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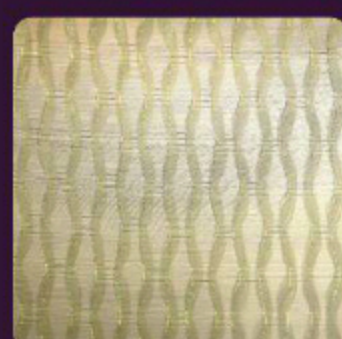
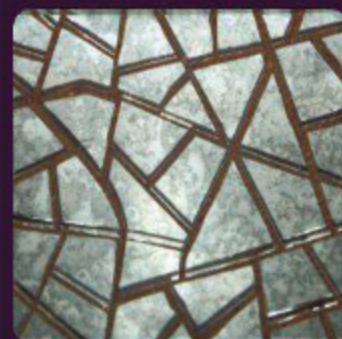
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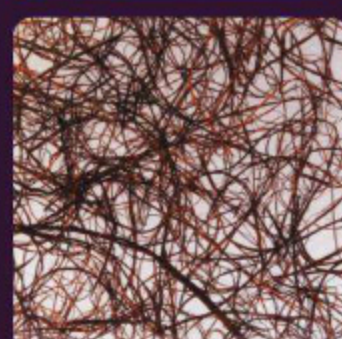
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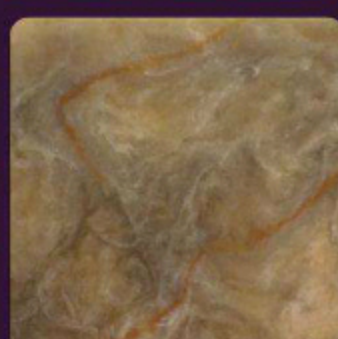
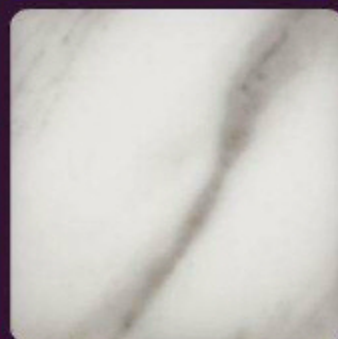
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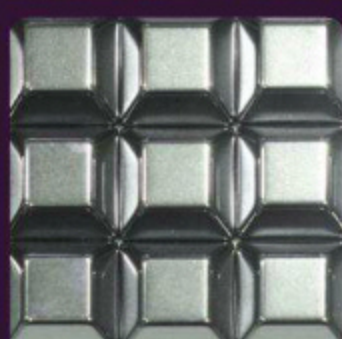
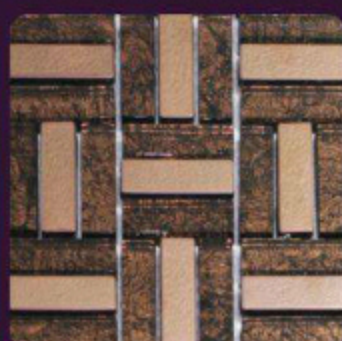
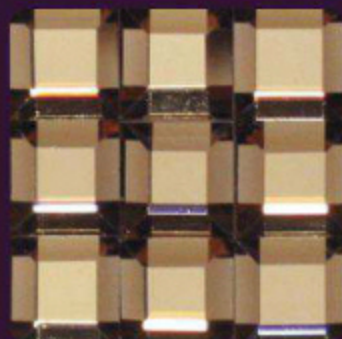
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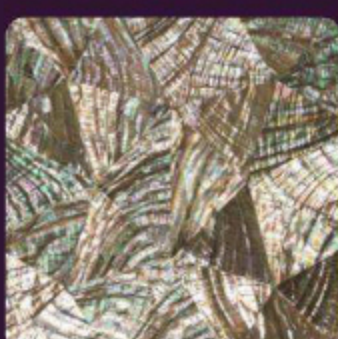
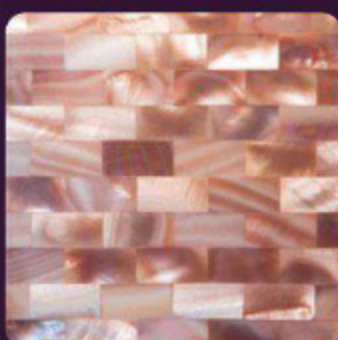
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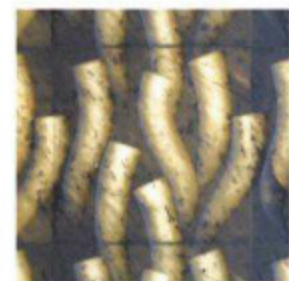
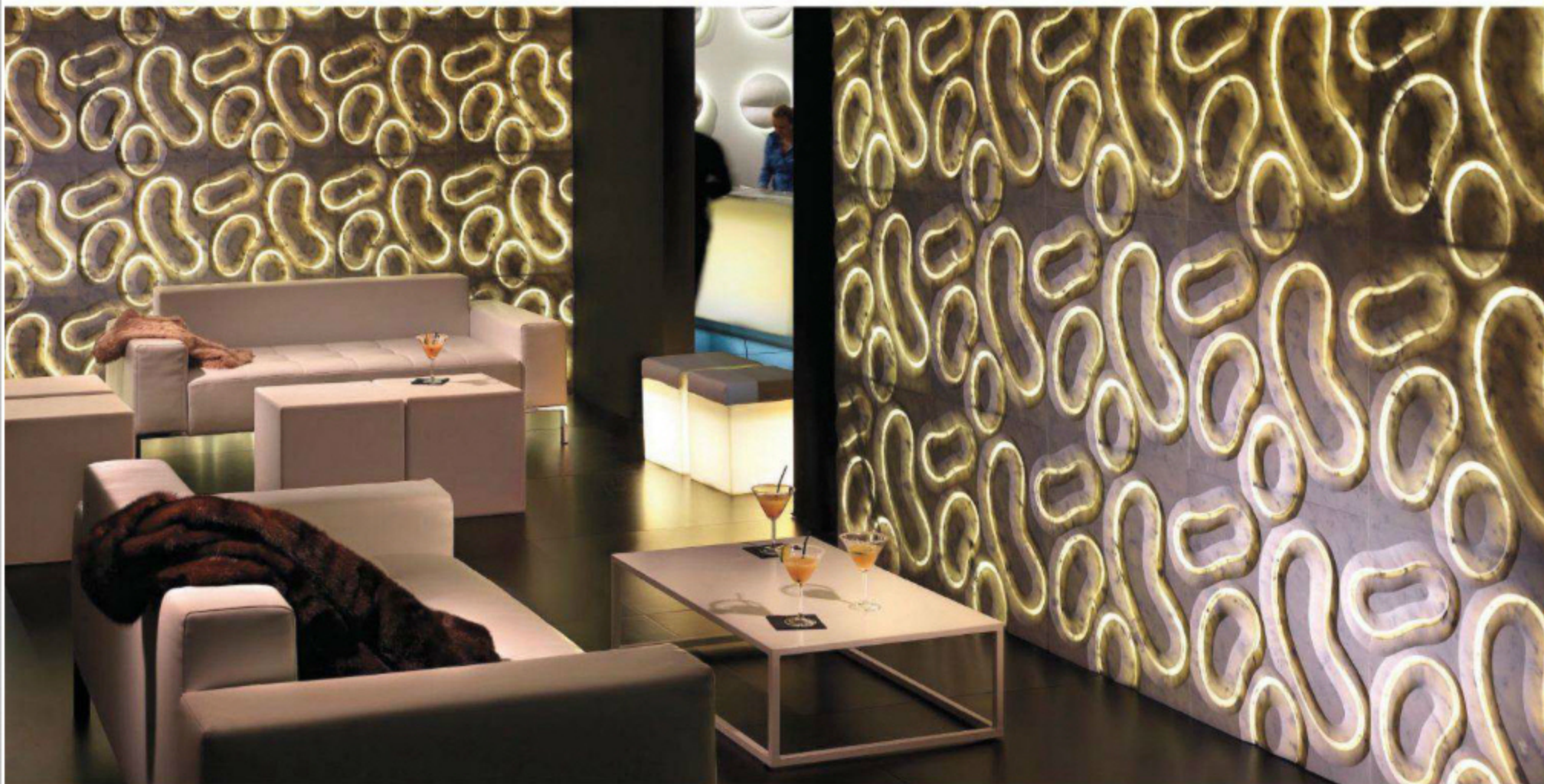
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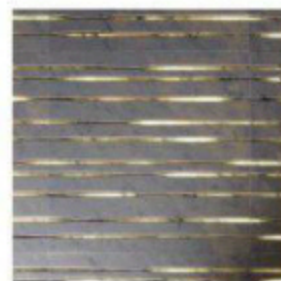
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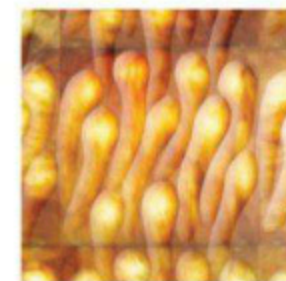
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Kfar Shmaryahu House, by Pitsou Kedem Architects
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COOP HIMMELB(L)AU

Henley Halebrown Rorrison

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.

We take a dynamic and innovative approach to the disciplines of architecture and design, juxtaposing bold graphics and striking visuals with lively and informative editorial. *hinge* brings you the design world – the global picture, in full technicolour features.

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Words From the Editor

This month's dense issue kicks off 2014 with a bang and plenty of fizz. Our annual cover story devoted to Houses makes its usual journey around the planet in search of innovative, astounding or simply beautiful private abodes, and finds plenty to write home about. The unwavering originality of this building type continues to amaze us, year after year. Part of the great pleasure in writing the piece is of course the vicarious high of temporarily 'living' in each of these buildings. Elsewhere we got the rare treat of sitting down one on one with a genuine design leader, Barbara Barry. The American master of taste shared many thoughts about what luxury really means in our modern world, and how beauty still plays a central role for all of us. Amen to that. We also squeezed in a few days at Hong Kong's Business of Design Week, the annual extravaganza devoted to all things design (and business). Our mixed reaction is included within. In addition there are hotels, cafes, gyms, offices and a new building in Dalian, of all places, that might just make you want to attend a conference there. Happy gazing... happy new year.

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BARBARA BARRY

Barbara Barry's name is synonymous with elegance, taste, refined colour tones and textures, exquisite quality. She has designed many things, but is perhaps best known for her furniture. While travelling through Asia recently, *hinge* was thrilled to finally meet the woman behind the name. We spoke about understatement, the definition of luxury, and what 'beauty' might mean.

James Saywell Welcome to Hong Kong. You're on a whirlwind Asia tour. Please tell us a bit about your studio.

Barbara Barry We are not a big company. We're a small studio, always have been, only 12 of us, including accountant, receptionist, two assistants...

JS And you do this much...

BB Well it's been my life. I've been doing this now for 25 years or more.

JS You must be very selective. Do you want to grow bigger?

BB No, I don't want to grow any bigger as an office. I have a store in Bangkok, a store in Moscow. Understanding what the retail market, and what people in another country and another culture want, has been fascinating. Will I design for an Asian market? That's the question I'm often asked. No, I only do what I do.

JS Is there a particular way to describe your design process?

BB You know, I'm a woman, I love sensuality, I want to be restored when I come home, to have a certain sense of well-being. I do very simple things; I give what I have to offer. 'Design is about the big picture'. You have to think of the mood, the mood of the room. It's a call and response to the space you've been given. Maybe you're living in a small space with a huge brick wall out your window, well that's going to cast a lot of pink into your room, or maybe you have a lush green garden outside. As a designer you're responding to what you're given, and then you try and make it work. It's never about money, it's never about how much stuff we have, but it's about how what we have serves us and makes us feel good when we come home.

So for me, a lot of tonalities, a lot of values of the same hue. Why do we love to look at water? Why do we love to walk on the beach and look at sand? Because it's mesmerizing - the psyche is mesmerized. We are kind of hypnotised, nurtured in a way, by subtle changes in nature. That's why we love the forest. The big picture and the smallest detail and the way they relate to each other interests the mind and the body. So those meanings and thoughts go into all of my work. Like the subtle patterning here in this fabric - it's enough for me. I don't like a lot of big fabulous stuff - like 'look at my great lamp in this eclectic world we live in, and the modern piece of furniture with the antique, and the red and the pattern', etc. To me, I would lose my way.

The "stuff of life" is the pattern... I can see it and appreciate it and take it in, if my background is subtle. So in a way it's teaching subtlety. And the Chinese clients, once I get them away from the topical veneer of fashion, and say, I'm talking about beauty, in all its aspects, its properties and elements - and how they that are based on deep meaning - then they go there. From Moscow to Beijing, in all my global travels, I've then been able to go really deep if I talk about the symbolism between things.

We visited the Forbidden City, and the young guide said, "Look at the big picture, and then the small." It's what I talk about all the time: the big picture - the mood - and then the small detail, the sheet you're sleeping on, the teacup, the coffee you're drinking. And once I bring them back into that, it's a universal connection. And I think they're left with something. They're not left with just, 'this sofa is this and that thing is that.' So for me these weeks in Asia have been about reducing; you keep reducing, asking 'what is essential'?

Design is connection. And design has properties. We can stop looking outward, start looking inward. We're all humans, we all have the same basic needs. It's a harsh world out there, design at its best can be an antidote to that harshness.

JS Did your philosophy come before your aesthetic, or vice versa? How did it all begin?

BB Absolutely in tandem. Only the awareness, and the articulation of it, has come with age and wisdom. For years the press would call up and say, "Oh green is the hot colour this season, what do you think about green?" and I'd say, 'colour never goes out of fashion. Green is about energy and life.' So I think it always kind of went hand in hand.

For me it's about survival. It's interesting, when you travel, you're not in your own home, you only have your suitcase. What are the elements that make you feel 'at home'? a sense of well-being. What does well-being mean? You know, we don't sleep in our big cars, we don't sleep with our expensive wristwatch or handbag, or these external things people have. Well-being is feeling healthy, calm...

JS You must be ruthless in being able to say no. To clients, to requests to design everything under the sun.

BB Some people think that once your name is known that your doors are being knocked on non-stop... but not really. I believe a lot in the power of intention. I'm interested in how things are run actually; I love a well run home. It might be the tiniest apartment or quite a big home, can be two or three homes, can be the plane or the boat. It's about something well done and then well run, like a cup of coffee well made. There's such a veneer of what style and taste and luxury is, but for me, luxury is the shoe man at the airport, polishing your shoes with intention and really doing one thing well. So back to whether we turn clients away, my intention is to have the right clients coming to us for the right reasons, and we can talk philosophically, not about trends, but about bringing the awareness of the senses up because it is through our senses that design speaks.

I love furniture making. There are limitations when it's manufactured. Even high-end. But inside that is a challenge. So if you're going to be working with a company that is primarily wood furniture, you have to know where the reveal is, you need to know how to hide it, you still need to get your thought across in a market that is

increasingly flooded with horrible knockoffs, or just more stuff ...

I'd always drawn, and I didn't look to history, didn't like traditional homes, didn't want cold contemporary. I think I've helped to author an American lifestyle that is based upon relaxed pieces that are handsome. I don't care about provenance, I really don't. I love the most humble thing, if it's well proportioned and it's balanced and there's a composition... So it's great to work with a company like Baker for example, that is really striving for quality, and more artisanal things, not just everything brown anymore. And allowing the people they work with to be themselves. We do bespoke things for our personal clients, one at a time, and painstakingly. I decided years ago not to manufacture. Baker is the vehicle. I like to work with them, go to their factory, work with their people.

JS And it's manufactured in America?

BB Yes, that's part of what makes them Baker.

JS Is there a 'Barbara Barry Style'?

BB I do know that when I walk into my rooms, when they're put together, that there's a gestalt, a mood, that I don't see everywhere; that's what I'm trying for. It's what I tell the retail staff... when a customer walks in, don't start describing the piece, ask them to sit down, serve them a cup of tea, then say to them, 'just tell me how you feel in here'. It's not linear.

Furniture's hard. It is easier to do fabric, or carpets - when done you just roll it up and send it out. Baker works really hard to get it right.

JS Maybe it's a blessing in a way that the costs of production in America were higher than in China, so that companies like Baker, to pay its workers etc, had to maintain a certain quality level, and not drop down to compete on price.

BB Maybe. Like I say, I know what I have to offer, I'm not a technical designer, I don't do high-end modern... if you know what you can do, and then just stay there and do it really well... Baker knows what it can do well. They have a certain thing they do and as designers we push them. We've pushed them to work in metal, to do gold and silver leaf, and they are open to these things.

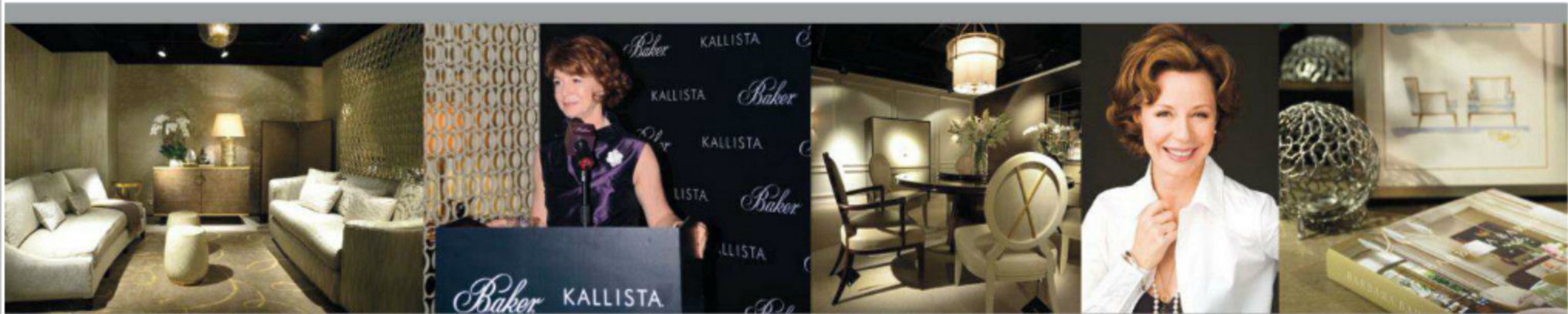
I wonder how, when everyone has everything available to them in today's world, how they discern quality? Is it the piece itself, is it the name attached, is it the brand? In a sense I become like a creative director of every company I work with, saying to them, 'You're doing too much, bring it back in, edit.' Deliver something of value, with white glove service and excellent management, and do what you say and say what you mean.

JS Would you describe your 'style' or aesthetic as intrinsically American?

BB Oh yes, absolutely!

JS And yet there's a drop of Asia in some of the aspects, like your colour sense, some of the tones you love, and the way you frame things...

BB Yes, yes, and everyone's really mirrored that to me. And the sense of zen. Is it literal? No. I look at this piece we did, and I look at those Chinese paintings, with the mountains in the background. Yes, I think it's more of a universal keying into - like I say, 'we bow to the same gods'. That's all. We bow to proportion, to simplicity, to



symmetry, to touches of detailing, and it's so much more present over here. I like the association [with Asia]. It's authentic design in places like Kyoto, the Forbidden City...

JS Where do you think your taste developed, or came from?

BB When I was small, it used to really bug me when things didn't match. Like trying to set the table with threes, when I needed fours. And there used to be a dye called RIT DYE in the days before coloured towels and my mother [an artist] used to dye our towels purple, and over time they would fade. I would fold the laundry and I would arrange them in a spectrum, dark to light, very seriously, and if someone would pull one from the middle I'd get upset. Musicians are born with a pitch, or they can hear music; writers see words. I have to make beauty.

JS Are you obsessive about it, outside your own atelier? Such as when you travel, does disorder bother you?

BB Yes, I often have to change the room at the hotel. I think for me, and for so many people, when they are searching... don't we all want something well run and well thought out and something soothing? This idea of luxury.

JS Getting people to realize that luxury doesn't mean 'more' but rather just the right amount.

BB Exactly.

JS Do you think people know it when they see it? People who aren't trained to?

BB It changes... people keep wanting to put monikers around design or designers. As you go through your life and career and keep changing. How we define, what we define. America is similar to China, in that there is this wanting things – I want this, I want that – this getting things – there's a correlation there. And you climb up this mountain, and hopefully you get there – I feel I'm there – and you look out and then the descent, coming down, it's taking things off and lightening your load... letting things go.

JS America has its own style, something unique to it, that you can't find elsewhere.

BB I think it's because we don't have that yoke of history. It's about light, openness, a certain casualness. And we see so many different styles, but what we do as designers is a synthesis. Is it the simplicity of it, or the light? Either way I feel blessed to be an American designer.

I work in a quiet, small way. I don't look outward, I don't really read magazines anymore; I'm not interested in trends. Why? Because I'd lose my way, I think. But to sit down and draw... to realize that nothing stands on its own but is part of a larger whole. To contemplate, that is design to me. I think architects sometimes design furniture, and it's such a great object, but it's just that, forgetting that it has to live with something else. So if you have one great egg chair or something, then you need a lot of neutral stuff not be in competition with it.

JS Yes, architects tend to see furniture as little buildings, facades, forms in space, but are not so good at the ensemble; we see it as a miniature cityscape. So our way out is to get very minimal! Does success bring you the luxury of owning your time, or the opposite, being a prisoner?

BB Such a great question. It's interesting what people think 'famous' is, or 'success'.

For me, success is the ability to disappear. Success for me is buying time. And buying space. It hasn't always been that way, I've worked very hard, and really gone out there, and given. Like we all do. Now, the way I define success is time – we all only have so much of it. But success does breed success. And it's something I talk a lot about with my partners in design. So that's the problem to me, at its core, of this whole machine of 'design' or fashion. We make a collection, it's successful, they want more. But embedded within the collection was the idea of timelessness, of non-fashion, anti-fashion. I believe there are only so many great paint colours or colours of fabrics in the world, there are only so many patterns. Done! If you do one great chair in your life, great, get off the stage. Chairs are so hard to get right. I like to think of beautiful basics. Like with bedding I'm designing, thinking of components, subtle textures. Again, I know that's what I have to offer, as a designer, and I take it really seriously. I work hard at trying to keep doing simple things. And not too many of them.

My new collection for Baker has made the 'old collection' sell more too, and it's 12 years old! Well, how old is Ming? Why do we say 'new' and 'old'? it's like you do something, you offer something up, and then you get off.

JS Yet it's tempting. As a designer, you are kind of intrigued... could I do such and such?

BB Yes, it's seductive.

JS I have such admiration for the ability to say, 'No, I don't think I'll do that. If I do one or two less things, I'll do them better.' And anyway it helps the brand NOT to do everything.

BB And the one Eames chair you love, or Ming chair you love... do you need more of them? And the person who designed them, what was their output? Why are we like machines?

JS Maybe it's the consumptive modern culture.

BB But don't you think young people are getting it more, are understanding that modernism's really here to stay? In America modernism is like a tidal wave. Suddenly young money, young smarts, don't need the decorative aspect. I think maybe we are starting to understand design in our culture, for the first time. Craft, the artisanal quality of something. The little places and people doing things well. I think the awareness of that is coming up and that's the kind of world people want to live in.

JS Last question. What would you like to design that you haven't?

BB An airline. The interiors, the uniforms, all that.

JS You would be perfect for that, I can see it. I'm quite sure it will happen.

BB What's so great about being an international designer is that I get to travel the world, without the weight of history, drop in, observe the essential and bring it back, infuse it into the furniture, or any design I'm doing. And that's why I'll never stop traveling, and why I travel with my watercolour kit. And that's why this Asian trip will engender something new. And if I don't think about it too much, it will happen naturally. Like a cook who travels and local ingredients find their way into their food. Because we're all just cooks. And we've got to just keep going, get up every day and keep at it.

JS What a pleasure to talk with you, thanks so much.

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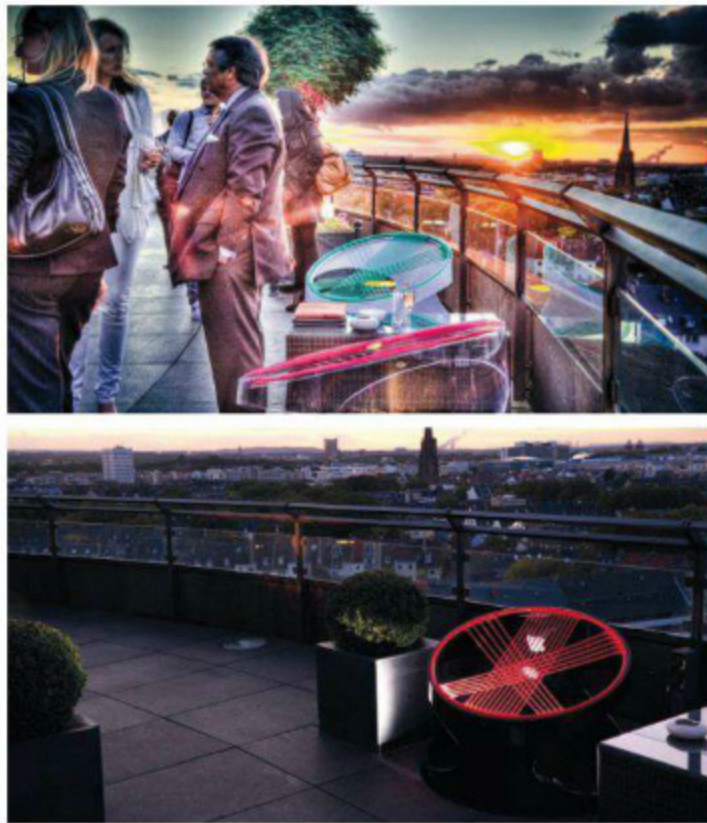
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Photography by Jacopo Spilimbergo

Water Table

Zaha Hadid has unveiled a new version of her Liquid Glacial tables: Prototype Liquid Glacial features a fluid decoration on the large surface of the acrylic-and-plexiglass form, making it seem as if ripples were draining into the legs. The original Liquid Glacial tables, introduced in May last year, comprised a coffee table and a dining table. The latest addition to the series is 260cm long, 160cm wide and 74.5cm tall. "I have always been interested in the concept of fluidity," says Hadid. "Using all the advances in design, material and manufacturing technologies, we are now able to achieve even greater results in (this area)." Prototype was shown at an exhibition at David Gill Galleries in London, alongside its creator's proposal for a 128m superyacht for German shipbuilding and engineering firm Blohm and Voss. www.zaha-hadid.com



Uplifting

Elastic, clean and modern are the three key characteristics of a chair that, some say, has revolutionised traditional furniture design. The brainchild of Mumbai-based designer Fenny Ganatra, Bounce has become a much-coveted piece since its launch in 2012. "Its minimal design and playful form is based on ergonomics and countless cycles of testing," says Ganatra. "Bounce is made of polycarbonate and silicone, resulting in its being weatherproof, strong, stackable and lightweight." Three sets of rubber bands made of reengineered silicone, designed to support the sitter's weight, offer not only sturdy practical function but also a truly unique visual stump... er, stamp. Bounce comes in a number of sharp colours, and is available in Hong Kong through Everything Under The Sun.

www.fennyga.com www.everythingunderthesun.com.hk



Compound Set

Scandinavian design emporium Normann Copenhagen has brought out a new range of candleholders by Simon Legald called Folk. The collection consists of four different options, each on a round or oblong tray with a simple, minimal design. Says Legald, "I wanted to create a little family of cohesive products. Each candleholder should have its own expression but share the same DNA (as the rest). It was important for the different pieces to be able to function by themselves as well as together with the other candleholders in the set." Available in a variety of subtle hues, Folk pieces easily blend into any style of home decor. www.normann-copenhagen.com



The Great Outdoors

If you're looking for the perfect backyard getaway, look no further. Kettal Landscape Pavilion is a collection of outdoor furniture and freestanding pergolas. The pergolas can be personalised and configured to include a single or double aluminium structure, different ceiling models, and sides in seven finishes. They can also incorporate daybeds, armchairs and dining tables. The "no-frills collection" not only provides shelter, but also brings order, form and structure to outdoor areas. www.kettal.com



Image-Building

Thirteen youngsters who share a passion for construction were made official ambassadors for the industry at a ceremony for the Build Up Ambassadors Campaign organised by the Construction Industry Council (CIC) of Hong Kong last month. Selected from 138 nominees by a judging panel composed of experienced construction professionals, these ambassadors will strive to enhance the image of the construction industry through a series of publicity activities. "We are delighted to have found such a group of young individuals who are truly enthusiastic about a future in the construction industry in Hong Kong," said Billy Wong, Chairman of Construction Industry Training. "By promoting the dynamic and energetic image of the construction industry to the public, especially to youngsters, Build Up Ambassadors could help attract people from different walks of life to join the industry and in the long term, support the industry with sufficient manpower supply for upcoming construction projects." So that they can excel in their new roles, the young advocates will be trained by the CIC in communication and presentation skills, professional image and social etiquette. www.hkcc.org

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Close Encounters

Award-winning photographer David Yarrow's latest images are collected in his new book, *Encounter*, which was launched at The Space in Hong Kong's Sheung Wan district on 20 November. The 176-page volume gathers nearly 90 stunning monochrome photographs of wildlife and remote peoples, accompanied by Yarrow's narrative describing the challenges of shooting in some of the most desolate corners of the world. These challenges included: overcoming the fierce dry heat of East Africa; frostbite; having to talk down a grizzly bear unexpectedly encountered in Alaska; and enduring 30 hours on the water to capture the moment a great white shark caught its prey. An impactful combination of images and words, *Encounter* not only demonstrates the extraordinary lengths Yarrow will go to in pursuit of the 'purest' images possible, but also offers insight into the environmental and geo-political issues surrounding his subjects. www.thespace.hk www.davidyarrowphotography.com



Designer Treats

To celebrate the festive year-end season, Kartell has released its first collection of gift options by top creative designers. Abbraccio, 'hug' in Italian, is a candelabra designed by Philippe Starck and Ambroise Maggjar. It comprises two identical structures placed one in front of the other and linked in a "loving embrace". Abbraccio holds two candles and is made of polished aluminium. Christophe Pillet's elegant line of mix-and-match plastic vessels, called Shibuya, has a perforated lid that allows the transition from vase to bowl to table centrepiece. Another bright idea is Tati Lace by Italian designer Ferruccio Laviani. Tati is a rectangular, Art Deco-inspired table lamp; its body of transparent polycarbonate encases an internal 'diffuser' in a black lace fabric that creates a soft yet 'rich' atmosphere. To view the complete collection, visit www.kartell.it



Retro Spheres

The Atomic lamp by Delightfull is a must-have for any vintage lover. As its name suggests, the lighting device reminds one of chemical particles. It consists of a set of glossy, gold-plated round shades, arranged in an asymmetric design to enhance its unconventional form. This instant eye-catcher comes in several colours, including black, blue, brass and white, and is suitable for both private and public interiors. www.delightfull.eu



High Art

Paintings by leading British architect Will Alsop were recently shown at Indar Pasricha Fine Arts in London. The show featured works in acrylic on canvas and paper, including paintings from the sometimes artist's *Passion from a Falcon Eye* series, which were inspired by Matisse's colourful masterpieces. Speaking about the exhibition, Alsop revealed, "The paintings for this exhibition were stimulated by looking at birds in my garden in London. The birds chosen are primarily Indian, of which many are under threat, or indeed already extinct." The bold paintings convey Alsop's passion for colour, which, according to the architect, "ultimately brings (him) closer to inventing new architecture". www.ipfa.co.uk



Roman Connection

Andante, purveyor of high-end Italian furniture in Hong Kong, has branched out into the Chinese mainland. The retailer recently welcomed over a hundred guests at the opening of its new Minotti collection showroom in Chengdu's Yanlord Landmark Plaza. Among those celebrating were Antonio Laspina, Italian Trade Commissioner in Beijing; Antonio Marelli, Minotti Resident Area Manager for China; Tony Luk, Founder and Managing Director of Andante; and renowned Hong Kong architect Steve Leung. Established for nearly a decade now, Andante aims to provide Chinese customers more immediate access to contemporary Italian furniture, and plans to further expand its presence in the China market in the coming years. www.andante.com.hk



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manufacturer or provider and do not constitute an endorsement by hinge.]



