which have been built or are in the process of being built.

We have seen people move into their new homes, discover their new gardens, or simply enjoy that new room that transformed their house. We have made it a point to keep our interest in executing local, small-scale projects while expanding our international experience in dealing with multi-national companies.

We have kept our diversity between private and corporate customers, between detailed interior design and large-scale customer movement planning, between personal meetings over a cup of coffee in a client's home and supervising the construction of a complicated design over a 20 000 km distance by means of telephone and e-mail.

All in all, we have had really good years. We are preparing for the future with great enthusiasm and confidence.

After all, we do not just make construction happen. Our job is to take the dreams of our clients and make them take shape in a way that they didn't even know they could hope for.

Seriously. What better work description could we possibly wish for?•

“OUR JOB IS TO TAKE THE DREAMS OF OUR CLIENTS AND MAKE THEM TAKE SHAPE IN A WAY THAT THEY DIDN'T EVEN KNOW THEY COULD HOPE FOR.”





BRATT
lifestyle architecture

We create what you didn't even know you wanted.