

# Redefining the Island Aesthetic

With architect Todd Saunders and designers Ineke Hans and Ilse Crawford as its advocates, the remote Fogo Island in Newfoundland, Canada, is forging a fresh identity to ensure its cultural and economic survival.

By Mikki Brammer



COURTESY ALEX FRADKIN

Left: The sheer scale of Fogo Island Inn's architecture has earned it plenty of accolades within travel media, but Zita Cobb says there's more to it. "From the outside, the inn looks like a very austere structure, but inside it's a completely different journey."

It sits at the fringe of civilization, an island off an island, at the arctic edge of a continent along what is dubbed “Iceberg Alley.” Understandably, Fogo Island has watched its population increasingly dwindle—as picturesque as it may be, remote living comes with its challenges.

Zita Cobb, a native of Fogo, knows full well the toll the island’s isolated lifestyle can take. As a 10-year-old, she watched her heartbroken father—an inshore fisherman—burn his boat in dismay when he realized he could no longer sustain his family due to commercial overfishing. They moved off the island soon after.

Cobb, now a social entrepreneur, returned to the island of her rearing in 2005, with an unwavering pursuit in mind—she would create a flourishing economy that would encourage young residents to stay and invest their skills in their own community. “I never lost touch with home,” she says. “I guess my motivation was to repair things and put things back together.”

Through the nonprofit Shorefast Foundation, which she established with two of her brothers, Cobb sought to revitalize the community via a series of initiatives. In addition to a microloan fund, she envisaged six studios for artist residencies, and an inn intended to ignite a sustainable tourism industry that would provide employment for locals, while sending all its profit back into community initiatives.

But whom could she entrust to bring to life her vision of a “New Newfoundland Aesthetic”? Determined that it be someone who, like she, had Newfoundland coursing through their veins, Cobb chose architect Todd Saunders, who grew up in the nearby town of Gander and spent his summers on Fogo Island. Though now based in Norway, Saunders says the opportunity was intensely personal. “I put twice as much effort into that project as I have into anything else,” he says. “It was something ▶

Right: An exterior view looking into the restaurant at Fogo Island Inn, which Cobb says “belongs” to the community. To demonstrate this principle, Cobb and the Shorefast Foundation invited every single resident on the island (close to 3,000 people) to spend a night in one of the inn’s rooms, so that they could enjoy the full experience as guests.



“I worried that if we didn’t do something new, we’d just be spending money to show the world that we have no new ideas.”



Pictured: The Long Studio seen from a distance. Cobb and Todd Saunders have several other community projects in mind that would be built using profits from the inn. One is a boatbuilding center that will help rekindle the art among Fogo's younger generations (the last of the island's boatbuilders are more than 60 years old). Another idea is an outdoor swimming pool —because the ocean water is so cold, few people on the island know how to swim and drownings are common.

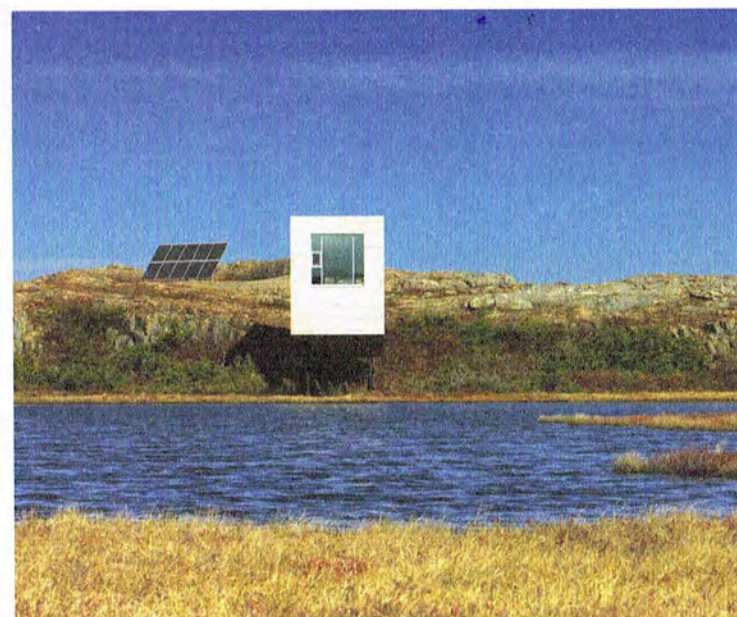
COURTESY TODD SAUNDERS



**LONG STUDIO**  
At 1,292 square feet, the studio is Fogo Island's largest, with an enclosed terrace framing the ocean view.



**SQUISH STUDIO**  
True to Saunders's intention to punctuate the landscape, the structure sits like a comma on the rockbed.



**BRIDGE STUDIO**  
In creating this writer's retreat, Saunders says it was like "designing a piece of furniture from the inside out."



**TOWER STUDIO**  
Dramatic angles characterize this studio, perched on the rocky coastline of Shoal Bay in the island's north.



