



EP YAYING,  
HENGSHANFANG - SHANGHAI

FRANKLIN AZZI ARCHITECTURE

# PRESS RELEASE

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Faithful to his passion for creative encounters and collaborations, Franklin Azzi has united his vision with that of fashion designer Serge Ruffieux to establish a new architectural concept for Chinese ready-to-wear label EP YAYING.

Reflecting the approach of the iconic label in the revival of luxury goods and Chinese heritage — the name EP YAYING means ‘pledge of quality’ — the two Parisian creatives appropriated Oriental cultural references and skills to define a new contemporary aesthetic.

Their creative tandem has given rise to a program of spaces dedicated to experiencing and strolling, which, from Shanghai to New York, cultivates oxymoron in every detail. The raw beauty of the materials, such as jade and concrete, combines with the elegance of lacquer work and embroidery. Between the association of rough and smooth surfaces, matte and gloss colors, the traditional mixing of materials of Chinese craftsmanship, the boutiques reveal their singularity in a play of contrasts between stark simplicity and maximalism. The collections of fashion and accessories are displayed around a graphic grid structure of black metal tubes, in which slabs of rough stones of different shapes and colors are suspended or held up, like an interior landscape reinforcing the impression of poetic antithesis between the different elements.

The architecture of the boutiques, whether within a new building or an existing one, such as the old colonial house entirely renovated in Shanghai, favors transparency, opening to the outside, and integrating nature. The fashion label’s spaces merge with public space in a principle of fluid sophistication.

From floor to ceiling, via the furniture and changing rooms designed as transition and exhibition spaces in dialogue with the overall scheme, Franklin Azzi and Serge Ruffieux have designed an unusual voyage, composed of aesthetic and sensorial resonances.

A means for architect and fashion designer to bring modernity and craftsmanship into dialogue in an original approach that sees each new EP YAYING boutique as venue in its own right.



Joint interview with architect Franklin Azzi and fashion designer Serge Ruffieux.



SERGE RUFFIEUX - FRANKLIN AZZI © NOËL MANALILI

**Franklin Azzi and Serge Ruffieux, how did you come to work together on the architectural concept for EP YAYING?**

**S.R:** I was working with EP YAYING, which means ‘pledge of quality’ in Chinese, on rethinking the architectural concept of its boutiques worldwide. The company’s founders, who are collectors with a keen eye for art and architecture, wanted to roll out the label internationally. As a fashion designer, I have always had a taste for design and architecture. For this project I wanted to work in tandem with a strong personality in contemporary architecture. During a trip to Los Angeles, I discovered the boutique that Franklin Azzi had designed for Isabel Marant. The feel of the place made an impression on me. I immediately felt that it had a powerful resonance with my creative approach.

**F.A:** When Serge Ruffieux proposed this collaboration, I immediately felt that it was a fantastic opportunity to continue the dialogue begun with several other figures from the world of fashion, such as Christophe Lemaire, Bali Barret and Isabel Marant. Fashion is a world that has always inspired me. I love the idea of generational creative association, with sampling as the shared culture. I see Serge Ruffieux as part of the new generation of fashion designer. Generally speaking, in my work as an architect I cultivate the idea of collaborative creation, fed by different visions and skills. This project was written as a duet. Serge brought his talent as a fashion designer to our architectural skills at the meeting point of creative disciplines.

**What are the main ideas that you wanted to express through this new concept of boutiques?**

**S.R :** At the heart of our project is an idea of contrasts and counterpoints. We wanted to create powerful visual and experiential rhythms in the space. Solids and voids combine, colour alternates with whiteness, raw materials such as concrete contrast with the refinement of fabric and embroidery. These choices form constructive oppositions that resonate with the space, bringing it alive and giving it its singularity.

**F.A :** Indeed, according to level or space, we juxtaposed maximalist with minimalist. The cross-fertilisation of these two worlds creates an unusual vision, a sort of duality that characterizes the spaces. We also worked contextually on the spatial sequencing in order to make each boutique a unique venue. In Shanghai, we restored an old house and integrated the garden at the centre of the building so as to create an unusual place, with no defined destination, like an extension to the city’s public space. We consciously distanced ourselves from the traditional idea of the boutique, giving the site a real identity.

**What elements of Asian culture did you appropriate for the project?**

**S.R :** We endeavoured to use Chinese materials, techniques and skills, reinterpreting them in our own language of Western designers. So jade is used as a base for displaying accessories. The gloss of lacquer is projected onto matte plaster walls. Traditional embroidery, in which EP YAYING is skillful, decorates the curtains of changing rooms, which can in turn be used as exhibition spaces. We combined our European aesthetic with certain timeless Asian traditions to tease out a new style, suitable for the label’s international roll-out.

