

FAZIOLI  
DESIGN PIANOS  
*for Westbank*

[www.fazioli.com](http://www.fazioli.com)

# TELUS GARDEN

When designing the Fazioli Piano at Telus Garden, we challenged ourselves to create an instrument that is truly of this place. To achieve a design specific to the building, the materiality and geometry of the instrument had to be in sync with the project as a whole. The architecture of Telus Garden has a distinctive West Coast aesthetic and materiality, inspired by British Columbia's natural environment. Our Fazioli is made from the same edge-grain Douglas Fir that is used throughout the project, in the exterior "whale bone" canopy and the interior beams. Each detail, from the geometry of the bench to the piano's v-shaped legs, echoes design elements from the architecture and, as in the building, each design detail in the piano is as much a contribution to the aesthetic as it is a functional component. We always imagined the piano to be the focal point of the lobby and the acoustics in the entrance space create a unique reverberation of sound that is perfectly suited to highlight the music. Now that the project is complete and the piano installed, it is extremely rewarding to see how our Fazioli design adds to the overall experience of Telus Garden.

[ Gregory Henriquez ]

<https://www.youtube.com/watch?v=Qo9IMhbSMLM>

<https://www.youtube.com/watch?v=DaViUE1qxSo>

FAZIOLI



designed by Gregory Henriquez  
for the lobby of Telus Gardens, 510 West Georgia St., Vancouver

# KENGO KUMA



designed by Kengo Kuma and Associates  
for "1550 Alberni", Vancouver

As architects, we never expected to design a piano. We liked the idea because it was an opportunity to think of how architecture could relate to furniture, albeit with completely different parameters. We therefore started conceptually: since Alberni Street strives to create a new high-rise experience by introducing a soft and intimate idiom particular to Japanese space, we thought of how the piano could evoke the same feelings. By layering sheets of hinoki wood - a spiritual material in Japan used for building temples - and by carving the piano in a similar manner as the tower, we arrived at something light, textured, and warm - its hallowed formations implying an almost geological, timeless character.

[ Michael Sypkens ]

<https://www.youtube.com/watch?v=MFU9twY8G2g>

FAZIOLI

# THE BUTTERFLY

When given the opportunity of designing a piano for the lobby of the Burrard & Nelson project, we wanted to approach the design for the piano in the same way we approach the design of our buildings. We design experiences. Whether it is a tower or a piano, we see our designs as the framework around which personal experiences are formed. We attempt to evoke the human spirit, in recognition that our designs can only be as good as the experiences and interactions they inspire.

With our piano design, we sought to capture the same experiential qualities inherent in the design of the tower itself. The lightness of the legs and rails echo the open garden breezeways, while its delicately sculpted geometry recalls the soft undulations of the tower's skin, abstracted from the surrounding landscapes.

We see our piano as an empty vessel, one that both reflects and befits its space but that is also free to be titled by each individual, with every encounter. We invite the pianist to sculpt their audience's perception of the design with each performance and hope every listener will freely attach their own associations to the piano as the music plays.

[ Venelin Kokalov ]



<https://www.youtube.com/watch?v=2irbcbd5TNk>

FAZIOLI

designed by the late Bing Thom / Burrard and Nelson  
for the lobby of The Butterfly, 1067 West Cordova St., Vancouver

Our goal when designing the interiors of the Fairmont Pacific Rim Lobby Bar and Oru Restaurant was to provide a highly integrated design that would set the space apart, while creating a truly unique experience for hotel guests. When challenged to design a custom Fazioli to complete the project, we set out to ensure that it would become the centre of gravity not only for the lobby but for the entire hotel. Handcrafted in Italy, with an intricate and organic cutout pattern, the piano's design is plays off of the 180'-long origami light sculpture that soars above. The name Oru has no direct translation, but is derived from the Japanese word meaning "to fold". The intention with the incorporation of an origami influence into the design, was to emphasize folding as one of the key visual elements of the space. The piano's design subtly alludes to the spectacular 180ft long by 5ft wide origami paper sculpture which runs the length of the restaurant, while providing a strong visual element to draw guests into the lobby.

