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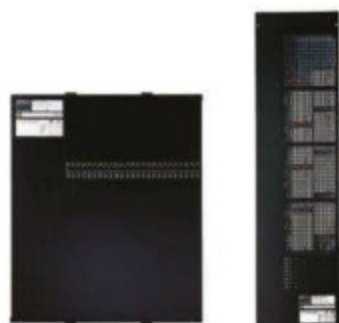
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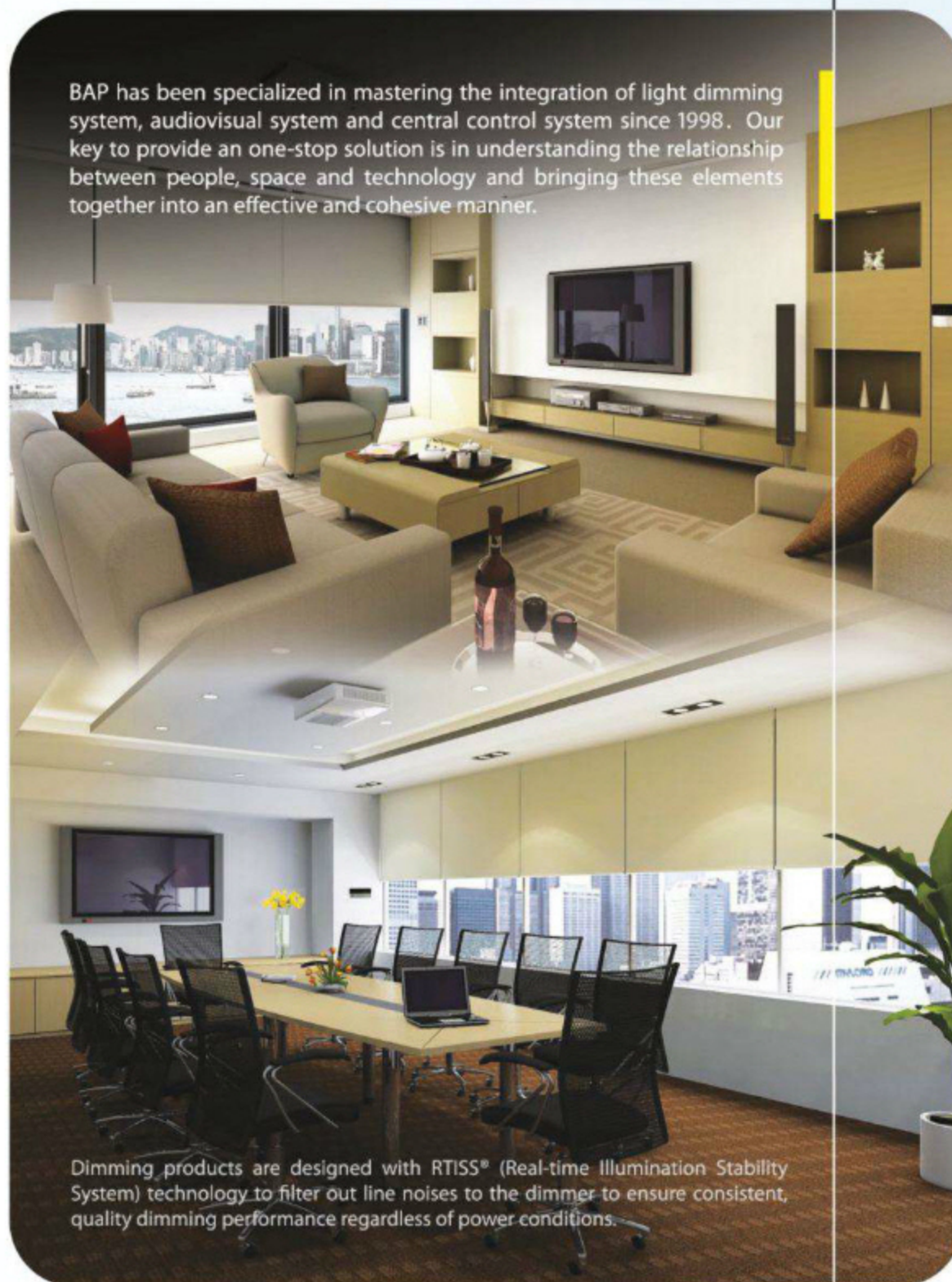


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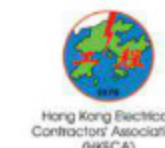
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hinge focuses on architecture and design. The magazine is distributed to industry professionals, academics and VIPs, and eagerly snapped up by the public every month from leading bookshops.

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Words From the Editor

The idea for this month's cover story came while perusing the contributed work in our files for the Spring editions. It seemed that many of the projects, particularly architecture, had a single, prominent feature or attribute or approach. While making selections for the resulting April cover story, it became even more obvious. It would be foolhardy to claim that any building is 'about' just one thing – even if that were desirable, it would be impossible – but many works these days do seem to focus their formal attention on a single idea, and then run it as far as possible in the finished artefact. Whether this is a good thing or not, we don't venture to decide, and it may or may not be a trend. But whatever the case, we found that these selected buildings shared at least this characteristic, if little else. This month also features a plethora of other buildings and spaces that are anything but singular.

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ARATA ISOZAKI

Karlyn De Jongh (Netherlands), Sarah Gold (Netherlands) and Valeria Romagnini (Italy) organize exhibitions as part of the Venice Biennale and write about the concepts Time, Space and Existence within contemporary art and architecture for the Global Art Affairs Foundation. Here they share with hinge a recent conversation with Japanese architect Arata Isozaki.

The architecture of Arata Isozaki (1931, Oita City, Japan) is influenced by the Metabolism school. His building structures show a mannerism, borrowing from a spectrum of architectural influences. Isozaki's architecture mainly stresses collaboration and cooperation.

Sarah Gold: Many years ago, you stated that in Japan you are probably not seen as a typical architect but rather as an 'art-oriented type of architect'. Looking through your oeuvre it seems you have always been an artist and architect in one: collaborating with other artists and creating not only architecture but also artworks (in the classical sense). How would you describe yourself?

Arata Isozaki: I personally define myself as an "Artist-Architect". As an Architect, I was close to the Metabolism Group movement. As an Artist, I was associated with various writers and art critics of the art industry in such movements as Neo-Dadaism, which evolved into concepts such as "color" and "environment", and eventually came into fruition in the form of Omatsuri Hiraba (Festival Square) at the World Expo in 1970. Since I was conceptualizing architecture and cities in the context of art, it only made sense to complement architecture with art.

In Incubation Process (Fuka katei) (1962) I stated that "the future city is a ruin." I juxtaposed a series of images of future cities called Joint Core System with the ruins of ancient Greek cities. The inspiration to depict a city as an image of unintentional discontinuation came from art works such as Jackson Pollock's action painting and John Cage's Chance Operation. A problem I was tackling at the time was uncertainty and undecidability.

"Process Planning" theory (1963) is a text that I added to the first blueprint of the former Oita Prefectural Library (now Oita Arts Plaza). It is about solidifying an image of a building that stretches and shrinks like a carbon-based life form. In other words, it was an attempt to find a solution to resolving undecidability, in a

situation where a decision must be made despite the lack of a goal (Telos). After surveying the worldwide eruption of radicalism in the late 60s in Dismantling Architecture, I further realized the importance of eradicating a goal (Telos) when I later was working on the Mirage City project (1994).

Valeria Romagnini: *At the 2012 Venice Biennale, you won the Global Art Affairs Foundation Prize for your presentation at Palazzo Bembo, where you showed the project you are currently making for Zhengdong New District, China. With the urban planning for the Central Business District sub-center for this Zhengdong New District project, you made a design in order to create a city that works as a closed urban space, independent from its surroundings, and then you compared it to Venice. Can you explain how it is possible to conceive a city which can be independent from its surrounding? What do you mean by the concept of the autonomy of the city?*

AI: During the second half of the 1960s, I was predominantly engaged with concepts of "color" within architecture, namely the effects of timeless light, whereas in the 1970s, I took a metaphysical position towards everything I approached, just like Atsushi Miyagawa, who critiqued critiques. For example, the Projective Transformation of $\sqrt{2}$ is one method to this approach. This is a method that I have incorporated over the years, where the artist himself, is not allowed to actually touch anything. The problem is designed in a way to enable the form itself to self-develop, without an artist having to actually do anything. In that sense, it relies on participation from the audience, or in this case, the local residents. Instead of a top-down structure, the form is developed through an indefinable network. This is a method that has been attempted by many people since, but at the time in the 70s, I was attempting to give a solid formula to the indefinability of a self-creating art form. One places a piece of technology with an inherit system embedded, and without involving an artist, you leave the site. Eventually, a form is generated automatically over time. I experimented with this concept at the Omatsuri Hiraba (Festival Plaza) during the Japan World Exposition in 1970.

The question of whether design is expression or control rose during this time period. "Control" could nowadays possibly be defined as "governing". In the case of a city, how would one govern a city? This issue is closely related to events such as: the campaign against the Japan-US security treaty in the 1960s, naked Neo-Dada dancing, various "happenings" on the streets, Hi-Red Center, the "Thousand-Yen Bill Incident", red and black tents in Shinjuku, and the occupation of Yasuda Auditorium at Tokyo University. All of these incidents happened in the 1960s, especially during the first 2-3 years of that decade. The relationship between architecture and control is especially salient in the "anti-war folk guerrilla incident" that occurred at Shinjuku West-Exit Square in 1969. The gathering of the "Folk Guerilla" collided with riot police, in which the legality of the occupation was overruled by application of Road Traffic Law that interpreted the gathering as an illegal occupation. This incident is also well known as it leads to the renaming of West-Exit Square to West-Exit Passageway overnight.

It is undeniable that Expo '70 was the starting point of crowd control developed

in Japan. Up until then, I had had experience in city design, but the 300-hectare area involved absolutely all aspects of design. The infrastructure included multiple mechanical contraptions that were potentially dangerous, ranging from the multipurpose underground utility conduits to moving walkways. The magnitude was nothing short of planning an entire city. At the same time, I was constantly thinking about how to break the various boundaries that occur when a city is planned. In that sense, I commend Dada Kan who ran through the Expo naked. What balls he had, literally. The security (i.e.: boundaries) was extremely high. That makes his actions admirable. There was also someone who managed to climb up the Tower of the Sun (Taiyo no Tou). Most people would criticize the design of the tower for enabling this. Regardless, it is incredible that this person slipped through the barriers and climbed the tower. It is about breaking the law. That is in itself, a performance.

VR: *We could say that the city is a living organism and as you mentioned a city is a process of change. Many big decisions have been taken and many different influences through architecture have contributed to build the world as we know it. Living in Venice, I am every day confronted with the history of buildings, houses that were built over 500 years ago. What does Time mean for you in relation to the spaces you create?*

AI: The finalized notion of space in Spaces Within Dark (Yamino Kuukan), in Japan for example, begins first with an existence of bright spaces. Then the spaces are forcefully connected together, and eventually become dark. In architectural space, the contrast does not simply consist of light and dark, but all is encompassed and eventually disappears as if it were mist. It graduates into an ultimate form of darkness. The words Signifier (French: Signifiant) and Signified (French: Signifié) defined by Saussure, which were not used at the time, dictate the issue of "what signifies" and "what is signified", in which the Signifier separates itself, and the Signified becomes "darkness". The Signifier dissipates into "nothingness". The parallel is "Darkness" and "Nothingness". In the middle exists the "real" world. In other words, it is not a conflict between "nothingness" and the "real". "Nothingness" is "Virtuality", and "Real" is "Reality". Subsequently, "Darkness" is interpreted as so-called "actuality".

Basically, this implies that space is not a tangible form existing in front of us, but rather something that occurs to us when we enter a space and notice its existence. In that sense, I question whether we have misinterpreted a very basic principle in this modern era by attempting to define time and space by giving it form and weight. This is something that I have contemplated over the years. During the 20th century, this notion has gradually become refined—referred to as hermeneutics or anthropology—and eventually was philosophically understood as representation and meaning (such as is Signifier and Signified). However, at the time, this differentiation did not exist. Franz Kafka's The Castle and Junichiro Tanizaki's In Praise of Shadows (In'ei Raisan) are familiar literary references that embody this form of experiencing space.

Backtracking in time, I personally hope that my text Coordinates, Twilight and Hallucinations (Zahyo hakumei to genkaku) (1965) will be revisited and reevaluated. In 1963 I visited New York City. I wrote about the difference I

perceived in the space compared to any other city I had visited before. Despite the lack of color, the city itself dissipates into the light via the glass—a space that dissipates in its entirety like mist. In that sense, Coordinates, Twilight and Hallucinations ties itself to The Castle and In Praise of Shadows.

Karlyn De Jongh: *The Greek philosopher Protagoras once said: "Man is the measure of all things." In your architecture, you deal with people from all over the world, who are physically but also culturally very different. In a global world, can you still take 'man' as the measure?*

AI: When a new city space grows into a metropolitan space, especially the type of spatiotemporal city development that is seen on the coastal regions in North America, it is not possible to grasp what is happening with the modern day notions in which time maintains its continuation on a straight axis. Space spreads homogeneously and light spreads properly. Within the city space, various symbols scatter without weight or size. By recognizing this fact, a person is able to move around in a city. It is simple semiology, which is a question about the signs seen in current cities, or a question of cognition. This kind of change has made obsolete the existing notions of "Time" and "Space" that began with Bauhaus, which had been referred to in modern architecture and modern design. These two words can no longer be used. Furthermore, one cannot go in the direction of weight or gravity. Despite that fact, a structure emerges equipped with its own system. This has emerged as the role of the Architect and Artist, in which a question is presented as to how a city can be built without the previously prevalent notion of time and space, which is as if a city itself is such a hypothesis.

That being said, zapping through the remote control of a television is like looking at a building. Say we have a preconceived image of a piece of architecture, but what we see changes drastically when we move where we stand. It is as if it is a continuous switch of perception, and continuation of image does not exist. It is a form of "monad" where all become particles and time is instantly irrelevant. In order to explain this image, I discovered that comparing it to "zapping the remote control of a television" is relatively easier to use as a metaphor.

KDJ: *Already in 1962 you spoke about decay. In an interview for the Global Art Affairs Foundation, artist Lee Ufan told me: "Man is always trying to ensure*



that human-made things exist, or 'live on' forever. But, nature always works to break them down and return them to their original elements. Thus we could say nature and humans are fighting." This "disappearing of things" seems to be connected to the understanding of 'infinity' in Japan. In your work, you probably deal with nature all the time. How do you see this relation between man-made objects and nature? Do you strive for infinity? If so, how do you understand infinity?

AI: My impression of the year 1968, is that of being involved in social disturbance—being pushed around by waves not knowing what we were drifting towards. However in the 1970s, I had the impression that color was being lost, or decolorized all of a sudden. At that moment, everything fantastical disappeared once again. In the 1960s, anything technical or high tech was still considered partially fantastical. At that time there was the psychedelic and drug culture, and a movement to connect everything toward illusions. That suddenly all disappeared in the 1970s. Drug culture was reduced to merely one dropping out of society or a movement of returning to nature. Hippies became nothing more than the way they dressed. Architecture was no exception, and all expression became bleak. Even fine arts became predominantly overridden by minimalism and conceptualism. Briefly during the early 1970s in Japan, the Mono ha emerged. Various works and artists such as Arte Povera in Italy, "Support/Surface" in France, Joseph Beuys in Germany, and Richard Serra in the U.S., all had roots in the rejection of illusionism, and embraced ideas that were supported by various notions such as the laws of nature, and the presence of matter or space correspondence. They shared common ground regarding the rejection of illusionism.

Personally, I believe that the Mono ha movement, to an extent, was driven by a rebound effect. Saying "no more" to art forms that utilized technology. For example, calling for people to "plough soil"—that was the result, which would be fine if it were merely a primitive form of expression. But I believe it is more of a rebound effect.

In 1985, I was involved in designing The Palladium. This was an old opera house built in 1926 that was being converted into a disco. At the time I mainly designed cultural facilities such as art galleries and libraries, so people wondered why I decided to work on something that was so commercial. I didn't particularly understand why myself, but I gave it a thought and this was the conclusion:

When I was contacted about working on this project, the first thing that caught my interest was when they explained to me that this was not like a typical disco club or cabaret club you would find in Japan, but that the objective was to create a disco that enables the audience to have an altered-space experience. Instead of an altered-space experience induced by the effects of marijuana or cocaine, the theme was more literal. With lights flashing simultaneously with the music, the challenge was to test the extent to which the image of the vintage space could be altered with technology and modern media. Architecture is inherently limited to creating a static contour. However, the essence lies in the various contraptions that are installed within that contour. When it is time for the contraptions to be installed, light and sound designers work together with the sole focus of figuring out how to most effectively shower the human five senses with a combination of images, lights and sounds.

However, when I began thinking about experiences in such settings, I encountered some problems. It was already clear that nature was disappearing from cities. The same could be said about mountains, rivers and forests. Furthermore, religious facilities traditionally served as a sanctuary to the people. For example, it had always been tradition to go to a church to be in touch with God, but that custom was being lost.

Because of such shifts, it has become more and more difficult to encounter another person or a thing, or even ideally something divine, when living the every day city life. I am very certain about this fact. That was when I thought I might be able to create a space that provides a simulated experience of that something divine, regardless of how artificial or fake that actually may be. That, I thought, was what a disco could be.

VR: Visiting you in Tokyo last year impressed me very much. I am now 26 and I'm trying to understand as much as possible about concepts like Time Space and Existence. Once you were 26 and must have been discovering the same topics. You are now 82, what should I learn about Existence?

AI: After the burst of the economic bubble in Japan in 1990, I noticed that Post-Modernism as a topic was mentioned less and less. Today, you seldom hear about it. The same thing happened 25 years ago. Modernism was under full-scale attack, and after the Cultural Revolution in 1968, it was never mentioned by anyone. The fact that the generation who studied architecture during the oddly quiet years of the early 1970s produced a large number of architectural historians, may be further proof of the rebound effect that affected that time period.

To place these events in the context of different eras, one can refer to two events that happened in Japan in 1995: The Great Hanshin Earthquake and the sarin gas attack on the Tokyo subway. This was exactly 50 years after the end of the Second World War. In place of Post-Modernism, Information Technology and Globalization were the hot topics. These were followed by the Superflat movement. Post-Modernism did not only reverse time, but shuffled it in its entirety, and saved it all in a database by utilizing information technology. In short, time was broken into pieces, saved in a non-chronological manner, and was made readily available to be summoned at will. During this era, space also became subject to shuffling. The world which consisted of boundaries, where the waning of racially homogeneous nations, disappearance of national borders, extending boundaries, and complex systems were separate entities co-existing in a space with its own order, was converted into code and saved on a database. In other words, the time and space that the year 1995 consisted of has been separated from the system that it belonged to, shuffled, and converted into an intangible form of digital code.

Therefore, a large shift in the entity seems to occur every 25 years. Would one call this a law, or simply repetition? In reality, it is simply an unexpected change. The truth is, the ages that we live in are subject to shifting. It is a phase shifting out of place, and by transitioning smoothly into a new phase it results in a sort of a catastrophe. In that sense, I believe that the current era is very likely to shift once again. The manner in which this shift occurs is not logical, and happens without you noticing it. The only time you realize it has happened is when you start to notice that people around you are talking about different things.



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Artists' Hub

A team consisting of VPANG Architects Ltd, JET Architecture Inc and Lisa Cheung was recently announced winner of a competition to design an arts pavilion in Hong Kong's West Kowloon Cultural District. With completion planned for 2015, the pavilion will serve as a small-scale events and exhibitions space for independent artists, designers and organisations. It will also house exhibitions and other programmes organised by M Plus, Hong Kong's museum for visual culture, before the completion of Herzog & de Meuron's museum building in late 2017. Designed to offer a respite from hectic city life, the arts pavilion features an exhibition space that is elevated, enabling it to as if float above the surrounding foliage and allowing artworks to be appreciated against Hong Kong's impressive skyline. For more information, visit www.westkowloon.hk/en/the-district/architecture-facilities/arts-pavilion/.