**You finalised this project during the year 2020 without being able to go to China. Did working remotely change your design process?**

**F.A:** Thanks to technical facilities, we were able to complete the project, from Paris, without our vision being altered. We were supported by the quality and rapidity of the Chinese teams, who executed our drawings on site. Over the last 10 years China has undertaken a process of reviving traditional skills. This project is proof of that process.

Marion Vignal

# AXONOMETRY



FLOOR 3



FLOOR 2



FLOOR 1

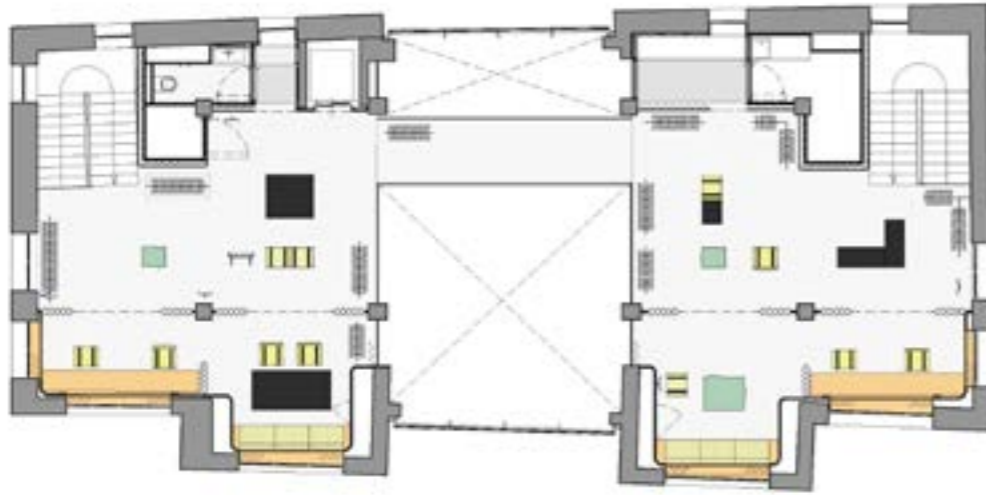