Message In A Bottle

If you've decided to stop buying bottled water in favour of refilling a reusable water bottle, this could be your next purchase... Using smart design to combat plastic waste, the Doppler Foundation has developed a highly durable, BPA-free plastic bottle that not only helps raise environmental awareness but also funds clean-water projects in Nepal. The clean and contemporary design of the eponymously named Doppler bottle incorporates a white portion which, besides serving as a decorative element, doubles as a drinking cup when removed. Doppler is priced at HK\$150, and is available in festive green as well as pink, blue, orange and white.
www.dopplerasia.com



Plant Tech

French company Parrot has launched a new device that takes wireless technology into another dimension - your garden. Shaped like a small tree branch thrust into the soil, Flower Power helps keep one's plants healthy thanks to a dedicated app developed by international scientists. Whether in a pot or a bed, the device monitors and analyses four criteria crucial to the growth of plants: soil moisture, fertiliser level, ambient temperature and light intensity. The data is then sent to an app on the user's smartphone or tablet via Bluetooth, prompting them to adjust the conditions if necessary. Users can select the specimen to be monitored, from a library of more than 6,000 plants, trees and vegetables, and access that specimen's fact sheet with plenty of tips to keep it healthy and robust. What's more, multiple Flower Power sensors can be associated with a single app, so users can monitor as many plants as they like. For more information, visit www.parrot.com

GLOBAL VIEWS

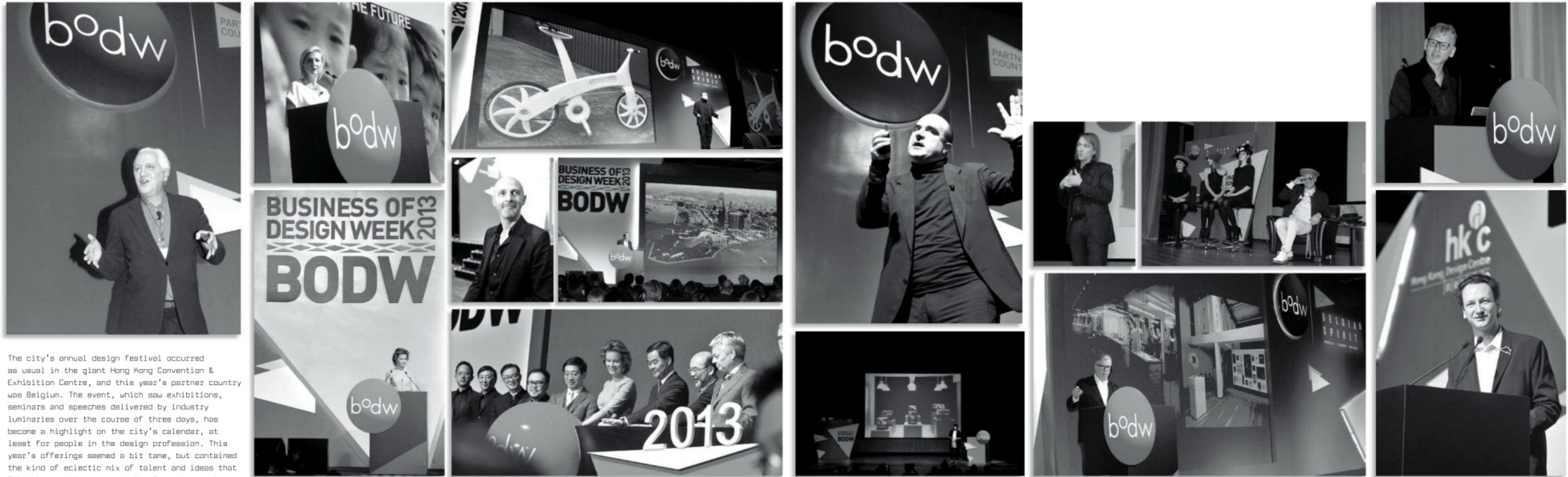
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Hong Kong 2013-12-09

BoDW – BUSINESS OF DESIGN WEEK



The city's annual design festival occurred as usual in the giant Hong Kong Convention & Exhibition Centre, and this year's partner country was Belgium. The event, which saw exhibitions, seminars and speeches delivered by industry luminaries over the course of three days, has become a highlight on the city's calendar, at least for people in the design profession. This year's offerings seemed a bit tame, but contained the kind of eclectic mix of talent and ideas that BoDW always brings; everything from the banal to the great, the boring to the unexpectedly interesting.

What's significant about BoDW at this point of its existence, is the question of what is interesting, and what isn't. If there's a pattern, it's that the big names invited each year, the Pritzker alumni and international starchitects, are quite often a letdown while the smaller names or general unknowns often bring fascinating ideas and energy to the halls. Also, the event is, intentionally, such a hotchpotch of elements. There is little point in trying to apply an overly rational objective to attending; you're better off just losing yourself in the schedule and picking from whatever's available as it strikes your fancy. The architects invited, of which there are always quite a few, usually show their recent work, in condensed, high-

speed presentations that become very dull very fast. These are then followed by a question or two from the audience, before the speaker is ushered offstage for the next guest. It might be unreasonable to expect the organisers to create an environment of real discussion when they have large crowds to herd and tight timelines to adhere to. Nevertheless, one always leaves these places wondering what the point really was. With constant media coverage of the profession anyway, and instant access to relevant information via the Internet, is it really necessary to fly people in from all over the world, rent humongous halls, and invite thousands of guests, only to see the speakers laser-point their way through photos or renderings of their work? Well, maybe.

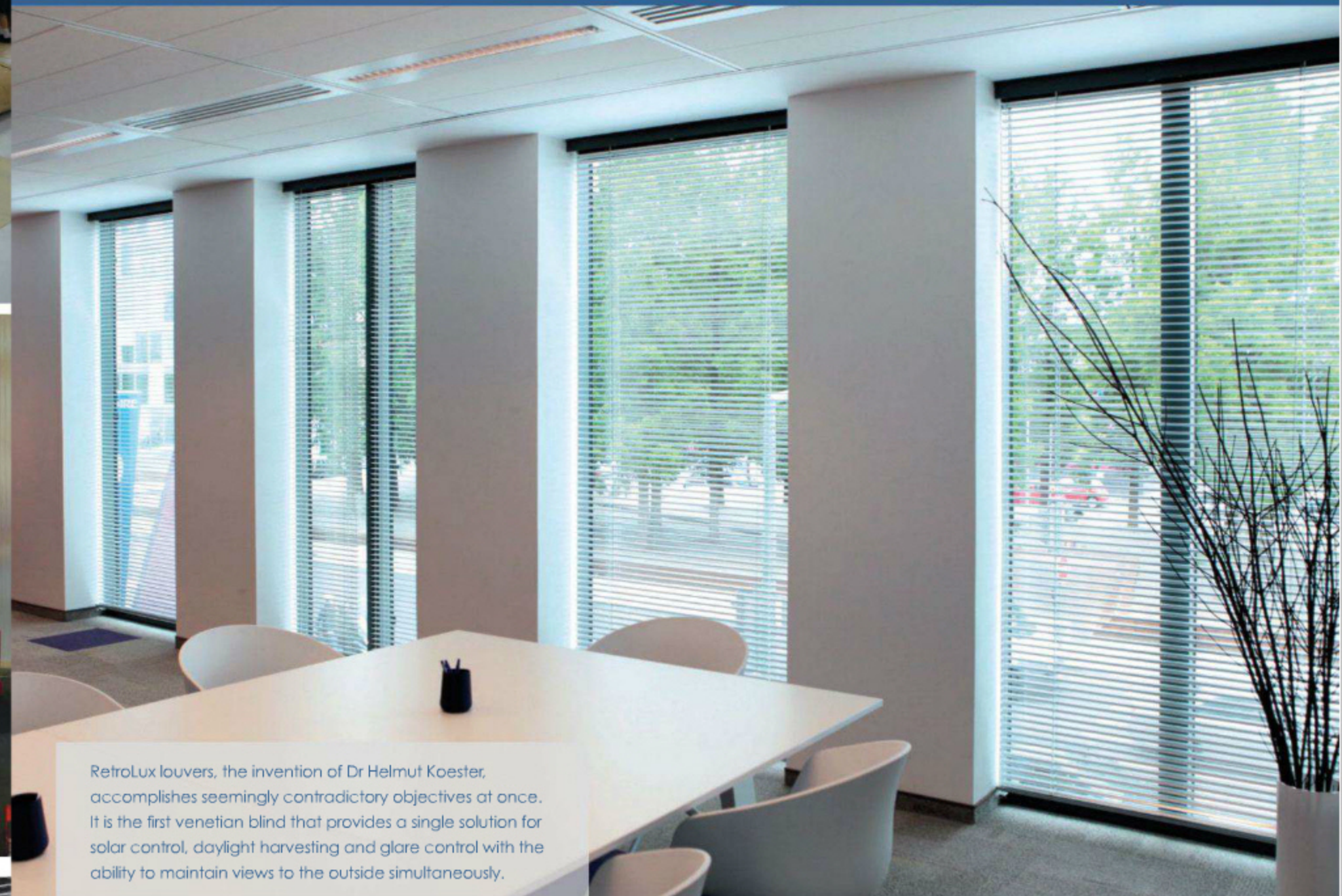
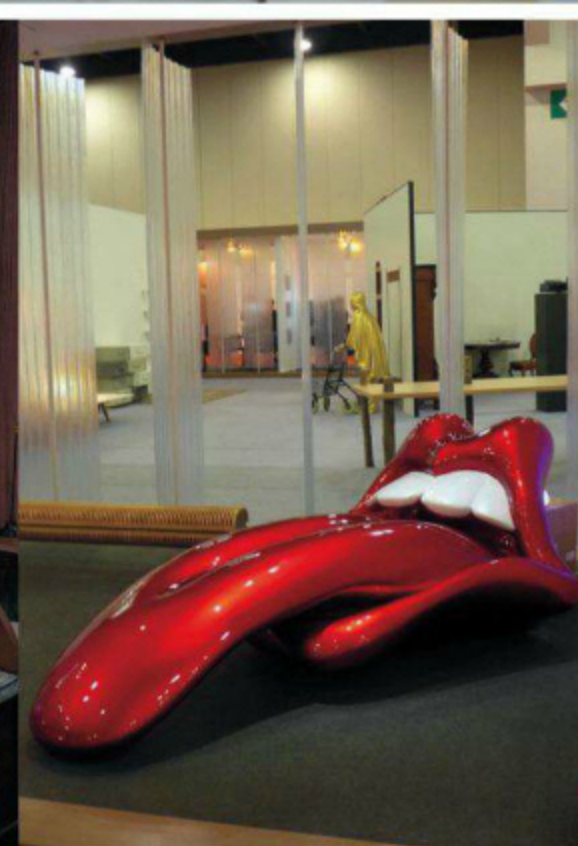
Perhaps it is precisely because information is now ubiquitous, that we require these somewhat anachronistic methods of knowledge exchange. Maybe it's important to see an architect in the flesh present the results of his labours. Perhaps crowding into a dark hall and listening through an audio translator to some foreign practitioner we've never heard of, is still more meaningful – and more likely to surprise – than stumbling upon them online. BoDW is mounted at colossal expense each year, to establish Hong Kong as a place where design is held in importance. But whether the initiative is any closer to its stated goal than when it first started in 2002, is a hard case to make, and this year's effort was not entirely convincing. That doesn't,

however, mean the show was a waste of time and money.

Among the few items in the category of unexpected pleasure this year was a presentation on day one by Patrick le Quenont, a Frenchman who spent most of his youth and prime designing automobiles in Europe (most lengthily at Renault), then retired to design yachts as a hobby, and founded a design school. His obvious enthusiasm for the process of design in his own field, and his ability to derive great pleasure from the small details, was nothing short of inspiring. He was followed by Sou Fujimoto, a young architect from Japan who is something of the flavour du jour (He recently took London



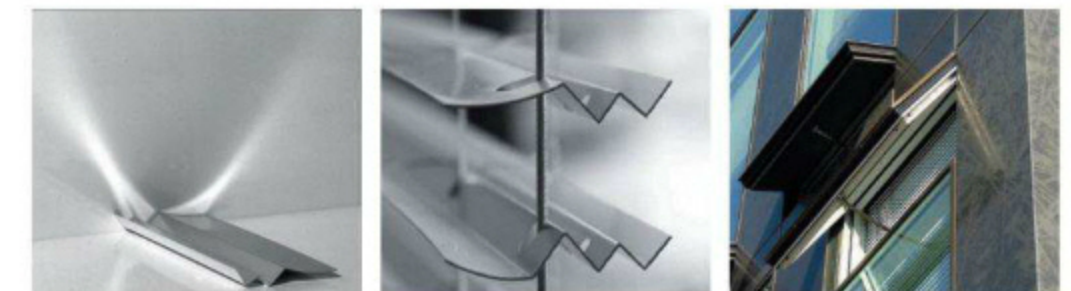
The Pioneer of Healthy & Energy Saving Sun Shading 健康遮陽領導者



Retrolux louvers, the invention of Dr Helmut Koester, accomplishes seemingly contradictory objectives at once. It is the first venetian blind that provides a single solution for solar control, daylight harvesting and glare control with the ability to maintain views to the outside simultaneously.

The louvers neutralise heat radiation by reflecting back overheating sunlight via the w-shaped section of the louvers. RETROLux blinds reflect 70-90 percent of the solar energy coming through windows in summer. As a result, lighting and cooling costs are much reduced. Many buildings with RETRO facades in moderate climates do not require air conditioning. Instead, less costly and simpler measures, such as cooling ceilings or thermally activated building components have been found adequate.

RETRO louvers are also recommended for the benefit of carbon dioxide reduction, and offers new avenues in the design of green architecture. Besides energy efficiency and improved daylighting, RETRO technology helps to create healthier working environments by using natural daylight for room illumination.

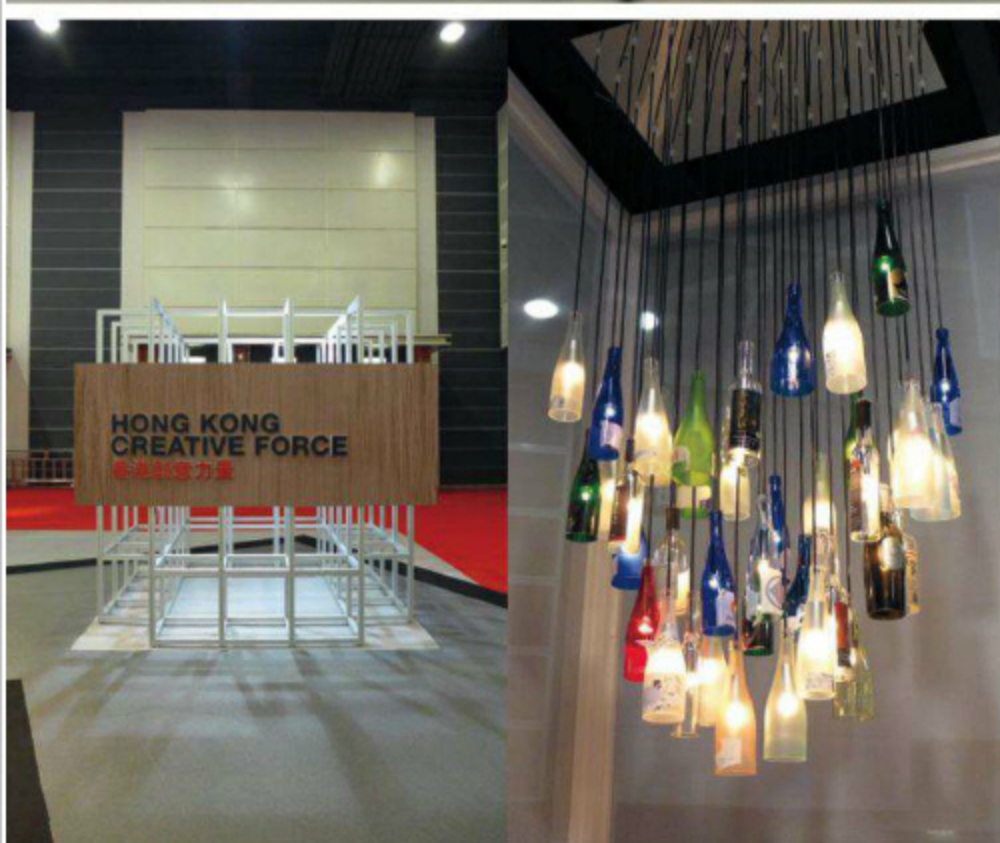


by storm with his Serpentine Gallery Pavilion). As his presentation clearly demonstrated, he is consumed with making architecture that almost 'disappears'. His desire to make constructions that parallel models in nature has led to a continuing investigation into a kind of dematerialised architecture. Even his gargantuan proposals seem like ephemera; wispy, delicate buildings and cityscapes laced with light and air, and avoiding the weight of gravity-based corporeality.

Indeed, it seems that 'nature' is the inspiration - and aspiration - of made right now. Sou Fujimoto's elder, more famous compatriot, Toyo Ito, spoke later that same day, and he too seems absorbed with buildings that aren't there, or try not to be. This Pritzker Prize-winner has made a couple of extraordinary edifices, and a few others that are perhaps less so. His work is eclectic and at times hard to explain. His presentation included recent efforts for relief shelters in Japan, and an enormous cultural building in Taiwan.

Before Ito, we heard from Richard Florida, an academic on the culture of creativity, who gave a lively, well-rehearsed presentation - without notes or images - on the rise of a new economic model in our time, driven by and centred on what he calls "creative culture". While Florida seems to place undue emphasis on some of his points, there is no denying his basic thesis... or his sincerity. Other speakers that afternoon included Vicente Gallart, who recounted the urban strategies he is involved





provided a refreshing breakout zone in which to appreciate design on the practical, everyday scale.

In the plenary session, Stefano Giovannoni delved into the products he had designed for brands such as Alessi, Fiat, Toto, Samsung and 3M, among others. Multiple Compasso d'Oro winner Xavier Lust followed with an interesting discussion about his furniture designs, which are known for their curved metallic surfaces. Top strategist Larry Keeley, who for more than three decades has been a consultant to multinational companies, encouraged designers to implement comprehensive and effective innovation. What humans want and need now is platforms, not products, he stressed. His list of ten innovations sparked a surge of interest from the audience.

At another venue, Benny Leong, Assistant Professor at the Hong Kong Polytechnic University, moderated the Design for Asia forum, which featured talks by Yasuji Akamatsu, project manager for OSORD; Yu Ping, Professor at Xidian Univeristy; Rock Wang, Tong Ho and Lee Ken-Tsai, Taiwanese studio Tea Party's director, product designer and graphic designer, respectively; and William Lin, founder of Hong Kong architectural practice CL3. Akamatsu's presentation focused on a new concept of functional tableware, cookware and food storage vessels called OSORD, while Wang, Ho and Lee explained their new "tea aesthetic" called Slow Flow, which incorporates graphics, products, furniture, fashion and dancing into the ancient ritual of tea-drinking. Using video clips, Wang illustrated the 'intimate relationship' between people and tea.

Additionally, eight up-and-coming designers brought unique perspectives to the local design scene. Mike Mak introduced some of his well-known creations such as the EyeClock, Moon Reach Ladder and the Big Big Pixel series. Kingsley Ng shared with the BoDW audience a bit of design wisdom plus a plethora of his works which have been showcased at notable exhibitions and international venues. Studio Mira's creative director Rony Chan explored his firm's wide range of works, from crafts and bric-a-brac to design systems. Other speakers on the panel included Catherine Mui, Ajax Law and his partner Virginia Lung, and Simpson Tee.

with in Barcelona as part of the city council, and Kwon Young Gull, who outlined many of the small-scale improvements, from bus-shelters to paving, being introduced in Seoul's urban realm. The contrast with Ito's fanciful projections was marked.

On day two, a group of architects of less renown took the stage during the Space and Design session. Julien De Smedt, Keith Griffiths, Isabel Van Haute and Joyce Wang all presented concise selections of their work which explicated their respective design approaches and principles. It was nice to scale down the design ambition to the moderate, and look at what real buildings can - or can't - accomplish. But the session did have the sense of a school-like show-and-tell, leaving the caffeine-craving audience a bit dazed and prompting muffled criticism of what exactly the objective was.

Across the lobby was the annual exhibition of design goodies called the HKITDC Inno Design Tech Expo - Inspiration Hall. Here plenty of students and visitors wandered among the booths which featured cool new prototypes, design award-winners, and gadgets from the past. A standout was an exhibition called Hand-Made in Hangzhou, which displayed a remarkable collection of objects made of bamboo that, one doesn't normally associate with the material. The Inno Design Expo as a whole lacked a sense of substance or cohesiveness, just as in previous years; nevertheless, it



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Report HKDA

The Hong Kong Design Centre Awards 2013
Design for Asia Award
Young Design Talent Award

The HKDC announced their annual award winners this month, and celebrated talent young and old at a gala event on December 5 in Hong Kong at the crisp new Jockey Club Innovation Tower of Hong Kong Polytechnic University, designed by Zaha Hadid. The Design Centre spotlights good design in the region, and is to be lauded for focussing on emerging designers whose early efforts promise future success. The Design for Asia award is determined based on criteria including cultural respect, sustainability, tradition and technology, and impact on Asian society. This year's submissions reached 970 from 19 countries or regions, proving the programme's popularity.

The Design for Asia Awards grand winners are:

- 1 Design Republic Design Commune, Shanghai,
by **Neri and Hu Design Research Office**
- 2 Hyundai Card Design Library, Seoul,
by **One O One studio**
- 3 Lucky Shophouse, Singapore,
by **Chang Architects**
- 4 Waku No. 7, Lyoyang,
by **Yu Ping**
- 5 West Kowloon Bamboo Theatre, Hong Kong,
by **CL3 Architects Ltd**

The Winners of the Young Design Talent Awards are:

- a **Tse, Tek Fai Simpson,**
in Communication Design
- b **Chan, Hoi Nap,**
in Product and Industrial Design
- c **Lai, Yee Hung,**
in Product and Industrial Design
- d **Lee, Ming Yin Celesty,**
in Communication Design
- e **Lau, Ka Lo Carol,**
in Environmental Design
- f **Yeung, Man Fung,**
in Apparel and Accessory Design



a



b



c



d



e



f

EXPO PAVILIONS – ASTANA



Image courtesy of Adrian Smith + Gordon Gill Architecture

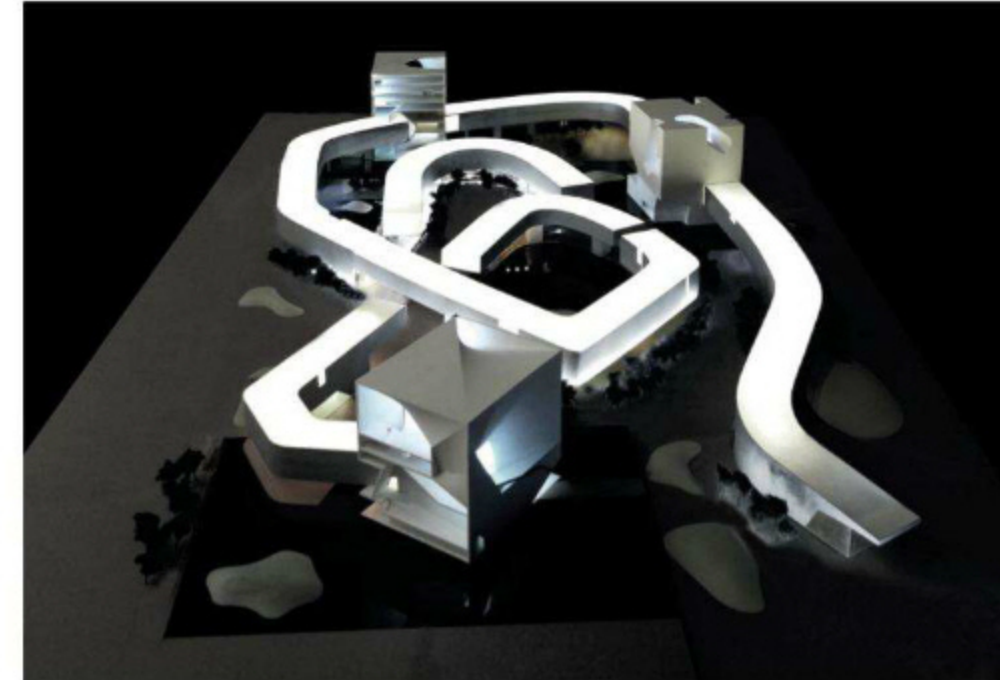
In the capital city of landlocked Central Asian Republic Kazakhstan, preparations are underway for the 2017 Future Energy Expo. Helping with those preparations is Adrian Smith and Gordon Gill Architecture (AS+GG), the practice chosen to design the event's facilities. The project will comprise 118,620sq m of exhibition space, a residential development, retail outlets, and zones for educational and civic functions. In keeping with the exposition's ecologically minded theme, AS+GG's scheme will deliver pavilions that are powered by renewable energy sources. "The forms and language of the buildings are designed to reduce their energy needs and operate as 'power plants' that harness energy from the sun and/or wind," says partner Gordon Gill. "The buildings will use this power directly, or supply it to the district-wide smart grid for storage or use." The project's centrepiece will be the 24,000sq m sphere-shaped Kazakhstan Pavilion, which will have a "transformative skin", for reducing thermal loss and interior solar glare. Construction will begin this spring; the site will be converted into an "office and research park" once the expo has run its course.

LISHUI ZIJING TECHNOLOGY ENTERPRISE PARK – NANJING



Construction of the Lishui Zijing Technology Enterprise Park will soon begin on a site just south of China's erstwhile capital. The 140,000sq m complex, to be built around a series of waterways, will house spaces for office, retail and civic uses. "The masterplan was conceived to respect the contours and context of the site and to integrate the existing network of canals and reservoirs into a cohesive layout, which encourages strong links to the wider city and creates green corridors and permeability throughout the development," says a statement from BDP, architects of the competition-winning design. The park will be realised in stages, with the first phase scheduled for completion by the end of the year.

CULTURE AND ART CENTRE – QINGDAO



More statement cultural facilities are in the pipeline for the Middle Kingdom. East coast brewery city Qingdao is to be the recipient of a Steven Holl Architects-designed complex comprising three museums – Modern Art Museum, Public Arts Museum and Classic Arts Museum – which will be laid out like "art islands" around a central square. There will also be an area for performing arts programmes. The scheme takes inspiration from the Jiaozhou Bay Bridge – a landmark structure in the region – as evidenced by Light Loop, an elevated covered walkway that connects all the public spaces. This suspension-bridge-esqe structure has numerous skylights and contains additional gallery space. The buildings and infrastructure will have a plain monochrome look, using sanded marine aluminium and stained concrete, though the undersides of Light Loop will be decorated "in the rich polychrome colours of ancient Chinese architecture". On the roofs of Light Loop will be photovoltaic cells that can provide power for up to 80% of the centre's electrical needs.

AIRPORT TERMINAL 4 – SINGAPORE



Singaporean studio SAA and British practice Benoy have been chosen to jointly design the concept and interiors of a new terminal for the Lion City's airport. Covering 195,000sq m with the aim of accommodating 16 million travellers a year, T4 will have a glazed facade and feature vertical landscaping. Inside, the two-storey facility will have a bright colour scheme and be illuminated by "sky lanterns". "The planning agenda is centred on introducing efficiency and comfort to the travel experience," explains Benoy director Meeta Patel. "State-of-the-art facilities including self-check-in kiosks and self-bag-drops will provide travellers with a quick and easy airport journey." There will also be a retail zone with Peranakan-inspired shopfronts and a mezzanine dining level overlooking a central interior garden. "With Changi Airport Group and Benoy, we strive to create a unique T4 experience that pushes the boundaries and inspires the traveller like never before," says SAA managing director Yeo Siew Haip.