Just Landed

Well-known Danish furniture retailer BoConcept has opened a two-storey showroom in the heart of Hong Kong's posh Central district. Founded on Scandinavian design principles, the company offers innovative interior design solutions that are stylish, simple yet affordable. BoConcept also aims to be a one-stop destination for all one's trendy living essentials. "Most customers find home decoration a real challenge," explains Kim Moelholm, BoConcept's regional director for Asia. "Our professional decorators take away the guesswork by providing expert advice and practical choices. Here you can find everything you need for your home." BoConcept has a wide selection of sofas, dining tables, lounge chairs, beds, wall systems and home accessories that can be customised in a variety of sizes, colours and fabrics. www.boconcept.hk



Making A Splash

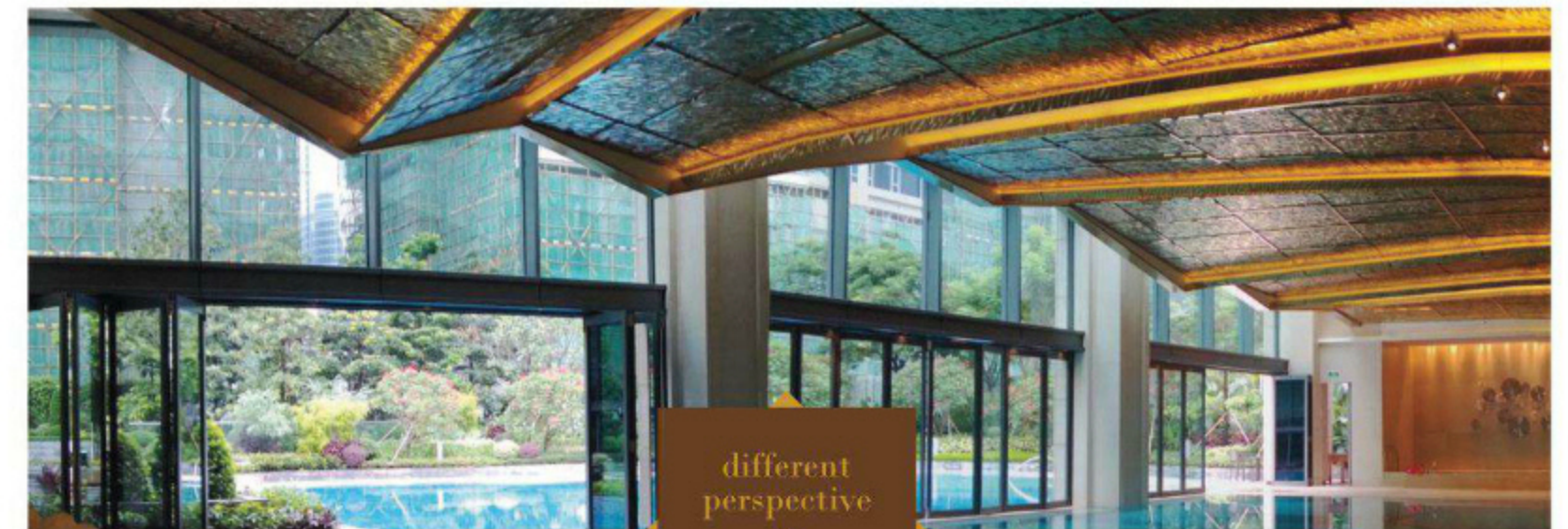
US-based furniture designer Michael Stolworthy has introduced a new installment to his growing series of privately commissioned abstract works. The AWOL lounge table is characterised by smooth lines and a fluid design. The highlight of this aluminium piece is the water ripple effect at the centre of the tabletop. Stolworthy's unique works are the result of a series of unconventional design techniques explored with digital technology and emergent manufacturing processes. www.msmd-studio.com



Building Talent

Hong Kong's Construction Industry Council (CIC) recently inaugurated its first Service Centre, located at Nam Cheong MTR station, as part of its aim to raise the profile of the local construction sector and to attract new entrants to the industry. The centre will operate as a one-stop platform providing information about construction-related services and training programmes organised by the CIC. In his welcome remarks, CIC Chairman Lee Shing-see said, "By making our services more accessible, I believe the centre will raise awareness of both the CIC and the construction industry and at the same time give the public a better idea of the latest developments in the industry." The centre is open daily from noon till 8pm. www.hkcc.org

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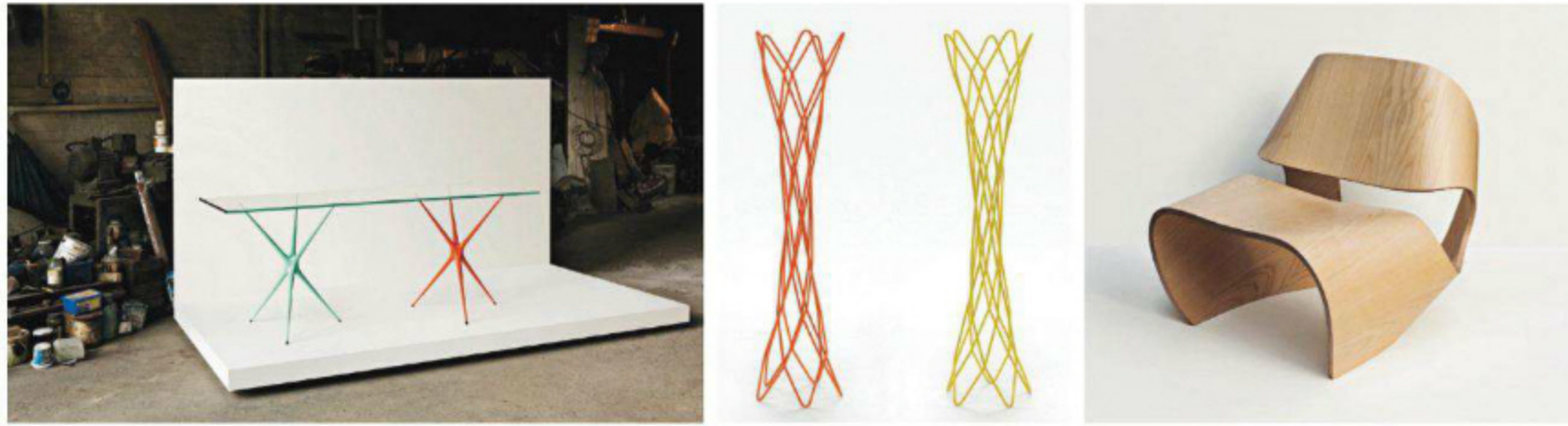


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Precise Proportions

Fledgling London-based design studio Made in Ratio unveiled a collection of cutting-edge furniture and lighting at the Stockholm Furniture Fair last month. "We're aiming to deliver thoughtful, quality design unencumbered by industry conventions," says creative director Brodie Neill. The collection consists of four ranges: lighting, seating, tables and storage, with each individual piece having multiple applications. The Supernova table is illustrative of that flexibility. It can be used in two different orientations and be configured as a coffee table, desk or dining table. Matrix, a coat stand, is made up of a pattern of openings that can not only hold a coat, but also store a variety of objects, from umbrellas to footballs. Particularly eye-catching is the curvilinear Cowrie chair, which is made from a single piece of plywood folded almost like a sea shell. Notes Neill, "I have designed flexibility and versatility into the whole range. The idea is that these designs will become the cornerstones of future collections." www.madeinratio.com.



Fluff and Stuff

Manila-based artist Ringo Bunoan has created an installation at Osage Hong Kong using hundreds of pillows collected from people in the city. "Pillows are extensions of our bodies," says the artist. "We sleep, dream and rest on our pillows. Far from being minimal, banal objects, they are embedded with our thoughts, desires, fears, anxieties and other matters that seep from our consciousness." Around 200 used pillows were given to Bunoan by friends, family, other artists, as well as strangers. The artist claims such generosity helped him feel "a solidarity, however unstable and temporary" with others in society. The work was part of an exhibition, Poetics of Materiality, held at Osage last month. Three other artists – Young Rim Lee from Seoul, Ng Joon Kiat from Singapore and Yu Ji from Shanghai – were also featured in the show. Each artist focused on materiality as a subject for his or her work, exploring cloth, cardboard, paint, wood and stone. www.osagegallery.com.



The Look To Love

Renowned interior designer Kelly Hoppen has launched her luxury online store, which has everything one needs to create a warm, welcoming home. This is Hoppen's first full collection to be available online, and it includes bed linen, candles, room fragrances, cushions and gifts, all in a variety of her signature neutral tones. As well as being able to shop by room or by item, visitors to the site will find exclusive style tips, teaser videos and how-tos alongside insightful customer Q&As. www.kellyhoppen.com.



Unlocking The Future

Samsung is offering a comfortable and intuitive way to manage daily door operations with its innovative Push-Pull technology. The compact 7 Series Push-Pull door lock combines convenience, safety, innovation and design, and is the world's first door lock designed with the knob facing the roof – the result of an ergonomics study. The top-performing electronics company has been studying basic arm movements and wrist angles to allow for easier opening and closing of doors. Winner of the Red Dot Design Award, the Push-Pull lock comes with a digital keypad and a wireless remote control for use indoors. www.samsungdigitalife.com.

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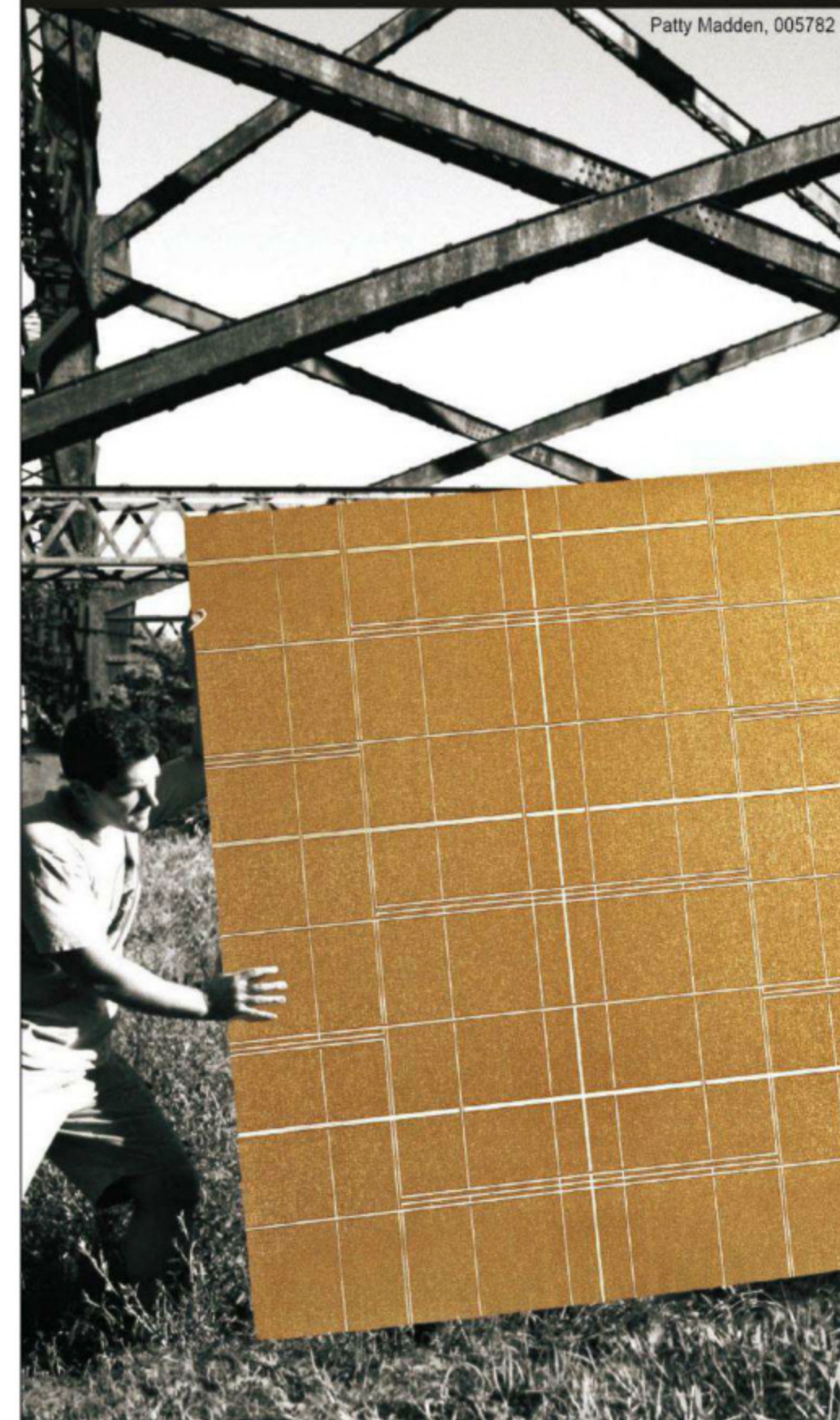


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Shade And Comfort

Danish design duo HolmbackNordentoft has designed the Shelter lamp for Normann Copenhagen. Made of lacquered steel, the lighting device is available in table and floor versions, in classic black or limestone grey. The white inner side of the shade has a reflective effect, while its wide curved shape directs the light. Say its creators: "The design came from speculating about how one could create a visual connection between the cord and the lamp. A cord is a necessary evil. How could we make a necessity into a virtue? That's when we got the idea for the curved opening at the bottom of the lamp and the brass detail, which became a main feature of the overall feel of Shelter." www.normann-copenhagen.com



Knock On Wood

Home interiors emporium Tequila Kola's new Mountain Teak furniture collection perfectly complements any modern home setting. The chic designs are created from eco-friendly teak wood, and are suitable for the dining and living areas, bedroom, and study. Tequila Kola has designed these pieces using clean lines to emphasise the inherent beauty of teak, which also looks better with age as its surface colour becomes richer and softer. The collection includes sideboards, tables and chairs, beds, drawers, and more. www.tequilakola.com



Photography by Julien Cloutier-Labbe

Back To Basics

Quebec-based artist Pascale Girardin has created a set of ceramic vases that evoke the raw beauty of traditional glazes and casual brush strokes. To make her vessels come to life, Girardin sought the help of thrower Christian Roy. The simple forms are decorated with a grey enamel and accented with bright shades of blue, red and yellow, conjuring up "memories of watching hand-knitted wool socks drying by the fireplace", says Girardin. www.pascalegirardin.tumblr.com



Flowers And Stripes

Hong Kong-based wallpaper specialist Tat Ming is offering a beautiful range of hand-tufted wool rugs by British manufacturer Sanderson. The latter's quintessentially English fabric collection combines lasting quality with timeless designs. The London firm also uses a distinctive colour palette so that the rugs can complement any interior decor. Two noteworthy patterns in the rug collection are Poppies and Dandelion. www.tatming.com

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WHAT

A train carriage for Schweizerische Bundesbahnen (SBB), Switzerland's state owned railway company.

WHERE

Somewhere along the track between Geneva Airport and St Gallen, one of the highest cities in the Swiss Federation (700m above sea level).

WHO

Starbucks' team of in-house designers, led by director of global concept design Liz Muller, in collaboration with SBB and local design firm Milani.

HOW

The exterior of the two-level Starbucks car is hued in the livery of the American coffee corporation, with its green-and-white siren-head logo taking pride of place. Inside, the lower floor is the more informal space – designed for passengers making a short journey – where customers get their caffeine fix whilst perched on a stool. Here, pale wood counters snake along the sides of the cabin providing narrow ledges for one's cup of Joe and copy of Der Bund. The level above is a comfortable lounge area. It's hued in warm tones – inspired by the colours of coffee – and features luxurious soft-leather seating, and booths lit by lanterns modelled on the Starbucks cup. And in news that is good for lads that don't wish to be scalded, but bad for the dry cleaners of Geneva and St Gallen, grooves have been cut into the middle of timber table tops to prevent cup-slide.

WHY

Because the Seattle-based chain has history in the federal republic. "The unveiling of the train is another first for us in Switzerland," says Starbucks Europe president Kris Engskov. "We opened our first store in continental Europe in Switzerland over 11 years ago and have been welcomed by customers [there] ever since." Also because coffee makes the world go round. And because Starbucks goes around the world selling the stuff. Have arabica beans, will travel. Tickets, please.

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WHAT IS SCANDINAVIAN DESIGN?

SIMPLICITY, FUNCTIONALITY, PURITY, HARMONIOUS TO NATURE, ENVIRONMENTAL CONSCIOUSNESS, MATERIAL AWARENESS, INTIMACY WITH PEOPLE.....TIMELESS LESS OR MORE?

by Vivien Cheng

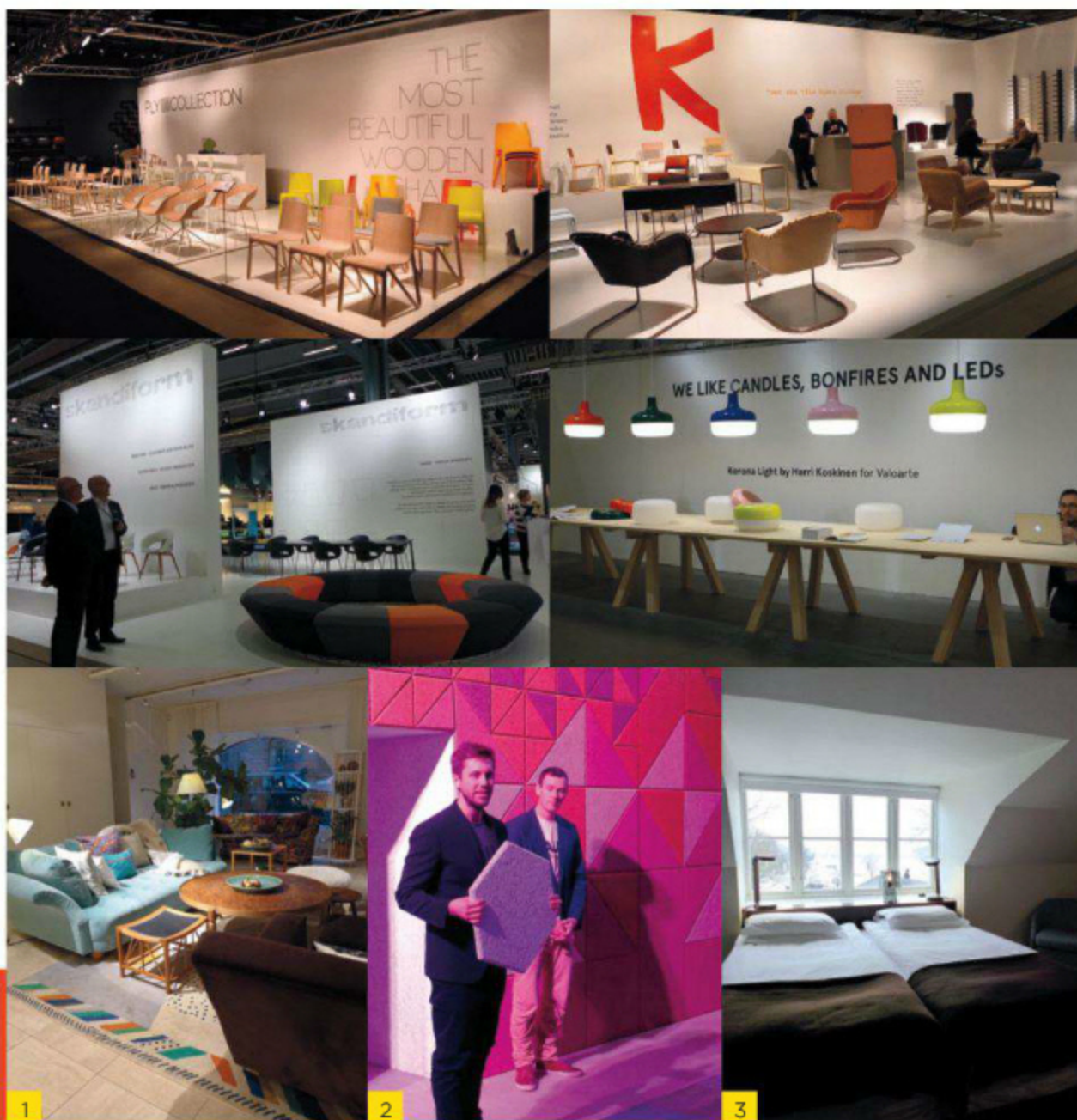
The Stockholm Furniture and Light Fair is the largest event of its kind within the Scandinavian Countries. This is a trade fair for buyers, architects, designers and design users to view, experience and purchase furniture and light fixtures. A majority of the exhibitors are companies from Sweden, Denmark, Finland and Norway, with a portion of participants from other European countries like Italy, Germany and France. The Scandinavian market is a rather unique circle of people that appreciate the particular designs and quality native to this part of the world, and the sales from this market cover up to 90% of the production costs of many companies' product lines.

Events during the week included the trade fair itself, plus exhibitions and parties around Stockholm, held in department stores, show rooms, boutiques, studios... etc. Like other important design fairs around the world, it is a week of events about design, and activities are not limited to the Fair location but spread around town to bring them closer to people.

For its 80th anniversary, the home decor store Svenskt Tenn has preserved the actual work studio used by the owner since 1924.