FLOOR 1 - EP YAYING HENGSHANFANG





PLAN



FLOOR 3



FLOOR 2



FLOOR 1



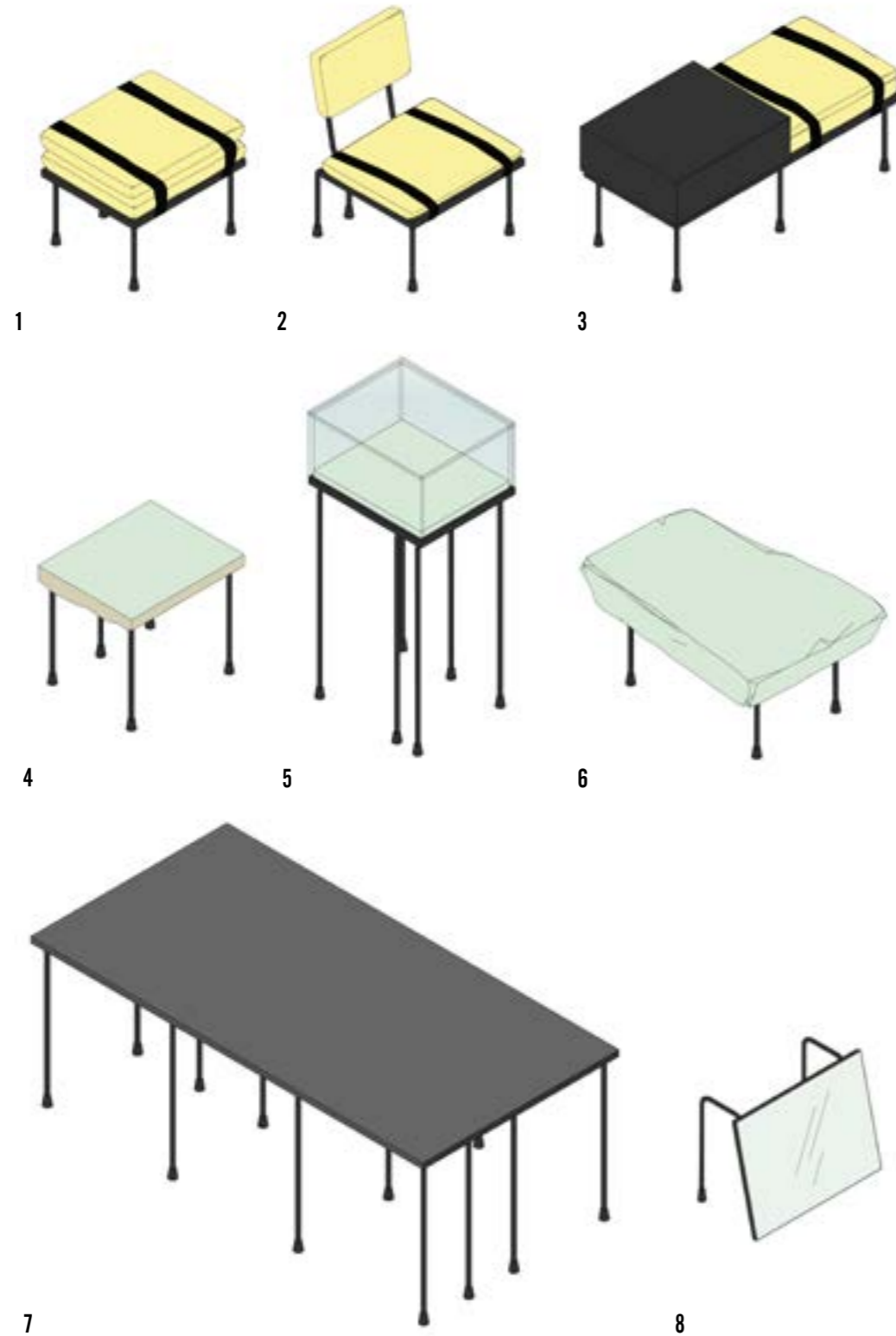
LAYING OF THE STONE ACCORDING TO THE ANCESTRAL CHINESE SAVOIR-FAIRE



DETAIL OF THE JADE STONE SHELVES



## FURNITURE



**1. TABOURET**  
43 x 60 x 50 cm  
Fabric cushion, metal structure

**2. CHAIR**  
85 x 60 x 53 cm  
Fabric cushion, metal structure

**3. BENCH AND TABLE**  
30 x 120 x 50 cm  
Fabric cushion, metal structure

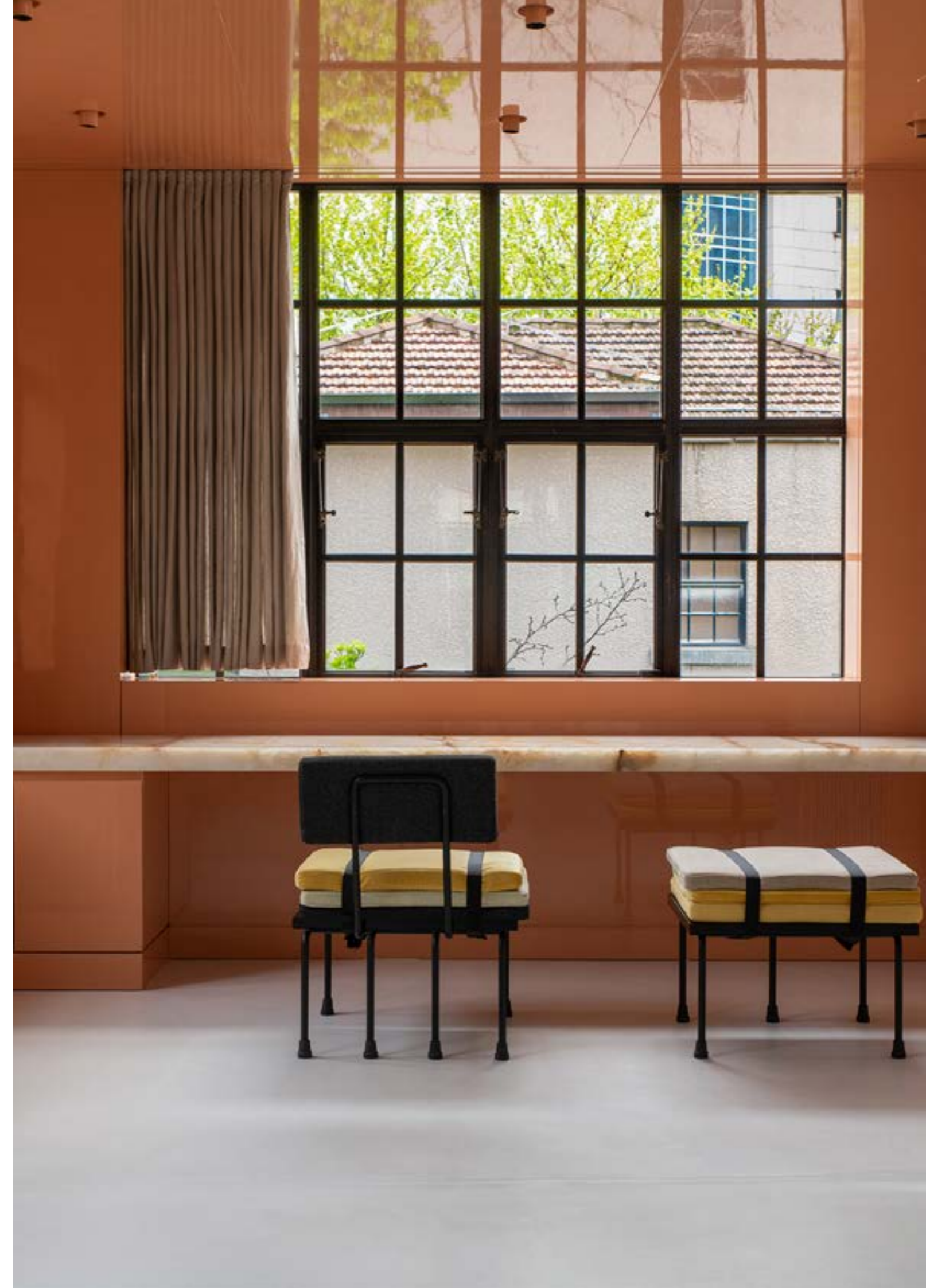
**4. SMALL TABLE IN JADE**  
45 x 60 x 50 cm  
Natural jade top, metal structure