TAICHUNG CULTURAL CENTRE – TAICHUNG



Image courtesy of SANAA

Japanese studio SANAA has won an architectural footrace to decide who designs a new cultural centre in Taiwan's third largest metropolis, Taichung City. The complex, comprising several blocks linked by 'floating' walkways, will house a permanent exhibition area, a multimedia and Internet resources centre, a library, administrative offices, bookstores and reading zones. The site's arrangement creates voids and plazas. Translucent mesh will be draped from the roofs, like curtains, giving the facades an ethereal quality. The scheme tries to capture a sense of movement and openness.

GARDEN BRIDGE – LONDON



Image courtesy of Arup

England's capital is to get a new bridge. The new pedestrian structure across the Thames will create a direct link between the South Bank area and Covent Garden and Soho on the north bank. The Garden Bridge, designed by architect Thomas Heatherwick and engineering firm Arup, will feature indigenous plants, trees and shrubs, arranged and landscaped by British horticulturalist Dan Pearson, and will become a prime destination for Londoners and tourists alike. The peaceful green space will afford views of architectural landmarks such as St Paul's Cathedral, the Shard and the Gherkin. "This garden will be sensational in every way; a place with no noise or traffic; where the only sounds will be birdsong and bees buzzing and the wind in the trees, and below the steady rush of water," says actress Joanna Lumley, who has long campaigned for a green bridge in London. "It will also be a safe and swift way for the weary commuter to make his way back over the Thames." It is hoped the vegetative viaduct will be ready by the end of 2017.

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LITTLE WONDERS...

HOUSE DESIGN EVERYWHERE

Perhaps the most interesting thing about the category of private residential design is that it consistently defies trends or generalities. Each year, across the globe, a great number of houses are conceived and built with such variety and originality that it is completely useless to seek out common directions or trends among them. Houses, apparently, defy predictability. There is always something coming out of left field. It is unlikely that this results from any unique attributes of the architects who design such buildings; after all, all categories of buildings inspire unique conceptual thinking. The phenomenon may be caused more by the involvement of the clients; house clients tend to be quite involved because the buildings are

deemed 'personal'. It may also have something to do with their relatively modest size – the extraordinary inventiveness of the smallest examples (and the frequent banality of those largest) would seem to bear this out. Possibly, architects feel compelled to pack more ideation into smaller confines. Or maybe it's because, unlike schools, or fire stations, or museums, or office blocks, the house is the building type known directly – intimately – to most human beings. *hinge* is dedicated to seeking new design thinking in every category of building and interior space, but in houses, we strike gold.

Houses are built of concrete, timber, steel, plastics, various metals and, sometimes, odds and ends. They are large or small, but most often medium in size. They are picturesque or grotesque, bland, edgy, understated or bombastic. They express the personalities of those who commission them, or seek to hide all clues to the same. They can exaggerate or obfuscate, make statements or say nothing at all. They notate the time of their making – their 'era' – without even trying to and, usually, they are modified and inflected after their construction by the exigencies and unpredictability of life. When they are good, they do this expertly, without losing their architectural soul. When they are not, well, we don't write about those. Houses are without doubt the most personal (and personalised) of structures; the most intimate and, dare we use the term, 'honest'. They tell the world what style they are, and what they think of style in the first place. They are the most like people: they cannot hide their real personality for very long.

While the collection of houses assembled here is hardly run-of-the-mill, each connects to the same fundamental, universal aspect of residential dwellings: the fact that a house – any house, of any size – that is built for a commissioning client, represents the latter's aspirations for a particular way of life. For most of us who will never undergo the complicated, expensive process of commissioning our own house, studying these results from people who have allowed us a brief, vicarious participation. If we look with the eyes of architects, we will see things in each to admire... and to improve on. And yet, as a programme type in architecture, isn't the house the very hardest thing to critique? What, after all, are we to tell the owners who are so content with their creations? What objectivity can be brought to designs that are so directly linked to specific clients, so directly a result of their wishes? They might respond: "But you haven't lived in it!"



House In Nagahama

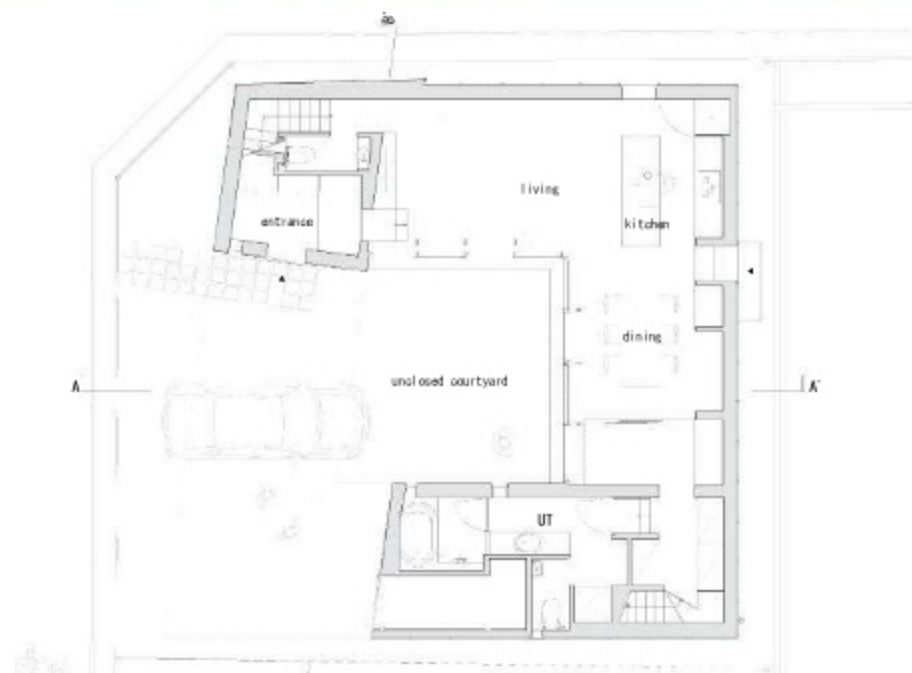


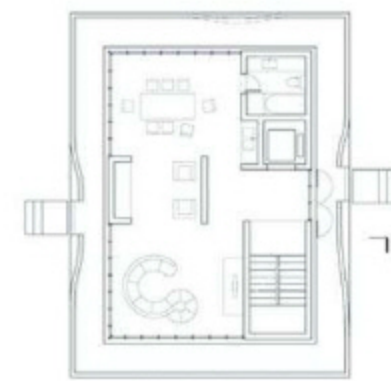
158sq m
NAGAHAMA, SHIGA, JAPAN
COMMA DESIGN OFFICE
Photography by Takumi Ota Photography

Like so many contemporary houses in Japan, this one in Nagahama seeks to invent an introverted, encompassing world, perhaps to blot out the bleak surroundings. On a typically constrained site, Comma Design's architects have produced a courtyard scheme that indeed replaces the neighbouring banality with carefully organised views upon itself. Part of the brief was to shield occupants against a rather busy traffic roadway to the north edge of the site, while taking some advantage of views toward Mt Ibuki to the northeast. This helped suggest a roof terrace that conspicuously climaxes the section of the building.

The central innovation here is the courtyard, created by spanning a section of the second storey over a loggia area useable by autos. This effectively spreads the plan out and enlarges the house by producing views 'across itself'. From one side of the second floor, it is possible to imagine the other side is another building. Although the courtyard is quite open, it works well as a semi-private space. Yet its primary function is psychological, not actual. The cladding material is largely fibre cement board, with translucent vertically organised glazing offering added privacy – a favourite effect in Japan, where close proximity with other dwellings is an urban given, and even close-knit communities value the ability to withdraw internally.

In diagram the Nagahama house adheres to the conventions of the courtyard typology. But in full dimensions, it displays its original personality.

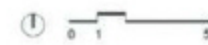




LEVEL 1



LEVEL 2



CIPEA Blockhouse #4



500sq m
NANJING, CHINA
AZL ARCHITECTS

Photography by Yao Li

In the Laoshan Forest west of Nanjing, in central China, sits this new member of the International Practical Exhibition of Architecture [CIPEA], an effort to collect 24 renowned architects, both domestic and international, together on one site. The programme included 20 standalone houses plus 4 public buildings. The former were to each have at least five bedrooms, public rooms and be around 500sq m in size.

The number 4 site was sloped and treed, provoking a design that would nestle into its environment. Lead architect Zhang Lei created a pagoda-inspired stacked design of four storeys, which forms a cubic block that minimises site excavation. The dominant characteristic is the treatment of the facades, which slice open the otherwise opaque white box in swelling horizontal gashes, producing a kind of layer-cake effect. The pale stucco external plane is separated from the glazed inner layer, affording narrow terraces between the two, and receding the cuts into deeply shadowed reveals.

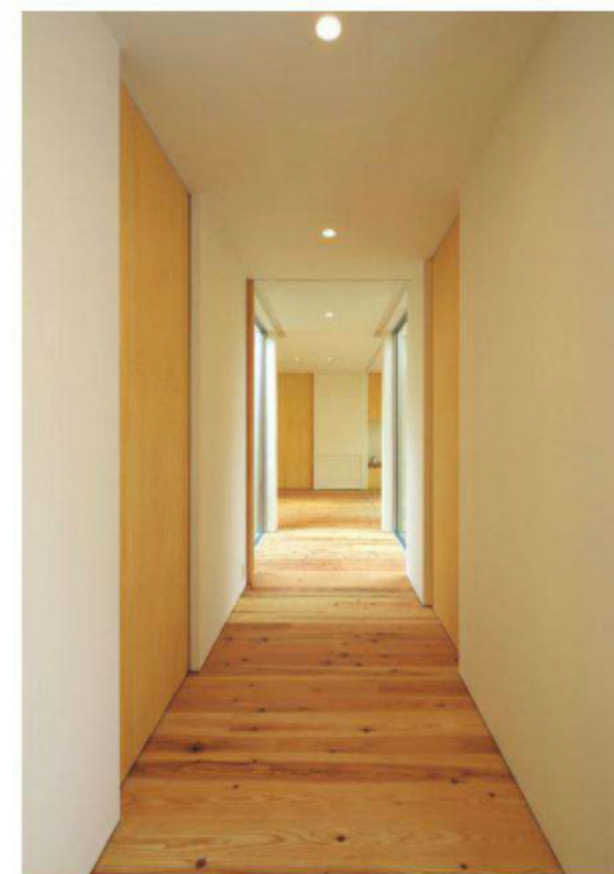
While its initial impact is startling, the building's structural form is quite conventional. It is the wit of the scheme to gain its visual effect from a very simple set of methods and materials. The concrete is easy to form and low-tech – and, after all, these are merely balcony parapet walls – but from any medium or long distance, it adds up to something unusual.

The living and dining areas are on the lower floor, giving onto the garden, with bedrooms in the median floors and a roof terrace at the top, complete with a small swimming pool. The interiors are not revolutionary. It is their relationship with the outside that is altered through the manipulation of the skin. The slits wrapping the house swell to take in prescribed views, in reference to the tradition in classical Chinese gardens, of carefully framing perspectives. Thus the occupants' interaction with their surrounding natural world is arranged, organised, to some extent even idealised. The relative opacity of the building's perimeter is another allusion to traditional Chinese domestic architecture, specifically the courtyard house, which conceals an inner world – and its riches – from the curiosity of strangers.

Blockhouse #4 grows out of pagodas, ancient gardens and courtyard houses... Who would have guessed?



House in Nishimikuni

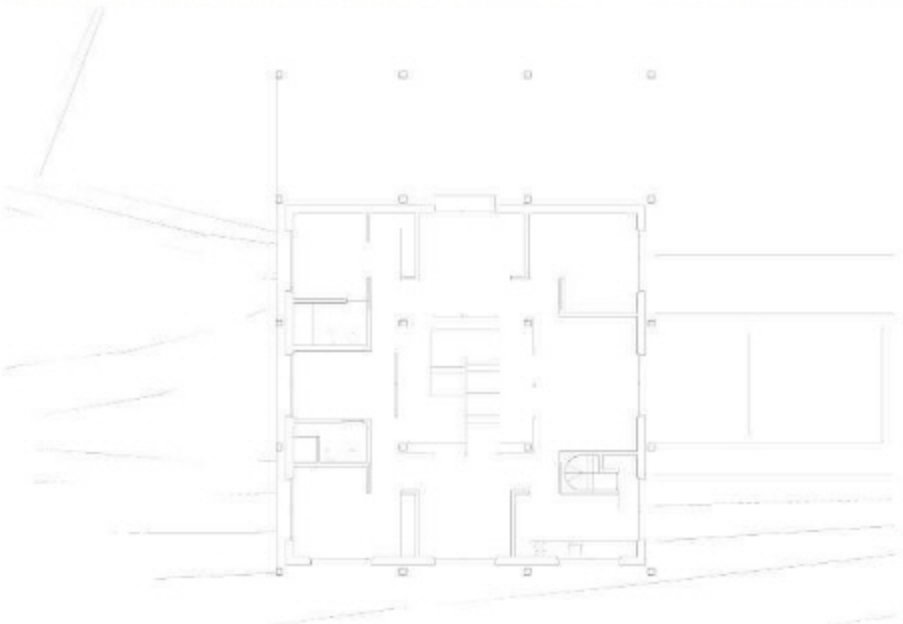
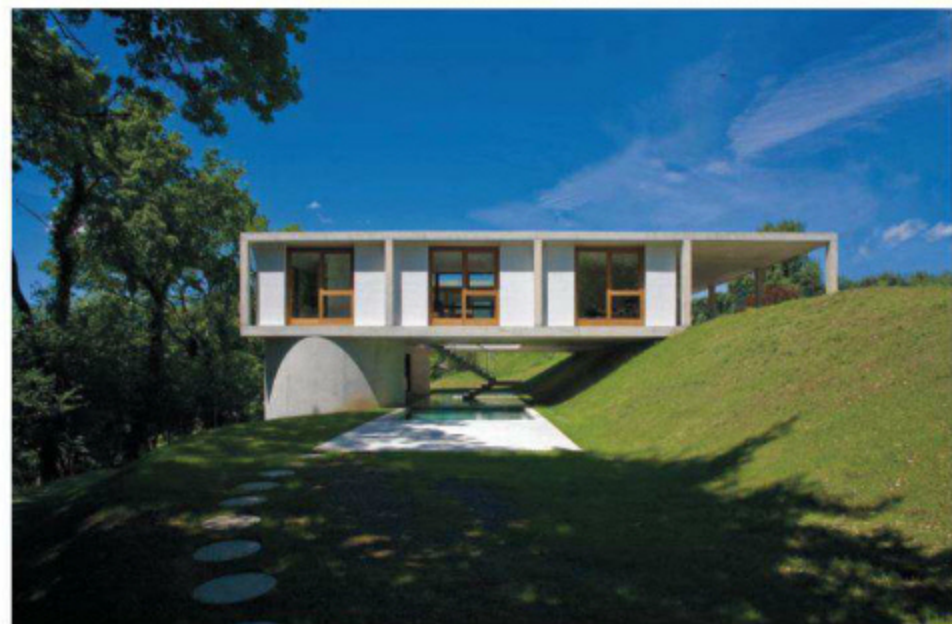


92sq m
NISHIMIKUNI, OSAKA
CITY, JAPAN
YOSAKU TSUTSUMI –
ARBOL

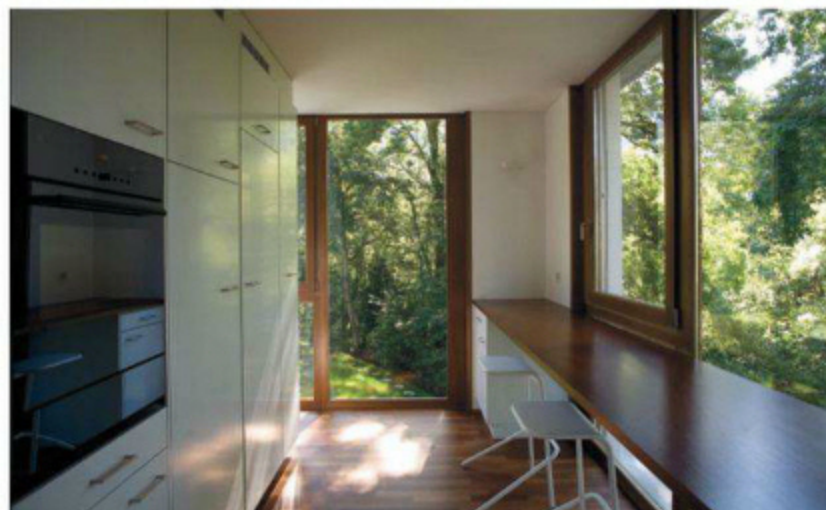
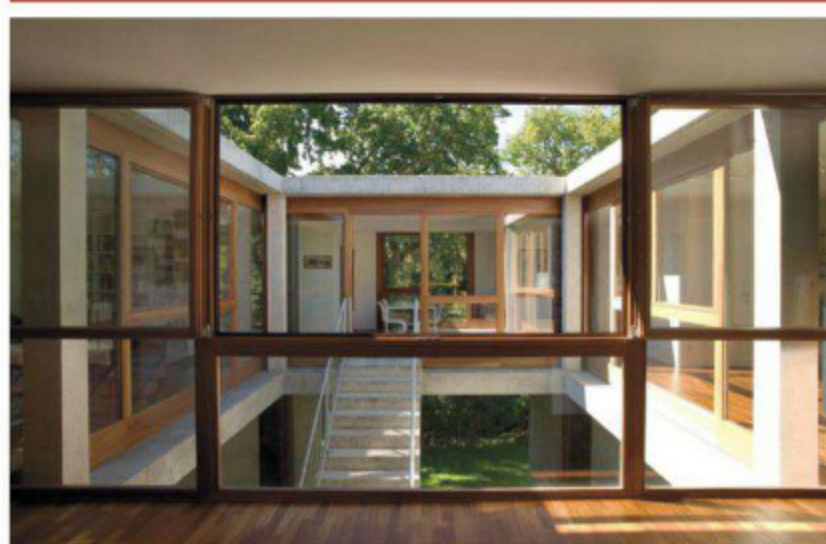
Photography by Yasunori Shimomura

Set down gently within the centre of Osaka City, this oasis of a house was designed for a retired couple embarking on a new stage of life. After deciding to keep things to one level, the issue of maximising privacy became dominant. The site is surrounded closely by a number of taller apartment blocks, which gave a certain fishbowl sense to the matter. The parti established an entirely introverted plan within a perimeter wall of vertical timber. The house itself basically places two connected pavilions slightly within these walls, creating a linear garden slot running around them. The narrow gap between rooms and garden wall produced an angle that ensured seclusion, in turn allowing the inner closures to be almost entirely of floor-to-ceiling glass. The skinny gardens lend the interiors a sublime 'living in nature' atmosphere, almost unbelievable within the context of a tight urban situation.

To maximise the sense of inner calm and visual fluidity, conventional rooms are minimised in favour of open spaces that can be flexibly programmed. This works well in Japan, where much of the domestic living takes place at floor level anyway, and extra doors and walls can be avoided. By keeping almost all visible materials to vertical softwood cladding or plain white surfaces, the house further frees itself from interruptions and feels luxuriously minimal. Undoubtedly, however, it is the S-shaped garden's 'negative' space and its effect upon the interiors that transports the house to a higher plane.



House in Sonvico



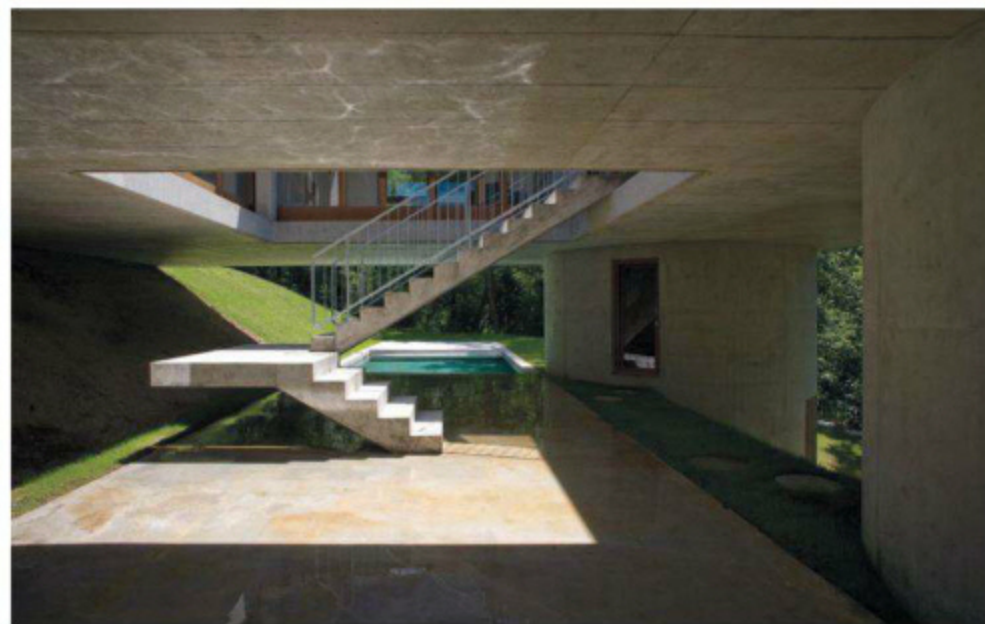
250sq m
LUGANO, SONVICO, SWITZERLAND
ARCHITETTI PEDROZZI E DIAZ SARAVIA

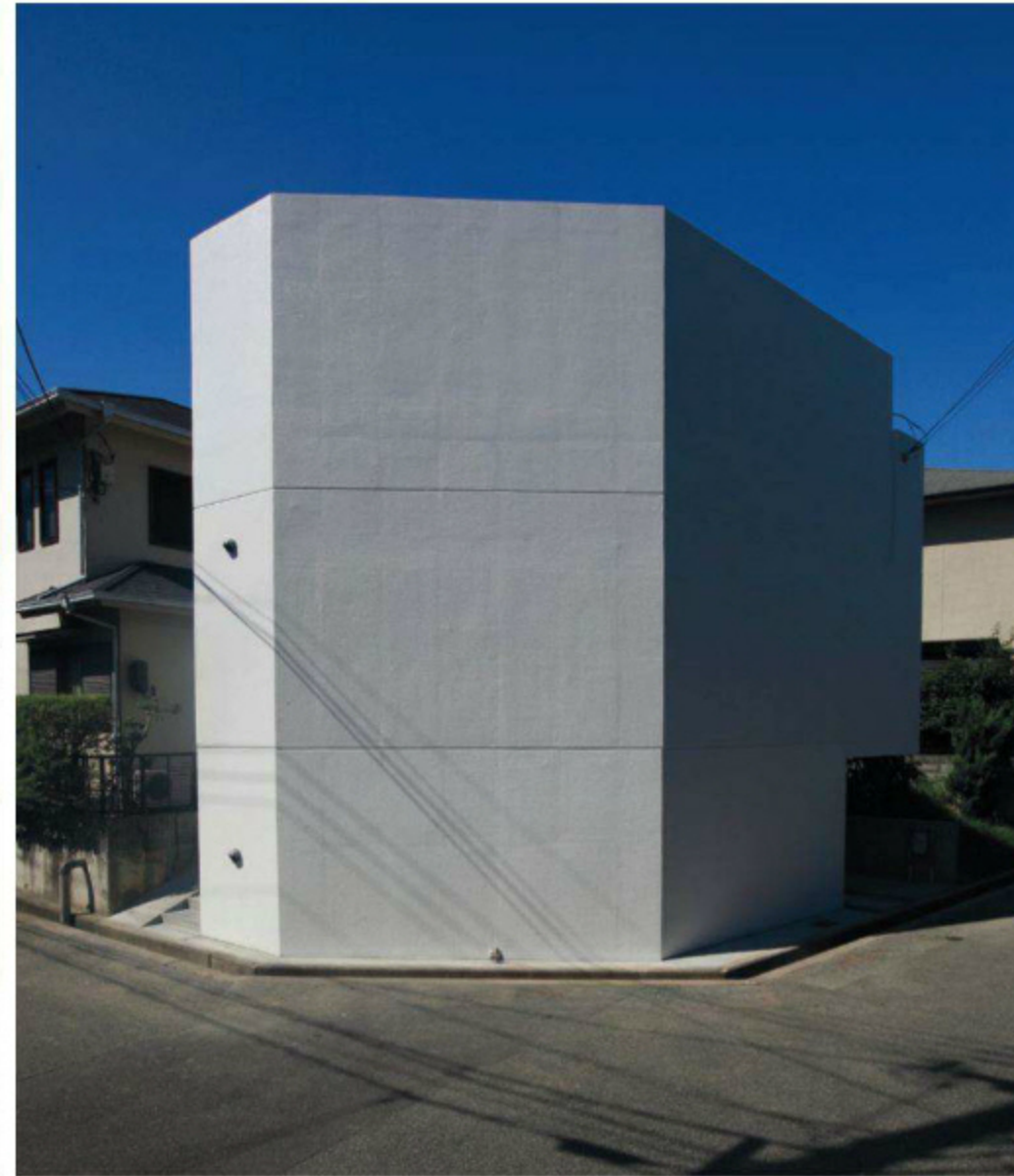
Photography by Pino Brioschi

This courtyard house in Switzerland establishes its structural system as the dominant feature – a pre-stressed concrete slab resting on two corner cylinders and the natural slope of the land, plus an upper storey roof on 20 columns – allowing the internal spaces to remain free. The rectangular plan is enlivened by being raised above grade, thus sinking the actual courtyard to the level below. In plan: simple as pie. In section: pragmatically interesting because of the slope. In elevation: searching for purity via the distinction of structure versus infill. The house combines these three principal moves to make the most of itself. And it does: it is wonderfully self-explanatory, but never banal.

Internally, the public and more private areas of the house claim different segments of the doughnut, and offer different views and relationships to the site and the courtyard below. Ample perimeter glazing gives access to both, and there is a constant evolution of views and angles that amplifies the rooms and creates excitement. Externally, the house looks quite different from its different sides, simply because of its relationship to the slope. The actual courtyard space, which features a reduced open staircase in concrete and a swimming pool, essentially provides areas covered and shaded or open to sky that invite outdoor living, under the encircling canopy of the building.

The house in Sonvico is a rationalist gem, and serves well as an exemplar of that end of the design spectrum, where built form explicates directly a set of crystal clear elements within a single, evident diagram. Incidentally, it happens to provide a counterpoint to recently popular 'organic' and 'exploded' design trends. This house is immediately understandable, and doesn't sacrifice an ounce of complexity for being so.