I found companies in Scandinavian countries tend to adopt a poetic approach in their design and services. One exhibition I visited in town was arranged inside a café located within a heritage tunnel.

1. Furniture set in a homey Scandinavian style
2. A poetic way to promote ceiling / wall panels by BAUX
3. A taste of Nordic life style - Skeppsholmen Hotel



1. The ICE Bar @ Nordic Sea Hotel
- 2-3 Glass of Vodka on 'ICE Glasses' designed by Monica Forster
4. Art Film 'Longing to FLY, Longing to FALL', by Erika Janunger and Oskar Frisk
5. The entrance looks like a time tunnel, bringing visitors from the ground floor to the basement studio of FARG & BLANCHE
6. Fredrik explaining how he worked out the sewing technique on the 'Wood Tailoring' series
7. The stitches became part of the chair as a technical part and an aesthetic feature
8. Fredrik talks about their textile molding on their new ceramic series
9. The sewing machine and the first trial pieces
- 10-11 Textile is one of the vital elements from this couple

Visiting the Design Week in Stockholm without visiting studios would be a loss. I took the opportunity to visit designer studios to know more about their work.

FARG & BLANCHE design studio is run by Fredrik Farg and Emma Marga Blanche who devote their passion for furniture and product design by adopting a unique design philosophy. Housed in an underground garage in Södermalm in Stockholm, Farg & Blanche design pieces known for their experimental stance, handmade touch and for being able to transfer to industrial mass production techniques without compromise. Their recent furniture 'Wood Tailoring' was a series of chairs made and formed by applying textile techniques, where layers of veneer were sewn together by a sewing machine. The stitching has not only attached components together to form a chair, but also created a distinct pattern which presented a topographical map that stands on the surface. (<http://vimeo.com/85663906>)

"Sewing is so heavily associated with the fashion industry but we'd like to think we're tailoring each of these pieces to create Haute Couture furniture," said Fredrik Farg during their open studio event.

When the couple successfully attempted to sew two pieces of plywood together, the ideas flowed, and now they have a series of furniture using the same production method. Their first invention in 'Wood Tailoring' is the 'Pocket Cupboard', a modular storage system with leather pockets on the front doors. This was followed with the 'Layer Armchair' where layers of wood were sewn together to form the back of the chair, aimed at setting a challenge to the maximum layers of wood they can bind together. Another worth mentioning is the 'Bespoke Chair' which created the elastic back rest of an office chair by sewing six pieces of wood together. Visiting their studio showroom, I found there were more designs aspiring to strong associations with textiles, either by applying textile as the major part of the product or by using textile as part of the mold for ceramic casting. This couple has fallen in love with textile and I am longing to see their next design, which is likely to be still heavily based on textile subjects or technique.

Recently they made an art movie in collaboration with architect Erika Janunger and choreographer Oskar Frisk, showcasing all their recent works in a special installation, mingling dance and art performance - 'Longing to FLY, Longing to FALL'. (<http://vimeo.com/85718452>)

'Bolon' is a company that works with high-quality woven vinyl products. The exhibition was not about the application of its products, but instead an art installation named after its new carpet series, called 'SILENCE', a product made without the presence of environmentally damaging phthalate. In line with that Bolon commissioned renowned choreographer Alexander Ekman to create a short film where dancers wore costumes made of the fabric, and they weaved and danced on the 'silence' carpet, timed to the motion of a weaving mill. The movie provided a romantic link between the materials and 'people'. It was impressive. (www.bolon.com)

Few people raised in Hong Kong like me would imagine being seated in an icy chamber and enjoying Vodka in a glass made of ice from the Torne River, north of Sweden at Jukkasjärvi. But I did, when I visited the exhibition organized by the ICE HOTEL in the ICE BAR housed inside the Nordic Sea Hotel in the heart of Copenhagen. The entire bar was built inside a huge ice chamber. We were surrounded by blocks of ice and the feeling was like being kept inside a giant fridge. When the bartender presented me the ICE GLASS with Vodka, I worried for a moment, 'would it stick on my lips?' But if I didn't try it, how would I know? It didn't. It was such a fantastic experience to be able to sit and walk inside an Ice bar; I felt like an Eskimo. To experience this, you can visit the ICE HOTEL in Jukkasjärvi. Every year between November and December designers and architects are invited to build a new one, and all designs are unique and are melted down when the summer comes.





'The Twelve', was an exhibition featuring the work of twelve Nordic designers who shared with visitors their design philosophies and styles, giving visitors a chance to talk with them face to face. This year's participants include: TAF Arkitekter from Stockholm, designer Lukas Dahlén from the island of Gotland, Norwegian industrial designer Peter Opsvik, Lisa Hilland from Malmö, Finnish Mika Tolvanen, Stockholm designer and architect Jonas Wagell, Harri Koskinen from Finland, Thomas Bernstrand from Stockholm, Stockholm-based design duo Färg & Blanche, Malmö designer Louise Hederströms, Swedish Folkform, and industrial designer Katja Pettersson from Stockholm.

'Design Talks' provided an onsite platform to discuss design issues within Scandinavian countries, where one could view design news, and exchange ideas.

Each year, 'The Design Bar' invites a designer to design the space, and this year the Design Bar was transformed into a top-class Restaurant. Jens Fager designed a unique space and worked with his good friend chef Tommy Myllymaki to create this restaurant, which only lasted the duration of the Fair, from 3rd to 7th February. Although its lifespan was short, this was one of the most visited places of the Fair.

The Fair featured many good quality brands, and companies which are known for remarkable furniture and lighting designs, such as Light Year, Gubi, Vitra, Magis, etc...



1. The mood light Monica designed in her early years
2. Monica sat on the furniture that she designed surrounded by her own works
3. Lullaby, the 'lamp' design she worked for LIGHT Year
4. Dorotea Night - cutlery for Gense

5. Stitches and Buttons - leather bags design for Palmgrens
- 6-7 Greenhouse
8. Cloud - a portable room in a 12KG package, produced by Offecct
- 9-10 A 12 Msq apartment for two

Stockholm based designer Monica Forster is known for her functional designs with a subtle sense of beauty. She is working on finding new ways of using materials, as well as manufacturing and cross-disciplinary techniques in designing and making. She received training as a graphic designer but accomplished her success in designing everyday objects, furniture, cutlery, and accessories Design with support from Beckmans and Konstfack University of Art. When I visited her studio in town I found she had kept one of her experimental lighting designs, made at the outset of her career. It was a 'lamp' made of silicon, a material that had been used only for plastic surgery at the time of her lamp design. The 'lamp' has a basic UFO form, the beauty of it is the diffused light emitted from the body that produced a selected mood. However, owing to its association with the plastic surgery of female breasts, it was a quite provocative material at the time.

Although she has a graphic design background, it doesn't make her work less functional and she is always aware of materials and techniques. The new series of bags she made for Swedish brand PALMGRENS, is a simple but elegant design adopting some details of the furniture button into a fashion product. I found that one of the cutlery sets she designed was exhibited in the Ice Bar; and the ice glass from the ice bar was her design too. The set of cutlery is made of titanium, the black tone of which

reflected a glimpse of rainbow colour owing to its unique reflection of light.

I asked her 'Why titanium? Why not steel?' She said :- "I was born into a family which had run a restaurant, and I always had a passion for designing cutlery. I was working with a company in designing cutlery made of steel, but then I was curious to make one in a black colored metal and therefore I initiated the experiment with titanium. My proposal was accepted by the company to make a limited edition in titanium. So we worked on it. However, when we placed the titanium set in the market, it was so popular that now it is in regular production to fulfill demand, and the family of the cutlery set is increasing to include desert spoons, etc." "I love the black color that it's carrying, black but not actually black..." Monica was a calm and humble designer who loved her work and always wanted to maintain a balance in life. Her work reflects a certain level of Scandinavian flavour, yet unique and avant-garde.

The Furniture and Light Fair in Stockholm ran from 3rd to 7th February 2014. It was divided into furniture and lighting zones, with exhibitions devoted to new design and rising designers. Its Green House housed new designers and school participants. Apart from concerns about the environment, the work here was interesting and innovative in its own right, with a high level of craftsmanship, but also retaining comfort and functionality.



1. 'The Twelve' Exhibition'
2. Lisa Hilland
3. Thomas Bernstrand
4. Mika Tolvanen
5. Färg & Blanche
6. Jonas Wagell
7. This year the Stockholm Furniture and Light Fair has invited the GamFratesi Design Studio to design this installation at the Fair Ground namely: Out of Balance

- 8-10 Designer Jens Fager and Chef Tommy Myllymaki
11. Jens Fager stands in front of his Pop-up Restaurant



A unique and functional 'hole' on a chair



A convertible table

Alexander Lervik

Alexander Lervik shared his latest designs with us in the booth of Johanson Design, in his position as the Creative Director. He introduced his way of designing, how he applied colour to his works, and how these were represented by the strong graphical elements that have become his own signature. He ingeniously put added value to a chair just by adding a hole on the backrest to make it become a handle for lifting, thus enhancing its mobility. His works represent the longstanding Nordic style, famed for combining both functionality and subtle beauty.

Thomas Bernstrand

Thomas Bernstrand showed us a few of his designs and how much he has taken care of the details in his work. He has collaborated with 'Nola', a furniture company that focuses on outdoor furniture. From a mechanical easy-chair to bottle collectors, public chairs in outdoors parks and even trash bins, his works were all very focused on accomplishing the requirements of the brief and the issues that needed to be resolved. He was also able to address a local solution to a particular functional need whilst retaining its high esthetic values. He said he did not have a particular philosophy on design but he always cares about the needs, wants, the available technological backup and the production capability of the company that he is working for. He does not have a 'style' but he offers diversified solutions to each client. Perhaps that was the reason he was chosen as one of the 12 participants in the 'Twelve' exhibition highlighting 12 selected Scandinavian designers'.



Thomas has coated a layer of PUR (plastic) on top of this café chair to increase its comfort level and yet still allow it to be used outdoors

Thomas' Lamp design, inspired by the street scene in Tokyo



Jens told us how he designed the profile of the self standing acoustic panel

Jens Fager

Trained as a chef in his early years, Jens Fager is someone who knows well what a Restaurant and kitchen need. He was the designer for the 'Design Bar' - a pop up Restaurant onsite in collaboration with the Chef Tommy Myllymaki. Together they developed the most visited place in the fair. It was a unique space with pine trees hanging upside down to make up the roof. Besides the decorative value, the trees also helped provide a sound absorbing zone for the busy Restaurant activities and gave off a pleasing aroma. Since space was limited, Jens divided the space into zones that provided comfortable space for the bar area as well as giving room for the tables. His views and wisdom in kitchenware design have always included the professional viewpoint of a chef. He has also designed a range of furniture, one of which uses mobile acoustic panels as dividers of space, suitable for both office and domestic use. This design was also used in the Pop-up Restaurant to divide a long table for different group sizes. Very clever.

Ake Axelsson

Ake Axelsson is the grandfather class of furniture designer and manufacturer in Sweden. He is well respected and has a deep understanding of furniture design, making and manufacturing. Although he is over 80, he is still very active. He is working at full strength like all the other designers and has his new series published regularly. As a great master in furniture design, he has also contributed some moments in grooming the new generation by getting involved in education and taking on interns. I had the honour of meeting him at his private booth for a chat and noticed that he has deep passion for sharing good design with people. Of furniture design he said:- "a furniture must be comfortable for user and be able to use the right materials, right fastening, and be affordable. My furniture is humble, functional, long lasting by its quality and esthetic, and yet not expensive even for young people. I want to share good quality furniture with people and I wish everyone can afford it." Learning that Ake still personally works very hard in his workshop studio, I asked him why didn't he leave the physical work to the technician. Ake said: "I enjoy finding the right proportion and hinges by myself, I don't make complicated drawings for my furniture, I just make it and modify it by hand, so I have kept lots of development models in my workshop which also served as my home."



Ake shared his wisdom with us

Pure and clean Scandinavian Design

I met Boris Berlin, a Copenhagen base furniture designer, and his partner Aleksej Iskos. Boris was a speaker for the BODW (Business of Design Week) 2012 and KODW (Knowledge of Design Week) 2013 and has also conducted a workshop during KODW in early July 2013 in Hong Kong. People who are active in the Hong Kong design scene might have met him and know about his design philosophy. Very much in line with Scandinavian style, Boris's furniture design is not only poetic but actually subtly sublime to an art level which makes his works become hot museum collection pieces, even used as the café chair at the MoMA in NY, National Museum in Copenhagen and others. His works are functional, pure, honest, intelligent, and always demonstrate the utmost use of materials. Some of his works were experimental but yet still stand the test of time.



To distinguish the difference of this Stockholm Furniture and Light Fair with other Fairs around the world, I have collected views from several designers on their impression of the favors and uniqueness of the Stockholm design week.

Monica Foster: "This Fair is very Nordic, very Scandinavian. Our world is melted together while we can meet everybody who came for the Fair. It's a small Fair that is easy to handle and visitors are able to see what they wanted to see. Time is manageable and you can always find time to talk to people around, and thus much handy to build business."

Alexander Lervik: "It's a much visible Fair, everybody see you here. The levels are high here in Stockholm and concentrated. Although it is small and seems local, it is in fact international. You will meet people who came all over the world, it's not just a Nordic Fair."

Thomas Bernstrand: "I like the size of the Stockholm Fair, it is manageable. You can visit different places within a reasonable time and be able to meet people

His opinions about Scandinavian design are invaluable. Firstly they were influenced by their past: an experience of limited resources and the Protestant religion inspired people to live in a pure, non-luxurious and honest way. Another important aspect is the severity of climate pressing people to spend significant time inside their houses. Thus things got to be durable and people became resourceful in the application of materials. "People don't buy furniture just for the trend, nor for the luxury, but for their practicality, craftsmanship, durability and subtle beauty. Furniture is an important asset for their humble home. And were expected to stand from generation to generation," Boris explained. Besides, the high-quality workmanship provided by small craft workshops has contributed a lot in the development of Scandinavian furniture. Furniture here is very much about the quality instead of quantity. Nordic designs do carry their unique favor of being functional, pure, ergonomical, aesthetically clean and beautiful, with a well thought selection of materials.

who visited the fair. It's GOOD, over here you'll meet everyone!"

Ake Axelsson: "Although I have criticism with the Fair, however, in general, this Fair still able to show 'function' is important, and as the vital element in designing furniture."

Boris Berlin: "The Stockholm Furniture and Light Fair shows very much of Scandinavian design in one place - almost 90% of what you have seen here is Nordic. Although it sounds local yet the presence of international flavor is strong. You must visit the fair by person in order to see what it is and to be surprised how much Scandinavian design influences the world. It is not a trend or style but a way of thinking, it's demonstrating the democratic spirit of the Nordic."

To conclude, Stockholm Design Week is a good place to spend time in. It is an intimate Fair where people always have time to talk and exchange ideas and the furniture here is functional, yet uniquely beautiful. The Stockholm Design Week offers the chance to meet designers from the Fair Ground, parties or in a street corner.



1. Boris Berlin stands in front of his chair 'DRY'
2. 'Frame' by Ply Collection
3. Boris Berlin with the Business Development Manager Ms. Indra Krizus from PLYCOLLECTION
4. Iskos-Berlin Design - Aleksej Iskos + Boris Berlin at one of the open house parties

5. Claesson Koivisto Rune design studio - Märten Claesson (right), Eero Koivisto (middle), and their Japanese friend (left)
6. Ake Axelsson and his daughter Katarina Axelsson at their booth
7. FARG & BLANCHE design studio - Emma Marga Blanche with their latest works at 'Twelve' exhibition

ARTS PAVILION - HONG KONG



The West Kowloon Cultural District Authority (WKDA) has selected a scheme by three local architects for its new cultural facility. Designed by VPANG Architects, JET Architecture and Lisa Cheung, the new arts pavilion will be part of the ongoing development of West Kowloon, turning the reclaimed waterfront area into a regional entertainment hub. The pavilion's main exhibition space will be elevated, allowing artwork to be viewed against a backdrop of Victoria Harbour and Hong Kong Island's skyline. Mirrored external walls will reflect the surroundings, allowing the structure to blend in with its environment. Inside, white walls and polished concrete floors will provide neutral gallery spaces. "I am delighted that the winning design team is formed by three Hong Kong-born, young and energetic architects," says WKDA chief executive officer Michael Lynch, "and will look forward to seeing them make a significant contribution to the development of the WKCD site." The Authority aims to have the arts pavilion ready by 2015.

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EXPO 2020 - DUBAI



Architectural firms HOK and Populous are leading a design team working on the site of the 2020 World Expo, titled Connecting Minds, Creating the Future. At the centre of the scheme will be a covered plaza called Al Wasl (Arabic for 'the connection'), branching off which will be three pavilions, each dedicated to one of the expo's three main themes: Connectivity, Mobility and Sustainability. The design drew inspiration from a Middle Eastern souk (marketplace). Half the expo's energy needs will be met by power generated by photovoltaic panels on the building's facades and photovoltaic fabric on the roofs of the covered walkways. "We are proud to be the lead designer of the Expo site and to be associated with producing a winning entry for the UAE so that this great country can continue to boost its reputation on a global stage," effuses HOK's man in Dubai Daniel Hajjar.

KING'S COURT AND CARRIAGE HALL - LONDON



Covent Garden is a historical district in the centre of the English capital, popular with holidaymakers and famous for its arts-and-crafts market as well as its many protected architectural landmarks such as the Edward Middleton Barry-designed Royal Opera House, and the Theatre Royal, one of London's oldest stages, currently under the ownership of composer Andrew Lloyd Webber. Soon to be rubbing shoulders with these grand old edifices is a Kohn Pedersen Fox Associates-designed project, which recently received planning permission from the City of Westminster Council. The development will deliver a pedestrian passageway linking Long Acre – the main thoroughfare – with King Street, as well as a new public courtyard, another restaurant, and more retail and residential space. Carriage Hall, a Grade II listed building, will be converted into a flagship store with a covered piazza, and a new volume containing 45 upmarket flats will be added nearby. The residences will reinterpret traditional loft and warehouse design common to this part of London. "The key to the project has been [that of] finding the balance between old and new," says KPF design principal Brian Girard. "We wanted to build on the character of Covent Garden, creating a sense of theatricality and excitement within a special place of great historic and cultural significance." Construction, slated to begin later this year, is expected to take 36 months.

PERTAMINA ENERGY TOWER – JAKARTA



Construction of an SOM-designed skyscraper has begun in the Indonesian capital. To be completed in 2020, the Pertamina Energy Tower will boast a height of over 500m, making it the tallest building in the archipelago by some distance. In addition to providing office space for the state-owned oil-and-gas corporation, the 99-storey edifice will house a performing arts pavilion, various sports facilities and a mosque. Atop the tower will be a "wind funnel" that generates energy from air currents, while the building's glazed exterior will mitigate solar heat gain, yet allow plenty of natural light to reach the interior. "Pertamina Energy Tower's iconic presence will stand as a model of sustainability and efficiency, as well as collaborative workplace design," says SOM project leader Scott Duncan. "The headquarters' performance-driven design supports and reflects the ambition of Pertamina's mission and forges an innovative model of green development in Jakarta."

SEQUIS CENTRE – JAKARTA



It's all happening in the Big Durian. The city is set to get another landmark. The Sequis Centre Tower will comprise office space, executive zones, trading floors, retail boutiques, restaurants, conference centres, health facilities, and a concealed car park. There will also be landscaped terraces and green 'sky gardens' irrigated by an on-site storm water retention system, and the facades will have energy-saving features. Designed by architectural practice Kohn Pedersen Fox Associates, the building's mass is composed of four tubes which vary in height, creating two rooftop gardens at different levels. The tower will "organically rise from the ground as a series of finely scaled elements, culminating in a richly detailed and shaded tower above", says KPF design principal Robert Whitlock.

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No one could plausibly argue that the design of buildings or interior spaces is ever about one thing, or idea, or concept; there is simply too much complexity involved in even the most apparently straightforward constructions. The design process is instead a gradual evolution of innumerable components, both physical and intellectual, and even the smallest house or shop is the result of hundreds of hours of thinking, testing, rethinking and execution. Buildings require the coordination of an astonishingly broad range of parts, in particular sequence. No single idea will ever be sufficient; no single material, or shape, or inspirational source, or even method, can produce a successful design result.