**5. HIGH WINDOW**  
130 x 60 x 550 cm  
Natural jade top, metal structure

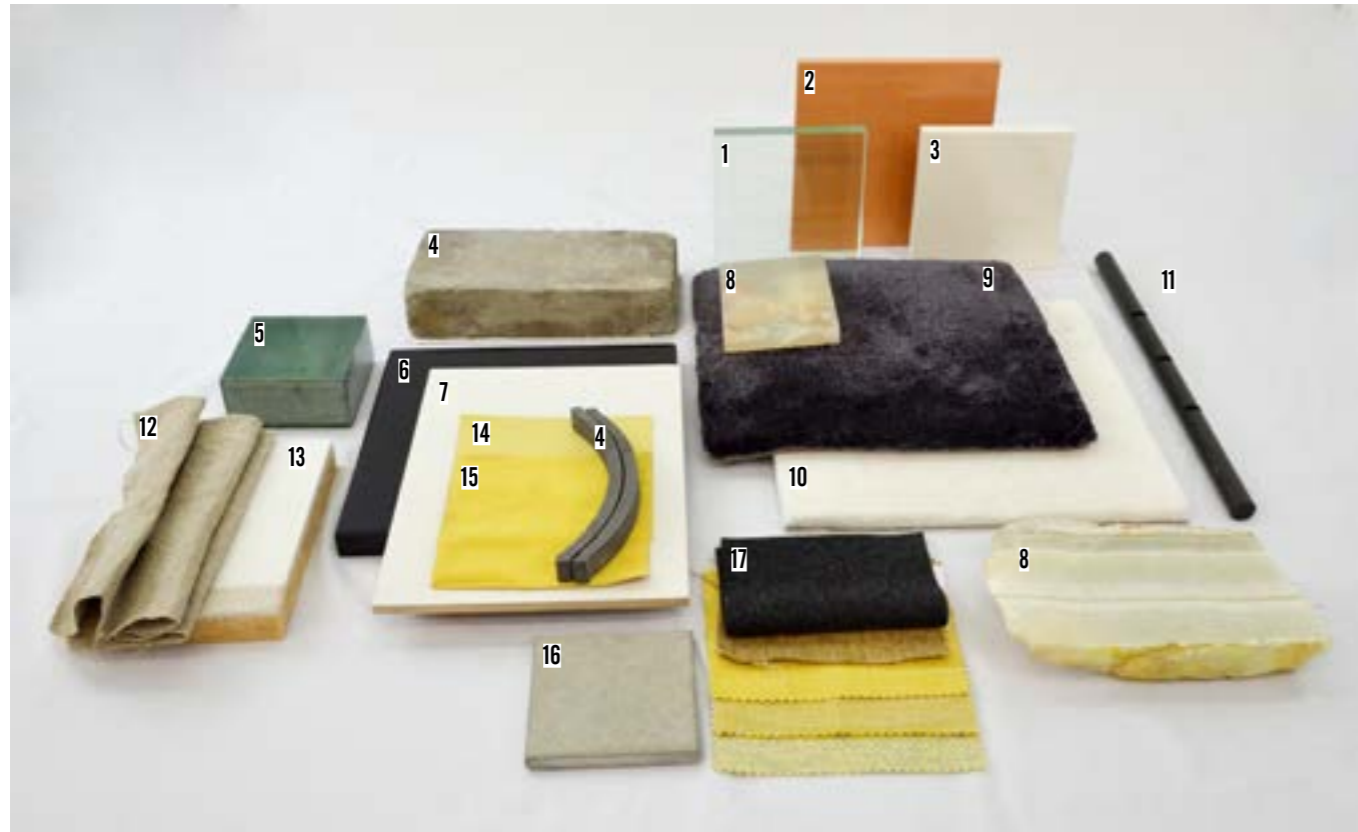
**6. ROCK TABLE**  
55 x 100 x 70 cm  
Natural jade top, metal structure