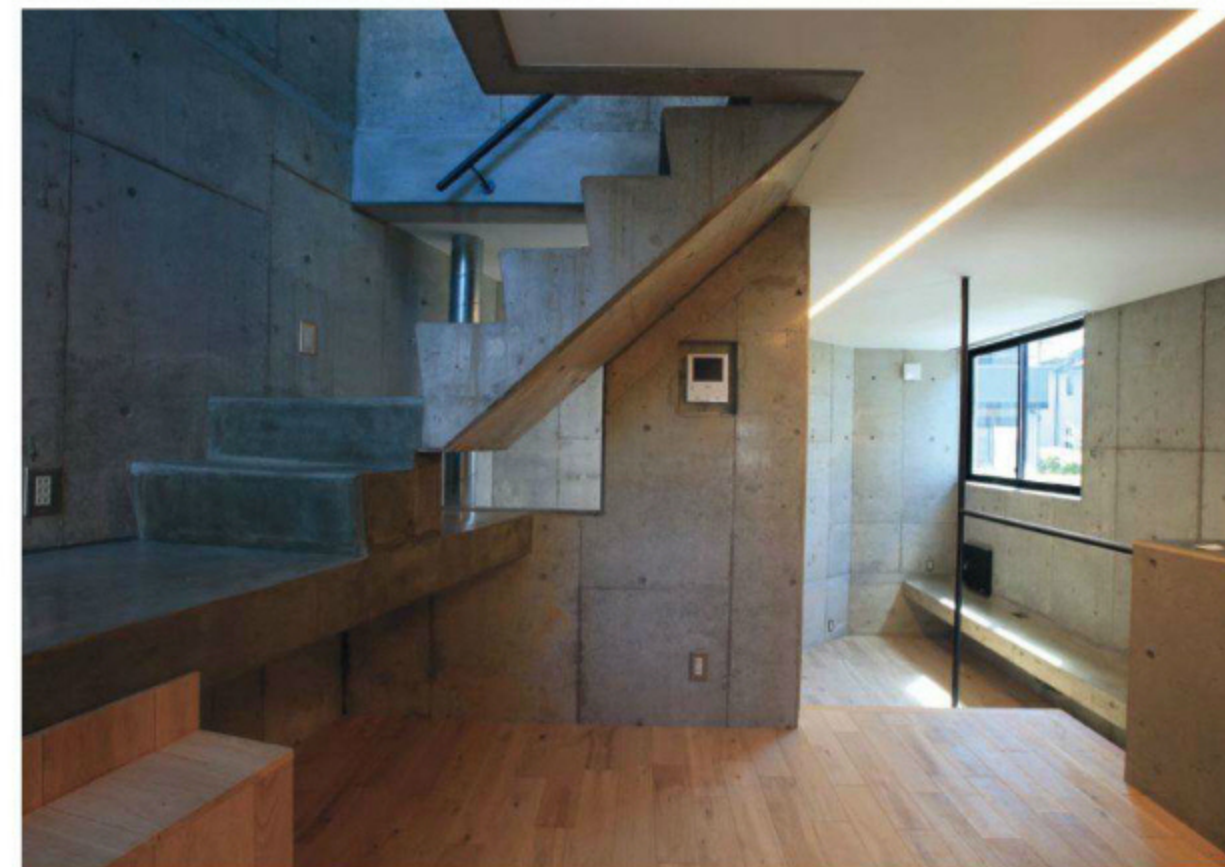




House on the Corner

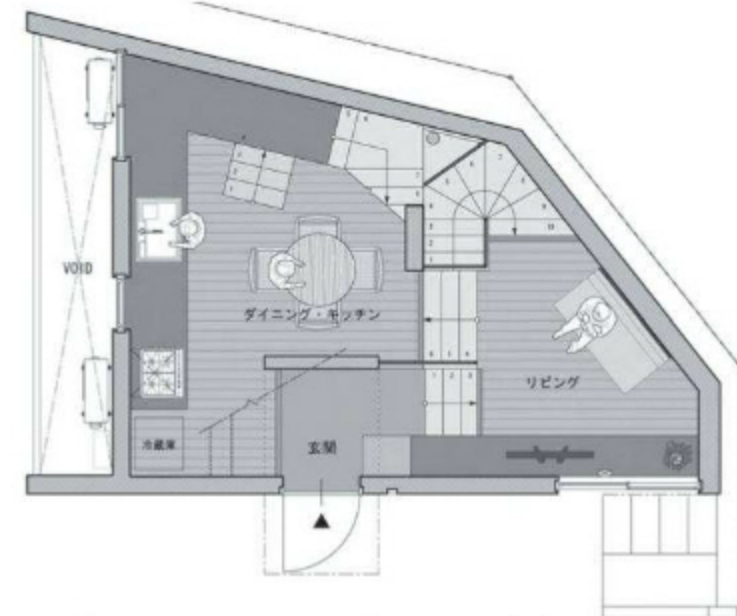
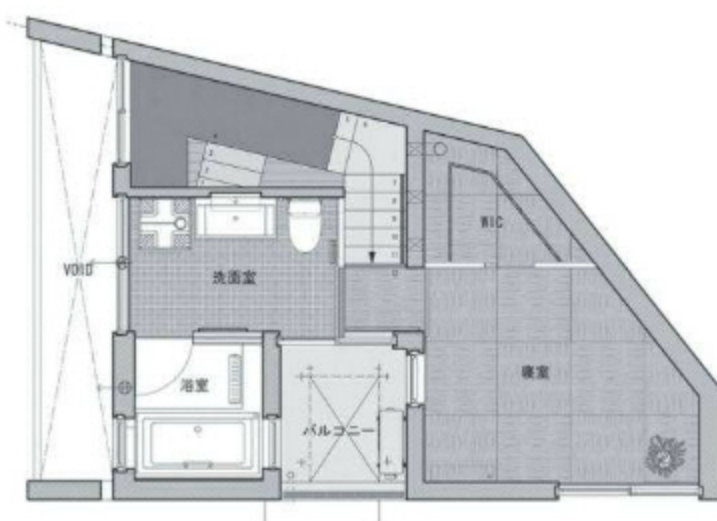
76sq m
OSAKA, JAPAN
KEIZO MATSUDA &
MASATOSHI FUJIMOTO

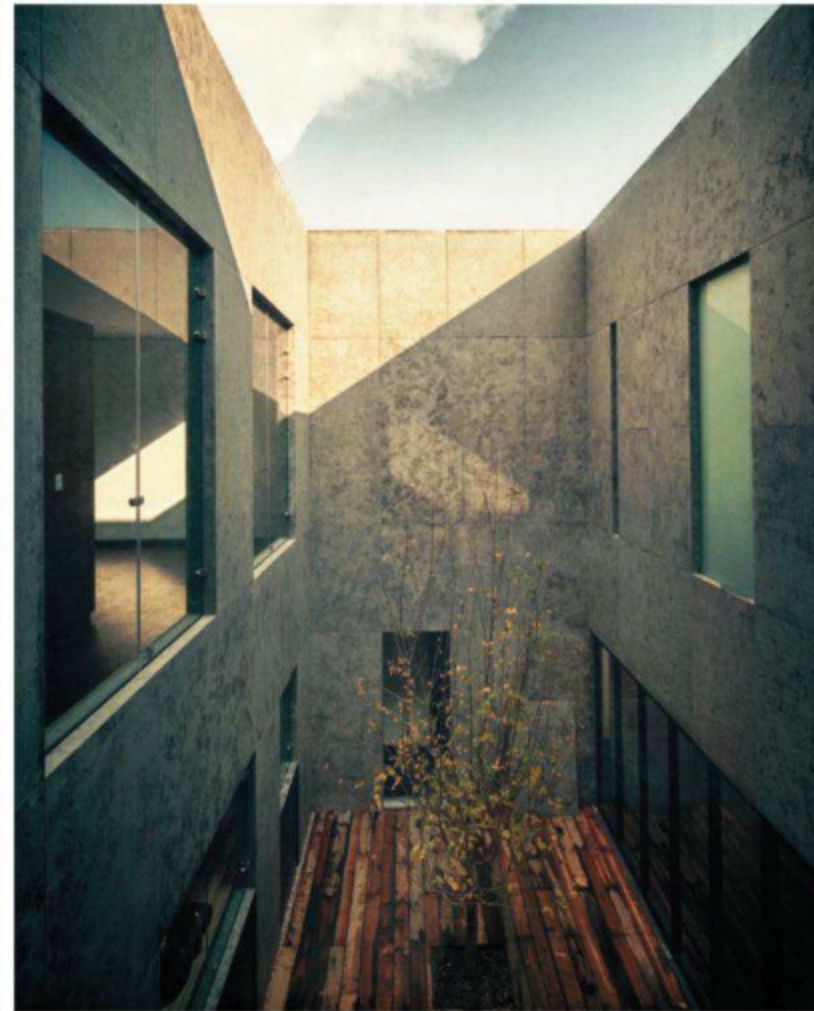
Another 'mini-house' in Japan, where innovation seems to grow in inverse proportion to project size. This tiny dwelling, built for a young couple with a small child, occupies an irregularly shaped, constrained site on a busy street corner where vehicles have to navigate acute turns. Indeed, the negative attributes of the land are what made it affordable in the first place, leading to the commissioning of the house. Sometimes, bad news is good news. Predictably, the architects were excited by the limitations, and came up with a rather vertical, almost entirely introverted parti. The concrete structure faces a solid wall to the busy, noisy corner, and opens windows to the south direction instead. Liquid insulation was applied to the exterior of the concrete walls, retaining thermal mass. A very low construction budget accompanied the small land size, so every square centimetre became precious.



The building basically works in section, to allow the 30sq m maximum footprint regulation a chance to function. On the lower living level, this inspired the idea to cantilever the concrete slab over the parking slot outside, and use it for the kitchen countertop, which itself becomes the landing for the staircase. In fact, a number of level changes are used to help ascend the section as well as enlarge the experience of the building, so that the eye can always access other, adjacent levels of space. Interior finishes of raw concrete and wood reflect the budget, but also provide a pleasant contrast to the client's antique furniture.

The House on the Corner is undoubtedly tiny, but particularly on its most mysterious facade (facing the busy intersection) it achieves something close to grandeur. Appearing as a highly abstract concrete form, it might be a utility shelter, or a piece of environmental art. It is sculptural and vague, and has made necessity into an abstracted virtue.





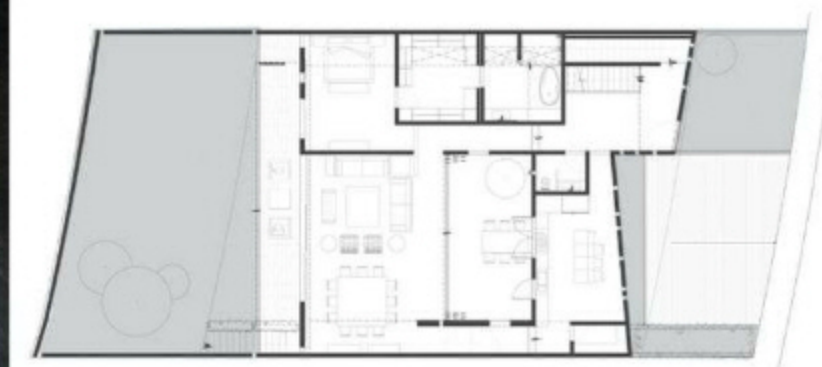
Casa Cumbres

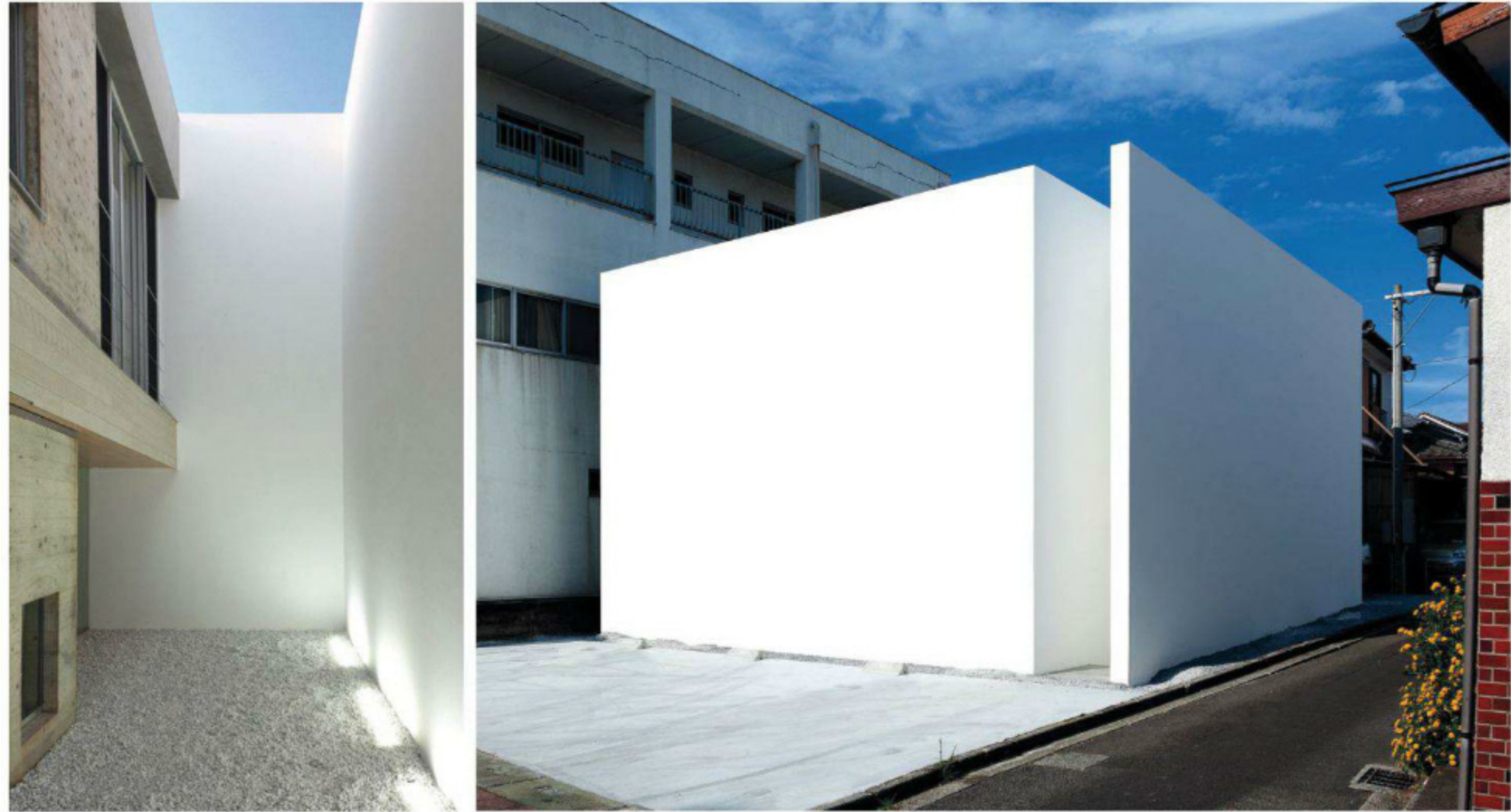
635sq m
SANTA FE, MEXICO CITY, MEXICO
TALLER HECTOR BARROSO



Another courtyard diagram, done differently for a very different climate, yet proving the exceptional viability of the type. In a setting of little visual distinction, but also because it affords shade and cooling ventilation, the Casa Cumbres is organised around a central paved courtyard. This abstract internal garden enriches the adjacent living/dining area, as an oasis of calm and a deliverer of filtered natural light. The house is framed out as a vaguely Modernist, stone-clad block, with large apertures carved into it obliquely to emphasise its plasticity and thickness, à la Marcel Breuer. The two-storey building also houses a generous roof terrace with a small 'living room' pavilion and a deeply overhanging canopy. The allusion is to Le Corbusier's favoured 'fifth facade' (the use of rooftops), and is here a pleasing sun-bathed counterpoint to the dimmer retreat of the courtyard two storeys below, although it might have been moulded with a bit more architectural form.

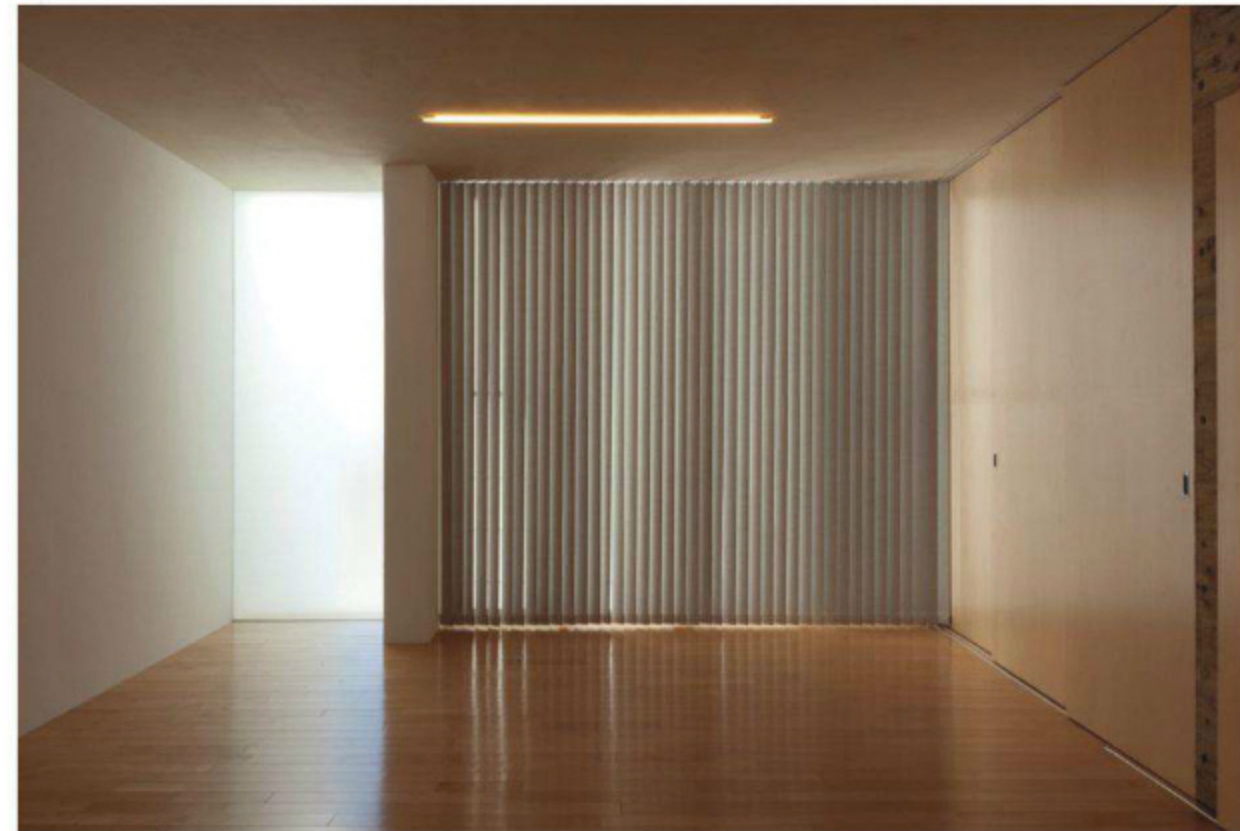
Casa Cumbres is most interesting as a placid homage to strong-formed block houses of the early 20th century, when those were revolutionary and genuinely startling. As these are not so often remembered in contemporary homes – despite their profound indirect influence – it is pleasurable to see a great era in architectural domesticity revisited, even if in so modest a way.



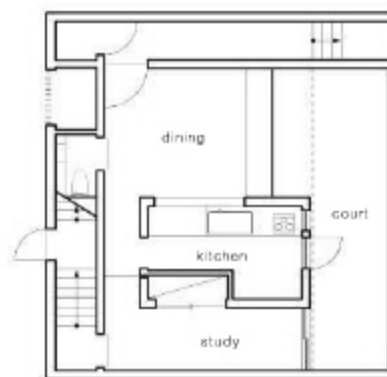
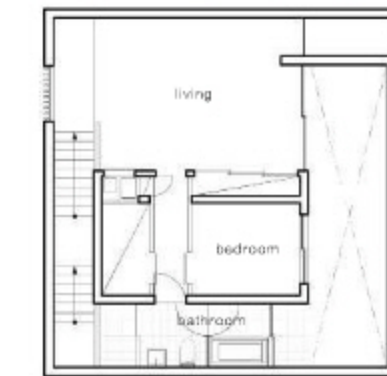


House T

108sq m
MIYAZAKI, JAPAN
TSUKANO ARCHITECT OFFICE
Photography by Kenichi Asano



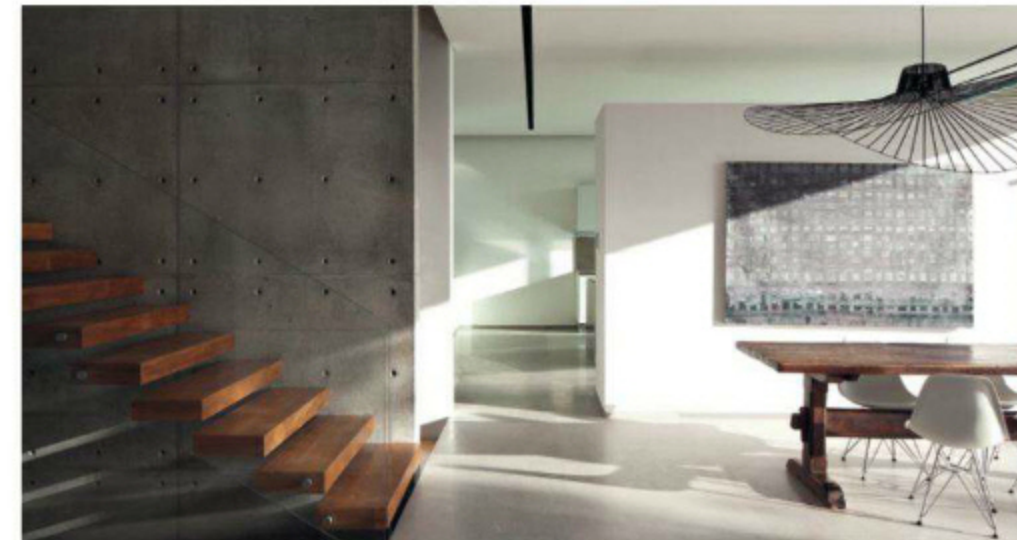
Quite possibly taking abstraction as far as it can go, this intimate, enclosed house in Japan presents a virtually solid block of white stucco to its neighbours, almost completely internalising its own window openings and giving no hints at all to the outside world; even the front door is a mystery. The parti sets a reinforced concrete pavilion within a walled white cube. An offset in plan creates a slot of space between them on the side of the street, which becomes the single source of natural light within the building. This slot is kept white also, and shows no more 'landscape' than a bed of white gravel. Possibly this extreme abstraction is necessary to bring the whole design to its logical end, and the effect is truly zen, pushing minimalism to a monastic level. Tsukano plays a further subtle trick with the section, sinking the ground plane of the house slightly below grade, so that the lower floor (housing the kitchen, dining room and a study room) is at a unique visual level to the courtyard, seen through ample glazing.



Upstairs are the living room, bedroom and bathroom, each also overlooking the empty outside space. Timber-lined floors and doors modify slightly the sense of absence that is so strictly conveyed otherwise. The house is an exercise in purity, as if the result of editing taken as far as possible. The impulse to seclude the interior spaces so thoroughly from their surroundings doesn't seem unreasonable, given the building's unattractive context. But living in such a detached, insular environment could induce either sublime tranquillity or madness, depending on one's disposition. Certainly House T would be a wonderful retreat in which to concentrate on important matters. Matters such as love, death, art... or architectural form.



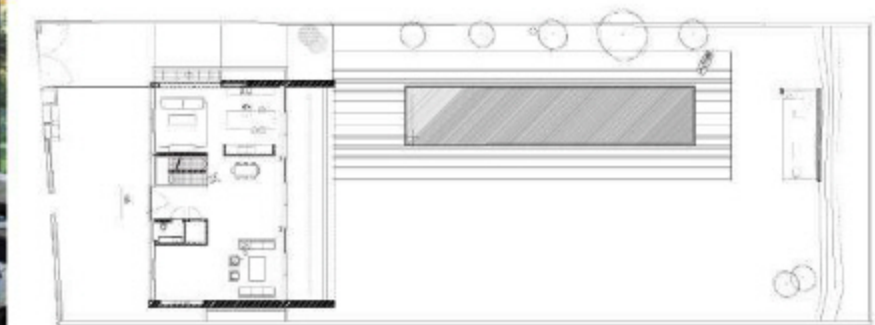
Kfar Shmaryahu House



600sq m
TEL AVIV, ISRAEL
PITSOU KEDEM ARCHITECTS
Photography by Amit Geron

A different take entirely on the process of abstraction. From without, this large urban residence is flattened into an almost two-dimensional canvas or frame onto which an asymmetrical composition of linear, wood-latticed cuts has been incised. The louvered shutters can be opened to reveal glazed apertures behind, and a surprisingly transparent dwelling as well; the building can open up to life, or shut itself down. The mechanics of the opening process (many of the panels swing upward to form temporary 'roofs') have been hidden within the generally minimalist detailing of the house. Thus when occupied and 'open', it seems more like an airy, expansive pavilion occupying its ample garden, than anything else.

The planning harks back to quite traditional centre-plan layouts, while the aesthetic is updated Modernist. An open staircase hovers in the middle of the three main bays, which in turn open to the front and back facades, while principal living spaces move to each side. Upstairs is a series of four ensuite bedrooms. The house occupies a large walled site, and sits apart in a stately manner, allowing proper appreciation of its proportional composition. Slightly ironically, given its planar sophistication, oblique views from angles in the garden lend it a particularly three-dimensional richness – a clean, crisp-edged volume in space. This residence joins a long line of very fine descendants of Le Corbusier's Villa Savoye... examinations of unitary volumes in relation to open space surrounding them. Contemporary sculptures that are invitingly inhabitable, and awfully nice to gaze at.





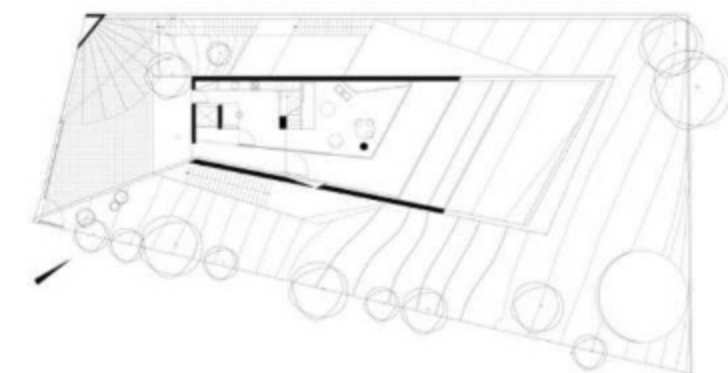
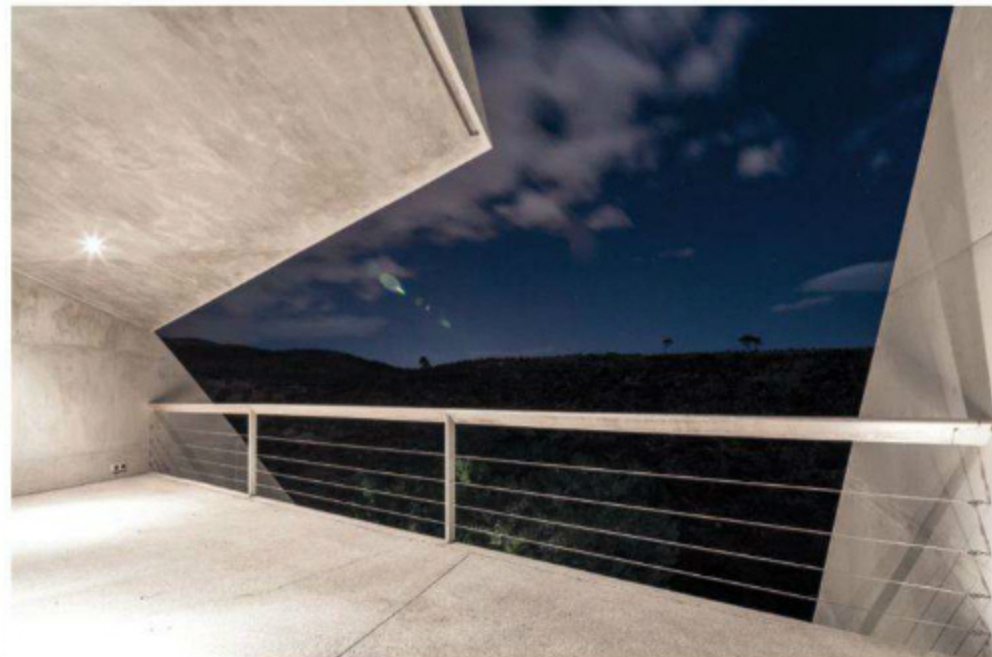
Residence in Kallitechnoupolis

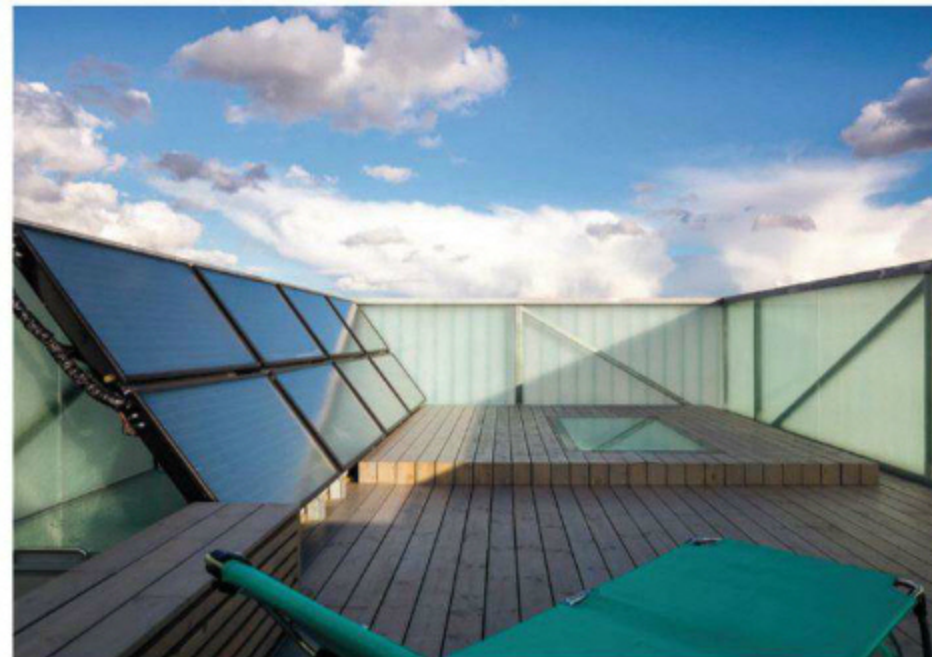
KALLITECHNOUPOLIS, GREECE
TENSE ARCHITECTURE NETWORK

Photography By Filippo Poli

A stark, almost severe essay in concrete, hugging a fairly strong slope facing another hill across from it, this house is approached and entered from above, then slides down the hill almost anthropomorphically. Its organisation is rather internalised thanks to the proximity of neighbouring houses of decidedly different styles. The trick was to close down from those, but open up to the landscape, and this the Tense architects have accomplished through the clever sectional manipulation of the site and careful choreography of openings. The modestly scaled interior spaces adhere to straightforward, contemporary open-space conventions, and are dominated by the frontal orientation of the parti. At the lower level, a partially cantilevered swimming pool culminates the experience of site. A minimal concrete terrace farther up the hill answers one of the gashed openings in the shell.

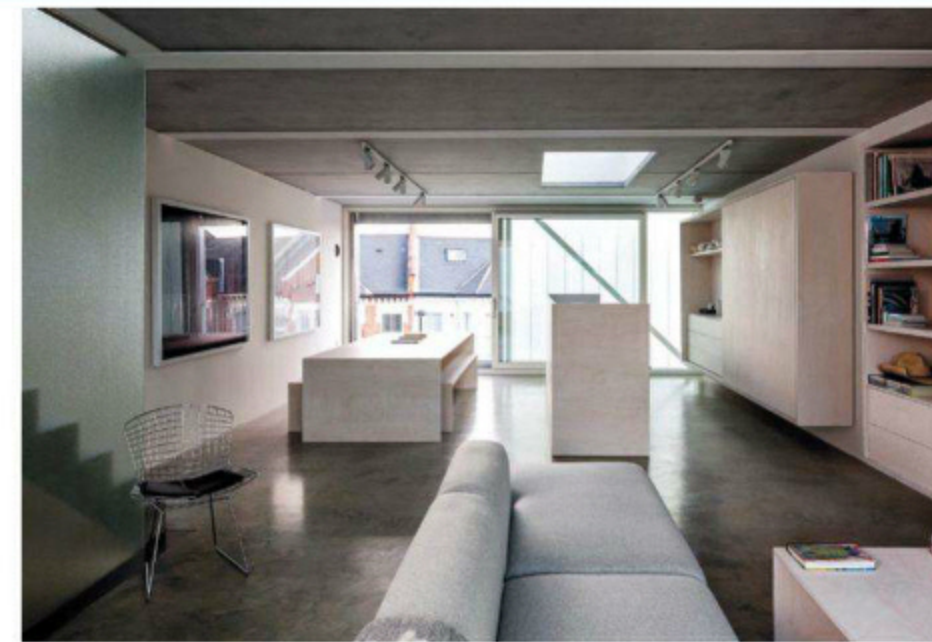
The adventure here is about concealment, privacy and then its rupture. The concrete is toned darker outside, lighter within; some large glazed openings work as semi-violent breaks in the thick, defensive perimeter walls; the building's outline mimics the hillside rather than countering it, like some kind of domestic bunker. Yet the spaces inside achieve warmth and invitingness. Despite initially seeming aggressive to its surroundings, the Residence in Kallitechnoupolis, once penetrated, unveils a softer side. You pierce its skin, and discover a nest.