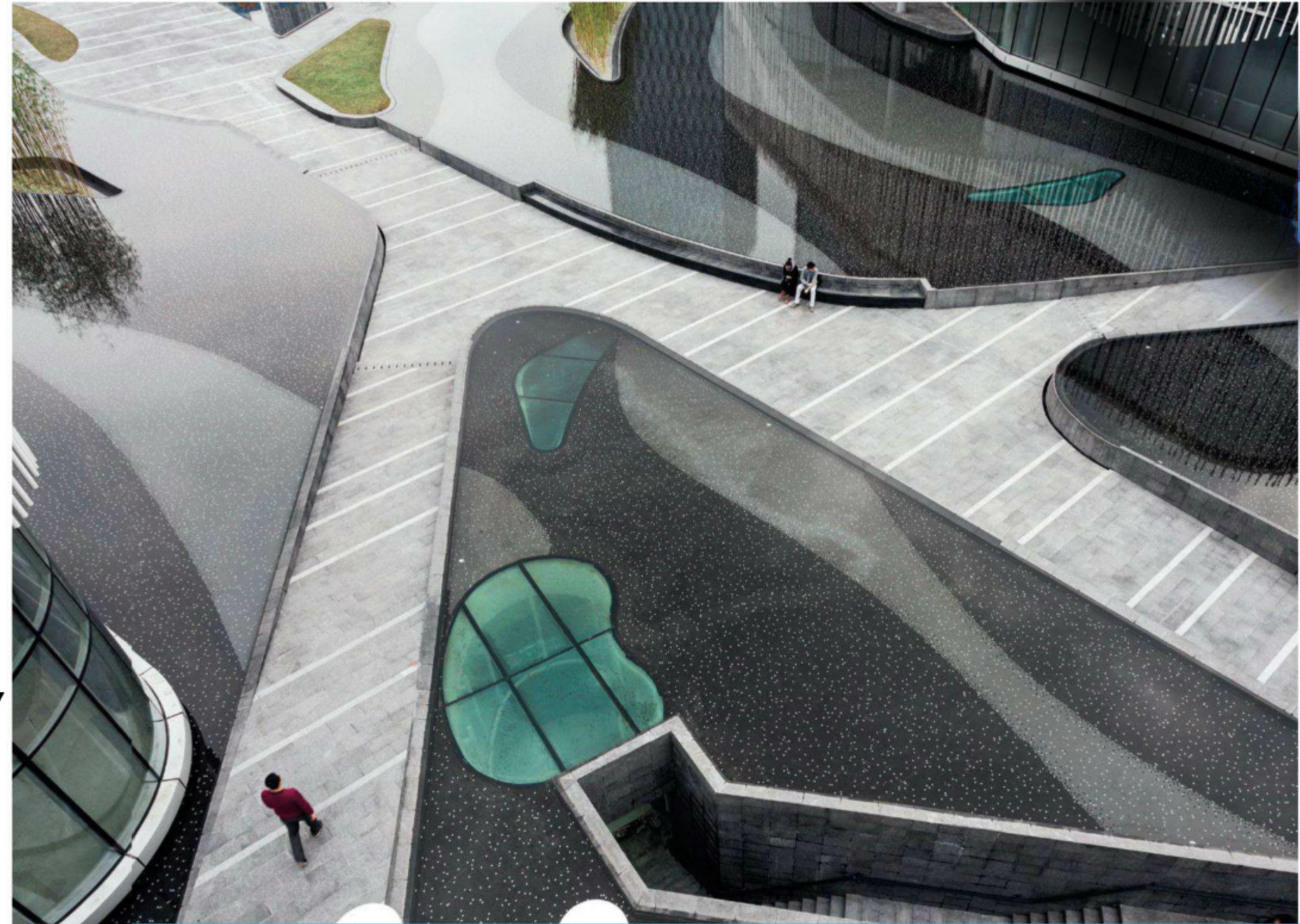
Nevertheless, many projects are dominated in their final outcome by one 'leading' thing. It might be a material, or a theme, or an image, or a shape, or even a trend (unfortunately). These projects allow – or ensure – that the world recognises their 'singularity' by deliberately planning for it to be legible once the design process is complete and the object or space is fully realised. Perhaps it is its use of colour, or its energy consciousness (a semi-political idea?), its iconography, or its bling... It could be nothing more than a signature of the design's

author. In many very good buildings, particularly in modern times, the dominant reading is of a massing form that is intended to register on the minds and remain in the memories of those who encounter it, such that they would be able to sketch it in a diagram afterward. In others it might be a single decorative motif, repeated in varied applications throughout the project; imprinted, as it were, on the experience of the user.

And while it is interesting to learn how these single dominating elements or ideas are employed, it is the simple fact that they dominate at all that is of primary interest here.

SINGULARITY

Design Led By One Thing



Why is it determined that in some instances, by some designers, having a project express one thing prominently above all others is preferable? If buildings are by their nature things of great complexity, why express them in any simplified manner? Is it to make them less inscrutable to laypersons? Is it to convey a meaning more clearly, with fewer distractions? Is it to enhance the formal experience by 'purifying' it of secondary or overlapping interpretations? Or is it the result of a simplification of the design process itself, in order to ease or guide the designer's mind as he navigates the myriad issues besetting all projects?

It would not be fair to say that buildings today are 'dumbed down' or less complex than in eras past – in many ways, such as technologically or structurally, they are more complicated than ever – yet it does seem that with the more rapid pace and greater physical scale of construction worldwide these days, there is a plethora of examples of buildings 'about one thing'; what used to be called 'one-liners'. Often these are the result of visual histrionics; the ambition to be 'iconic' for clients who demand it, or the kind of Look-At-What-I-Can-Do intentional weirdness that practitioners and many of the public mistake for skill or originality. Being odd has become something of

a subset in architectural production, confusing shallowness for depth. Those are not what we are looking at here. 'Singularity' does not mean simple-minded, at all. There are certainly a number of buildings and rooms that fall into the latter description, but why would we write about them? What we're after are the ones that, in all their complexity, place one thing at the forefront of their experience.

The works collected here are but a sampling among many possible candidates, and none of these relies solely on its dominant characteristic for its imaginative interest or validity. But

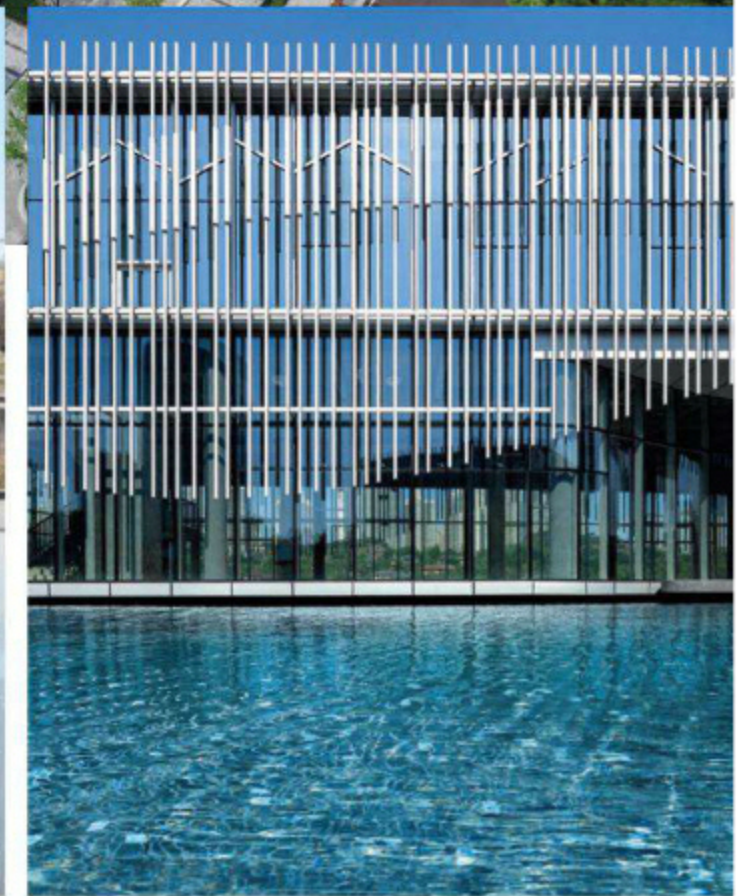
each could be said to place one thing at the forefront, and to have benefited from doing so. It has arguably made these designs clearer, more interesting, better; not that all of them are masterpieces. They can be considered as studies within their respective authors' fields of interest, or as exceptional experiments, or as decisions derived purely from the particular exigencies of site or programme or client brief. And for those doubtful of the value or role of the various dominant factors in each, a simple test might suffice: imagine – picture – these spaces or buildings absent their prime feature. Not easy.

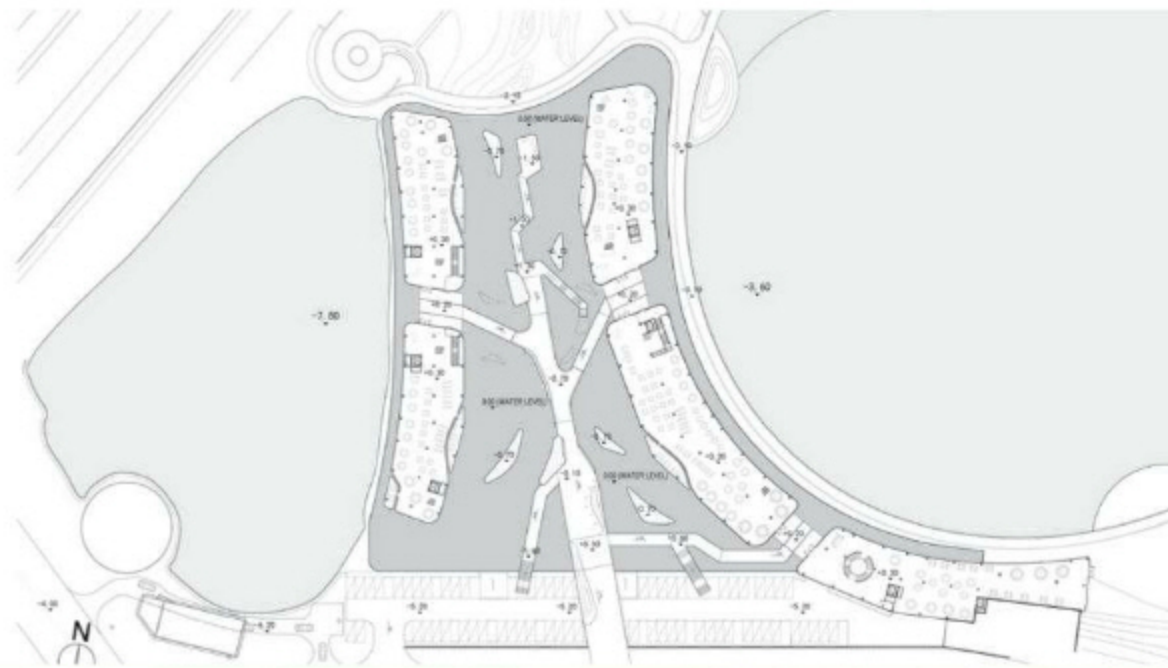
Facade Treatment as Unifier

Palm Island

Chongqing, China

Hassell





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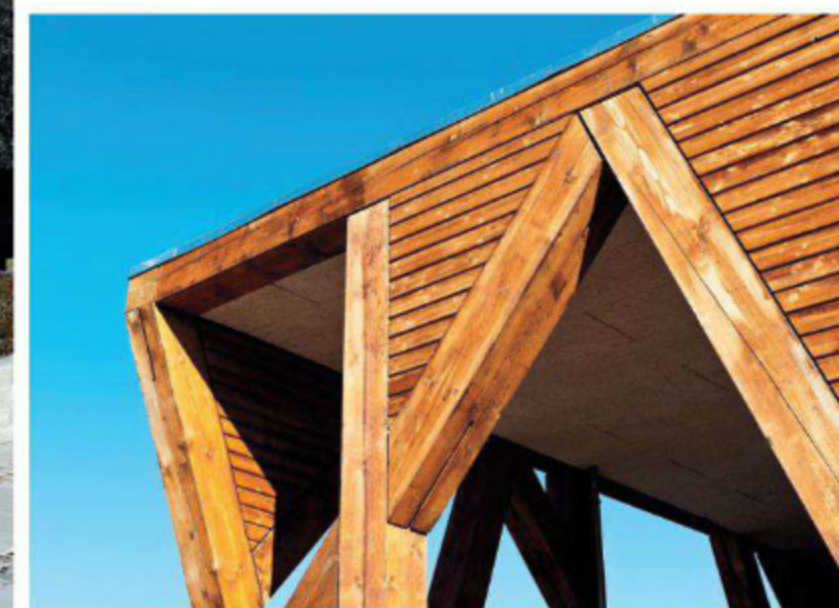
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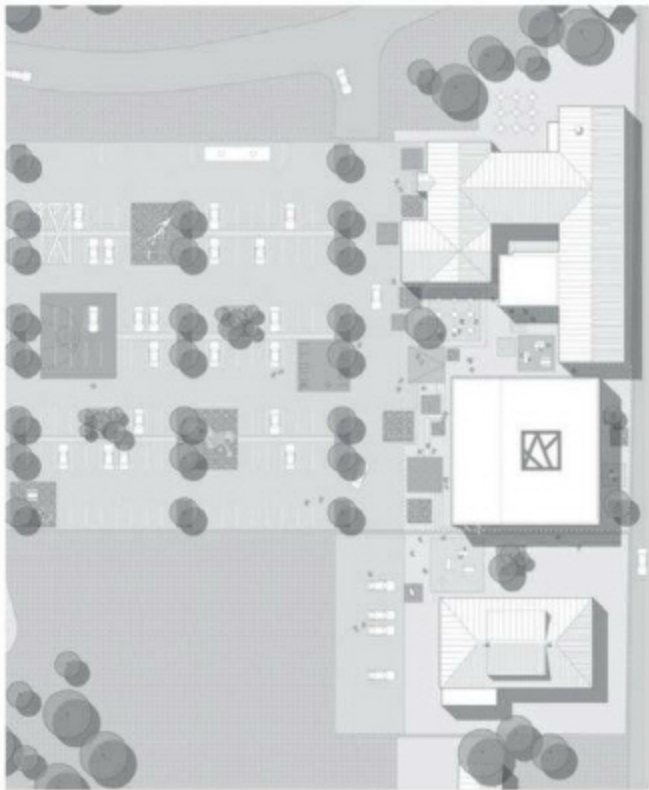


Facade Treatment as Form

Rebildporten

Jutland, Denmark
CEBRA





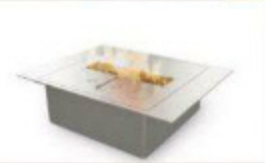
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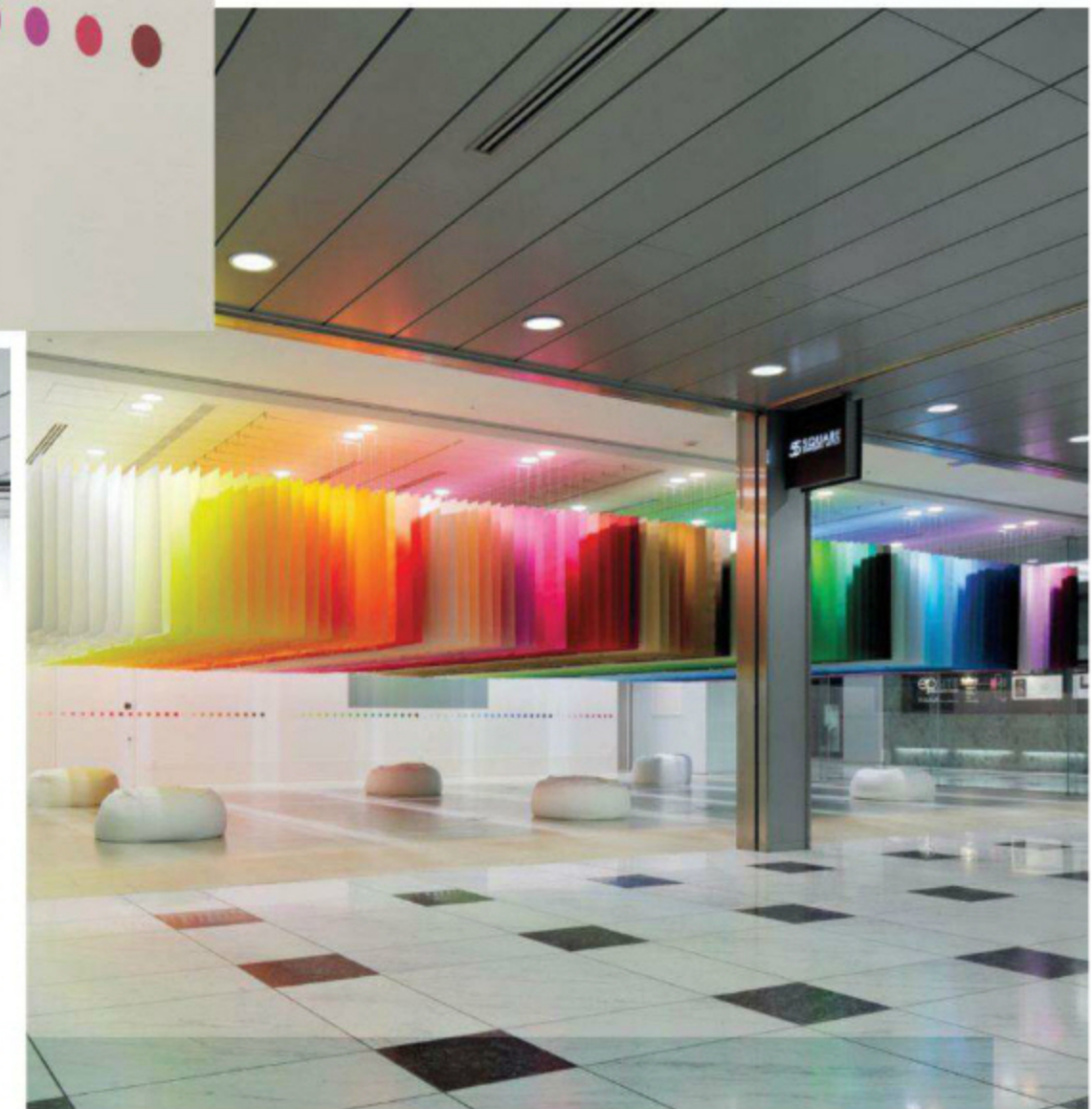
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Colour 100 Colours – Shinjuku Mitsui Building Tokyo, Japan Emmanuelle Moureaux Architecture + Design



Photography by Daisuke Shima/Nacasa & Partners



hinge 222_38

Colour

Gethsemane Lutheran Church

Seattle, USA

Olson Kundig Architects



Photography by Benjamin Bernschneider, except where stated



Nature Pavilions of Art and Science, 8th China Flower Expo Wujin, China Lab Architecture Studio & Chris Chan Yiu-hang, Stephanie Tan Mee-lee



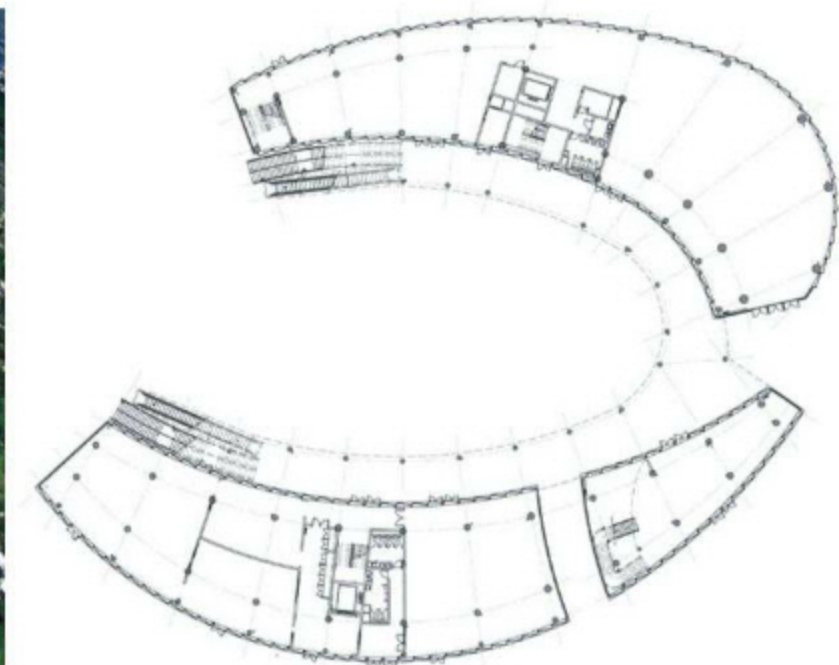
Photography by Ryuji Miya, Gary



overhead and around 'corners', keeping the eye moving and capturing varying views toward the lake and the greenery nearby. The structural system used to create these elements turns complexity into something apparently simple, which is a rather excellent metaphor for what nature does all the time. And after dark, the pavilions are lit up colourfully to become almost fanciful, like sublime butterflies caught alighting beside the lake. Yes, this kind of architecture has been done numerous times and in many places before, but no more successfully; there is something to the scale of the site