**7. LARGE TABLE**  
75 x 200 x 100 cm  
Lacquered wood top, metal structure

**8. LOW MIRROR**  
45 x 60 cm  
Extra-clear mirror, metal structure



## MATERIALS



**1. SAINT GOBAIN GLASS**  
Cool lite silver bright

**2. ORANGE LACQUERED PANEL**  
Wall, ceiling, plasterboard, furniture

**3. WHITE LACQUERED PANEL**  
Plasterboard, ceiling, furniture

**4. VARIOUS STONE SLABS**

**5. LAVA STONE**

**6. BLACK LACQUERED PANEL**  
Display shelves, wall

**7. WHITE WAXED CONCRETE FINISH**  
Floor, walls, ceiling

**8. JADE STONE**  
Display shelves, furniture, stairs

**9. BLACK CARPET**

**10. WHITE CARPET**

**11. BLACK EPOXY LACQUERED METAL ROD**  
Rack and cabinet

**12. RUE HEROLD FABRIC**  
Supermano - 02 Natural for curtain

**13. ACOUSTIC CEILING**  
Type Baswaphon fine

**14. FABRIC DEDAR - ALTER EGO**  
Walls

**15. FABRIC DEDAR - MILANO**  
Cushions

**16. CONCRETE SLAB**  
Columns on the ground

**17. DIFFERENT FABRIC FOR THE FURNITURE**





TECHNICAL SHEET

**PROJECT OWNER**  
Ep Yaying - Hengshanfang

**PROJECT MANAGEMENT**  
Franklin Azzi Design

**PROGRAM**  
Concept store

**MISSION TYPE**  
Interior design  
Rehabilitation of a traditional Chinese house

**COLLABORATION**  
Serge Ruffieux, fashion designer

**TOTAL SURFACE AREA**  
520 m2

**CALENDAR**  
Project start: February 2020  
Delivery: December 2020

**LOCATION**  
Chine, Shanghai Yaheng Fashion Co., Ltd  
N. 69, Lane 890  
Hengshan Road





## FRANKLIN AZZI



©Noel Manalili

Franklin Azzi and his practice, founded in 2006, develop a transversal approach stimulated by the intertwining of different views and disciplines. In constantly working on architecture, interior architecture, design and contemporary art, the latter with the back-up of a dedicated foundation, he develops a way of designing and building that is applicable to all scales and typologies of space.

From urban micro-architecture such as embodied by the Eiffel Kiosque and its prefabricated structure, to towers in Dubai and Paris, via conversions of existing buildings such as the Alstom market buildings in Nantes, his interventions are based on a quest for sustainability to meet the needs of all users. Far from any formal style, Franklin Azzi develops architecture that is minimalist in its aesthetic, maximalist in its multi-fold functionality and environmental quality, taking a stand for the return of 'common sense'. A former student of philosopher and urbanist Paul Virilio, Azzi follows in the footsteps of this thinker and builder who had an exploratory approach.

Emblematic in its capacity to create and innovate through re-use, the new Montparnasse Tower, planned for 2024, seeks to summarise its vision of the vertical city, low in energy use, open and resilient. Convinced of the strength of collective intelligence to meet the challenges of our time, Franklin Azzi has been working on this major project since 2017 with Nouvelle AOM — a collective that he initiated for the international Demain Montparnasse competition — teaming up with practices Chartier Dalix Architectes and Hardel Le Bihan Architectes.