Slip House

LONDON, ENGLAND
CARL TURNER ARCHITECTS



Any story on house design ought to include a sub-section on the houses that architects design and build for themselves. It's a segment of particular fascination because the world assumes that these houses are somehow more 'truly' expressive of an architect's biases, talents, preferences... and so they should be. More often than not, these projects are also limited by tight budgets, and so one aspect of their interestingness is how an expert ekes out the absolute most from every dollar invested, squeezing good design out of rather thin air. Often, architects constructing for themselves use the exercise as an opportunity for experimentation, and the houses become laboratories for interests and themes of investigation. That is also why these projects sometimes drag on longer than normal; the designer has no one forcing him to commit to decisions, and more than enough spare ideas to keep him distracted. In the end, architects' houses usually come out simplified, pared down, edited to their most direct state. And this is a good thing.

UK architect Carl Turner and his wife Mary Martin desired to build themselves a new house, and purchased a few years ago a nondescript house in Brixton, with a long garden and a separate derelict garage. They were investing in site, not building, knowing they would replace it anyway. With husband playing the role of architect and wife that of client, the brief evolved as requiring privacy, a roof terrace and "timeless modern space with a sense of tranquillity and diffused light". In fact, Martin wanted the interior to evoke monastic quietude. The house also had to have flexible space and be subdividable if the future necessitated it. And it would strive to be as green as possible.

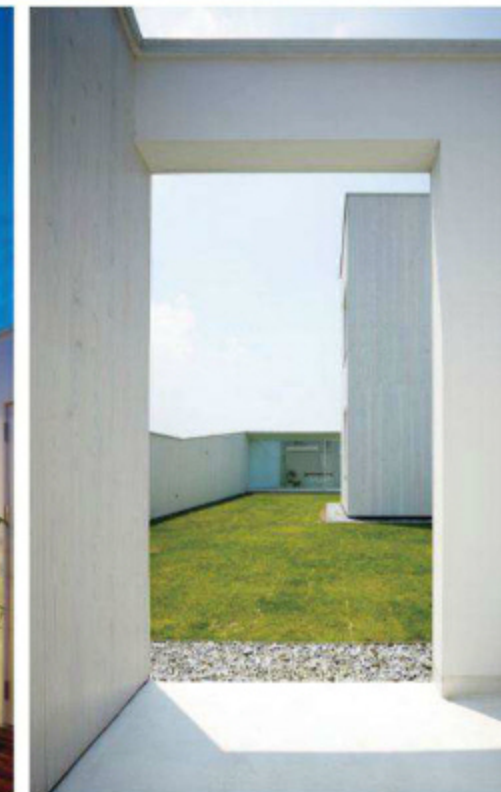
With an analysis of the street itself, as well as Dutch housing precedents, a massing diagram evolved. It expressed three levels in boxes that 'slip' forward on the site as they go up, stepping back correspondingly at the rear. Translucent glass cladding took on a primary role once it was selected to conceal the roof terrace (which was not to type in the area). To achieve both the cantilevers on the street elevation and flexible interior space, steel was chosen for the structure, then left visible within. Pre-cast concrete planks form the floors, walls, ceilings and stairs. Finished plywood panelling completes the interior aesthetic, working very well with the material palette of concrete, steel and glass.

From dead-on the building is modestly scaled, almost demure and, especially after dusk, offers interesting plays on transparency and translucency as it 'reveals' rooms, the roof terrace parapet, and the layers behind the external glass cladding. From the oblique view, when more of its traditional context joins in, Slip House seems a bit more radical; not impolite to its little terrace house neighbours, but gently prodding the area into the 21st century. Its height is emphasised by the squaring off of its cornice line, and the cantilever forward, while perhaps nodding indirectly to the upper bay window projections nearby, is emboldened by the green glass dress it is wearing (maybe "Slip" also refers to the upper storey's wrap?). Not always the most naturally elegant material, green glass here actually brings something to the house... Its translucency and vertical reveals seem to soften the hard corners of the box.

Turner has made an evocative little building, with surprisingly ample interior spaces; the kind of loose, flowing domestic environment suited perfectly for the overlap of living and working that describes modern urban life for so many people. Well, architects always bring their work home anyway, so no wonder.



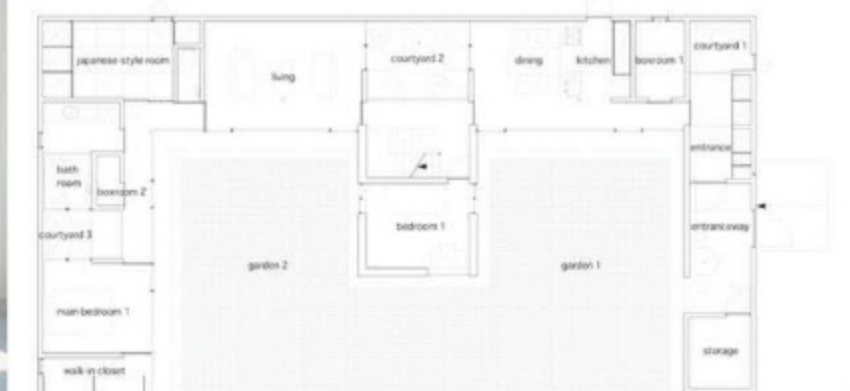
Sundial House

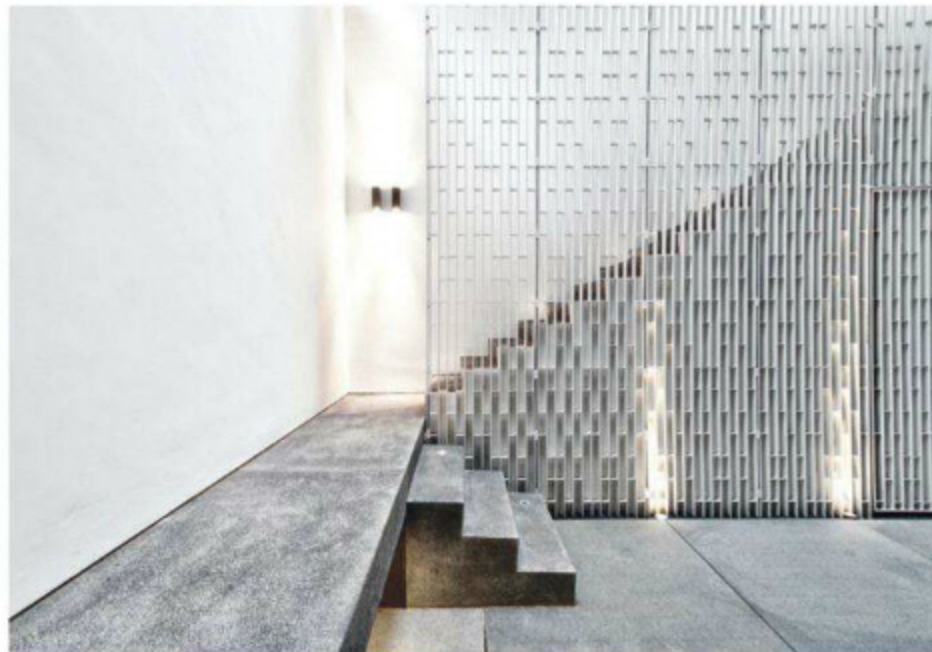


147sq m
KAGAWA, JAPAN
HIRONAKA OGAWA & ASSOCIATES
Photography by Daici Ano

Situated amid non-picturesque farmland, and built for a client who dabbles in farming it, Sundial House had the complicated task of allowing for living 'openly' in nature but masking the actual version of it all around. Fortunately the building site was large enough to accommodate an ample area of walled garden, as well as mini-courtyard spaces elsewhere. The building wraps the garden space, spreading out around an open green outdoor 'room' and dousing internal spaces in natural daylight, while retaining complete privacy. The goal was achieved: Sundial House occupants experience fully the changing seasons, the weather, the light from the sky. At the centre of the open space and the architectural plan is a two-storey box containing a pair of small bedrooms. This little 'tower' becomes iconic within the miniature world of the property itself, and organises the rest of the functional spaces around it on a single level, hugging the perimeter of the walled site. The tower also provides shade from southern sunlight, producing a moving shadow that tracks the time of day by its path, and the seasons of the year by its length; hence the name.

As in all good courtyard schemes, the inner-facing walls have the freedom to disappear, and the Sundial House takes advantage of the protected environment by using plenty of glazing facing the garden. The minor courtyards become foils to the larger open space, breaking possible monotony and relieving the problem of always facing into the same open space. Obviously, none of this could have been possible on a more constrained plot of land. Sundial House takes full advantage of this, and creates a Modernist villa of both excitement and intimacy.

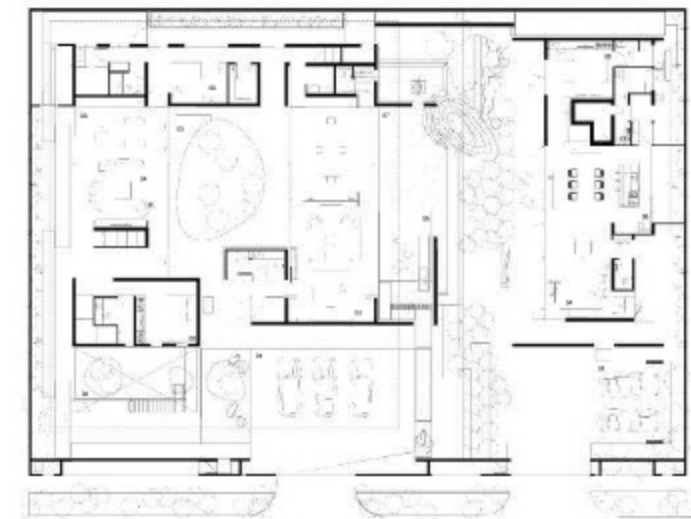




The Wall House

1,116sq m
SINGAPORE
FARM, WITH KD ARCHITECTS

Photography by Bryan van der Bek & Edward Hendricks



Extended families in Asia like to live together, so this double house project in Singapore seems well suited to the retired parents and one adult child who share it. Because the land plot was generously sized, the parti could spread out a bit, allowing two independent residences to share it without feeling on top of each other. A two-storey block holds the principal living and master ensuite areas, while entertainment spaces occupy a single-storey component. These are then linked by a large central courtyard near the entrance. This space carries the impact of the scheme, with its language of austere modernism, rich granite walls and floor, and a distinctive oculus carved out of the ceiling. A discreet arrangement of svelte trees seems scattered across the floorplate, composed and serene. This entry court establishes the aesthetic spirit for the entire building and grounds. The latter are inspired by Chinese gardens in layering vistas and spaces experienced through movement. Thus the built architecture seems to occupy a larger landscape, and can spill out into it, or retreat inwardly, where appropriate. Indeed, the whole project is very like sophisticated landscape design, and in Singapore's climate, this works just fine.

The city-state is replete with residential architecture of high quality and considerable originality. The Wall House chooses materials that make the most of its horizontal profile and extruded lines: stone, timber, polished concrete, etcetera. Setting these against a constant backdrop of vibrant tropical greenery enhances them and adds up to a restful, becalming ambience. Though the building hardly hides its monetary value – large villas in Singapore are precious – it doesn't seem to flaunt luxury. Rather, The Wall House settles into its context with serene understatement, plus the occasional design flourish.



M House

SINGERA, REPUBLIC OF MOLDAVIA
MARCEL LUCHIAN STUDIO

This sleek, unusually shaped home is not particularly large or especially odd, but it is an expert assembly of material, silhouette, angle, tone and scale. Two contrasting forms are interlocked one atop the other – though overhanging it – producing the principal diagram. From there it's all sensuous details and subtle, sometimes tiny, compositional moves that massage the eye. By flexing the outer skin where he chooses to, but never grandstanding in it, Luchian manages to bring interest in fine measure, balanced with calm stasis and formal stability. The house's unique characteristics are virtually all underplayed – the way a wall facets inward, or a cornice line stretches out a bit further than expected to form a canopy. This is a game of slight, momentary inflections, and it's played very well.

From a distance the house attracts with its basic dark-and-light juxtaposition, as well as a couple of larger scale components, such as the roof and a pair of oddly charming 'chopstick' struts propped at a sharp angle against one corner. Up closer, the quieter, sexier interventions on the facades come into view. The way Luchian turns up the frame above a wall of glass, in line with the roof overhang, or angles support piers on one side, to imply that the upper form has landed on the lower one as if by flight. Indeed, there are vague similarities to automotive design in his hand here. And like a great auto in repose, this firmly stable building seems ready to leap.



Town House EM

340sq m
MECHELEN, BELGIUM
AREAL ARCHITECTEN

This townhouse in Belgium works a series of subtle moves into a unique variation on type. The clues begin with the street facade, which both respects the contextual alignments and conventions, and inflects them with slight angles and recessions into the frontal plane. It's as if the building were evolving from two- to three-dimensionality, or from drawing to reality, as you walk nearer to it. The sectional organisation uses the three storeys quite logically, placing sleeping on the middle level and living room on the sun-drenched top floor, which can take greater advantage of roof terrace and larger glazing. Running upward through the centre of the plan, laterally, is a skylit open core (the staircase traces it) that brings an almost ethereal light glow to what is normally the darkest area of the house. Materials such as bleached timber, exposed concrete and a large area of brick walling, all contribute to the mood.

Thanks to minimalist detailing and an emphasis on large, uninterrupted surfaces, this central 'light cavern' casts a mood over all the spaces, and makes an internal world that feels complete, detached in a good way from the unpredictable world outside. This sense of an urban oasis contradicts the close quarters of the row-house density of the urban fabric here. With the benefit of a rear garden at grade, and the upper terrace, living here is not unlike living in a garden pavilion.



WATERING HOLE...

Zuma Hong Kong Studio Glitt



Following on from its success in London, Dubai, Bangkok, Miami and Istanbul – all designed by Noriyoshi Muramatsu – the newest Zuma occupies The Landmark in Central, offering yet another stylish venue in which to tinkle, turn heads, and talk the talk. Leather, dark-stained wood, and lightbox surfaces abound, dousing the generous space in a mood of luxurious indulgence. A DJ booth holds the centre of the bar, announcing its emphasis on the latest music and a general party atmosphere. Surrounding walls were produced by using glass from recycled bottles, which seems appropriate, and have been coated with polyester resin to enhance their luminosity amid the plentiful special lighting effects. Other tones hew to dark and seductive, the better to offset the glowing bottle glass.

The bar joins the existing Zuma Japanese restaurant one level below, and generally follows its aesthetic cues. That space, which has been open for some time, set standards for innovative dining design and use of materials, and has become one of the city's favoured eateries. The new bar ought to complete the nighttime picture, and will have no trouble staying busy with the precinct's fashionably affluent (and those who want to be). It might have made some rather safe choices in the design department, but remember where we are; the overheads in this neighbourhood rival any in the world... No point in getting too radical.



BUFF...

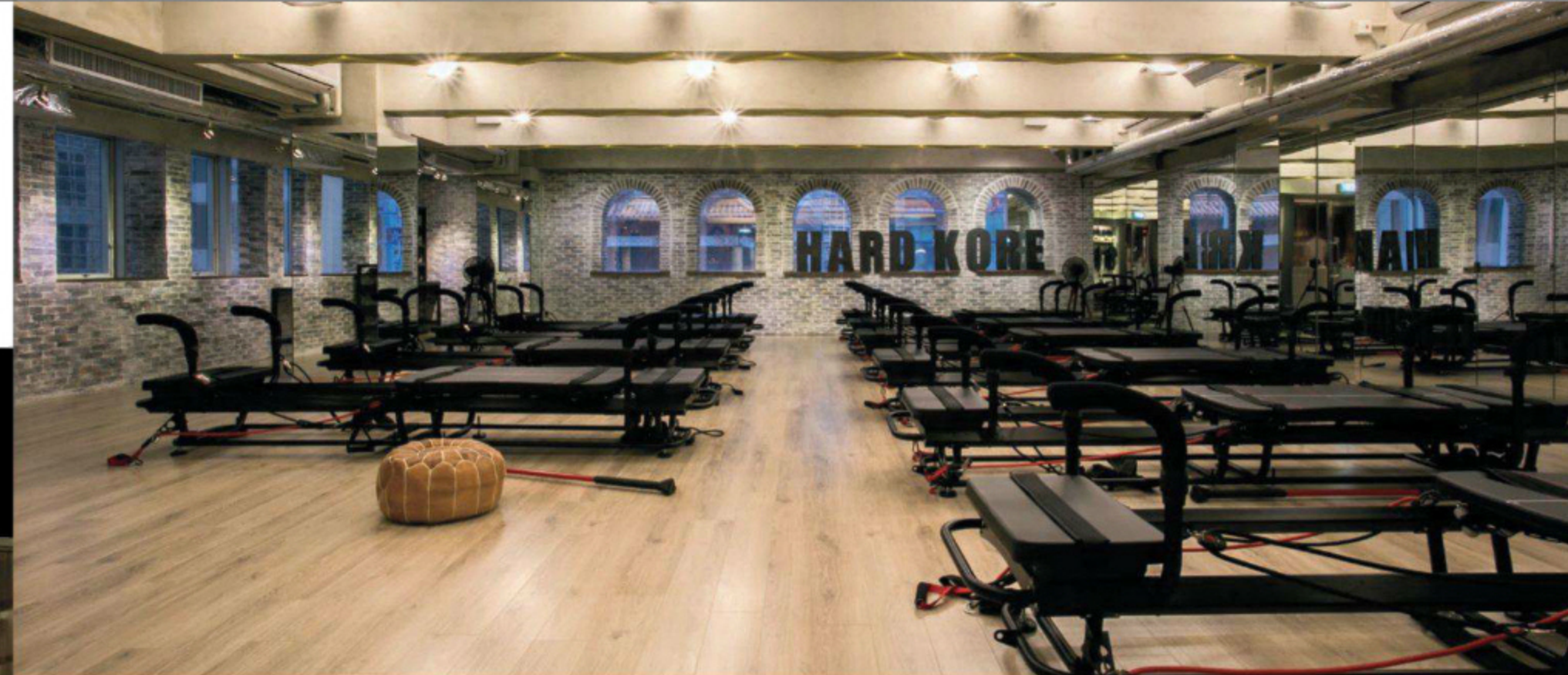
H-Kore Liquid Interiors

Now that urban gyms are as ubiquitous as six-pack abs, it's getting harder to tell them apart. But Hong Kong design studio Liquid Interiors has given this category the old college try. H-Kore is a "boutique fitness facility" at the heart of the city's power base, in Central. It appeals to those young turks who run the financial world these days, and still find time to work their bodies as hard as their clients' portfolios. The 1,500sq ft space speaks of serious physical investment, but also has a cheeky side. Concentrating on using Megaformer machines as part of the Lagree Fitness regimen, H-Kore's classes are limited to 10 persons at a time, which allows the establishment to maximise its use of limited space. It is the kind of personalised fitness programme that appeals to those who can afford it, and who don't fancy the meat-market mentality of everyday mega-gyms. Going it a bit smaller also allows more individuality of design, which pleased Liquid Interiors head Rowena Gonzales: "Gym chains follow a by-the-book formula that creates sterile, impersonal interiors. We wanted H-Kore's design to be both provocative and practical." And it is.

Within a general aesthetic of industrial loft chic – think recycled timber, brick, exposed concrete, etcetera – there are small points of humour expressed through signage, lighting, motivational messages and the like. It's not overdone, and never detracts from the central purpose of the place (to produce better-looking bodies), but it does lighten the mood; gym bunnies sometimes take themselves too seriously, after all. A weathered-steel logo mounted behind the reception desk sets things off. In the main workout room, the raw timber and masonry walls are nicely juxtaposed with the rather technical aspect of the workout machines themselves, making it feel as if one had wandered into an early 20th-century factory building producing we don't know what. A colourful sofa off to the side invites resting-heart-rate pauses or after-workout socialising.

In the change areas, slate floors, chained curtains and leather details carry on the casual atmosphere. Above showers, neon hotel-style 'vacancy' signs light up when stalls are unoccupied. Ceiling fans help reduce AC use, and fit with the genre, though the arched windows seem to be out of place in the middle of the modern city.

Liquid Interiors has done a lot with a modest budget and a simple programme. The fitness field was more than ready for some imagination, and H-Kore spins it.



HISTORY LESSON

University of Rome III Architecture Faculty Studio Insula

Photography by Stefano Cerio, Alberto Novelli and Insula srl

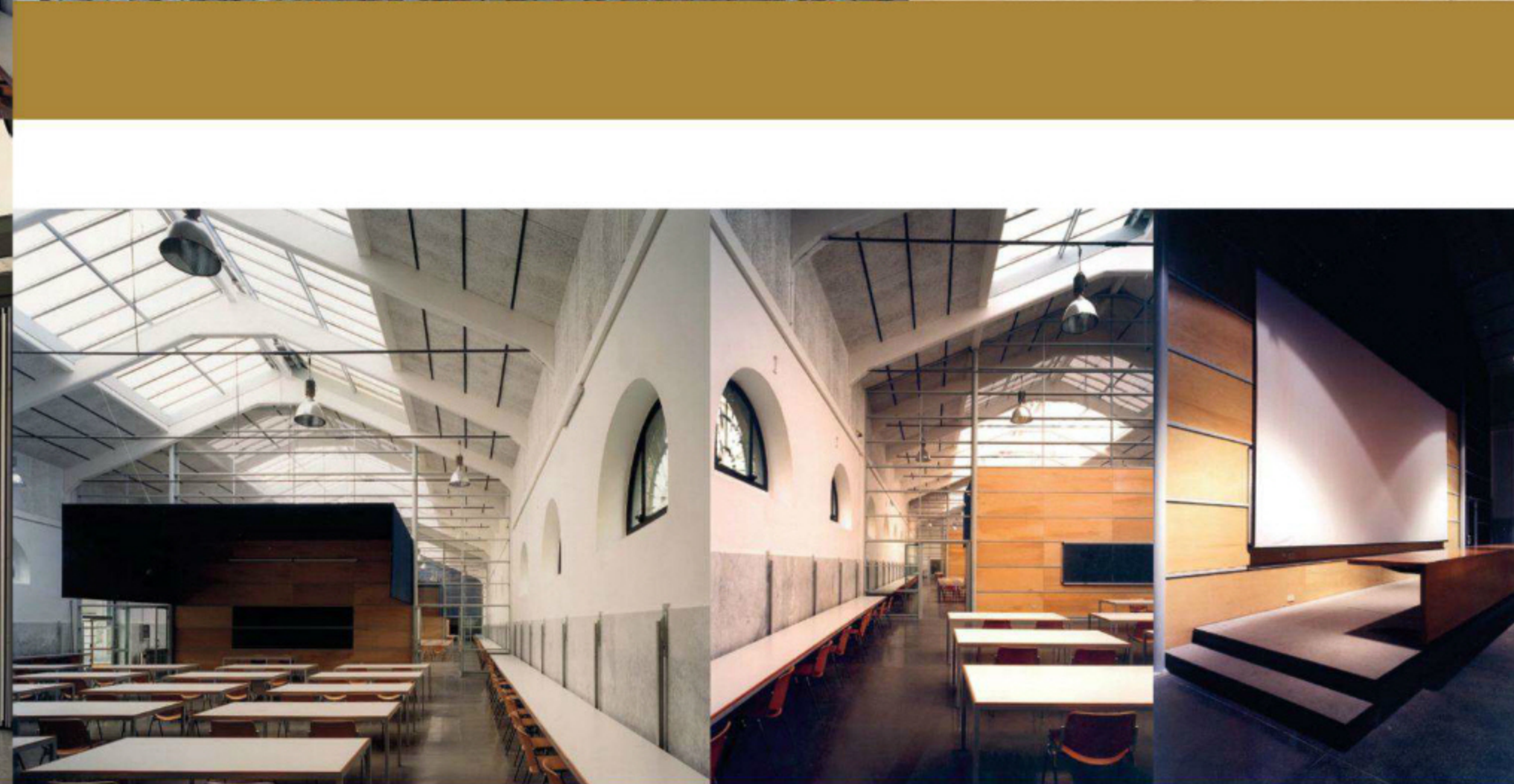
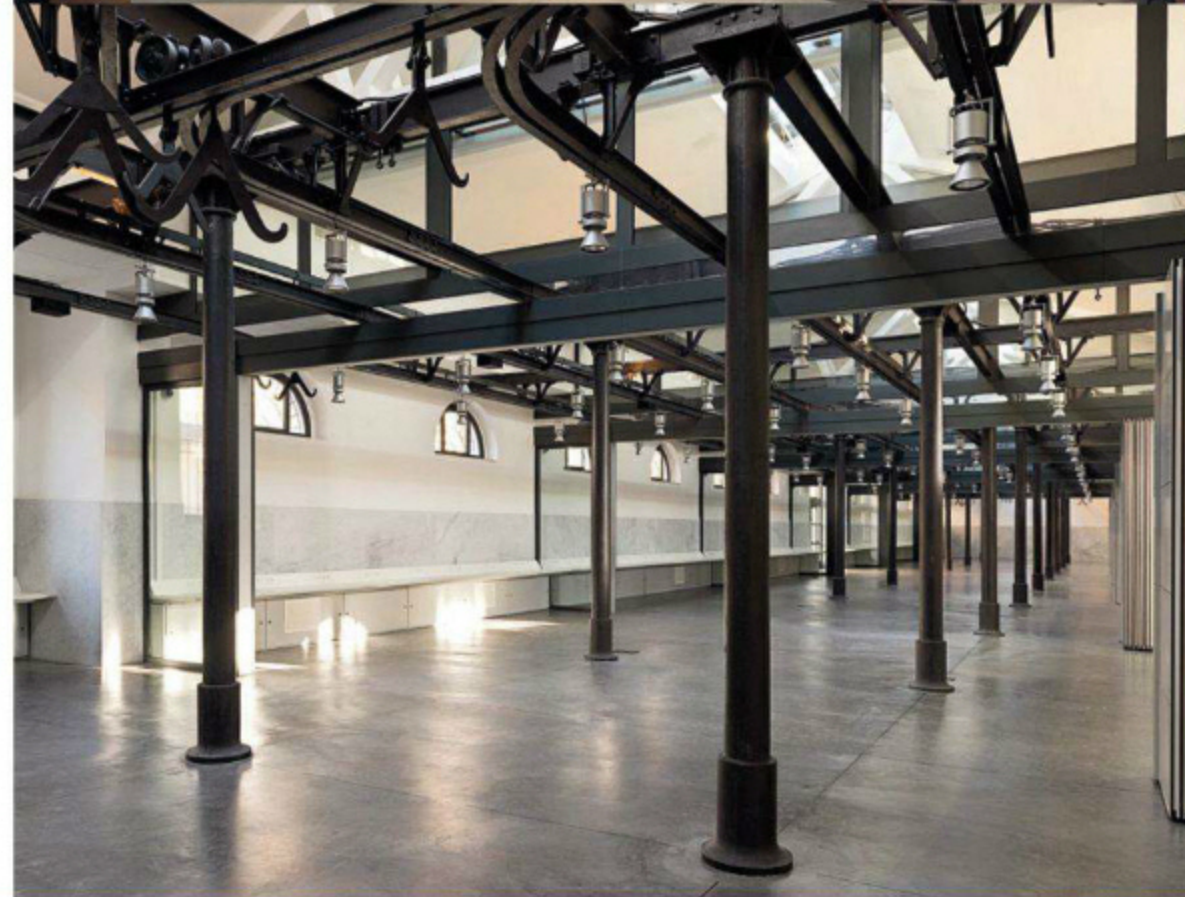
Almost ten years ago, Rome-based architectural practice Studio Insula was commissioned to transform part of a former slaughterhouse in the city's historic Testaccio district into a satellite campus for the University of Rome III. Initially designed by Italian architect and engineer Gioacchino Ersoch in the late 19th century, the 25,000sq m meat-processing facility, which was shut down in the 70s, comprised a series of industrial buildings, brick pavilions and a combination of stone and ironwork. Only recently was the transformation project completed, with most of the buildings repurposed into workshops, classrooms and auditoriums... and, in typical Italian fashion, no dearth of historical vestiges.

Eugenio Cipollone, design principal at Studio Insula, made sure to keep the aesthetic authentic. "Our goal [was] to enhance the existing space without overwhelming it with [new] forms or incongruous elements. We tried to behave in the same way the architect who [originally] designed the place would act in the present day," he explains. "The new features are made possible by introducing, only where necessary, new elements designed in a very [subdued] manner, so as to leave always visible and understandable the original spatial environment."

The School of Architecture occupies only part of the new campus. The designers had to carefully determine suitable areas for lecture theatres, seminar rooms and study spaces, as well as venues for students to gather socially in. The most recently converted of these, Pavilion 2B, is a flexible location for all those functions. Steel beams hold up partition walls that separate numerous classrooms and workshop spaces. Opaque folding panel systems create smaller, intimate rooms for meetings, while a large 'collective space' functions as a link between the school and the library.