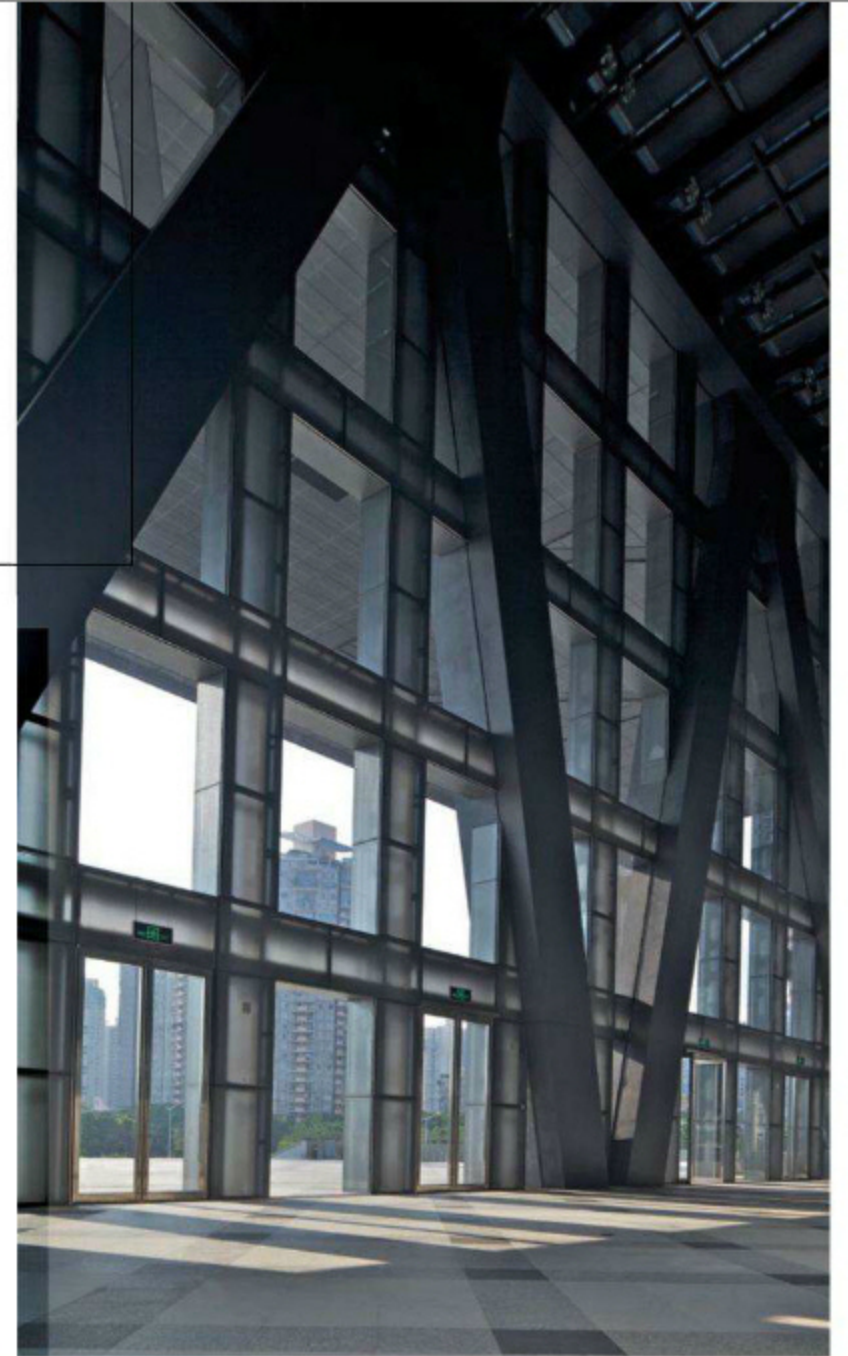
here that seems well suited to the proportions and spacing of these two pavilions.

The Art and Science Pavilions do venture pretty near to obvious imagery, but if one doesn't focus overly on the 'naturalness' of them, instead merely enjoying their individual qualities of light, space and proportion, then it's possible to forget what they are trying to be, and very much enjoy what they are.



Massing Shenzhen Stock Exchange HQ Shenzhen, China OMA

Photography by Philippe Ruau



Material

Glass Office, SOHO Fu Xing Road

Shanghai, China

AIM Architecture

Photography by Jerry Yin



Appropriately for a developer renowned for building office complexes with world-class architects, this new office for the firm in Shanghai is a design statement in extremis. Clad almost entirely in a single material – glass – the 250sq m space functions as a sales, meeting and administrative centre. The notion of using a single material might have intimidated other clients (or design firms), but in this case it works; the glass surfaces, which preserve views of the original structure of the building, produce powerful visual effects and multiple layers of surface, all played against the 'third dimension' of the backdrop panoramas of Shanghai itself. The risk was strong: get it wrong and it would turn out like a chamber of cheap horrors, since glasswork in China is ubiquitous and not always superb. Because some mirror glass was also used, and anyway, all glass can be reflective in certain lighting conditions, the space might easily have turned into a recipe for quick migraines. Instead a consistent attention to detailing, in tandem with careful lighting planning, elevates the spaces into minor triumphs. And despite the obvious sensuality of the choice, the concept also makes

intellectual sense: the sales office is intended to showcase the raw building as it is actually rented out to prospective tenants. So, they can occupy a hyper-sexy finished interior while looking literally through it at what they'd be signing up for. We're betting at least a few tenants pay the landlord the ultimate compliment, and copy this interior design.

There is an undeniable sci-fi vibe to the outcome – you half expect staff to wear sleek white or black unitards – and you wouldn't want small children tearing about, but the designers at AIM have pulled it off, against the odds. Sometimes it seems like half of China is clad in dull, green-tinted glass. Here, the material is used to its strengths, and even its slight greenish hue is twisted to advantage, casting an ethereal, cool mint tone over matters. Because it's everywhere, rather than trying to be invisible in contrast to primary opaque materials as is usually its role, the glass itself becomes luxurious, exciting. Excellent at being 'not there' in our everyday life, here it makes itself known, and steals the show. Just don't throw any stones.

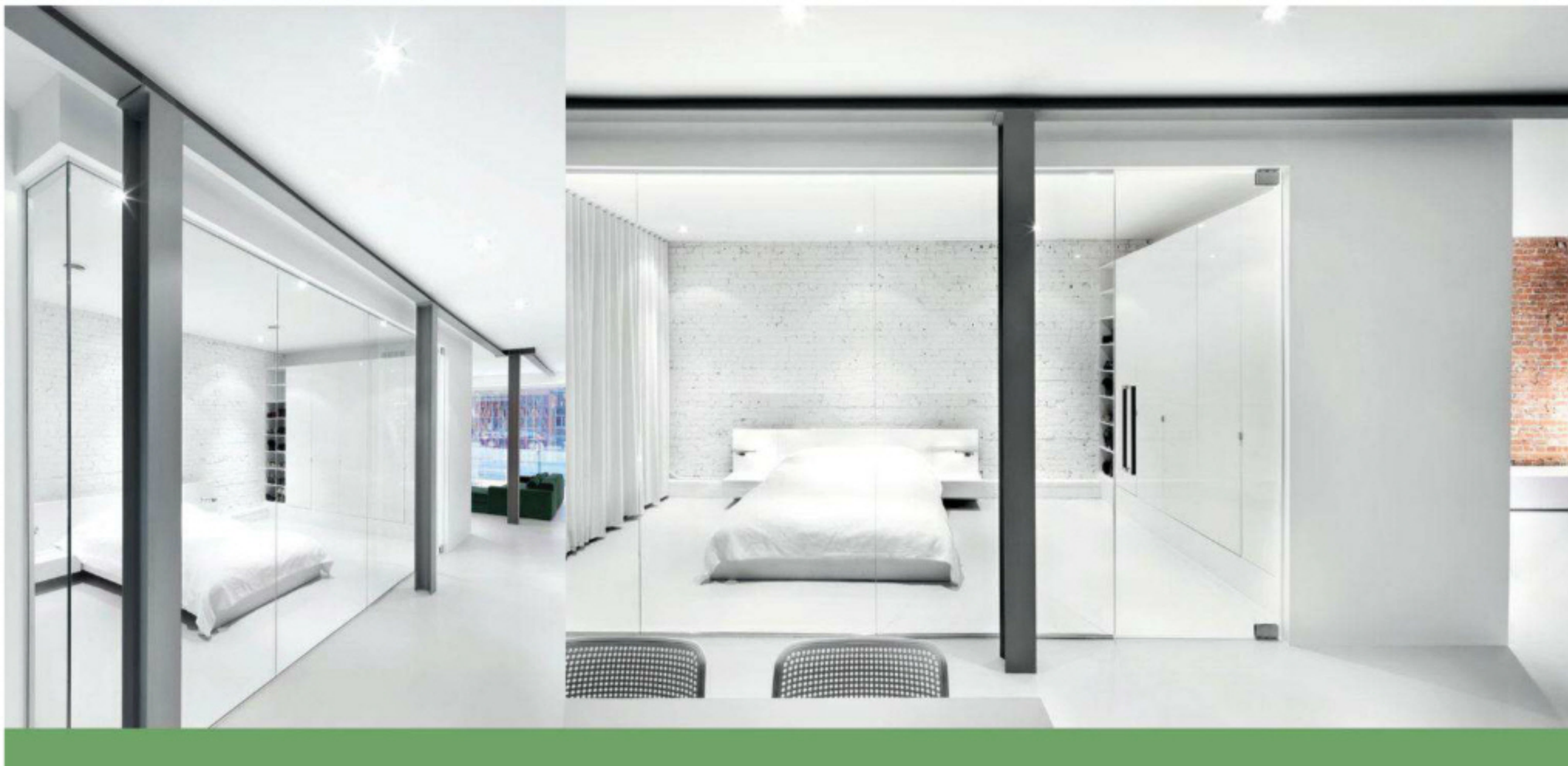
REBIRTH

Espace St-Denis Montreal, Canada Anne Sophie Goneau

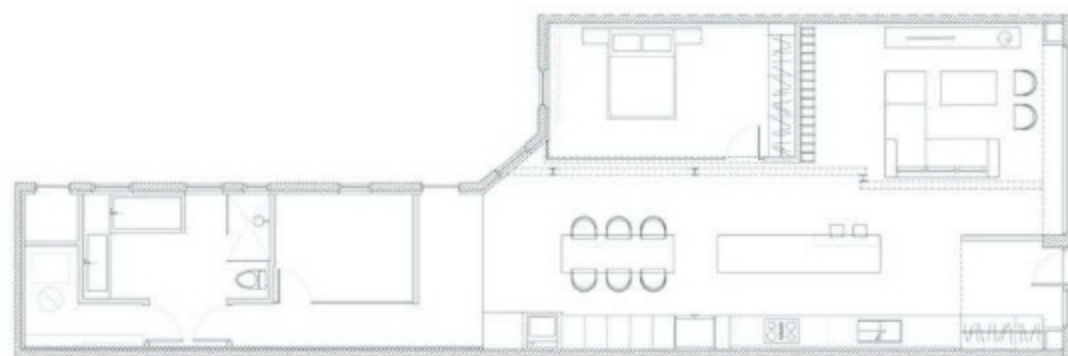
Photography by Adrien Williams

This 1,300sq ft apartment occupies a renovated ground-floor storefront in Montreal's St-Denis Street. Designer Anne Sophie Goneau was asked to refurbish the space in the old building, preserving its architectural integrity while maximising the functional space and emphasising natural light conditions. She wanted to highlight the found materials exposed during demolition work, which included brick, hemlock timber boards and steel structural elements. Her project deftly contrasts these suggestive materials with a mostly white palette of clean opposites: poured concrete floors with epoxy and polyurethane finish, clear glass panels, high-gloss white epoxy, steel beams, pale marble and so on. The potentially sterile palette is lovingly detailed and enhanced by the juxtaposed warmth of the older surfaces.





This approach is not at all new or radical, but it is handled extremely well by Goneau, who seems enthralled with – and in command of – both sets of components equally. It's all about balancing things, and she does this superbly. Colour tones – black and white and grey versus honey-brown – minimalist edges and reveals, large swathes of surface that let the eye linger restfully (and expand the space in the meantime), lighting that complements... these are the tricks of Goneau's trade, and she uses them without fault. This residence is sensuous without at all being soft, its straight lines seduce the eye. Interestingly, there is a faint sense of 'retail' about the space, as if it were an installation of domestic art; a showcase of what contemporary urban life in a great historic city might look like... if it didn't have mess, or mistakes, or anything unlovely.



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S-5
Up to 80 kg



M-6
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L-7
Up to 150 kg



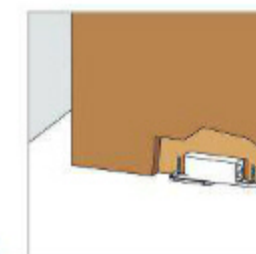
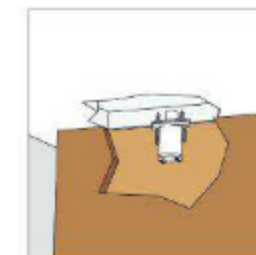
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FEVER CABIN

Lake Cottage Bolsover, Ontario, Canada UUFie

Photography by Naho Kubota, UUFie

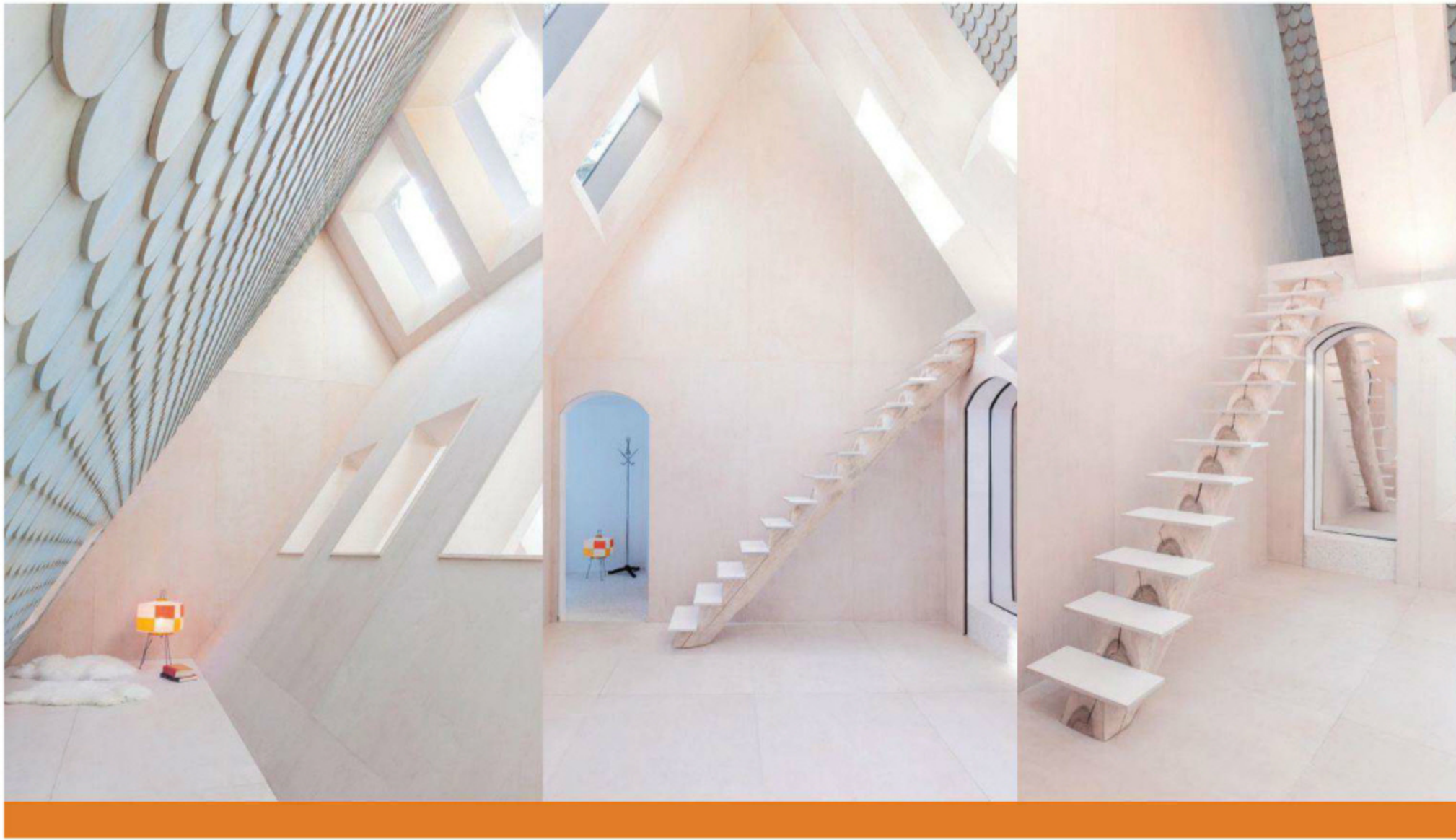
Something of a departure from the long history of traditional rural cottages scattered about Ontario's picturesque lakes and forests is this new two-storey building designed for a large family. The 7m-tall A-frame may have started out like its architectural ancestors, but it's a potential white sheep of that typology. It is clad in black steel and charred cedar siding, with an outdoor terrace protected by a cantilevered overhang sliced out of the building's mass. Mirrors have been introduced to replicate the lovely surroundings, and give the sense that the forest infuses the spaces. The black exterior – especially on the steeply pitched roof – furnishes a nicely dramatic image among the nearby trees, particularly in snowy winter months.

Inside, the sharp whiteness of the surfaces provides another initial surprise. A few natural-toned materials supply the subtle contrast needed to soften the uniform palette, but the nooks and crannies of Lake Cottage are the real reward – a series of original, unexpected spatial volumes that invite inhabitants to reinterpret conventional domestic living... or vacation habits, anyway. A central space is the heart of the house, with peripheral rooms clearly secondary in hierarchy. Varied apertures give onto views of forest, sky, and other rooms. Raw-finished interior wood panels lend the house a rough and ready, even slightly chic, character. They also tie in with the surrounding trees. A general playfulness takes over inside, as if treasured games and fun associated with treehouses and forest dwellings had been ever so slightly abstracted. This attitude includes the use of architectural and construction material quotation... tweaked, of course: Fish-scaled shingles are stained a whimsical pale blue; window mullions mimic the silhouette of tree branches; a miniature timber stair climbs to a loft area; a fireplace is outlined in the shape of a primitive hut; and windows are sized differently depending on where they occur and what they look at.

All this could quickly get tiresome if not controlled and well coordinated. But the central hall of this little house is a triumph, a kind of purified spatial rendering of the archetypical dwelling, rectangular in plan with high pitched ceiling. It is delightfully simple yet unique; completely familiar yet new. And the snowy colour palette throughout calms everything down. This is not a funhouse – it is far too accomplished to be mistaken for that – but it would make a retreat to the lake an awful lot of fun.