Leaning on the skills of his team of more than sixty people, a laboratory of research and innovation, Franklin Azzi asserts his desire to invent new paths ahead. Close to human needs and surroundings, he interrogates, examines, analyses and explores contexts, fabrication methods and materials before making these spaces reality. In response to the current challenges of the evolving city, the practice incorporates, from the outset of its design process, the mutability of use and the transformation of what is already there. Meeting standards of environmental excellence, the Daumesnil building, currently on site in a new neighbourhood in Paris' 12th arrondissement, is the symbol of this reversibility, designed so that its offices may be transformed into housing.

Franklin Azzi places his commitment as designer—builder at every level of creation, from large scale to the smallest detail of fabrication, whether for public or private commission, in France or elsewhere. In doing so, he breathes new life into built heritage, inventing living and work spaces for tomorrow (The Bureau, Be In for LVMH), rethinks urban development with respect for what is already there (Beaupassage for Emerige) and develops demountable and mobile structures (the rooftop pavilion on Galeries Lafayette).

Places that outline a new horizon of possibilities, in an approach that is sustainable and contemporary, to the benefit of the end users.



SELECTION OF PROJECTS

**MONTPARNASSE TOWER - NOUVELLE AOM, Paris**  
Franklin Azzi Architecture,  
Chartier-Dalix Architects, Hardel & Le Bihan Architects  
Offices, hotel, shops, panoramic greenhouse  
Client: EITMM / 2016-2024 / 120,000 m²

**EP YAYING, SHANGHAI**  
4 stores: Shanghai, Jiaxing, NYC, Beijing  
Renovation, rehabilitation, extension, new construction  
Client: EP Yaying / 2021 / 520 m²

**CHAMPS ELYSEES, PARIS**  
Offices, shops and food market  
Rehabilitation  
Client: SCI Elysées 26 / 2018-2021 / 13,573 m²

**THE BUREAU, PARIS**  
Offices  
Renovation, reorganization of spaces  
Client: The Bureau / 2018 - 2020 / 3,356 m²

**CHEVILLY TROIS COMMUNES STATION, GRAND PARIS**  
Station  
New construction  
Client: RATP, Société du Grand Paris / 2014-2024 / 4,700 m²

**EIFFEL KIOSK, PARIS**  
Restaurant, café  
New construction  
Client: private / 2020 / 20 m²

**FRENCH PAVILION 2020 WORLD'S FAIR, DUBAI**  
Client: COFREX / 2018 / 6,000 m²

**BEAUPASSAGE, PARIS**  
Residential housing, local shops, public spaces  
Renovation, rehabilitation, extension, new construction  
Client: Emerige / 2018 / 10,000 m²

**TOKO, PARIS**  
Offices, Co-living, Amphitheater, Restaurant, Agora  
Restructuration, Extension, Surelevation, Infrastructure valorization  
Client: private / 2022 / 90 000 m²

**TOUR D'ARGENT, PARIS**  
Restaurant  
Extension, Redesign of spaces  
Client: La Tour d'Argent / 2023 / 975 m²

**GRANDE ARMÉE, PARIS**  
Offices,Business center, Auditorium  
Rehabilitation, Extension, Infrastructure valorization  
Client: Ardian Real Estate / 2022 / 9 640 m²

**BEAUPASSAGE, PARIS**  
Housing for Accession, Stores, Public areas  
Renovation, Rehabilitation, Extension, New construction  
Client: Emerige / 2018 / 10 000 m²

**DESKOPOLITAN VOLTAIRE, PARIS**  
Offices, co-working space, daycare center, restaurant, gym  
Rehabilitation, extension, new construction  
Client: SAS Voltadine, Deskopolitan / 2015-2019 / 5,436 m²

**SCHOOL OF FINE ARTS, NANTES**  
Offices, Restaurant, Café, Workshop, School of Fine Arts  
Heritage, Rehabilitation, New construction, Restructuring  
Client: Nantes Métropole, ESBANM / 2011-2017 / 9,300 m² / 9,000 m²

**BERGE DE SEINE, PARIS**  
Urban design, sports equipment, signage, street furniture  
Client: City of Paris / 2013 / 30,000 m²

**JÉRÔME DREYFUSS, LONDON**  
Concept store  
Client: Jérôme Dreyfuss / 2014-2015 / 280 m²

**JOHN GALLIANO - LVMH, PARIS**  
Concept store  
Client: LVMH / 2016-2018 / 240 m²

**ISABEL MARANT, LOS ANGELES**  
Concept store  
Client: IM Production SA / 2012 / 150 m²

**BALI BARRET, STORE 01 - RED BUNKER, TOKYO**  
Concept store  
Client: Bali Barret Japan, Bali Barret Production / 2004 / 140 sqm