For Pavilion 7, a multipurpose covered hall with four skylights on the gable roof, Studio Insula designed three workshop spaces and a 260-seat auditorium by inserting three partition walls made from steel, glass and wood. The minimal material palette and colour scheme make for a sober learning environment, allowing students to "develop their own ideas clearly". Adds Cipollone: "Simplicity, linearity and lightness were key ingredients in redesigning both interiors and exteriors."

The complex yet understated design stands out for its ability to enhance old textures and surfaces. But, more importantly, it serves as an example – especially for the architecture students inhabiting the building – of how successful heritage-based regeneration can be achieved.



GREEN GOODNESS

Cafe Melba designphase dba

If you fancy the thought of being in a well-designed noshery that serves up wholesome food in a verdant setting, then Cafe Melba might just be your kind of place. Singapore-based architectural firm designphase dba was the creative force behind this simple rectangular box with tall windows that open up to a quiet patio shaded by ancient angsa trees.

Located within the luxuriantly green compounds of the recently opened Goodman Arts Centre (the former LaSalle College of the Arts) in Singapore's East Coast area, the small eatery is a blend of influences from Melbourne and Asia (hence 'Melba'), with interpretations of Australasian dishes. "The story of Cafe Melba began with a romantic notion and a walk through the garden of the Goodman Arts Centre," explains Joris Angevaere, design director at designphase dba. "The site has a beautiful aspect, perfectly positioned as a vantage point to the panorama of lush grass and elegantly tall foliage which created the perfect setting for the cafe-restaurant."

Even from afar, the 1,500sq ft bistro appears chic and stylish, without seeming pretentious. Housed in a glass building, Cafe Melba presents a casual, all-day dining experience, with daylight filtering in through the 4m-high, locally sourced timber-louvered windows. The restaurant's 'rustic yet industrial' aesthetic conveys its comfortable, "sophisticated country cabin" feel. Oiled



timber floors, exposed beams and earth-toned fabrics further emphasise the cafe's raw, natural tone. In fact, designphase dba opted for timber and glass in the construction to create an "interacting flow" between the interiors and the exteriors.

A variety of seating options inside and outside (on the patio) allude to the "modern Australian vernacular style" that the team sought to express in their design. There is a large open kitchen on the right, a concrete bar top topped with solid reclaimed timber on the left, and several communal tables and benches in the centre, from where diners can enjoy views of the adjacent field.

Notes Angevaere, "The idea was to evoke the feeling of being on a family holiday – of residing in a relaxed vacation cabin and gazing out on nature." Cafe Melba's artsy locale, the surrounding old college buildings and the site's rich greenery practically scream 'tranquil escape', and serve up a dining concept in perfect keeping with the tropical environment of Singapore.

BRAINY

Lycee Albert Einstein NB Architectes with Francois Privat

Photography by Paul Kozlowski



Imagine attending Albert Einstein High School... and being just a mediocre student! Almost as stressful: imagine designing it. Well, at least this new project wasn't greenfield; the building and institution already existed, a leftover from the 1960s. The current architects were charged with expanding, renovating, improving it. A three-pronged strategy was arrived at. First, the architects wanted to "reconquer the human scale in building and outdoor spaces". A major central courtyard space thus serves to organise and clarify circulation through the site, besides acting as a prime meeting space. It connects to a restaurant and cafeteria, administration areas, a workshop, and teaching rooms. The students hang out here in their free time.

Second, revise the landscape. Gardens between buildings on the campus were densified, and plantings screen views while providing thermal enhancement. There are wooded areas for shade, landscaped areas with seating and shade structures, and plentiful flora all round.

Third, think long-term. This primarily centred on sustainability and setting an example for a feasible educational model represented by architecture. The architects talked



of creating a "new spatial scenography". The building selected to best represent this attitude houses an application restaurant plus classrooms. Its external envelope is graced with sections of vertical metal sun-shades, brightly coloured in grey, white and orange. From a distance, these join to make patterns outlined with colour and tones of contrasting shadows. The building also generally lightens the mood of the campus, where linear concrete box structures group to impart a distinctly late 20th-century institutional character. Nowadays we know that educational facilities are less about stern facades and more about innovative teaching methods; less pedagogic scolding, more nurturing engagement. Or so we hear.

Concrete is still the main material here, as it must be to cohere the campus and keep things from seeming overly then-versus-now. The objective was to evolve the facility into the present, not trash what was already there. If one was hoping for some cerebral marriage between the patterning of the vertical panels and shades and Einstein's own theories, it was not delivered. Perhaps that would have been asking too much. Nonetheless the building and its newly landscaped grounds are handsome, welcoming, yet serious. And that's not a small achievement.

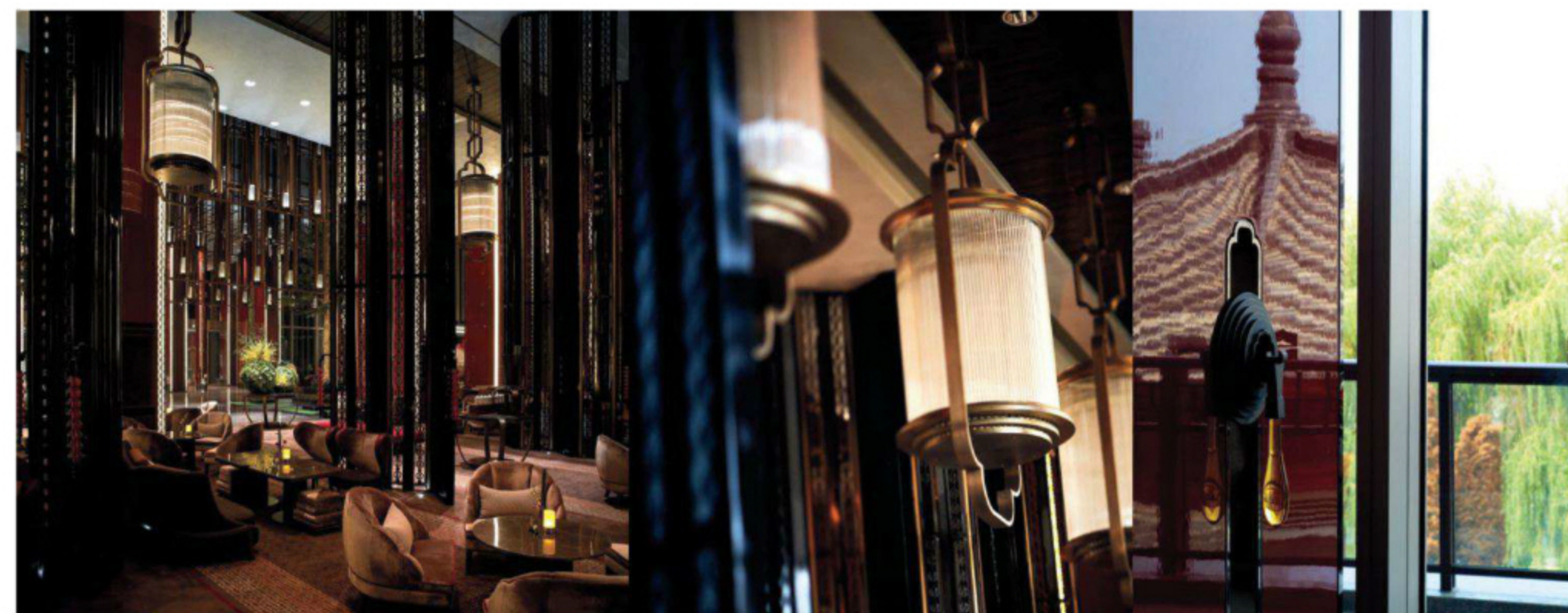
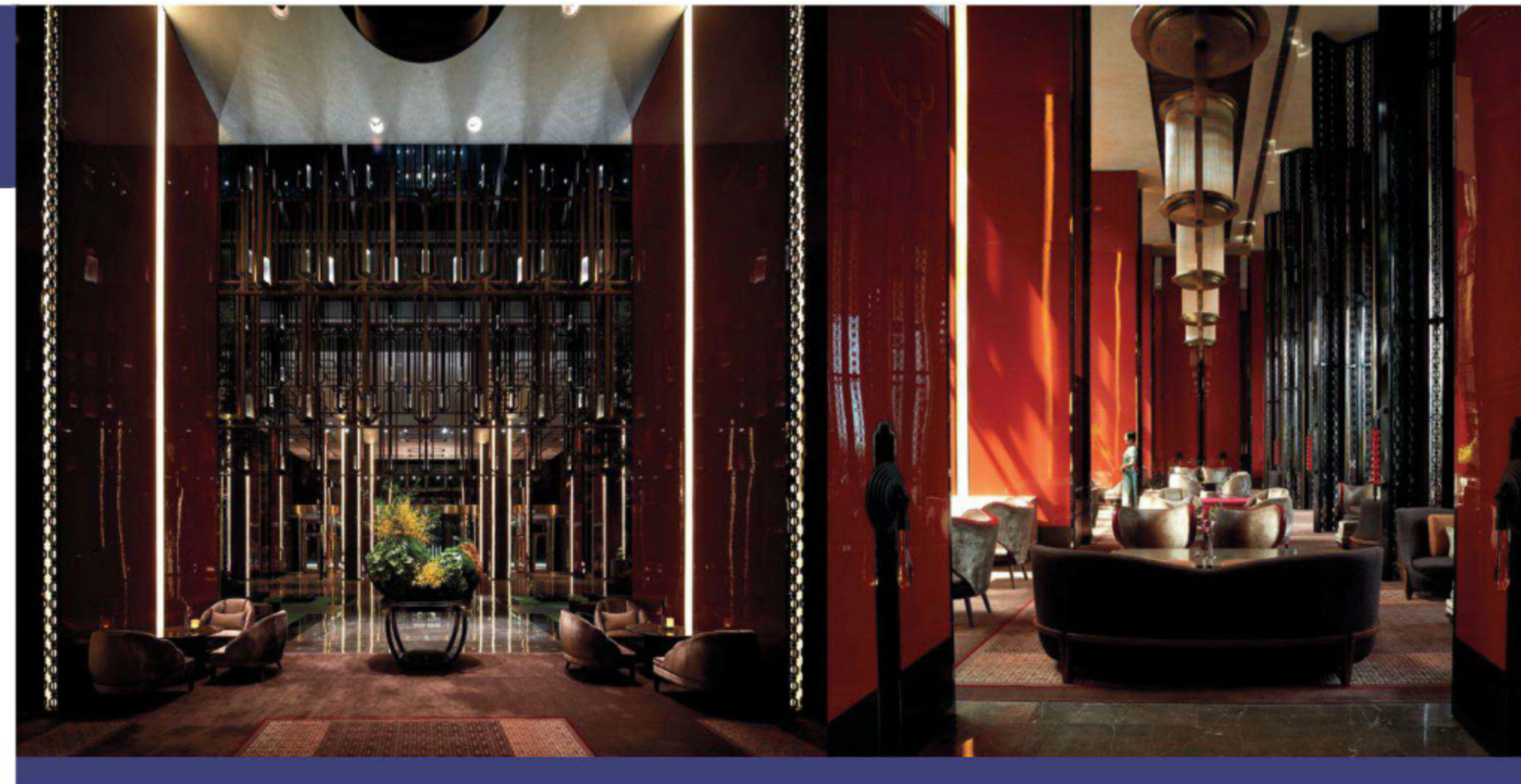
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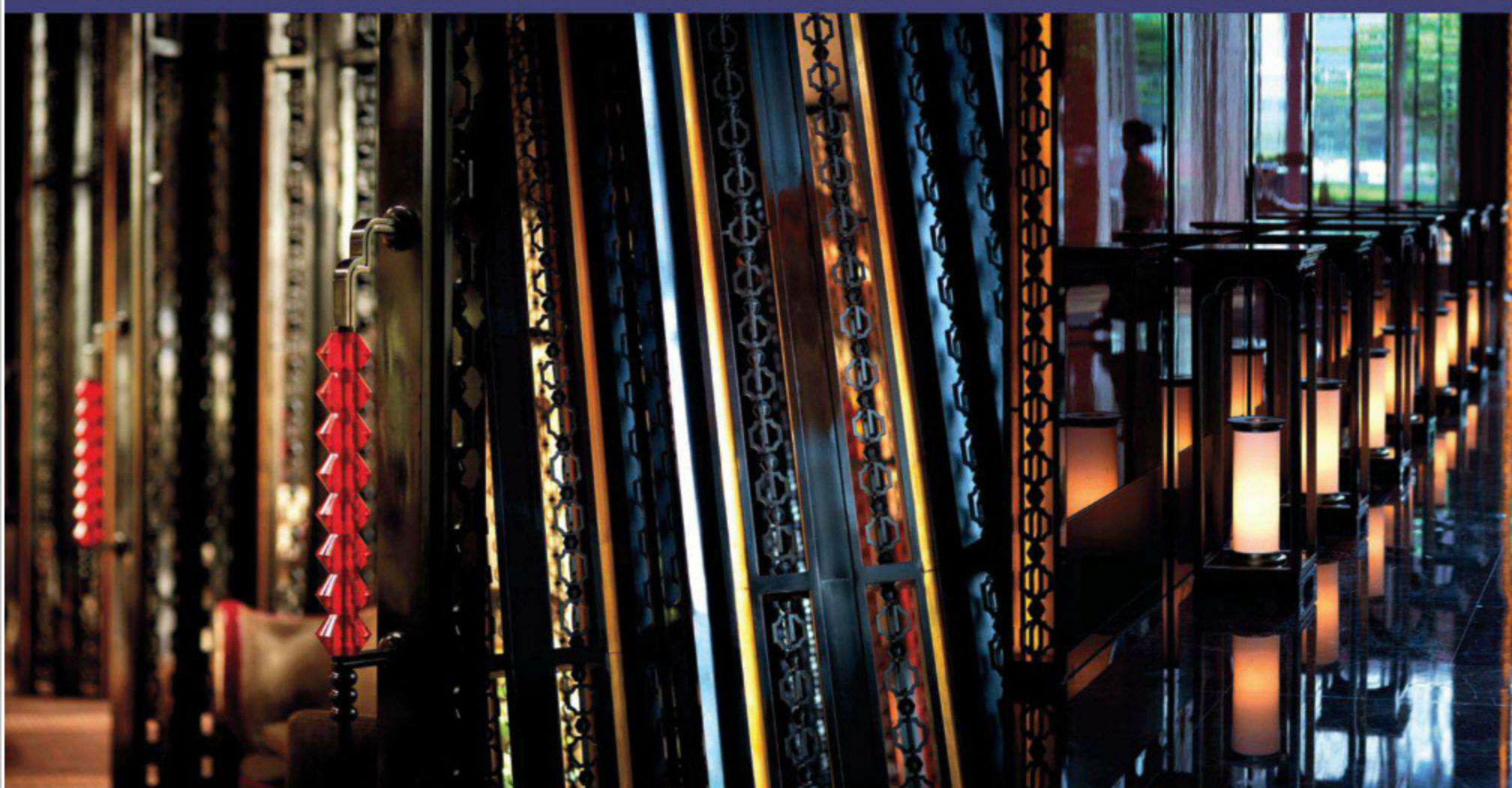
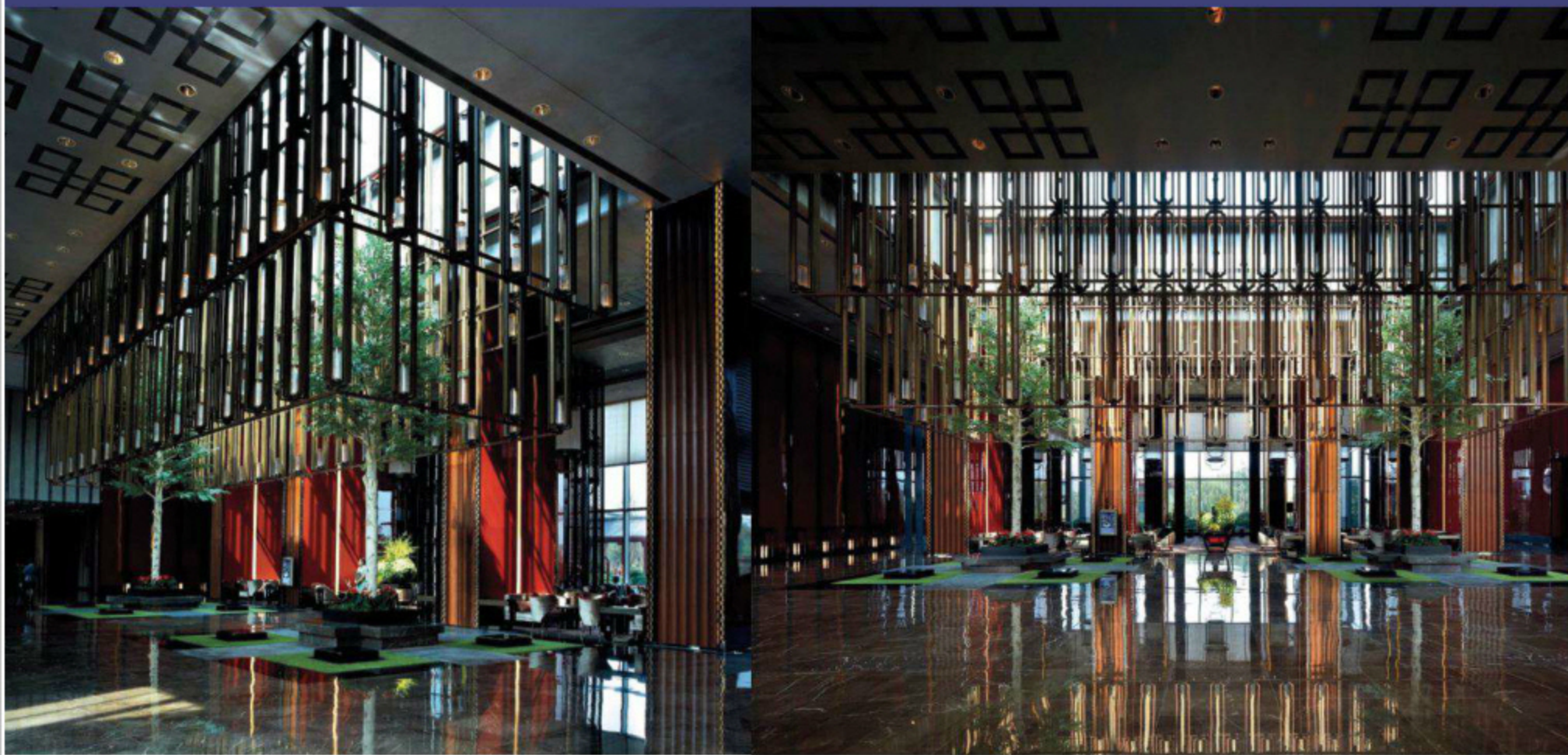
Shangri-La Hotel, Qufu ABConcepts



Never a brand known for cutting-edge design, Shangri-La is nonetheless hugely successful throughout Asia, having smacked the sweet spot of local tastes in luxury. In China, it has evolved its image and design language over time, not radically altered it. Minimalism is not what this chain – or its customers – are after. It makes perfect sense, therefore, that ABConcepts was tapped to design the hotel brand's latest offering, in Qufu. The Hong Kong interiors firm has gotten very good at knowing what hospitality clients desire, and what defines luxury in this part of the world.

The Shangri-La Qufu is the first major luxury hotel in the city, the hometown of Confucius. The designers have blended up a rich mixture of tones and crafted details that are exuberantly 'Chinese', unabashedly expensive, and quietly modern. Make no mistake, this is not an exercise in abstraction or updating, but the language is applied consistently at all scales, from the very large reception and ballroom spaces, to the small, custom-designed light fixtures or door pulls. Although the rather politburo-predictable exteriors of the huge building hark back a couple of decades (to a by now passé interpretation of state-sanctioned grandeur), the designers haven't been intimidated, transforming the difficult proportions of the larger spaces through a relentless adherence to good taste, the application of well-chosen materials and fabrics, and soft lighting. The colour palette of the hotel is particularly pleasing, avoiding entirely the blindingly bright lumens





of yesteryear – think mega-lanterns instead of crystal chandeliers – and bathing surfaces in much more soothing, much more 'oriental' tones of red, ochre, saffron and red-browns.

The motifs and patterns created for the walls, floors and ceilings are well balanced and proportionally pleasing. It all cosies up to the edge of too much, without going over, so that the image of the brand is loyally upheld, but this time with better coordination of tones, better control of what the hand touches and the eye pervades. There is brass and bronze, red lacquer and vanilla white, lots of beige and plenty of dark-stained wood – all tightly pulled together and dolloped with artworks and floral arrangements. References to Confucius are necessarily dangerous, but the Shangri-La Qufu definitely deserves kudos of the non-philosophical kind.