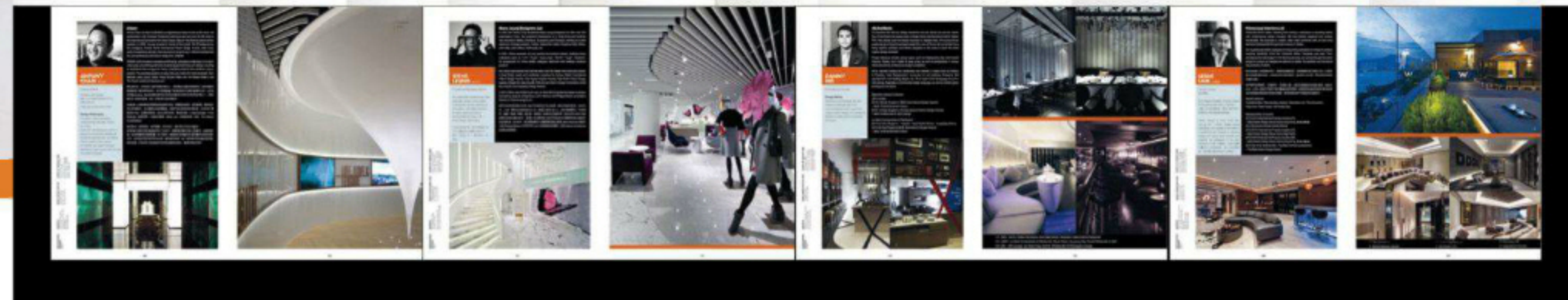
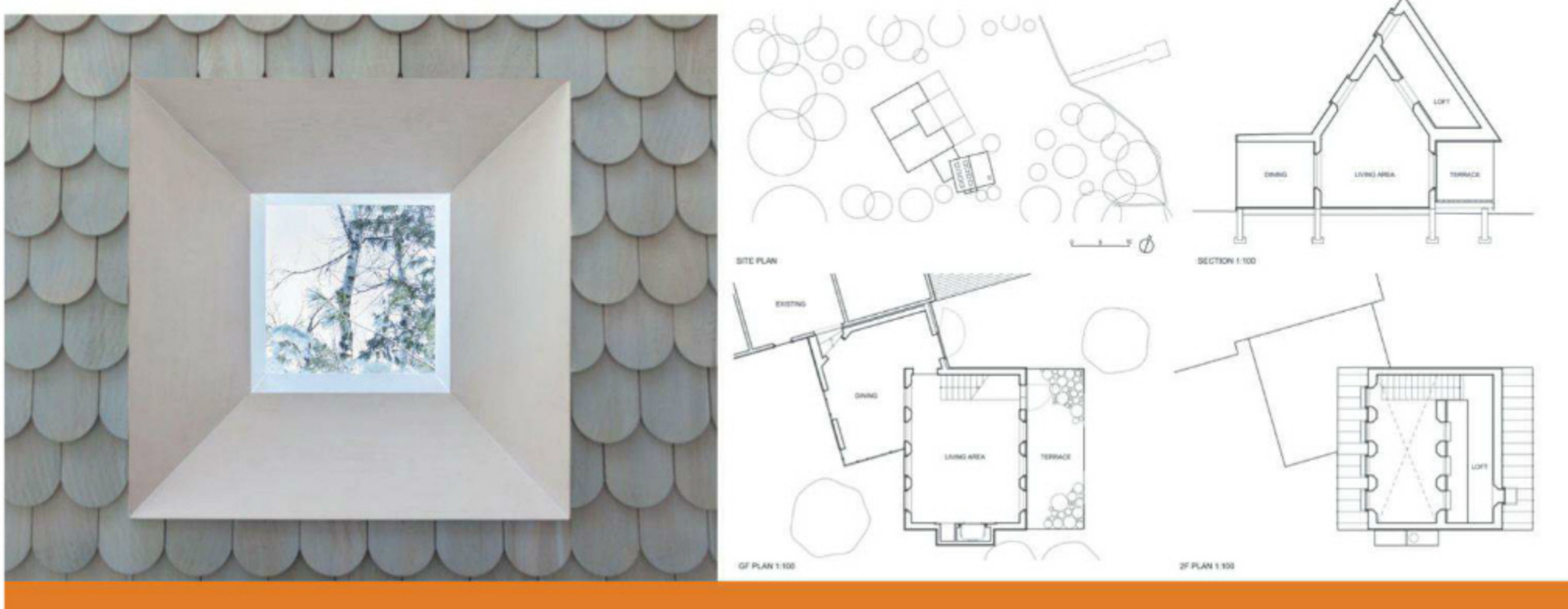
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NATURE AND NURTURE

National Institute of Fashion Technology

Kangra, Himachal Pradesh, India
M:OFA Studios

Photography by Manish Gulati, Abhinav Chaudhary, Kamal Sidhu and Shiv Ashok Singh



This new building for India's National Institute of Fashion Technology in the Kangra district of the north Indian state Himachal Pradesh is based on the concept of fashion as an art form. Sited on a steep, hilly terrain, with panoramic views of the river valley on the west and the Dhauladhar mountain range on the northeast, the zero-carbon campus merges into the urban fabric of Kangra's Chheb Village.

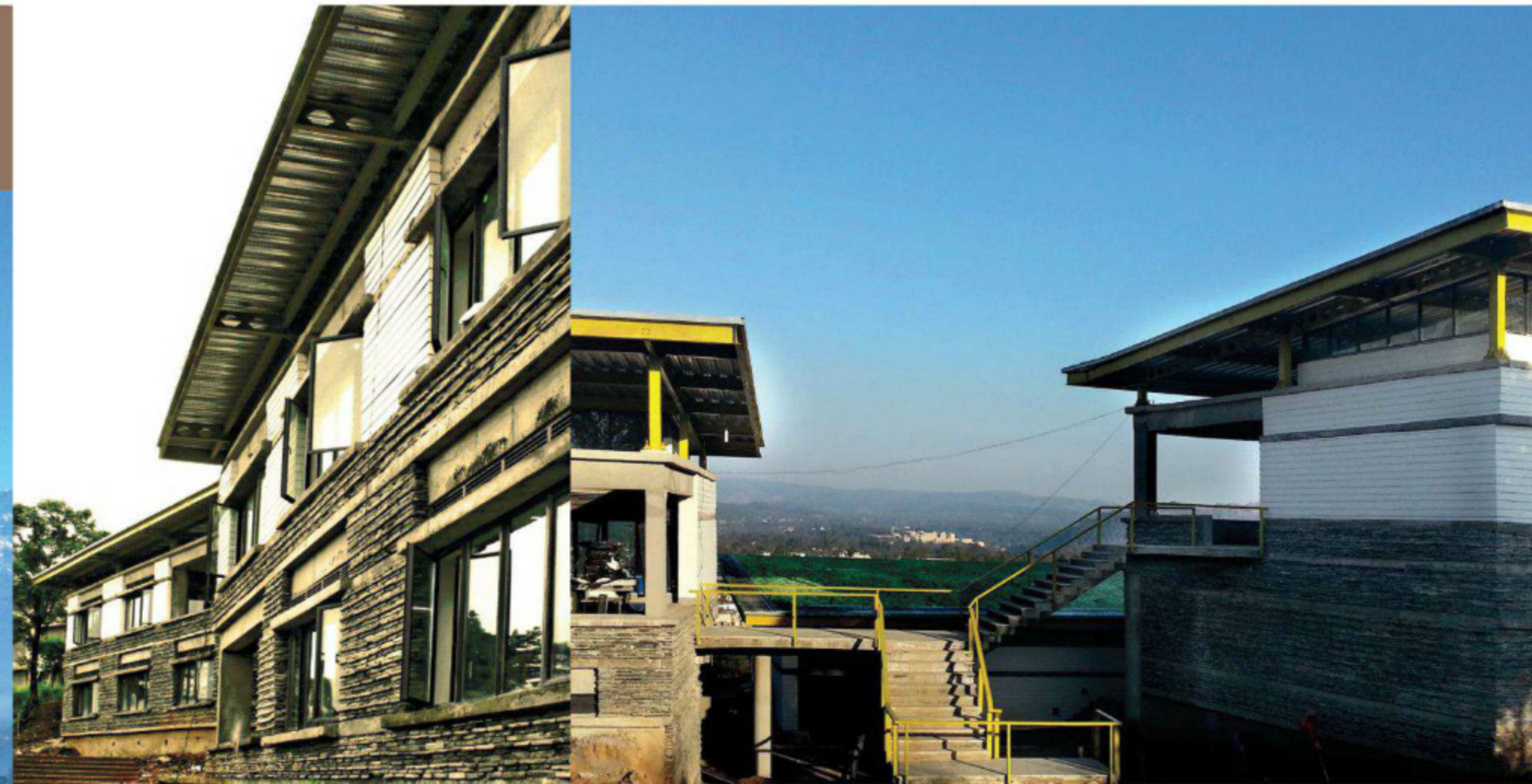
New Delhi-based M:OFA Studios was commissioned in 2009 to develop and implement a 'green' masterplan for the institute, covering a 250,000sq ft area near the Kangra Airport. The result is a design that capitalises on the natural beauty and character of the region's landscape. Governed by existing trees and agricultural terraces, the scheme offers students and staff a variety of residential hall choices and campus facilities, including an open-air theatre, studios, workshops, activity rooms and a library. The entire community is linked through an extensive pedestrian network of parks and verandahs that provide breakaway spaces for creative teaching and project work.

"We chose to weave the building (into) the surrounding context... where paths in the forests grow into the streets of a future urban fabric and the fields translate into urban footprints," says designer Abhinav Chaudhary. Those labyrinthine streets run gently along the site contours, and then develop vertically. To retain the natural flows

and features of the land, the institutional part is strategically located on the uppermost level, while the dormitories sit on a more humble, low-lying area of the site. Students live in "functional cuboids" made up of two beds and a shared bathroom. On the outside, each cube is clad in slate stone and white terrazzo. The indoor areas are characterised by smooth concrete walls and wood furniture. The raw, natural materials are both complemented by and contrasted with the brightly hued doors and window sills.

According to M:OFA, the design team followed the guidelines of GRIHA, India's national rating system for green buildings, in developing the energy-efficient campus. Thus the school features rooftop gardens that filter rainwater and help to reflect the sun's heat; it also has its own sewage treatment plants, solar geysers and solar landscape fixtures, making this the first 'green' school in this part of the north Indian state.

"The campus is an abstraction of the way the Himalayas developed; layers of matter folding onto each other, twisting with sudden force, leaving gaps or cracks in the process, which become the passages and places for various kinds of interaction," explains Chaudhary. Enhanced by modern sustainability measures, the institute's progressive design celebrates a vividly inspiring and open-minded educational environment rooted in Kangra's abundant natural wealth.



THE IMPORTANCE OF BEING ERNO

Erno Laszlo

Hong Kong
FAK 3

Photography by Trio Photo

Hungarian cosmetic dermatologist Dr Erno Laszlo changed many women's lives with his advanced skincare formulae when he set up shop in Budapest in 1927. Laszlo treated Princess Stephanie, the widow of Austrian Crown Prince Rudolf von Habsburg, for acute acne. He also healed Frida Gombaszegi, at that time one of Hungary's most celebrated young actresses, after she was shot in the face at pointblank range by a spurned suitor. When word about the "miracle doctor" got out, Laszlo began scheduling "invisible consultations" to diagnose and advise clients from all over Europe.

As part of its expansion plans in Asia, Laszlo's eponymous skincare brand commissioned Hong Kong-based design studio FAK 3 to deliver a series of 'experimental' luxury boutiques in Hong Kong, China and Taiwan. The firm recently completed the Hong Kong shop, which explores Erno Laszlo's storied past. "Our design approach was to innovate and move away from the industry's generic retail template," says Miho Hirabayashi, co-founder of FAK 3. "We have developed an environment which is bespoke, sculptural and fluid." Sited in a shopping mall in Causeway Bay, the 30sq m space essentially consists of handcrafted sculptural Corian slabs juxtaposed against black striated marble flooring and a tinted mirror ceiling.

The black-and-white palette and the white organic forms are intended to underscore the brand's mission of inspiring a lifetime of healthy, radiant skin, and help Erno Laszlo differentiate itself from its competitors. Notes Hirabayashi, "Luxury is defined through the explorative design process and the elegant articulation of fluid form. Conceptually, the Corian sculptures are like white liquid waves, with Erno Laszlo products sitting on top to visually make them float." The store also has a no-frills consultation counter, for Erno Laszlo experts to assess a customer's skin type and recommend lotions accordingly.

Touting an A-list clientele that historically included everyone from the Duke and Duchess of Windsor to Marilyn Monroe and Audrey Hepburn (who once famously declared, "I owe 50% of my beauty to my mother and the other 50% to Erno Laszlo"), the legendary skincare brand continues to attract women – and even men – of solid social status, in contemporary Europe and, increasingly, Asia. FAK 3 has used Laszlo's no-nonsense approach towards skincare to further a retail concept that stands uncontested in the notoriously fickle beauty industry.

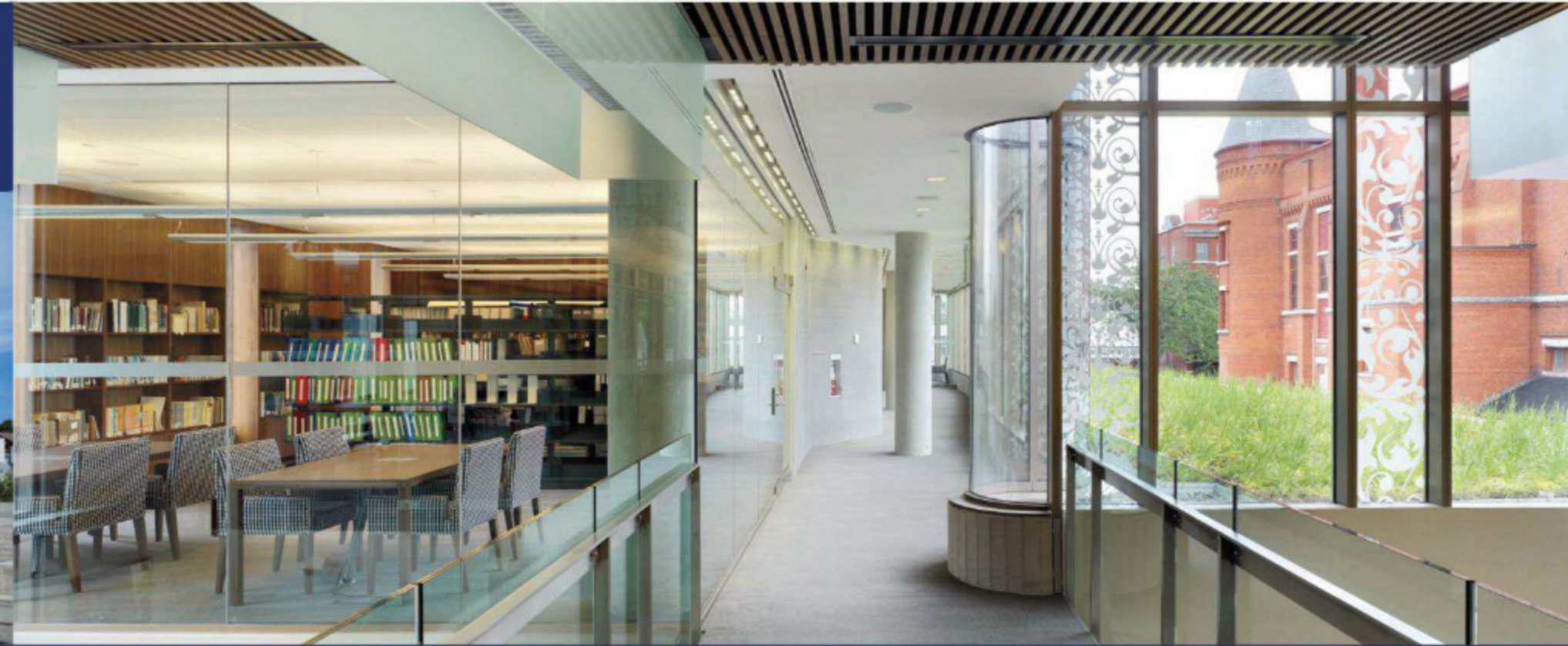
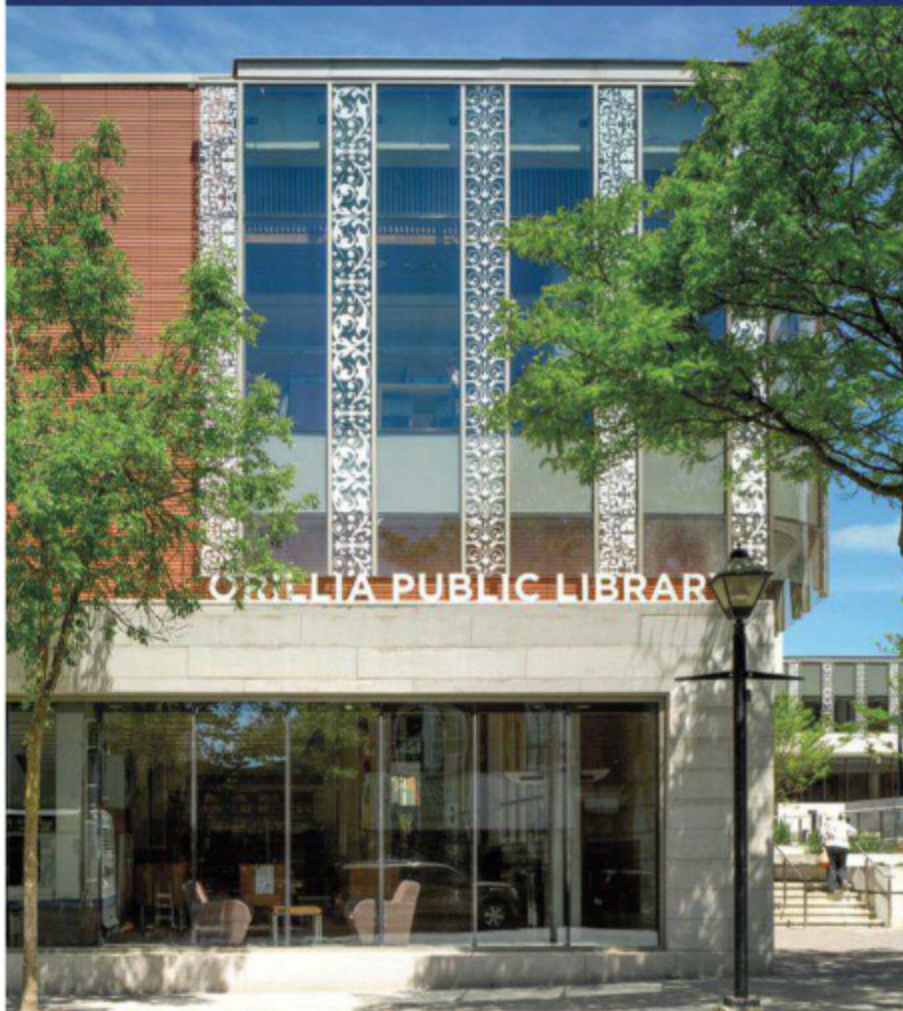


BETWEEN THE COVERS

Orillia Public Library and Market Square

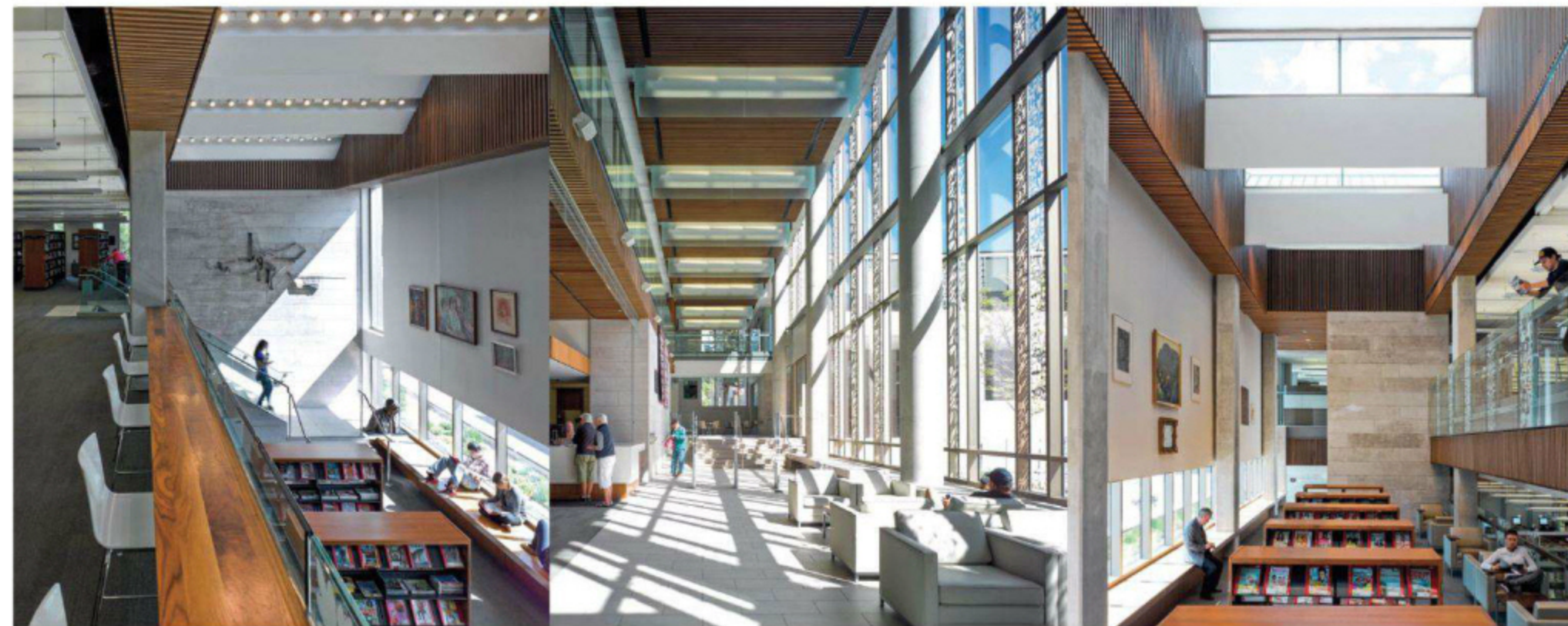
Orillia, Ontario, Canada
Perkins + Will

Photography by Ben Rahn/A-Frame or Tom Arban Photography, as indicated



In downtown Orillia, a small city in southern Ontario, this new public library and square by Perkins and Will sits immediately adjacent to the Victorian Opera House. The new building is a gently Modernist entry into the polite architectural ambience of this old town. Red brick being the material dominating its historical neighbour, the same was selected to form part of the facades of the library. The other nod toward contextualism is a foliage pattern fritted onto alternate vertical panels of glass in the elevations – an indirect tribute, apparently, to the elderly buildings nearby. The idea may have originated with the Town Council, which feared having anything too different from what was already there. Protecting the historical integrity – not to mention tourist value – of old towns and villages is a worthy responsibility, even if municipal politicians are rarely able to distinguish the methods of how to do so. But it is difficult to imagine many people making the connection here. Nonetheless, the decorative motif as it appears throughout the library can be appreciated on its own terms, and does dress up matters somewhat, underlining that this is a public institution deserving of respect. The motif itself, once it was decided to ornament the edifice, was inspired by many of the spines and frontispieces found in the library's own rare book collection, so there is a nice circularity to the effort. Six different variations on Victorian patterns were developed, then sent digitally to a huge ink-jet printer and directly sealed onto the glass panels. Presto: old meets new. They also reappear on internal glass balustrades and on a glass screen behind the checkout counter. If this weren't enough of a homage to the past, surely the fact of the checkout counter in the first place, is. In Orillia, it seems, good citizens still go to a library to borrow actual books. Other materials that appear on the building include Spanish terracotta tile, Ontario limestone and architectural concrete, all of which echo nearby precedents as well.