**FRENCH PAVILION 2020 WORLD'S FAIR, DUBAI**  
Client: COFREX / 2018 / 6 000 m²



**DISTINCTIONS**  
2022 Designer of the year Maison&Objet  
2022 Archdaily Nomination, EP Yaying  
2021 Dezeen Awards, longlisted : The Bureau  
2021 Monocle Design Awards  
2020 Designer of the year Maison&Objet  
2019 Chevalier de l'ordre des Arts et des Lettres  
2019 Franklin Azzi Endowment Fund  
2008 Nouveaux Albums de la Jeune Architecture, AJAP by the Ministry of Culture and Communication

**PRIX**  
2021 Défis urbains, Port Boinot, Prize from the ministry of culture, « Reconquête des entrées de ville, des territoires et de leurs franges », Port Boinot  
2021 Monocle Design Award, The Bureau, Best Office Design Category  
2021 Ideat Design Award, The Bureau, Best Working Place  
2020 Deskopolitan Voltaire (rehabilitation) ArchiDesign Club by MUUUZ, categorie "Workplaces" for ADC awards  
2020 Workstation La Défence, Prix Régional de la Construction Bois Ile-de-France  
2020 Archdaily : Renard, Deskopolitan, Mame, Beaupassage selected for Building Of The Year 2020  
2019 WAN Awards : Beaupassage, "Mixed Use" caegory  
2019 ABB Leaf Awards 2019: Beaupassage shortlisted in the Best Refurbishment Project category  
2019 First Award 2019: 1 Building, 1 Work Ministry of Culture, Franck Riester  
Beaupassage, «La Traversée», art installation  
2019 Design Parade Toulon 2019, jury member  
2018 Nomination Equerre d'Argent for the School of Fine Arts of Nantes

**TALKS**  
2022 Maison&Objet  
2021 Digital Days Maison&Objet  
2021 BIM - une architecture en mouvement, French Embassy in China, French Institute of Beijing  
2020 Le Cercle 30, Paris  
2019 Les bruits de la ville, Chronique radio  
2019 Jungle Break  
2018 Conversations avec Thomas Erber, The Bureau, Paris  
2018 Mercredi d'AS, Paris  
2018 The School of Athens» at the Venice Biennale, Venice  
2017 Maison&Objet, Paris

**EXHIBITIONS**  
2022 Retro Futur, Maison&Objet  
2021 Le Saint, Villa Gio Ponti  
2021 Biennial Seoul  
2021 Christie's, scenography for exhibition Pierre Chateau  
Horizons, Franklin Azzi Endowment Fund, Paris  
curator: Domitille d'Orgeval  
2019 Mieux Photographier, Thomas Mailaender  
2019 Marble : Maison DENTSU, with Thomas Erber and Kolkhoze Gallery 2019  
BAP Biennale d'Architecture et de Paysage IDF  
2018 Décadence, Groupshow, curator: Thomas Havet  
2016 Charity Auction Sale Vitra - Jasper Morrison in Latex  
2016 30 personalities who have marked architecture in France  
2015 The wire chair by Charles & Ray Eames revisitée by Franklin Azzi  
2014 Sébastien Stumpf, Thomas Fisher Gallery  
2014 Charles Petit  
2012 Wasistdas Groupshow, Wasistdas gallery , F.J. & K. Sperling  
2008 Habiter, Pavillon de l'Arsenal

**PUBLICATIONS**  
2021 Le Saint, Franklin Azzi Endowment Fund  
2021 Horizons, Franklin Azzi Endowment Fund, design Yorgo&Co  
2014 In out, Franklin Azzi Architecture, Ante Prima

**ARTISTIC COLLABORATIONS**  
2024 Ocean, Nonotak, Chevilly-Trois-Communes station  
2021 EP Yaying, Serge Ruffieux, Shanghai  
2020 Textile frescoes, Pierre Marie, Pavillon des Galeries Lafayette, Paris  
2020 Pavillon France à Dubai, L. Grasso, C. Boursier Mougenot, E. Jospin, A. Leccia, J. Le Parc, P. Parreno, T. Trouvé, P. Reinoso, Jérôme Sans & Franklin Azzi  
2019 Colonne, marques and seats, Eva Jospin, Pantin  
2018 La Traversée, Eva Jospin Beaupassage  
Les Deux Chênes, Fabrice Hyber, Beaupassage  
L'arbre Neuronal, Marc Velley, Beaupassage  
Les Mangoustes, Stefan Rinck, Beaupassage  
Grans Bwa, Romain Bernini, Beaupassage  
2015 Sydney, Tatiana Trouvé, Sydney  
2014 Desire Lines, Tatiana Trouvé, New York