Dalian International Conference Center

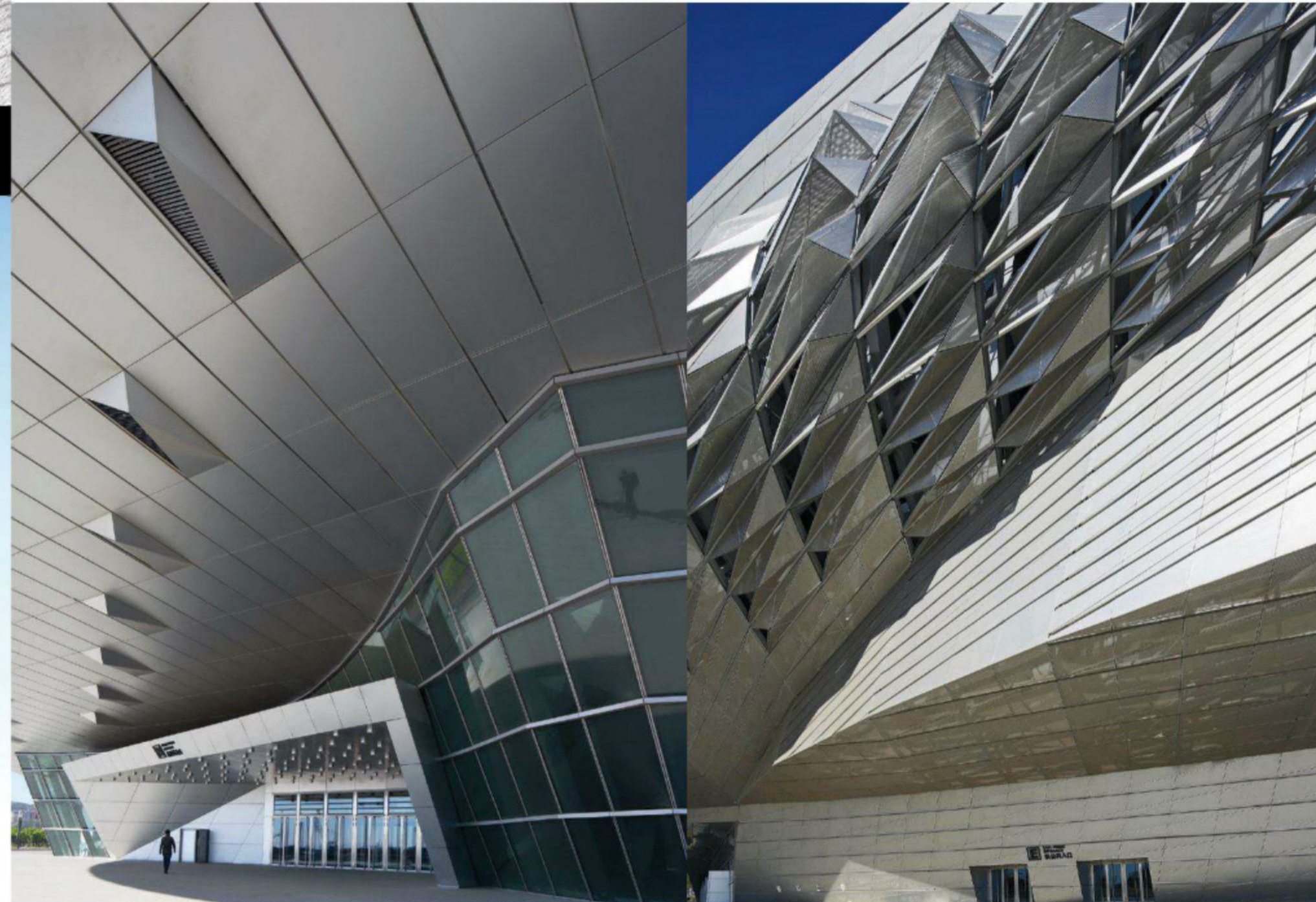
Dalian, China
COOP HIMMELB(L)AU



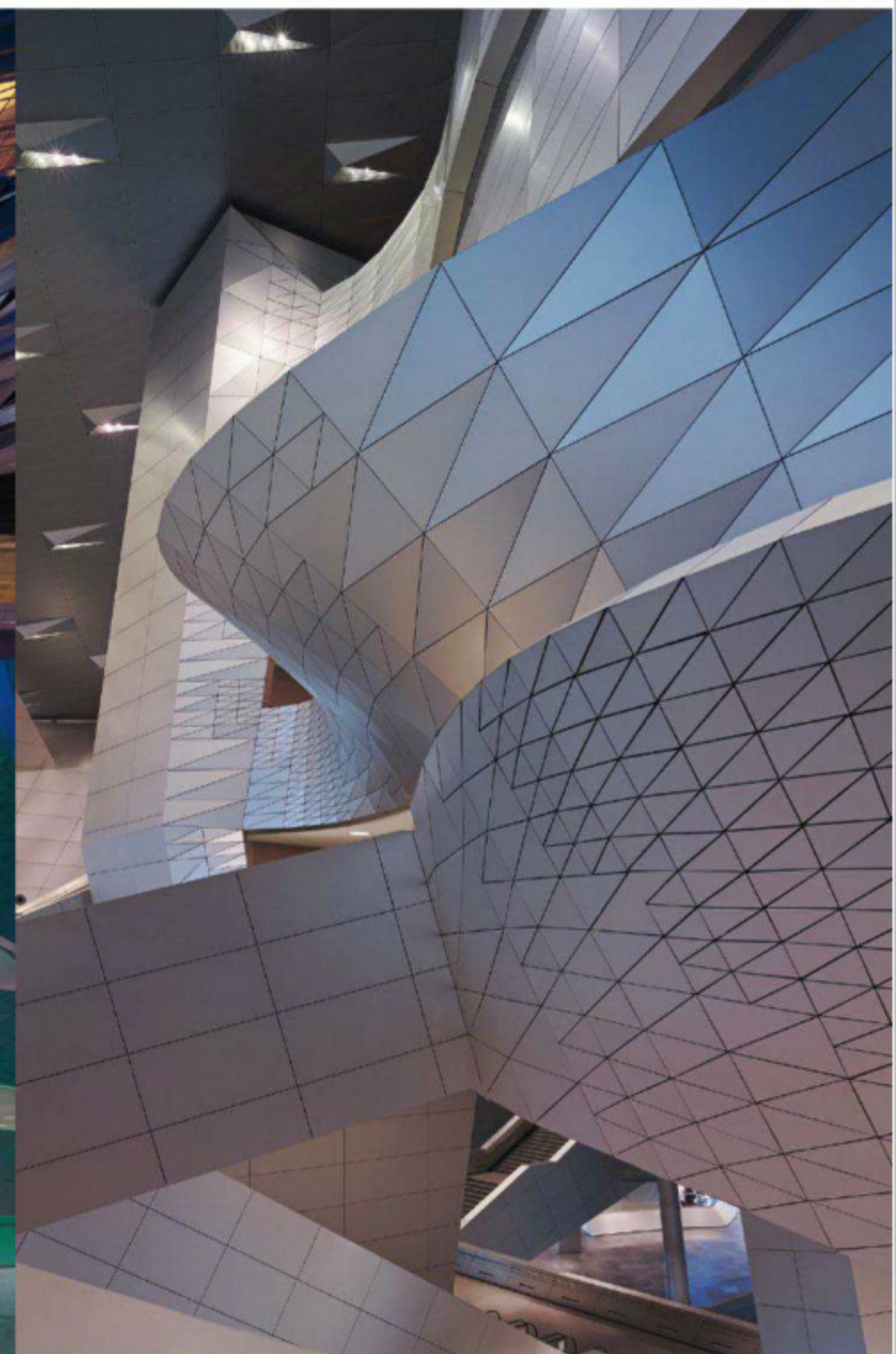
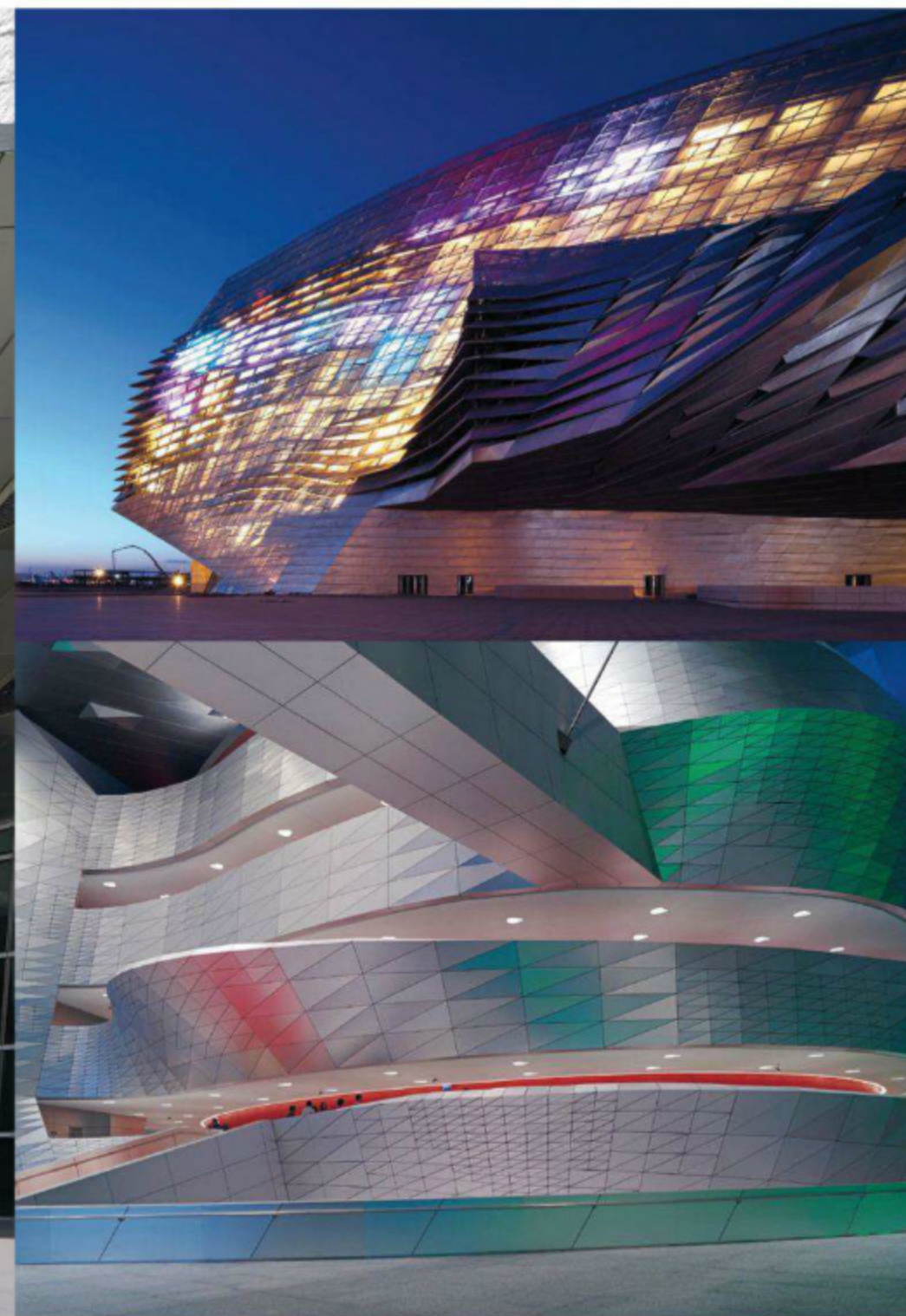
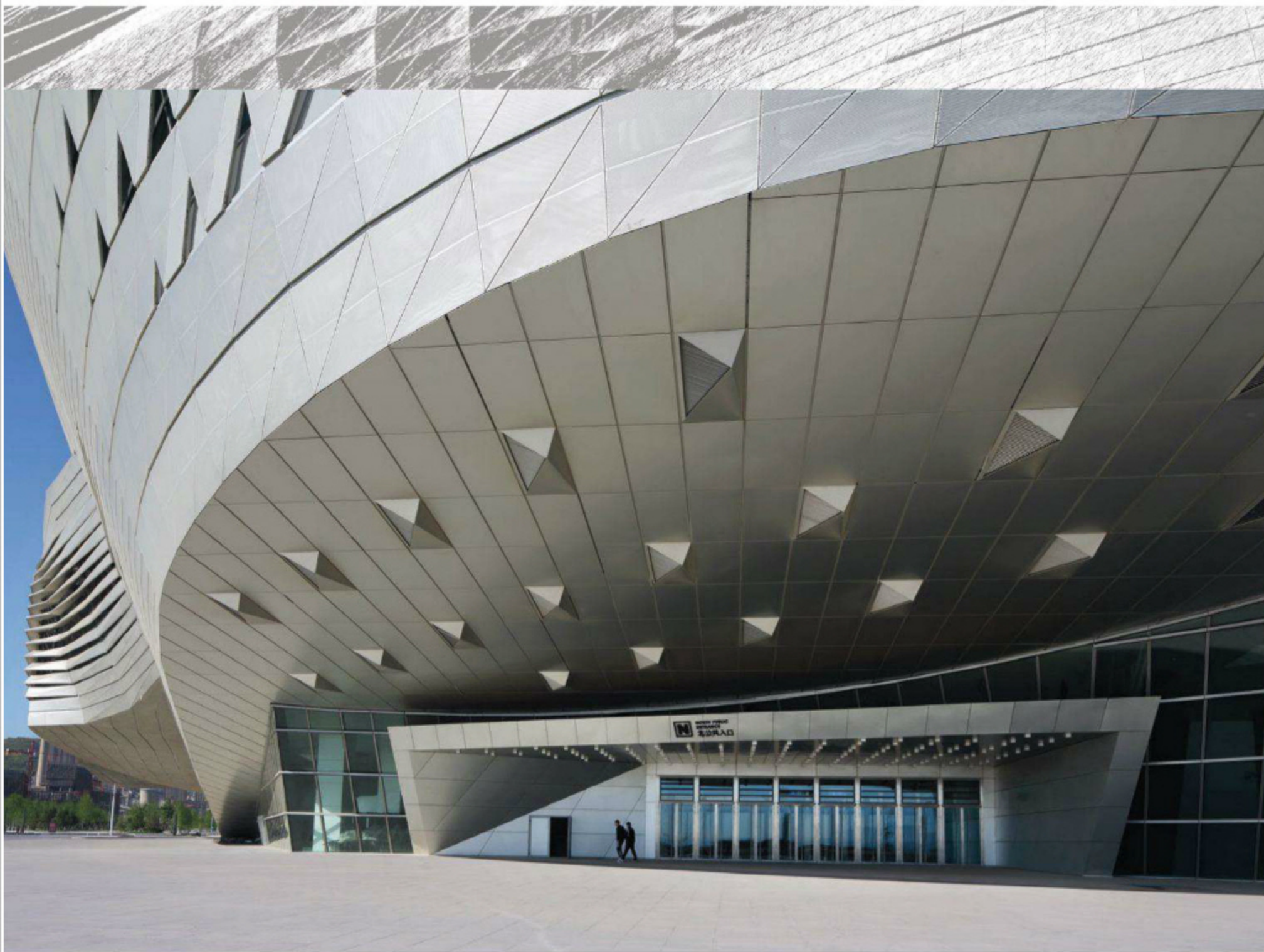
Photography by Shu He, except where stated

In the important northern China port city of Dalian, this new international conference centre is located prominently waterside, and is clearly intended to spearhead the city's aggressive transformation into a proper tourism, business, trade and industry centre. Signing on such heavyweight talent as Coop Himmelb(l)au is proof that the city's powerful don't want to mess around with half measures. They intend to relocate the container port away from the dense urban core, establish a new cruise ship port, redesign the CBD on reclaimed land and connect with a special economic zone via a bridge. The conference centre aims to establish a landmark anchor at the terminus of the principal city axis.

The building's plan was generated from the intersection of two main approach routes which merge in front of it. Conference spaces are cantilevered from the facades and covered with a cone-shaped roof screen. The skin of the building gives it distinctive facades that both unify the various spaces within and make 'impressions' of them



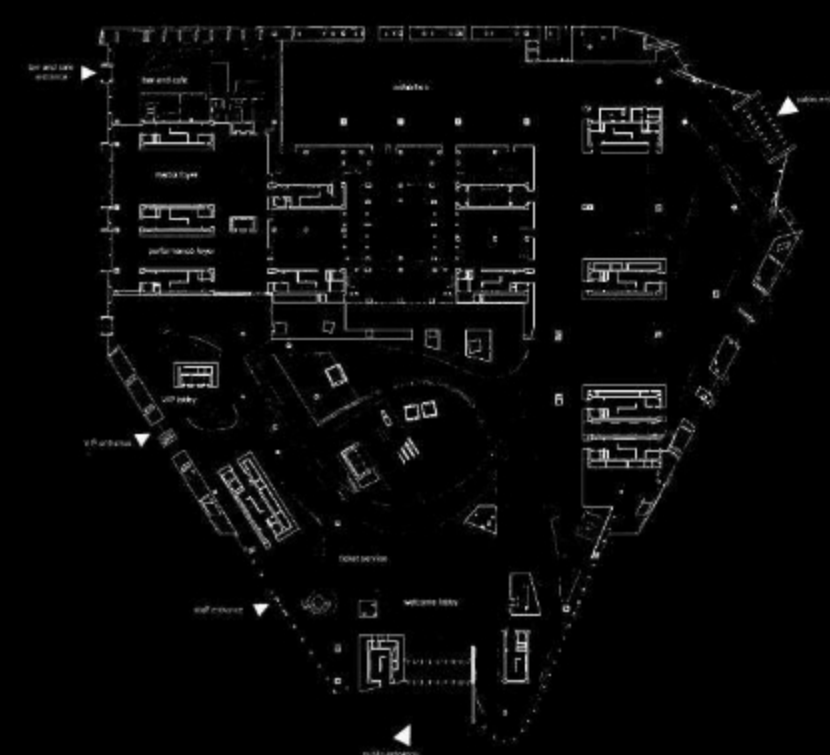
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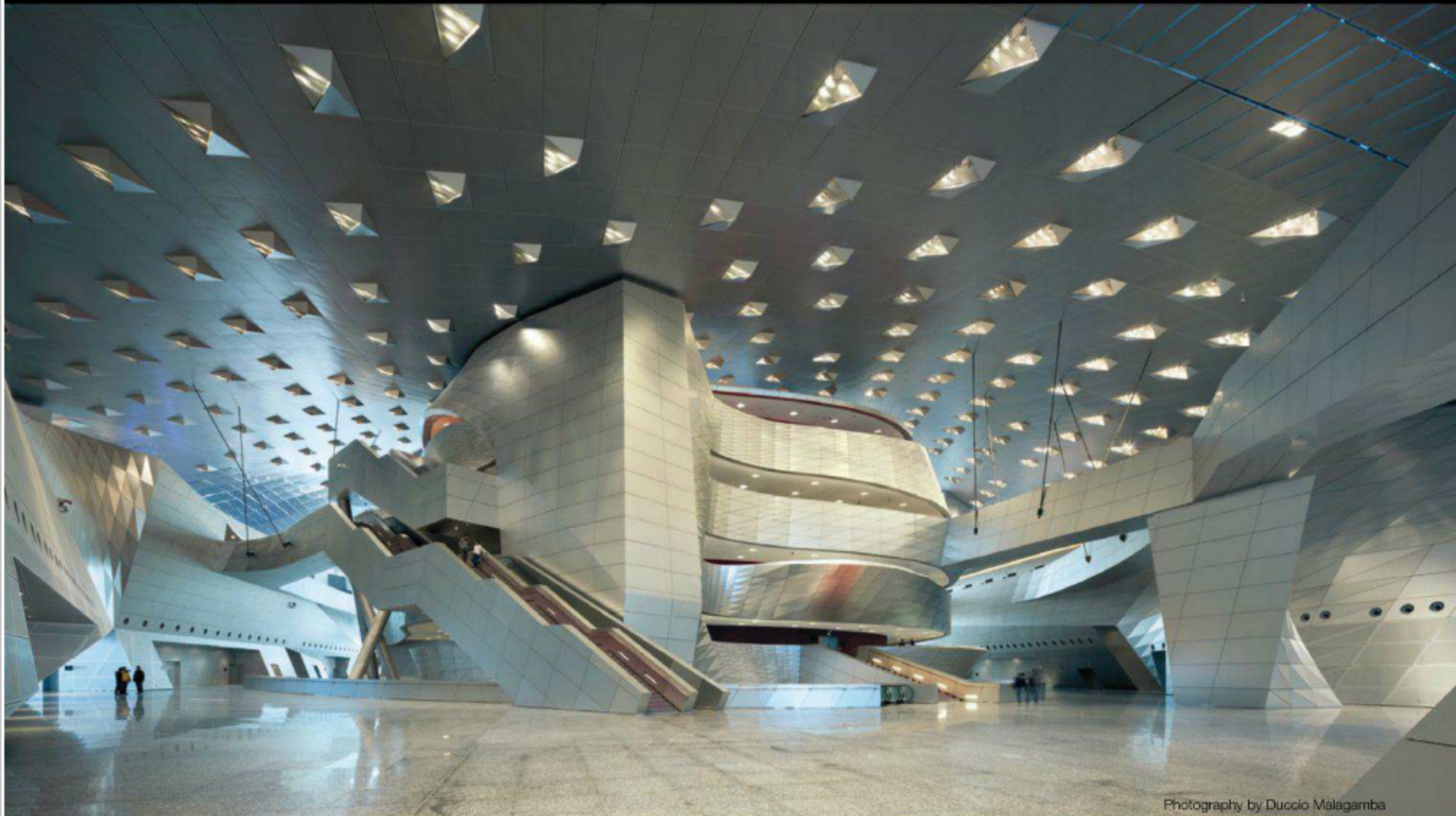


externally legible. The programme includes the conference centre, a theatre and opera house, an exhibition centre, basement parking and service space. A ground-level public zone organises access and circulation and differentiates the various programme elements for their different users and schedules. The grand theatre, seating up to 1,600, and the adjacent flexible conference hall of 2,500 seats, are at the core of the plan. The arrangement provides for flexible reconfiguration of the spaces, so that they may share facilities and welcome events from opera performances to business conventions and meetings.

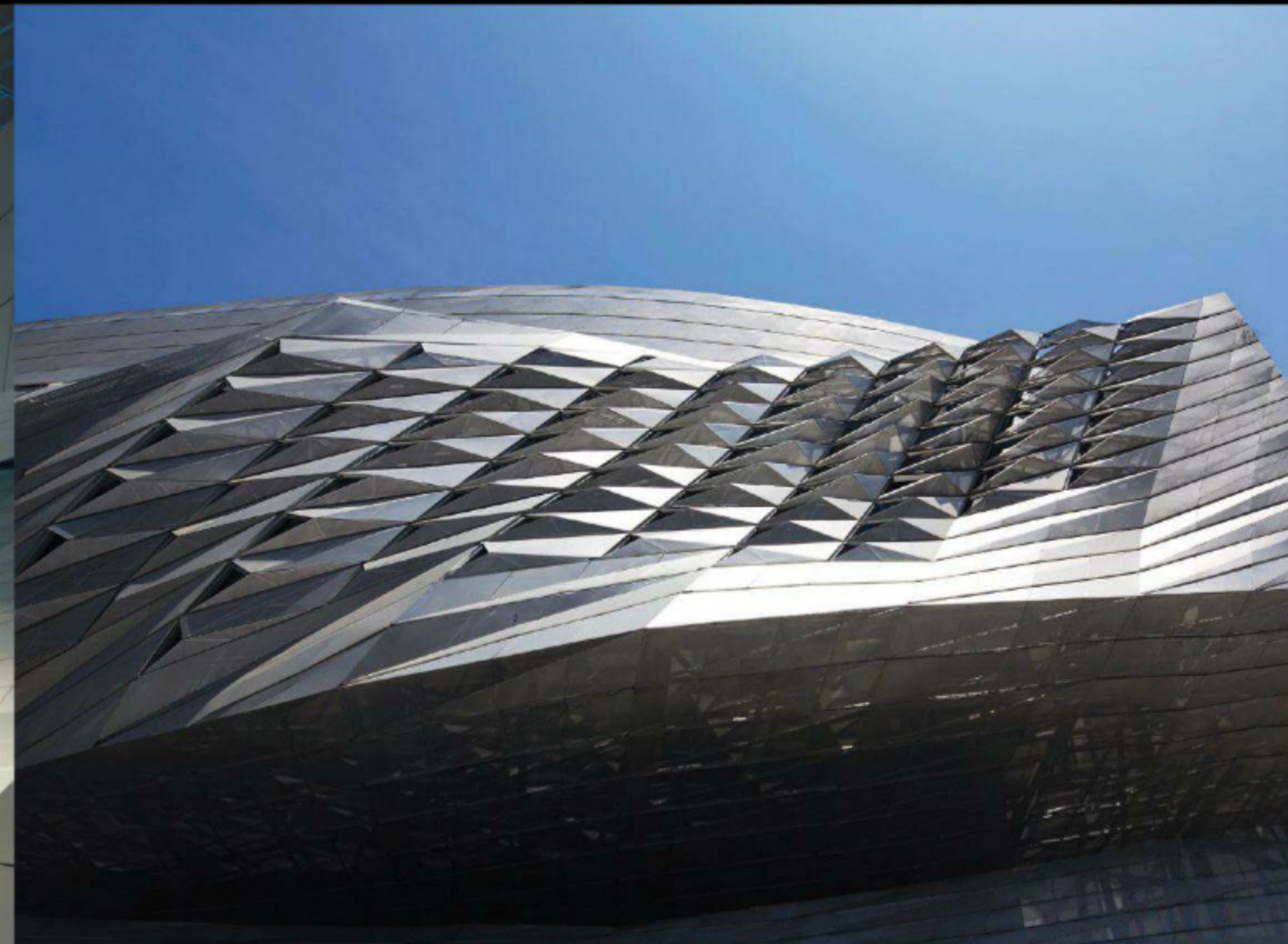
Around this core are placed the smaller conference spaces, most of them enjoying direct daylight from the roof above. This approach yields a kind of internal piazza and streets that are sufficiently concentrated to be easily comprehended and navigated. The interstitial spaces that result are ideal for the smaller, less defined breakout and socialising activity that is actually important for conference use. Catering can go on here as well, and gardens, smoking zones, coffee spots, etcetera. On the water side of the centre is access to the future cruise terminal.

To reduce the environmental load of such a large structure, various methods were employed. These included the use of seawater and heat pumps for temperature



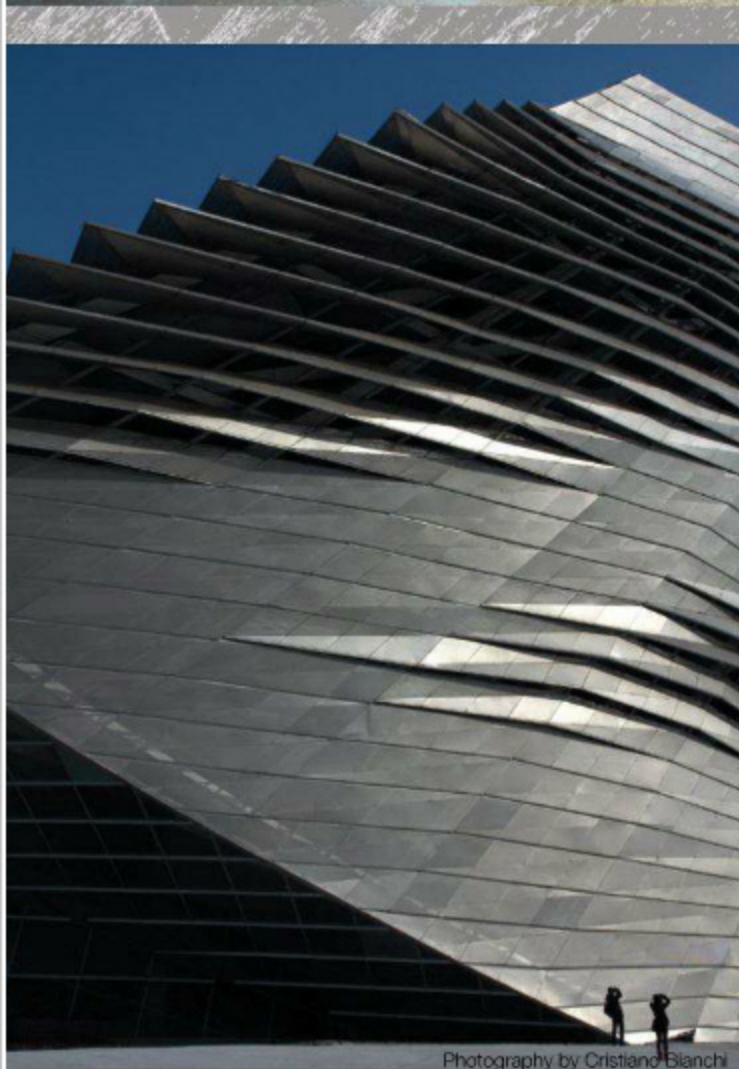


Photography by Duccio Malagamba



Detroit... or, indeed, late 20th-century China. The architects have hit an aesthetic sweet spot between eras that we know through visual reference points such as large-scale pieces of steel, and they have choreographed those references into something astonishingly new.

The building seems almost alive, adamantly man-made but anthropomorphic and almost prehistoric in its scale-less crouch. And unlike so many current shape-shifting architectural bombasts, this one will be near impossible to mimic; there will be attempts, no doubt, but they will be humiliated before the excellence of detailing and utter consistency of the Dalian building. The architects have shown how it's done at the topmost level, and suddenly made so many other 'iconic' buildings in China seem like ephemeral stage props.



Photography by Cristiano Bianchi

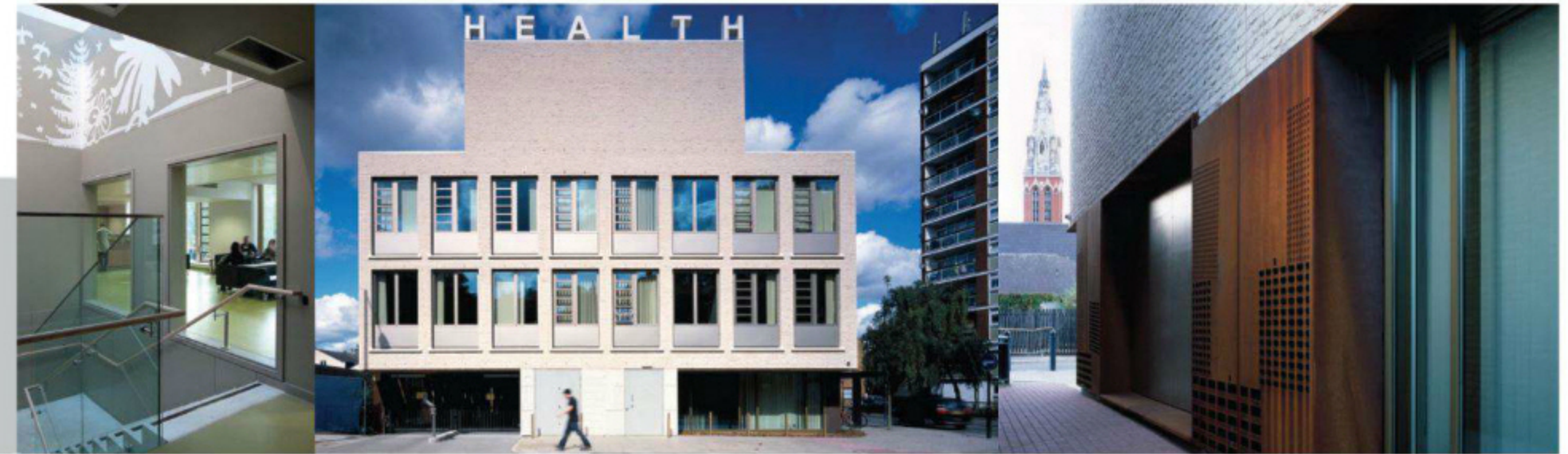
modification, both winter and summer; natural ventilation; ample daylighting through apertures in the walls and roof; and solar panels integrated into the building's skin. The structural system relies on 14 vertical steel and concrete cores, as well as enough steel to allow large spans (of over 85m) and cantilevers (over 40m).

All of the above discloses the building's factual attributes and functional viability... but skirts the most central aspect of its importance. Coop Himmelb(l)au is a firm that has, for over two decades now, demonstrated consistently rigorous adherence to innovation in contemporary architectural practice. Despite completing numerous projects within a general context of formal flurry – with copious copying and innumerable pretenders – the firm is never less than serious and original, and its work almost always pushes the discourse of architecture forward. The Dalian project is another in the same vein. The building is strikingly individual, yet very clearly of its place – a quality expressed through its materiality rather than its shape; through its method of assembly and indirect reference and not its surface appearance or signage. It recalls, in its own abstract accent, the language of epic industrialisation, even as it tinges that recollection with nostalgia and celebration. It looks back as it strides forward, casting itself in a kind of timeless state that perfectly synthesises China's current moment. The extraordinary manipulation of its metal skin, with sub-patterns of openings that appear at times like gills in the flanks of a wondrous amphibian beast, leads us toward a post-industrial urban near-future even while it reaches back to 19th-century England, or early 20th-century



Henley Halebrown **Rorrison Architects**

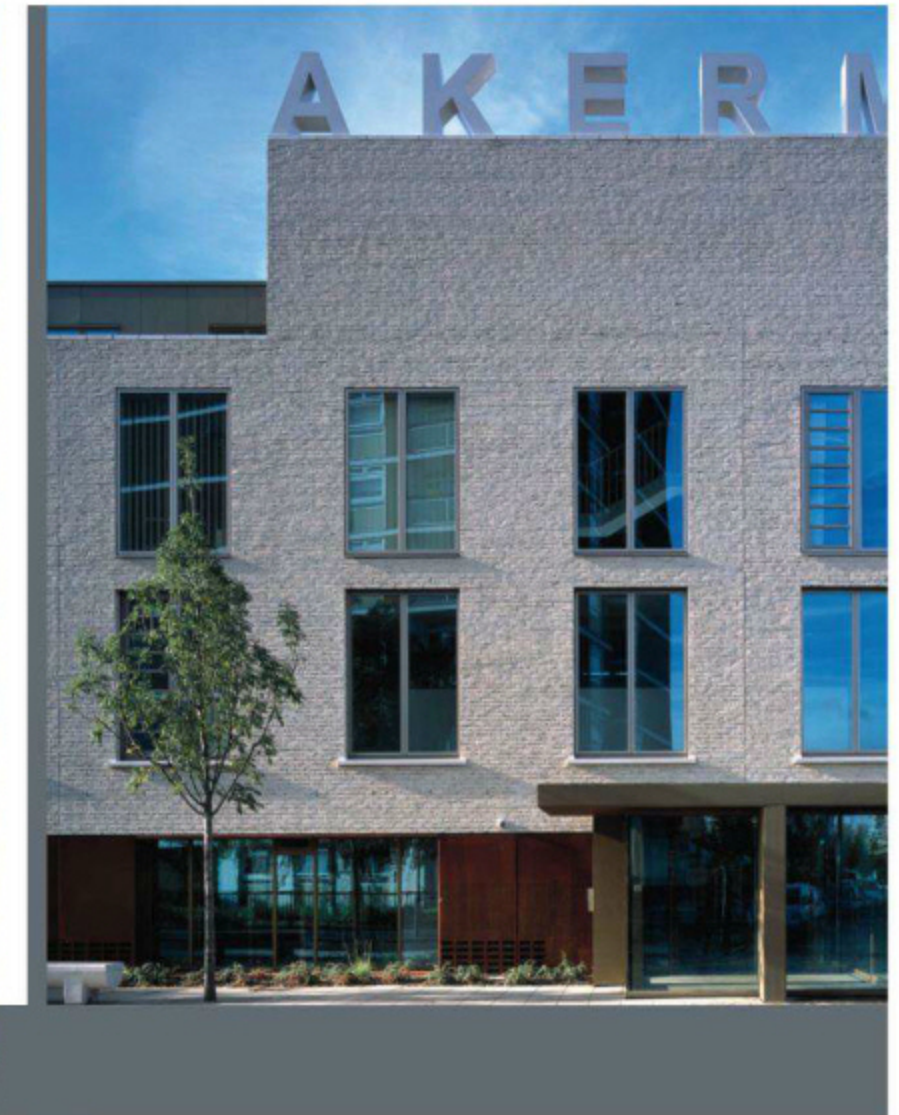
This London practice was founded only in 2010, and has already started to leave its fresh-faced mark. Its earlier incarnation as Buschow Henley had a name for inventive, adaptive reuse projects in the city. The new office continues in a sympathetic vein. An interest in building typologies underlies its ethos; exploring the characteristics of types that are recognisable to the culture and a building's users. A belief in the social responsibilities of architecture encourages consideration of how buildings can better our daily life, work experiences and leisure activities. This entwines a vision of architecture as a balance to the increasingly digital, virtual world. Within the practice, discussion, critique, research and teaching enliven and deepen the development of work.