The building sets an L-shaped configuration onto a gently sloping site. It is oriented to cradle a public space that serves both opera house and library, and utilises the slope to provide different sub-spaces that welcome different types of uses, such as a popular weekend farmers' market. The centre of town has been somewhat de-commercialised by suburban migration of retail activity, and so it remains to institutions such as these to reactivate it as a place of social life. The piazza is therefore as important, at least in warm weather, as the library's ample interior spaces... or the opera's performance halls.



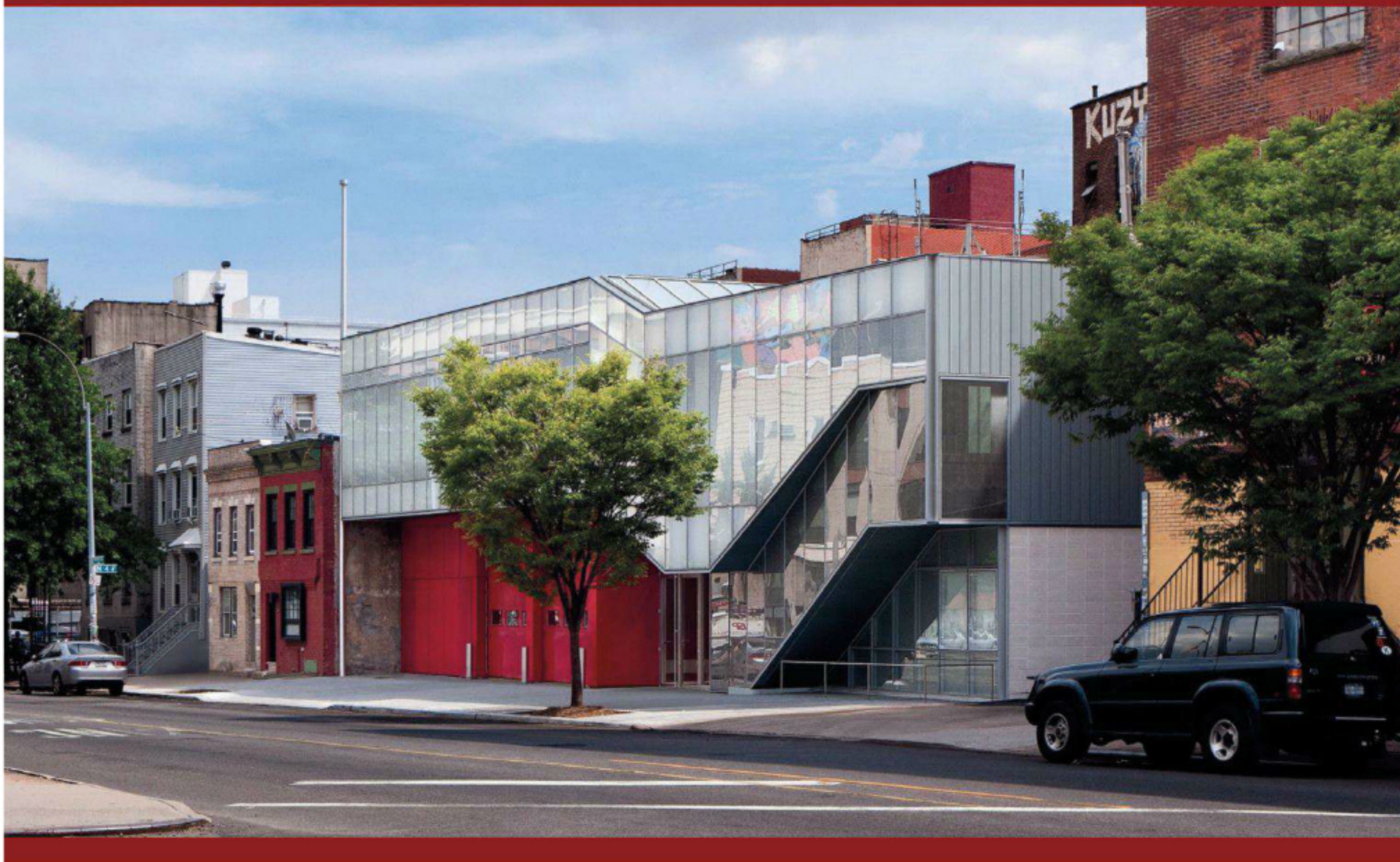
Inside, the building is bright, thanks to generous external fenestration and a clean, open space layout. Views across areas of the library, in plan and section, help to create a welcoming, casual atmosphere for visitors to linger in, peruse the written word, or knuckle down for more serious research. The use of timber for trim and furniture, limestone, and numerous skylights combine to 'de-institutionalise' the spaces. There are plenty of nooks and corners to retreat to with a find, or for a quiet conversation. While

its technology is unquestionably up to date, this is a library in the manner of a few decades past, in the sense of a building sure of its societal importance. There was an era in which public libraries were vital components of our educational and recreational lives, and played a civic role essential to virtually all communities, even small ones. The vague air of nostalgia emanating from the form and finish of this new one might be interpreted as a salute to such times – or as a contention that they are still with us.

READY AND GLOWING

Greenpoint Emergency Medical Service Station

Williamsburg, Brooklyn, New York
Michielli + Wyetzner Architects



This small and captivating building was commissioned for a prominent Brooklyn site by the Department of Design and Construction during former Big Apple mayor Bloomberg's tenure, and represents something of a fresh direction for municipal architecture in the city. The pragmatic goal is to improve response times to medical emergencies in the area, and as such this structure supports vehicles of the New York ambulance crews run by the Fire Department. It also plays a quietly symbolic role within the neighbourhood, signifying the vital position of the city's frontline emergency responders in times of collective or individual crisis. Not surprisingly, it has become something of a 'second home' to the staff using it.

The organisation is geared to accommodating vehicles and personnel, and is divided into four basic parts. Four ambulances and a command vehicle are housed on

the east side of the building, where the roof is raised higher for them. On the lower-height west side of the building are the lieutenant's and captain's offices, and administrative space for others. The second level places locker rooms and bathrooms above the vehicle bays, sufficient to serve up to 54 women and 97 men who use the facility through three shifts around the clock. Opposite this area, across an atrium space, is a fitness zone, training room, and combined kitchen-and-lounge space. The architects echo the varied internal ceiling heights in the building's external roofline. An expansive skylight delivers daylight to the second floor and through an aperture down to the first level. The double-height entry area is sheathed in glass as well.

The building's exterior is simple but eye-catching, pairing the bright red roll-up



garage doors with large areas of glass. An enclosed exit staircase runs up the face of the building, adding further interest to the mass with its glass-and-perforated-metal-panel cladding. The upper-storey section of the facade, with a honeycomb pattern etched into its glass, is a head-turner. After dark, it glows with suggested readiness, reminding residents that the EMS workers are doing their crucial work without pause.

STAND FIRST

Richard Ivey School of Business London, Ontario Hariri Pontarini Architects by Will Jones

Photography by Tom Arban, except where stated

While much of the attention-grabbing architecture of the past two decades has bordered on the garish and the extreme, Canadian firm Hariri Pontarini Architects (HPA) has stuck steadfastly to its mantra of creating enduring, carefully conceived spaces that are seamlessly interwoven with the context of their surroundings; spaces crafted to exude a solid dignity and purpose.

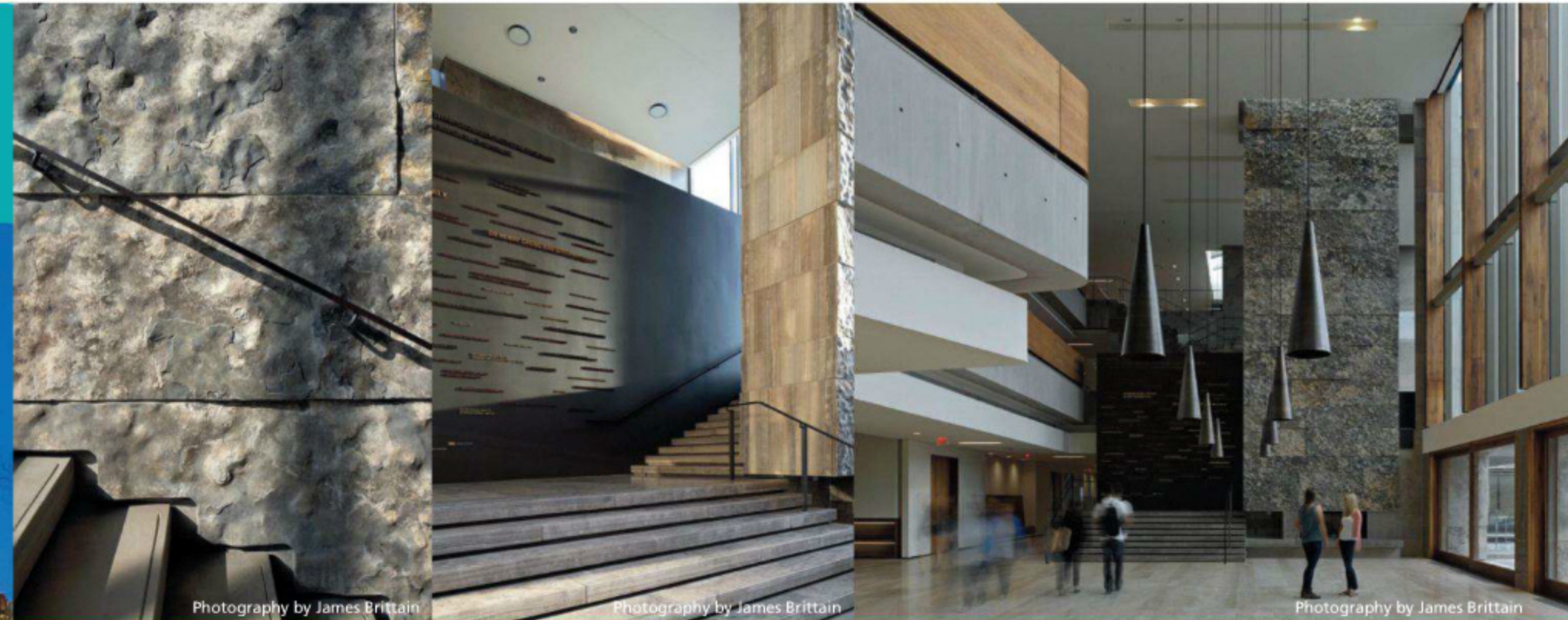
The firm dubs its philosophy 'quiet excellence', and that attribute is clearly in evidence in the design and build of the Richard Ivey School of Business, which formally opened at the University of Western Ontario, in London, Ontario in September 2013.

When interviewing architects for the commission, Dean Carol Stephenson presented the university's vision for the project as one that would reaffirm the business school's standing as a global player. The building therefore had to be world-class in design and immediately recognisable in its form. Says Stephenson: "Hariri Pontarini totally understood what we were trying to accomplish here and the business school is now one of the jewels in the crown of Western. When I walk into the building I feel its soul and I know how important that will be for the world-class leaders who graduate from this school."

HPA's design for the three-storey 274,000sq ft business school integrates a 600-seat lecture theatre, classrooms and various other study spaces, faculty offices and lounge, a PhD study loft and a large gathering space named Ivey Hall, which is central to HPA's design. A dramatic three-storey enclosure and veritably the heart of the building, the hall is framed by tiered balconies and a fully glazed wall that looks out onto the quadrangle. Processional stone stairs leading from the hall to the faculty suites are staggered rather than stacked vertically, creating an amphitheatre feel, and heightening the ambience of the hall per se, which will be used for formal events as well as



Photography by James Brittain



Photography by James Brittain

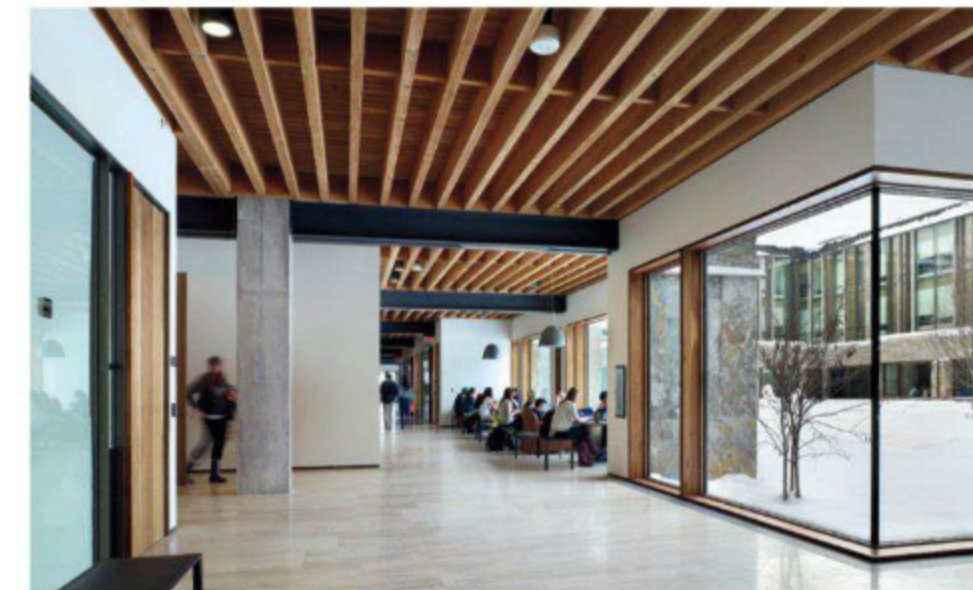
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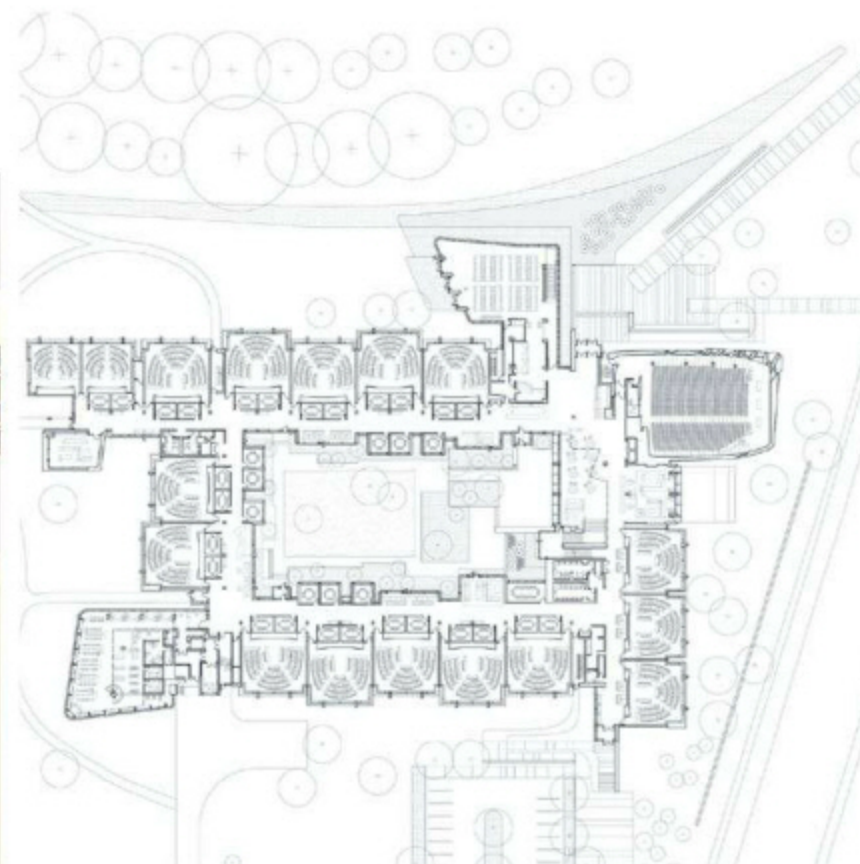
day-to-day social interaction. "The hall offers students and faculty a ceremonial space and an area to meet and relax in, with the grand fireplace at its centre creating a focal point," says Michael Boxer, associate partner at HPA. "The fireplace is a metaphor for family, community and gathering place."

Leading outward from Ivey Hall are the cloisters and, off them, 17 classrooms. The latter are located around the perimeter of the ground floor, linking to open and enclosed study spaces which also look out onto the quadrangle. HPA breaks up the formal rigour of the cloisters by shifting both the classroom walls and glazed external facade at irregular intervals to create intimate nooks, breakout spaces and surprising moments within them. As such, the circulation space is interrupted and enlivened with areas where students can relax, interact and meet for informal study.

The case-study classrooms are configured in a tiered horseshoe style to promote active dialogue rather than lecture-based learning. This ideology of cross-pollination and team-based education is extended across the three-storey stone-and-glass-clad building in a design that takes the quadrangle and cloisters, so evocative of historical university architecture, and subtly elevates their status in a bold, modern interpretation.



Photography by James Brittain



Natural light, so important in all of HPA's work, plays a pivotal role throughout the project. The firm maximises daylight entry in all internal spaces. Every classroom, enclosed study space and office has views to the central quadrangle or larger surroundings. Meeting rooms on the first and second floors are fully glazed. Skylights allow daylight to percolate down into the building interior, while the three-storey glazed facade of Ivey Hall floods the space with sunlight. The light underscores the richness of the limestone and walnut used internally, while views from the proliferation of glazing are tailored to present wide vistas and narrow, framed snapshots, thus mirroring the diversity of spatial and programmatic rhythms within the building.

Throughout, HPA uses its signature minimal material palette; here, stone, glass and wood. Externally, Algonquin limestone connects the new building contextually with the historic campus of the university. The rusticated texture of the stone on the existing Gothic buildings is echoed on the new structures, while polished and crusted surface finishes accent and punctuate the architecture. The stone continues internally, in floors, as window seats and in monolithic form above the grand fireplace. Playing foil to its varied grey hues is walnut millwork, which exudes the sophistication that the school aspires to, plus a warmth that offsets the glazed curtain walls and copper detailing.

Boxer notes: "We have taken great care with the materials; their textural qualities, the interplay between them. We have respect for them and a desire to bring nature, texture, tactility and craft into the building. These qualities are accentuated by the rich variety of views and constant connection to external surroundings that we strived to achieve."

HPA worked very closely with the university to develop a building capable of transforming the institution, yet integrating its core academic model. The resulting business school takes the university's renowned case-based academic ideology to new heights, while animating the archetypal academic quad with a contemporary spirit of understatement.

Adds Dean Stephenson: "We wanted a building that people would remember: a building with the strength of personality to match what our school stands for. The concepts that Hariri Pontarini has successfully transformed into a built reality integrate the history of the university while also speaking of confidence, integration, warmth and sophistication. The Ivey School of Business at Western references the past and truly celebrates our bold, modern future."