## ICONOGRAPHY AVAILABLE FOR PRESS

PORTRAIT FRANKLIN AZZI © NOEL MANALILI



LOGO

# FRANKLIN AZZI DESIGN

PHOTOGRAPHY OF THE AGENCY IN PARIS © M.DUCROS



PHOTOGRAPHY © MATJAZ TANCIC



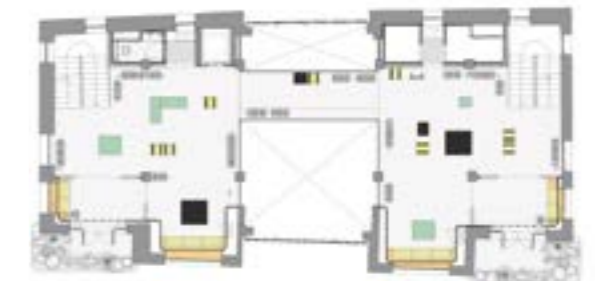
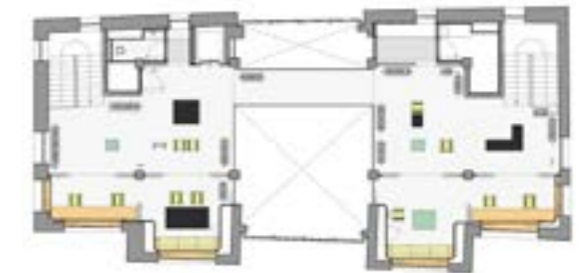
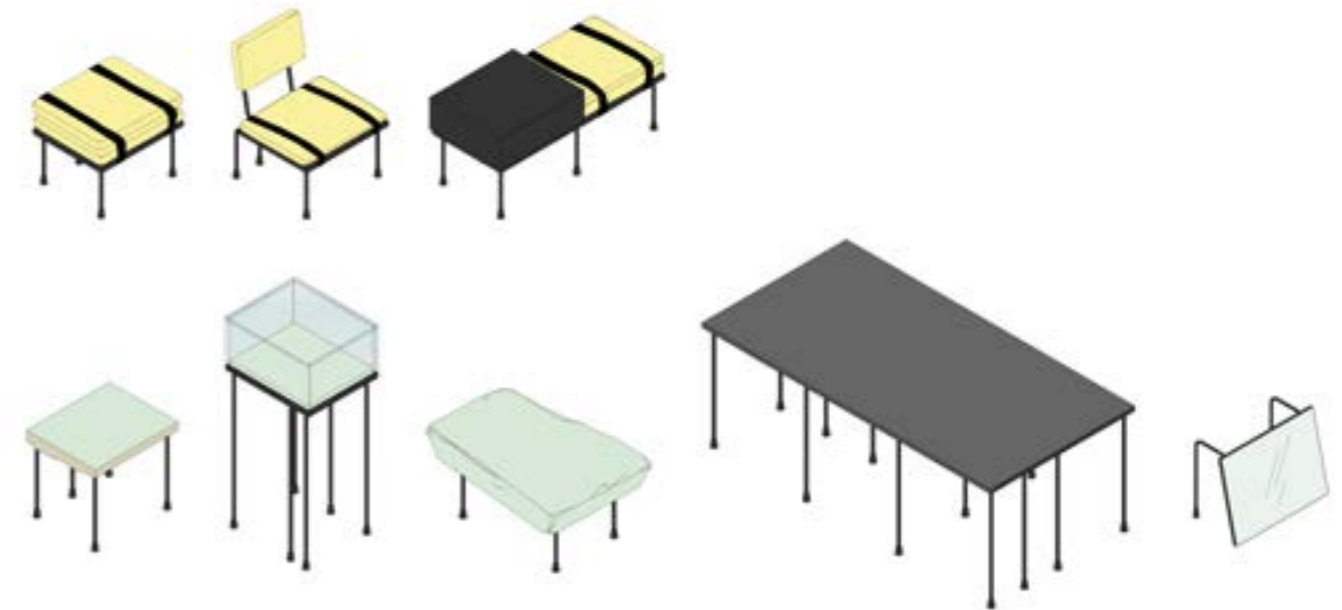
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## 3D PERSPECTIVES © FRANKLIN AZZI ARCHITECTURE



## GRAPHIC DOCUMENTS © FRANKLIN AZZI ARCHITECTURE



## NOTES

This image shows a full page of white paper with horizontal dotted lines. The lines are evenly spaced and run across the width of the page, providing a guide for handwriting or typing. There are no margins, text, or other markings on the page.

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