Opposite: All four studios are constructed using adaptations of local construction techniques, with their outer pine shells referencing the clapboard of Fogo's traditional fishermen's houses, known as "out-ports." As the studios are off the grid (meaning solar power and compost toilets), artists must light a wood stove every morning for warmth. Saunders is scheduled to design two more artist studios for the island in the near future.

Above: A view from the inn over the North Atlantic. Rather than maximizing the number of rooms in the inn, Saunders chose to limit them so that all guests would have the same spectacular view. "In most hotel rooms, the bed is parallel to the window," he explains. "But I wanted both people in a bed to be able to sit up and look out over the ocean and watch the whales go past right in front of you, so we put it facing the window."

THIS PAGE: COURTESY TODD SAUNDERS; OPPOSITE PAGE: COURTESY ALEX FRADKIN

I was thinking about every minute about eight years." He instinctually place, people, and culture of the is even after having been removed fr so long, and it was this visceral sen informed his approach. "In Newfo the landscape is very pure and unc ated, and it has been for millions o he says. "I didn't want to put a piec architecture there that would stir u visual presence of the place. I want my buildings almost as exclamation so that you notice the landscape m

To date, four artist studios hav built on various parts of the island, a fascinating accent rising from the terrain. Saunders resisted the urg mimic the architecture and vibran schemes of the charming "salt box" traditional to Fogo. Instead, his pal evokes the white winter snow, the l long nights, and the gray fog that sc cloaks the landscape. Though brea views are plenty, he also eschewed temptation to use as many window sible, instead choosing a "viewfind approach that captured one persp

He followed a similar logic wh positioning the rooms of Fogo Islar giving them all the same outlook ov the Atlantic Ocean toward the Nort where floating icebergs and frolick whales form a common tableau. Si ing in 2013, the inn has become a d of the luxury travel media, attracting of curious visitors who make the ar trip to dwell in one of its 29 rooms. metric X-like structure hoisted on s the building itself looks anything b tional, and that's exactly what Cobl hoped for. "I'm not a big fan of the itecture and design have been pract because I think it's been an egotistic ney for many of the practitioners," says. "At Fogo, I worried that if we c it well, it would be ridiculous. But I ried more that if we didn't do som new, we'd just be spending money to the world that we have no new idea

Though his buildings might be most symbolic of Fogo's revival, Sa wasn't the only one called upon to shape the island's updated aesthe crafting the interiors of the inn, Col first sought the guidance of British designer Ilse Crawford, who came t the island and—to the horror of l (most of whom can't swim)—took in the ocean every single day.

"Ise didn't want to do an interior design for us because that wasn't what we needed," Cobb says of their initial meeting. "It was something that had to be done object by object." Instead, Crawford advised the foundation to invite certain local and international designers to the island to collaborate with its craftspeople to develop the furnishings, textiles, and furniture for the inn. Playing "matchmaker," Crawford suggested several designers she thought would connect with the culture and history of Fogo Island. Among them was Dutch designer Ineke Hans, who designed several chairs with the help of Fogo's boatbuilders, coopers (barrel makers), and quilters.

"When I arrived on Fogo, it felt very much like home," Hans recalls. "To me, the sturdy landscape, traditional furniture, and Fogo Islanders all fit in the same melting pot and I wanted to acknowledge that in my designs." In a nod to the robust "outport furniture" traditional to the island—as well as its wood-turning traditions—she designed an indoor rocker and Windsor bench using turned wooden-spindle halves. Referencing the bright colors and plank structure of local houses, her collection also features outdoor seating for the inn's terrace—as the winds on Fogo can be treacherous, Hans devised the chairs and tables to be heavy enough not to blow away. Several of these products are available for purchase through the Fogo Island Shop (though they might prove to be rather bulky souvenirs), as well as the Toronto-based showroom Klaus by Nienkämper.

Almost two years since the inn's opening, Cobb says she increasingly hears about younger Fogo Islanders who have previously left and are now returning home to live and work. Yet, armed with a collection of idea-filled napkins—remnants from brainstorming sessions with Saunders whenever he returns to the island—she says her vision of the "New Newfoundland Aesthetic" is far from complete. "We've been handed a legacy, and just because we're rural people doesn't mean we're backwards—nobody here wants to live in a museum," she says. "I think the challenge for every culture and community is how they adapt and remain relevant in the world, while staying consistent with who they are." ■



Clockwise from top left: Ineke Hans's outdoor furniture designed for the inn's terrace; her Fogo Seat and Fogo Rocker feature soft pillows made by local women using traditional patterns and techniques for knitting warm mittens and socks; the armrest of the Fogo "Get Your Feet Up" Chaise is wide enough to safely hold a cup of coffee; and the Dining Room Chair, as seen in the restaurant at Fogo Island Inn, was designed by British

studio Glass Hill. Other designers who collaborated with local craftspeople to create furniture and textiles for the inn include Donna Wilson (U.K.), Chris Kabel (The Netherlands), Éline Fortin (Quebec), and Nick Herder (Fogo Island). While she found the local boatbuilders and coopers she worked with to be very strong-willed at times, Hans says she connected with the down-to-earth nature of the Fogo Islanders.