Photography by James Brittain

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NATIVE SHOP

Neel Sutra

The New Oberoi, Gurgaon, Haryana, India
Architecture Discipline

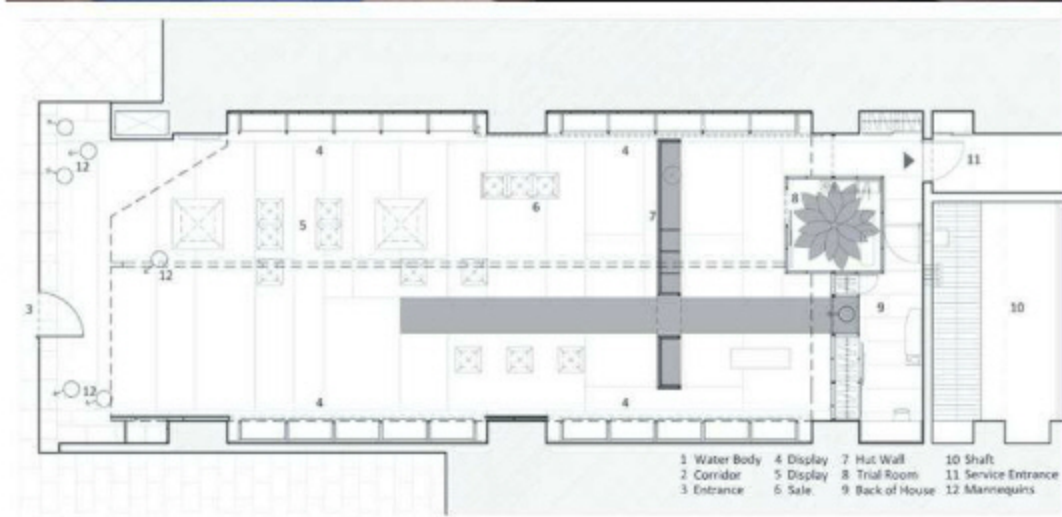
Photography by Jeetin Sharma



Housing a new fashion retailer in what will be the first of its many incarnations, this contemporary shop space within the New Oberoi Hotel complex in Gurgaon was designed by Architecture Discipline as both a flagship and an experimental model. The brand, Neel Sutra, has set out to present curated and themed collections of modern Indian apparel, and needed a flexible yet distinctive space in which to do it. If it cleared the bar, this design would become the model for any number of other locations across India. In direct exception to the trend of presenting fashion as an unrelated, eclectic rabble of different designers, however, Neel Sutra endeavours to present to customers a more coordinated, cohesive combination of different signature clothes. More fashion exhibition, less clothing flea-market. And since the clothing would be constantly changing, the space needed to invent and hold a recognisable brand image.

The architects thought quite a bit about Indian clothing and fashion, observing its tendency toward multiple layering and combinations of bright colours and varied weaves and textures. In response, they migrated toward a materials palette that would be understated yet strong. Taking their cues



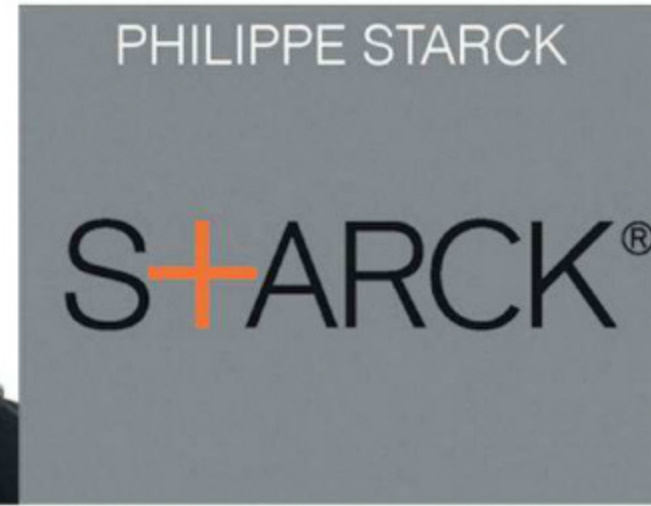


from the complexity of fabrics, the perimeter surfaces are for the most part lined in fairly raw, blond-toned timber boards. The basic concept goes back to the architectural hut – building in its most direct form – as shelter that protects human activity. A simple pitched ceiling helps convey this volumetrically, as does the straight axis down the centre of the space. The latter also provides a convenient dividing line between two sides of the store, which is useful for the organisation of merchandise, and an almost intuitively understood circulation spine. Ending this axis is a blue niche that indirectly suggests a ritualistic progression through the space, which entices visitors to explore its full extent [and merchandise]. Other materials include distressed zinc near the attendant's post, alluding to the fabrication process behind the industrialised manufacture of clothing in India. This suggestive material reappears in the main entry door and the trial room, thus becoming a recurring sweet throughout the design meal.

Lighting is lower than the retail norm, with focussed pools on the actual clothing, and most surfaces are painted in matte black. The timber cladding of the walls and ceiling is more meaningful than is first apparent: it is composed of no less than eleven different species of wood native to India, and finished with hand-rubbed neem tree oil, in a further nod to indigenous craftsmanship.

The Neel Sutra shop is infused with subtle references to its national context, revealing a depth of thought that directed the design process from its earliest stages. Admirable though this may be, it would be irrelevant if the result malfunctioned as a compelling retail environment that places clients and merchandise at the forefront; shoppers don't tend to care much about lessons in cultural history or reminders of forgotten processes, let alone how many types of trees grow in-country. But Neel Sutra succeeds because it does its first job best: it is an exciting, visually soothing place to spend time in, looking at wonderful clothes. The many carefully integrated components and ideas never take over, or even take centre stage. They are there on a low simmer, for the particularly attentive to enjoy... perhaps while waiting for a spouse to try something on.

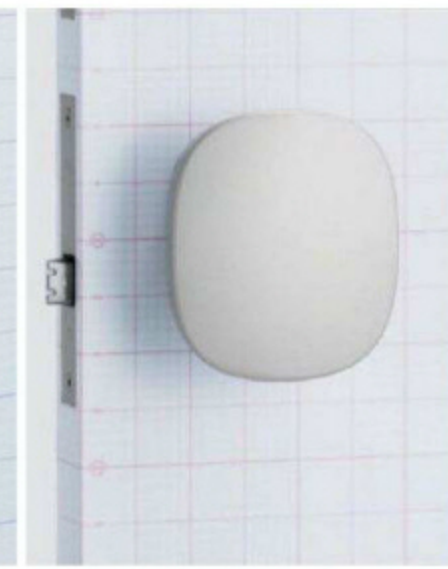
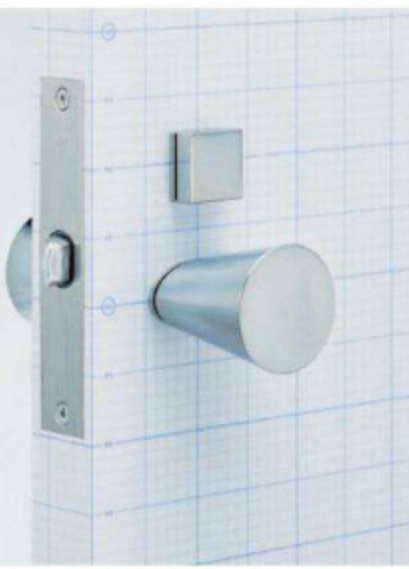
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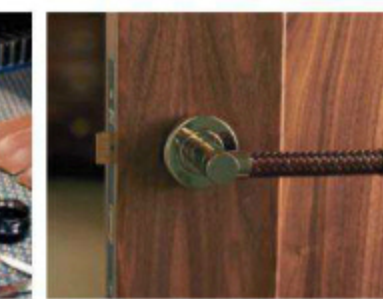
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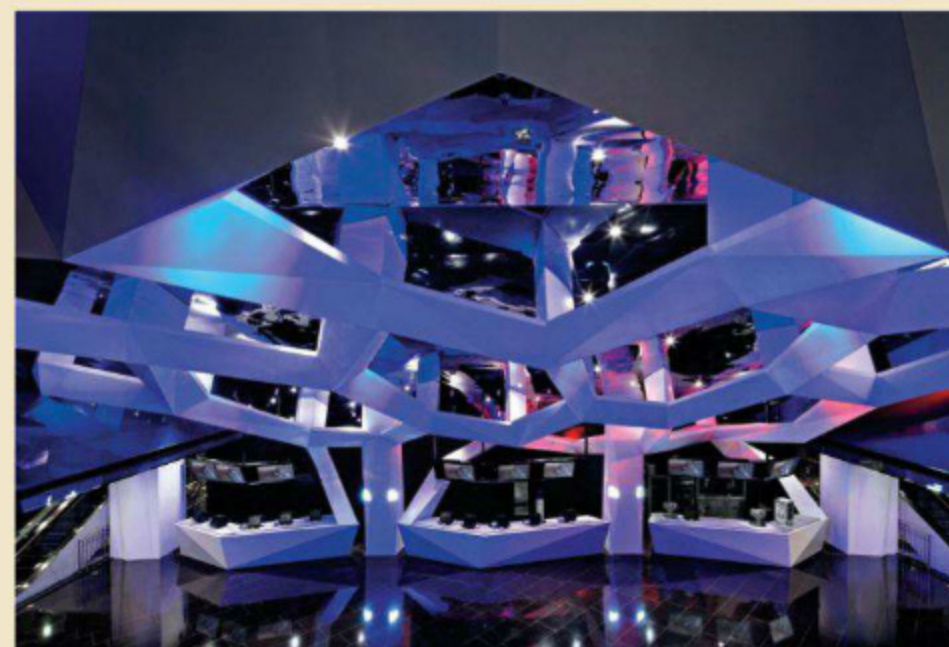
Avatar City – Zhongshan, China Digital Sky Garden – Beijing, China Alexander Wong Architects

This pair of new multiplexes by Hong Kong's Alexander Wong Architects take inspiration from James Cameron's historic blockbuster, *Avatar*, to serve up a cinematic experience that defines the idea of a two-hour escape from the drudgeries of daily life. The Zhongshan MayFlower Cinema City transports its temporary guests into the near future, with an extravaganza of colour and forms that envelop you from the minute you enter the space. In part a homage to film classics such as Ridley Scott's *Alien* and Disney's *Tron*, *Avatar City* is not quite like any other theatre in Asia or perhaps beyond.

A complex formation of geometrical shapes and organic, plant-like textures, the space contains features such as the Butterfly Pavilion, Plaza Pandora and Tron Tunnel, which lead moviegoers to the actual theatres, variously named House of Blue Whale, House of Purple Rain, Chromosome X-over and so on. There is also an Alien Lounge reserved for VIPs who might be in the house for galas and premieres, as well as the Plaza Pandora where media conferences can be organised. Even the restrooms get into the act, costumed out as they are in black, white, silver and green.

Wong has used intricate lighting effects to realise his utopian fantasy world, and benefits from a cinema's generally dark atmosphere to emphasise colour, contrast, shape and texture. The design style is aggressively taken all the way, somewhat like science-fiction film production would; after all, the future is imaginary, anyway. Movies are fantasies, this cinema is saying, and this trippy entry to the genre may be more interesting than some of the onscreen dramatics.





"Future Nature" is the theme behind Digital Sky Garden, in Beijing. Located within the New Cinema Complex of the China Film Group in the city's Millennium Commercial Boulevard, this facility offers up the latest and greatest international films for a rather sophisticated audience. The centrepiece is an abstract, futuristic garden dominating the grand entrance lobby area. The box office and concession stand are nearby. Ample dimensions allow the space to be easily adapted for events such as film premieres, press sessions and celebrity appearances. Escalators then whisk patrons up to the actual movie chambers, with special features along the way such as the Wormhole Counter and Column inspired by Anish Kapoor, or the Big Bang Chandelier that supposedly represents the origin of the universe.

Here, too, lighting and shape play central roles. Wong has fashioned a spatial and visual experience that captivates the eyes and orients the legs. Cinemas may be escape hatches from everyday life, but they also have to organise the physical location of sizeable groups of people in scheduled timeframes. The 'natural' environment of the future presented here suggests an explicit role for science, in the sense of precise biological formulae and patterns. Far from implying that we are headed toward a future of threatening aliens or discord, Wong's textures and illuminated colours suggest a realm of energy and visual pleasure. Hmm, sort of like what movies are.

Leimond-Shonaka Nursery School

Kyoto, Japan

Archivision Hirotani Studio

Photography by Kurumoto Tamotsu [except by Archivision Hirotani Studio, as indicated]



Photography by Archivision Hirotani Studio



Photography by Archivision Hirotani Studio

One of the primary programmatic challenges of this project in Kyoto Prefecture was the need to pack the school facilities and a playground onto a site that was too small for both; hence the decision to place the latter on the expansive roof of what ended up being a single-level structure. This allowed the interiors to spread out generously as well as to enjoy rather lofty ceiling heights, punctuated by skylights articulated as "houses of light" that pop up within the rooftop playground environment. These symbolic "houses" provide spaces for the children to feel a sense of identifiable domesticity – familiar places within the rather ample spaces of the school. Contrasting the intimacy of these nooks with the large open areas may have come from the desire to make the children comfortable, but they also make the architectural interiors more interesting. Changes in the natural light enjoyed within these spaces, thanks to the skylights, encourage the kids to suggest different uses of them at different times of day or season. The "village" formed on the roof, meanwhile, has been enthusiastically adopted by the children who have naturally incorporated the huts into their imaginative play. They can also peer down through the skylights into the spaces below, charging the sectional life of the building.





The 1,200sq m structure's street-level exterior is cleverly simple; essentially a large 'box' enhanced by a screen wall of vertical struts that shade from the sun and lend a bit of contextual scale to the facades. These not only suggest a kind of modesty to the silhouette in deference to neighbouring buildings, but also set up a surprise inside, in that the interiors are much larger – and more cheerful – than one is led to expect. Timber is the default interior cladding material used, punctuated by spots of strong colours (and the windows and skylights). Furniture is non-obtrusive and infrequent, and necessary storage shelving and closets are discreetly incorporated into walls where handy. The budget clearly didn't have room for fussy decoration or unnecessary flourishes... and the school is better for it. This place feels like a real educational facility, albeit one willing to have a bit of fun up on the roof. There is very much the sense that the kids themselves complete the picture here... which is as it should be.



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Grand Entrance

Leading contracting and construction firm Vaford Group recently held an underground art opening and charity fundraiser to celebrate the unveiling of the second installment in the Vaford Gates series. The Vaford Gates is an art initiative to showcase emerging and established artists from all over the world. The canvas in this case is a series of massive loading bay doors located on the front and back of an industrial building in Hong Kong's Chai Wan neighbourhood. LA-based artists CYRCLE altered the gates with their provocative graffiti style, while guests partook in some photo taking before entering the warehouse. In addition to the art event, the night also featured a charity element to raise money for victims of Typhoon Haiyan.



Tram Art

Hong Kong's iconic tram shelters have transformed into art galleries and key exhibition spaces thanks to a public art campaign organised by Hong Kong Tramways, POAD and the Academy of Visual Arts (AVA) of the Hong Kong Baptist University. Now in its second phase, ARTram Shelters aims to "embrace the local community by exhibiting accessible art that has been specifically created to engage and inspire the general public." Each tram shelter has been wrapped entirely in a linear storyboard of artworks that were conceived by Carmen Ng and Ziggy Li, graduates from Baptist University's AVA. Says Ng, "My canvases invite people on the go to slow down and, just for a moment, immerse themselves in art. This project enriches Hong Kong's urban scene and adds a unique splash of culture to our streets."



New Horizons

Last month, the 2013 Bi-City Biennale of Urbanism\Architecture (Hong Kong) came to a close. The biennale, which was organised by the Hong Kong Institute of Architects, Hong Kong Institute of Planners and Hong Kong Designers Association, offered 80 diverse events and showcased local and international masterpieces by renowned architects, designers and artists in Hong Kong's Kowloon East district. With 'Beyond the urban edge: the ideal city?' as this year's curatorial theme, the event explored the prospects of urban edge areas, including Kowloon East, which plays an important role in the course of Hong Kong's future economic development.



China Redefined

In celebration of its 30th anniversary, Hanart TZ Gallery hosted a special exhibition at the Hong Kong Arts Centre. "Hanart 100: Idiosyncrasies" featured a selection of 100 significant art objects that reflect an interpretation of modern Chinese art. The opening ceremony was officiated by Mrs Betty Fung, Director of Leisure and Cultural Services; Mr Johnson Chang, Director of Hanart TZ Gallery; Mr Nelson Leong, Chairman of Hong Kong Arts Centre; Mr Xu Jiang, President of China Academy of Art; and Ms Connie Lam, Executive Director of Hong Kong Arts Centre. The exhibition featured important artworks ranging from propaganda posters from the Cultural Revolution and political pop art, to the most sought-after contemporary pieces.

Next in hinge

Photography by Tim Hursley



Louisiana State Museum and Sports Hall of Fame

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066



068



069



070



079



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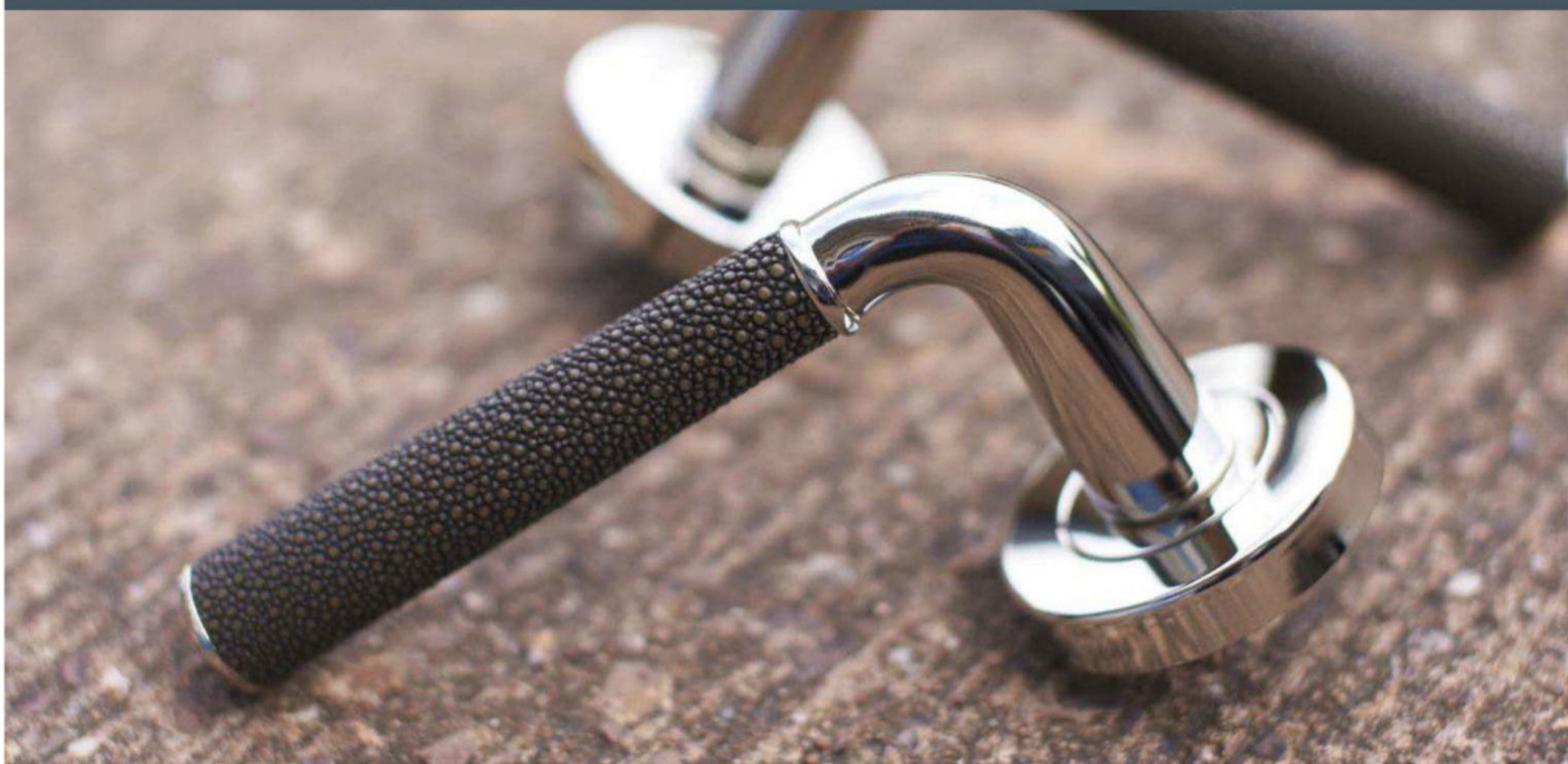
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- Suitable for standard 80 mm hole
- Quick and easy to install
- Suitable for retrofitting
- Stainless steel look
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