[ Michelle Biggar ]

<https://www.youtube.com/watch?v=9Cc0AJI90bo>

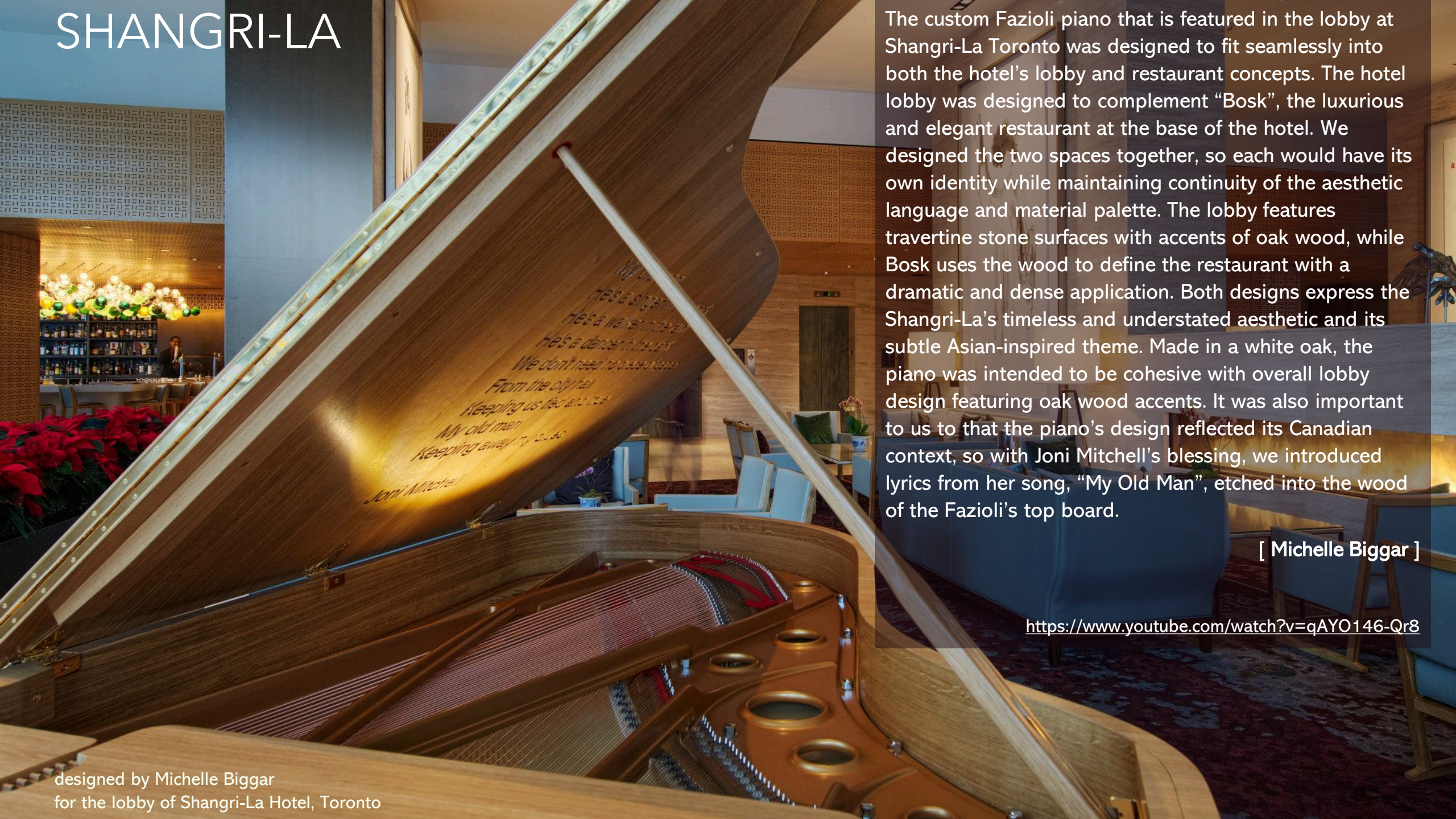
FAZIOLI



ORIGAMI

designed by McFarlane / Green / Biggar / Wu  
for the Fairmont Pacific Rim Hotel, Vancouver

# SHANGRI-LA



The custom Fazioli piano that is featured in the lobby at Shangri-La Toronto was designed to fit seamlessly into both the hotel's lobby and restaurant concepts. The hotel lobby was designed to complement "Bosk", the luxurious and elegant restaurant at the base of the hotel. We designed the two spaces together, so each would have its own identity while maintaining continuity of the aesthetic language and material palette. The lobby features travertine stone surfaces with accents of oak wood, while Bosk uses the wood to define the restaurant with a dramatic and dense application. Both designs express the Shangri-La's timeless and understated aesthetic and its subtle Asian-inspired theme. Made in a white oak, the piano was intended to be cohesive with overall lobby design featuring oak wood accents. It was also important to us that the piano's design reflected its Canadian context, so with Joni Mitchell's blessing, we introduced lyrics from her song, "My Old Man", etched into the wood of the Fazioli's top board.

[ Michelle Biggar ]

<https://www.youtube.com/watch?v=qAYO146-Qr8>

designed by Michelle Biggar  
for the lobby of Shangri-La Hotel, Toronto

The Flying Fazioli, a truly remarkable piece of design, was produced for Vancouver House, a high-end mixed-use project located on Vancouver's new waterfront Beach District.

The only part of The Flying Fazioli that touches the ground is the stool. The piano itself floats. And this makes this instrument both visually remarkable and quite unique. How is this done? The piano itself is, in essence, a Fazioli F156, which weighs 650 pounds (around 300kg). However, that's just a small part of the overall weight!

The F156 is supported by a very heavy-duty steel bracket anchored to the wall. The bracket consists of five steel plates assembled in an irregular shape and welded together with cross members to form a supporting structure. The stripped-down piano can then be slid in from the front on top of these cross members and held in position.

Further blackened steel elements form the sides, top, and front of the casework. Some of the steel sections are half an inch thick. Apparently, when assembling the instrument, the fallboard required four men to lift it. The pedal assembly is connected to the underside of the piano, and a special lid in the shape of an irregular pentagon, attached. The hinge runs along the treble side connected to the wall. This means the lid opens in the opposite direction to all other pianos, but this doesn't affect the sound of the instrument. This lid is massive, and it alone weighs several hundred pounds.

The overall visual effect is tantalising, but the resident pianist may be a little unnerved when playing certain fortissimo passages—knowing just how heavy the piano is!

[ Bjarke Ingels ] <https://www.youtube.com/watch?v=qAYO146-Qr8>

# The Flying Fazioli

designed by Bjarke Ingels  
for The Vancouver House



Designed by OSO for Westbank's Deloitte Summit in Vancouver, the "Cloud" piano is inspired by the living sculpture in which it resides and named after the form it strives to be – a many layered cloud of mirrors, casting light and shadows according to the time of day. Like the building itself, the piano is as much a reflection of its context as it is a means of reflection, a vessel for the beauty of the surrounding environment – both natural and built.

The instrument is covered on all sides with 450 mirrors set on steel rods of differing lengths, pointing in varying directions. The multitudes of mirrors shroud the piano with the overall effect much like that of a cloud. The mirrors represent the aggregation of stacked glass cubes that make up the building where it is located and, like the tower, the piano's appearance changes dramatically depending on the angle viewed.

<https://www.youtube.com/watch?v=HIKwyjyLSEw>





FAZIOLI  
DESIGN PIANOS

*for Westbank*

[www.fazioli.com](http://www.fazioli.com)