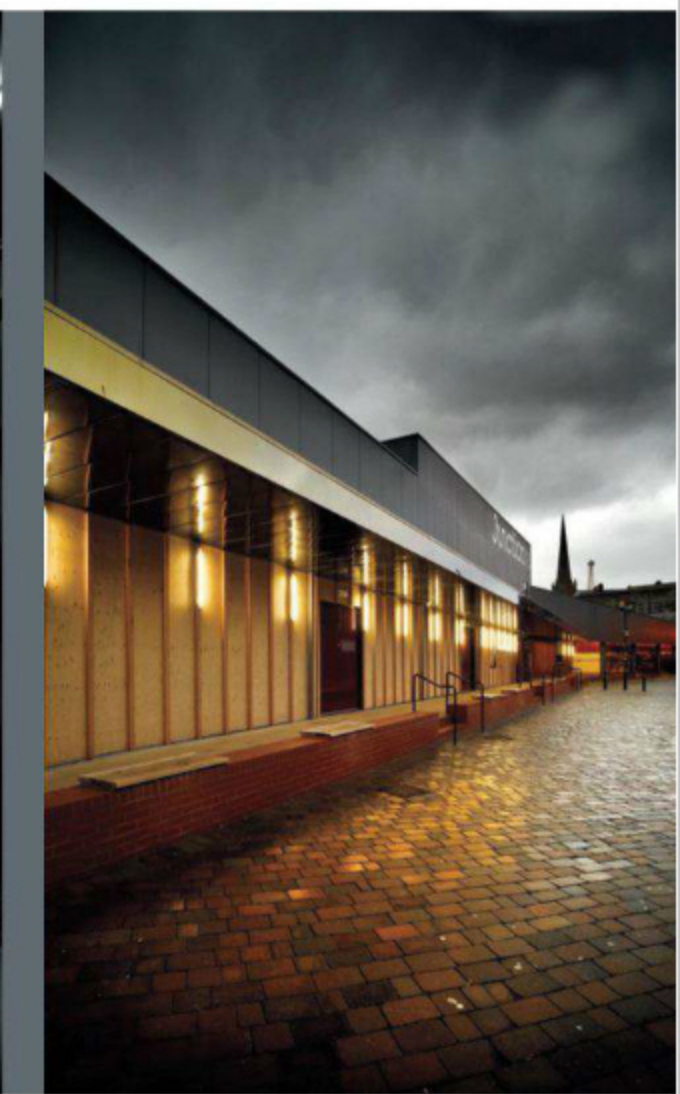
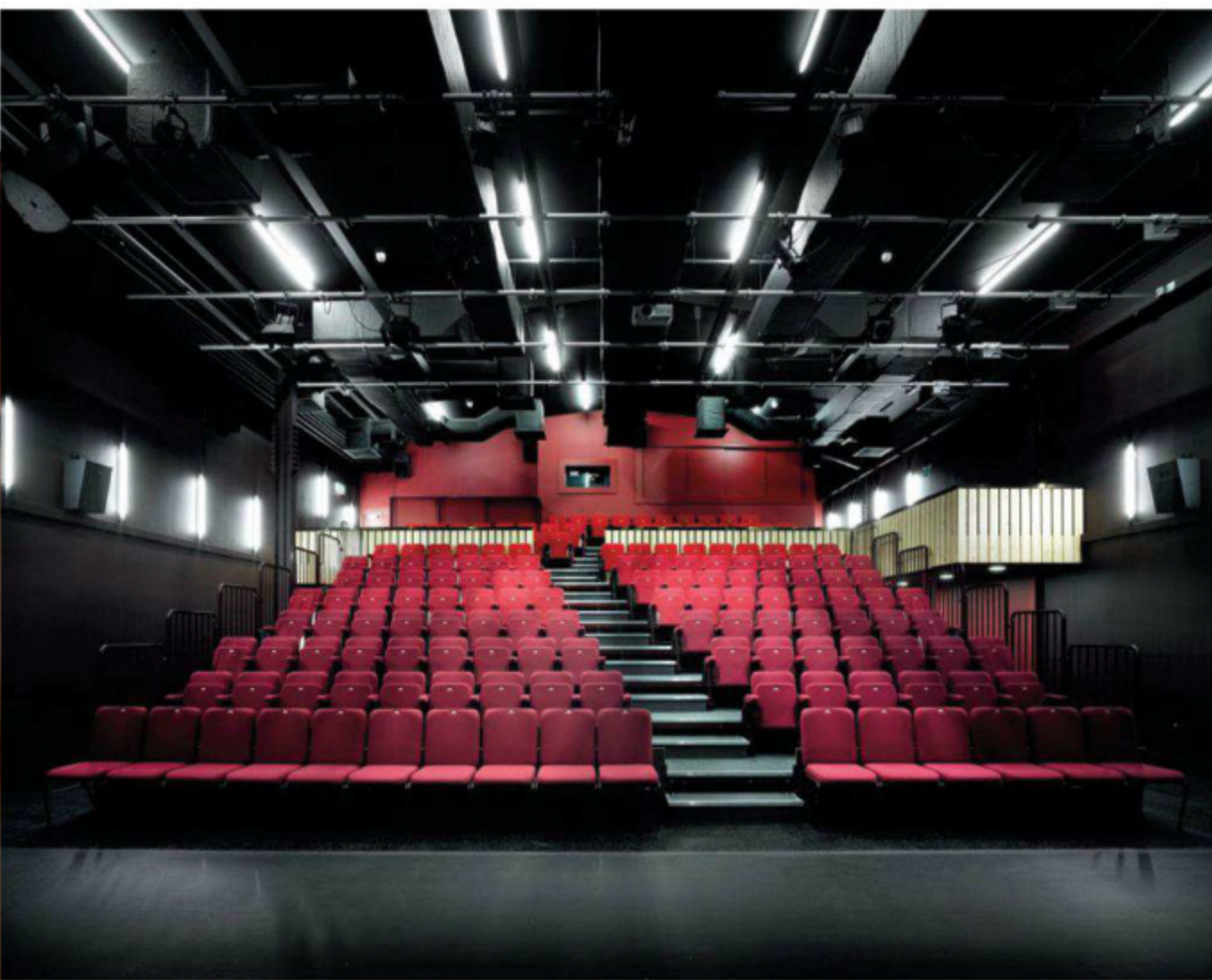


Akerman Health Centre – London

Designed for the National Health Service, the centre houses three GP surgeries, plus dentistry, midwifery, paediatric and other facilities for its neighbourhood. Constructed with economy, the building nevertheless has a strong public presence representing its functional importance to the community. With hints of 1950s-era precedents in terms of style, the understated exteriors suggest efficiency and good management, with a light touch of institutional personality; it has civic

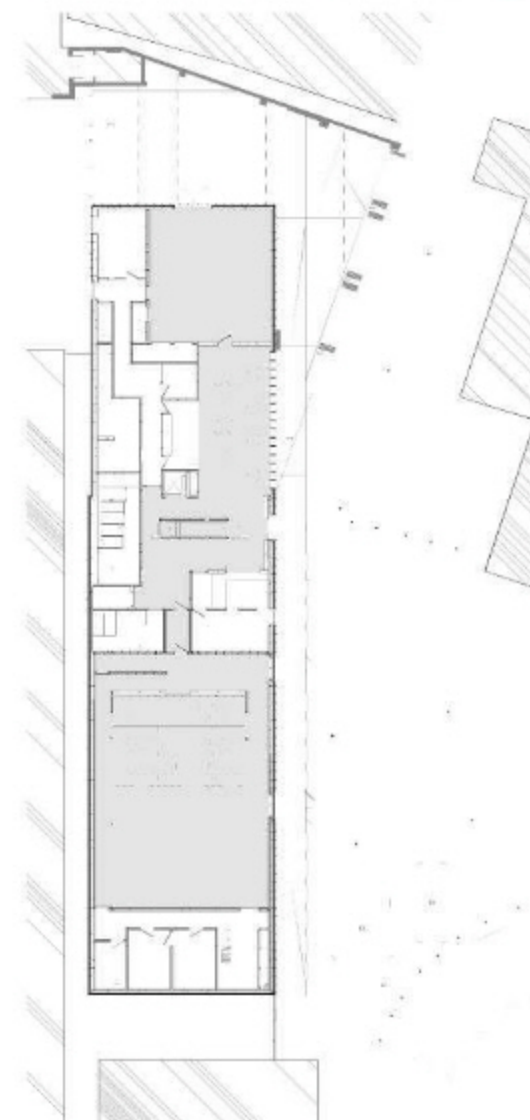
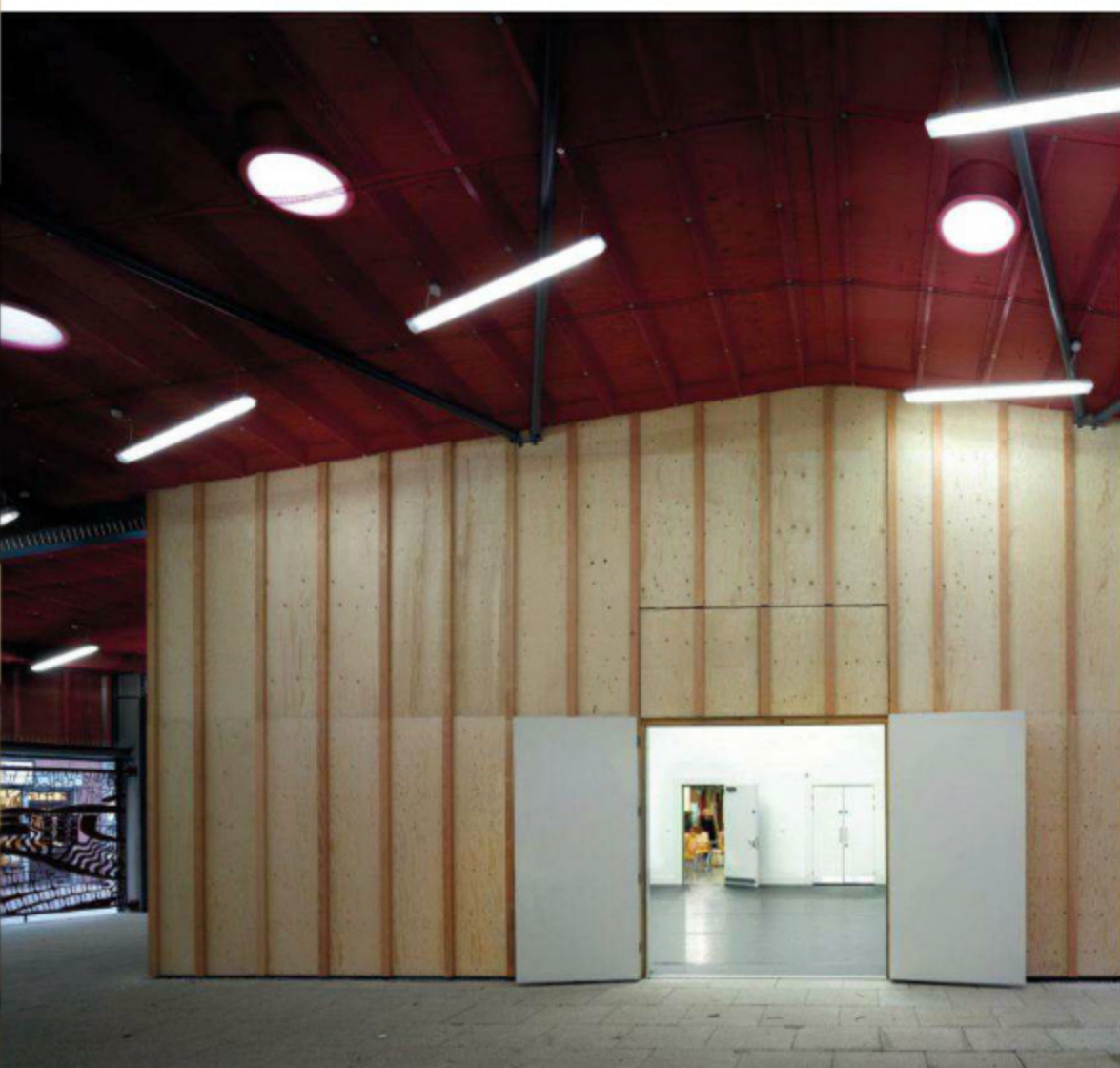
presence. The skin, clad in brick with textured surfaces, gives the structure a bit of gravitas appropriate to its purpose, while maintaining an off-white implication of sterility. The regular punched vertical openings are no-nonsense and handsome. Atop the main central parapet, oversized letters in a pleasing, mid-century font complete the impression with vaguely historical wit.

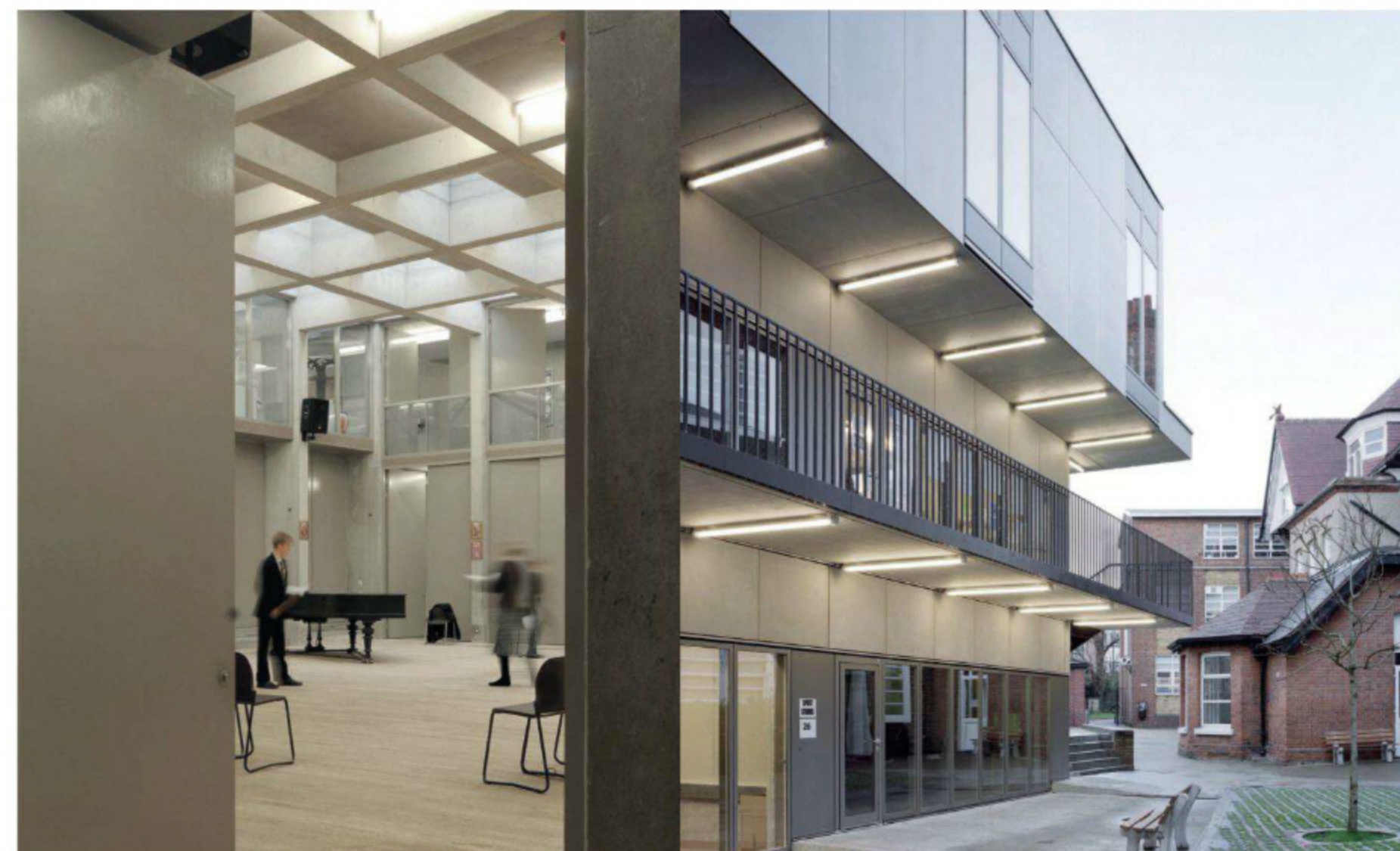
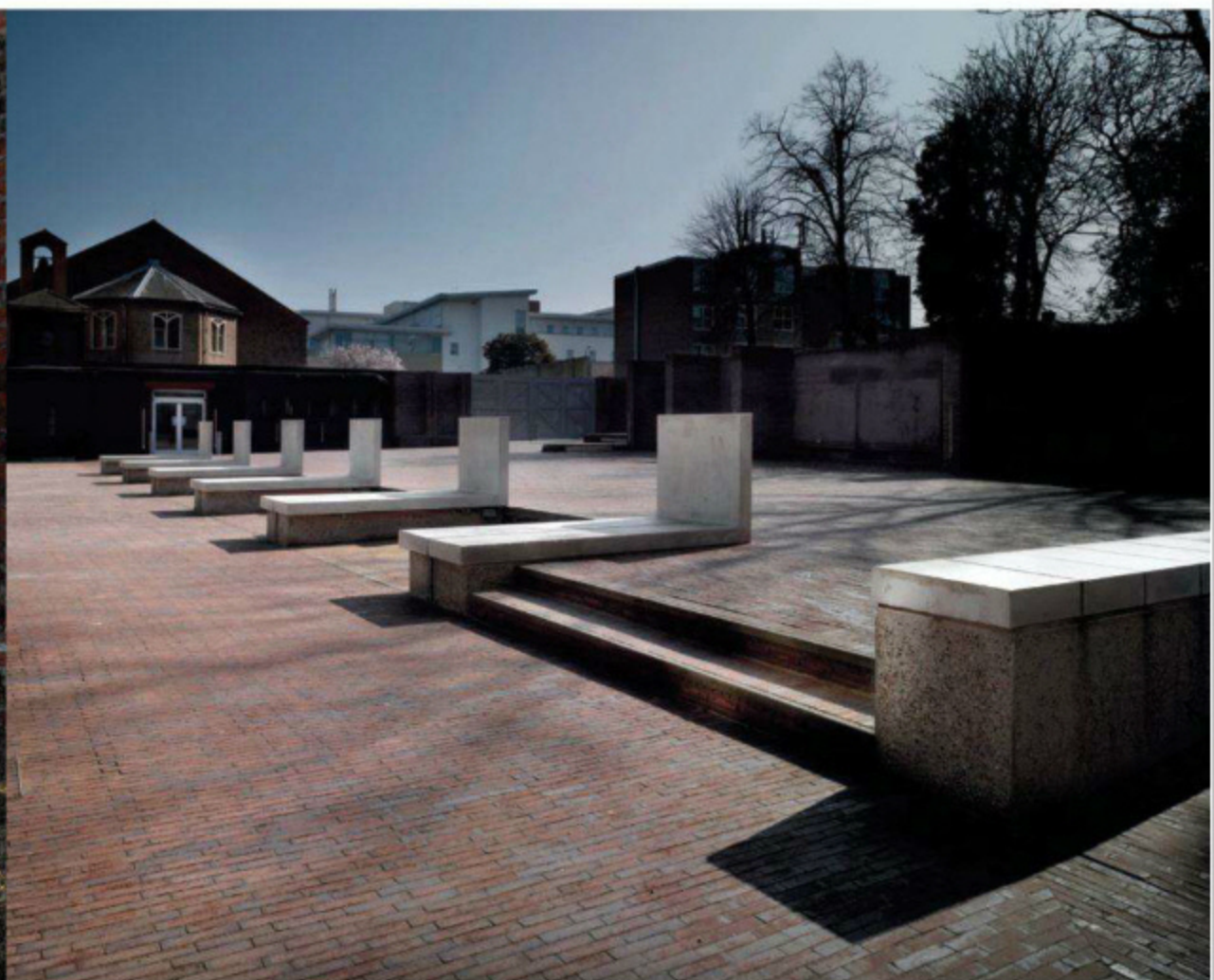
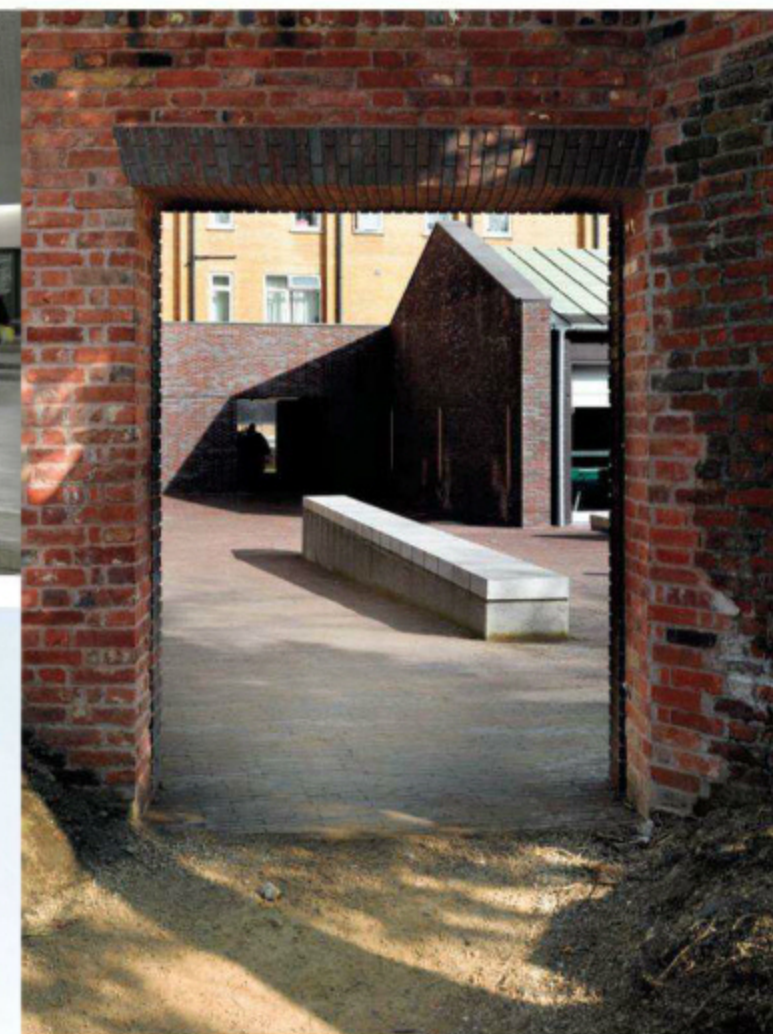




Junction – Goole

This little mixed-use facility streetside in the port city of Goole, packs a lot into a small envelope with a limited budget. Built largely of timber and plywood, the building references the shipping work done nearby, as well as the storage sheds associated with it. The programme includes a small arts centre with an auditorium for 170 people, a workshop, the Town Council's offices and meeting chamber, as well as a cafe. The adjacency of town administrative offices and cultural venue seems the ideal small-town solution, one that reminds residents of the role of government in culture, and vice versa.



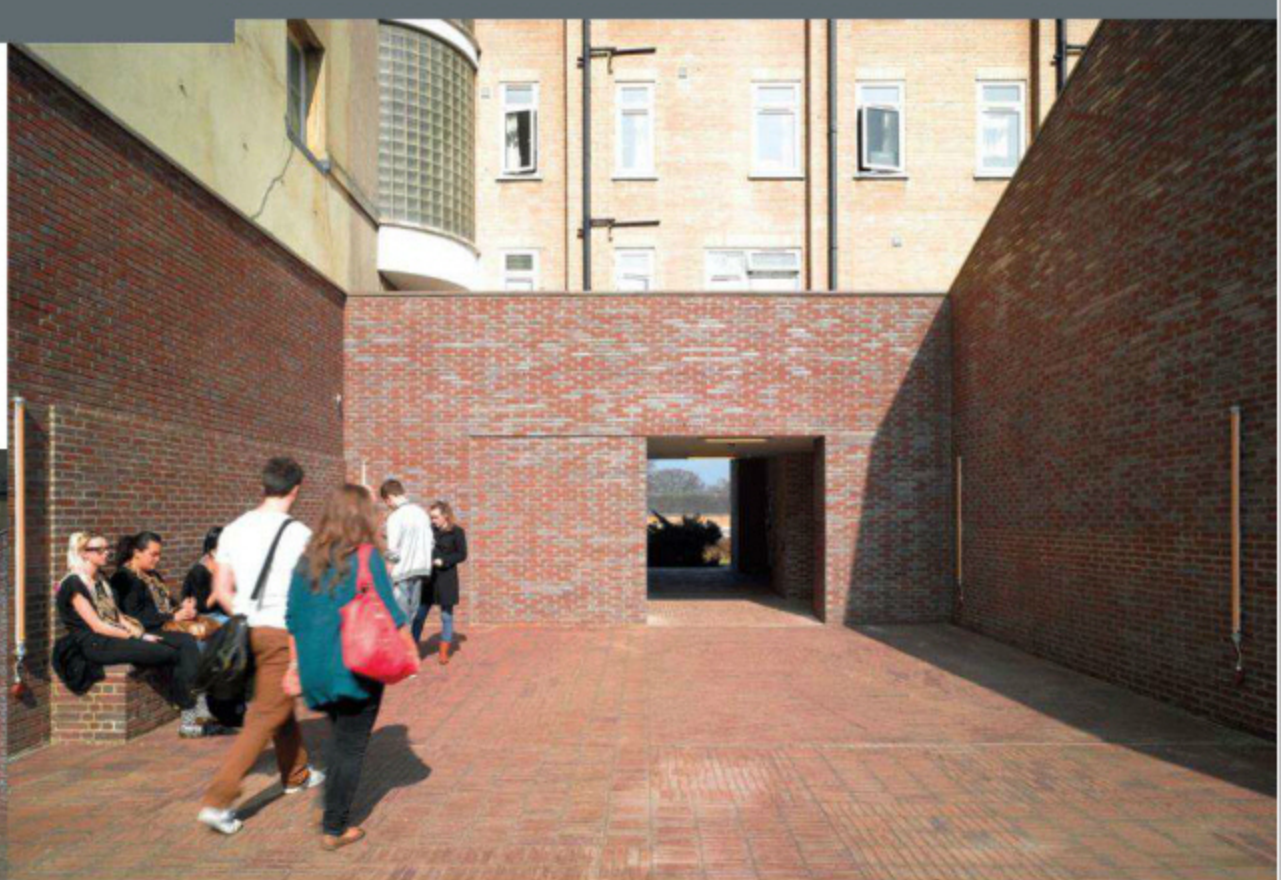


St Benedict's School – Ealing

This West London school is dominated by nearby Ealing Abbey, founded in 1897. The new structure by HHbR houses an assembly hall, a chapel, music school and space for a modern languages department for the institution. It also acts as a gateway for students and visitors. Designed around a cloister that serves to organise the site, the light-toned modern building quietly freshens up the precinct. A faint monastic ambience pervades the new spaces.

The Yard – Roehampton

Part of a 40,000sq m masterplan for the University of Roehampton, this brick courtyard space aims to rationalise and explain the various and evolving changes to the campus over its history. Various patterned bricks made during the design process – which has been going on since 2008 – not only explicate the planning activity, but also unify this specific area. The modest space takes on a tranquil, cloistered atmosphere, acting like a place of respite and withdrawal.





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S+ARCK®



KLEIS - Model Apriti, design by Philippe Starck



H 356
 Serie ZH Duemilacinque
 design Zaha Hadid con Woody Yao

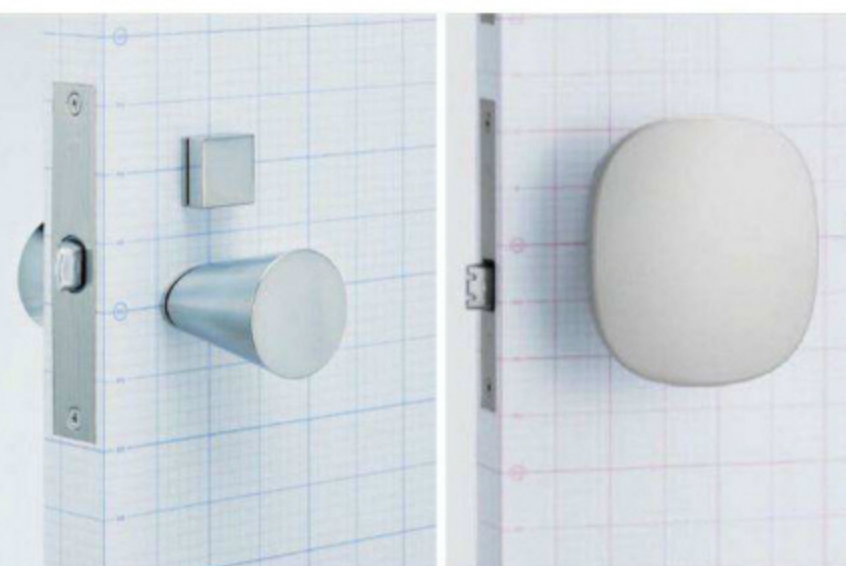


FUSITAL - Model H356, design by Zaha Hadid

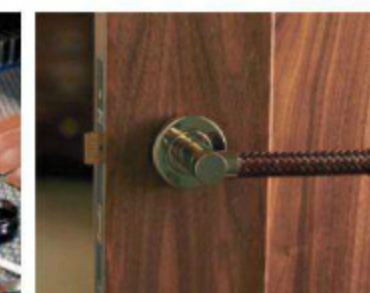
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 DAL 1850
**Rococò
 POP**



WEST
 3rd



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Local Artistry

Hong Kong Tramways and POAD co-hosted Urban Art Workshop last month. Open to anyone aged over 15, the event saw 57 members of the public express their creativity with spray can paint and stencils under the guidance of a leading urban artist. "Urban Art Workshop was born from our innovative mindset. For the first time in this campaign, we replaced printed vinyl with actual 'live' canvases, demonstrating the remarkable potential of the tram shelters beyond their role as outstanding advertising platforms," say the organisers. The works were displayed until late December at the tram shelter outside Regal Hotel in Hong Kong's Causeway Bay district.



Turning Waste Into Treasure

The Construction Industry Council and Zero Carbon Building recently announced the winners of the inaugural "Upcycling Design Competition". Seven pieces of home décor created by 14 students divided into teams were selected as outstanding designs by the panel of judges. These students, from the Hong Kong Design Institute, Hong Kong Community College, Hong Kong Polytechnic University, and Hong Kong Art School, were evaluated on their creativity and innovation in promoting low-carbon living. Mr Lam Sai Chu, a student from the Hong Kong Design Institute, won the top prize for his "Water Bottle Light", which turns used plastic water bottles with LED light bulbs into a luxurious, yet chic chandelier. The competition received a total of 16 entries from 34 students, which are on display at Zero Carbon Building in Kowloon Bay.



Simply Spa

Last month, colourliving hosted a media preview of Dornbracht's latest innovations. At the event, Mr Andreas Dornbracht, Managing Director and CEO of the Dornbracht Group, Mr Ingo Schweder, CEO of GOCO Hospitality, and Dr Christine E Bruckner, Chairwoman of the AIA International Committee, led a panel discussion sharing their profound insights into the evolving clientele of the spa industry, as well as the opportunities and challenges posed by digitalisation in the domain of quality living and lifestyle enhancement. The press also witnessed the launch of Dornbracht's latest intelligent luxury spa products – Sensory Spa and Foot Bath.



Constructive Construction

The Construction Industry Council (CIC) today successfully organised its CIC Conference 2013. The theme of this year's conference 'Construction Innovation: Productivity and Technology', was well received by more than 260 delegates from various countries. The one-day conference focused on how the wider adoption of new innovations and business management practices can improve productivity in the construction industry, with an emphasis on Building Information Modelling. Local and overseas experts shared their experiences and insights at the event.

Next in hinge

Photography by Simon Menges



Saint Louis Art Museum by David Chipperfield Architects

Focus

Fogo Inn & Camper Shanghai

Global

Portuguese practice Atelier Nuno Lacerda Lopes

Fulcrum

Saint Louis Art Museum

Project File

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OLIVARI - New door handles 2013:
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Patricia Urquiola; CHELSEA by Jean
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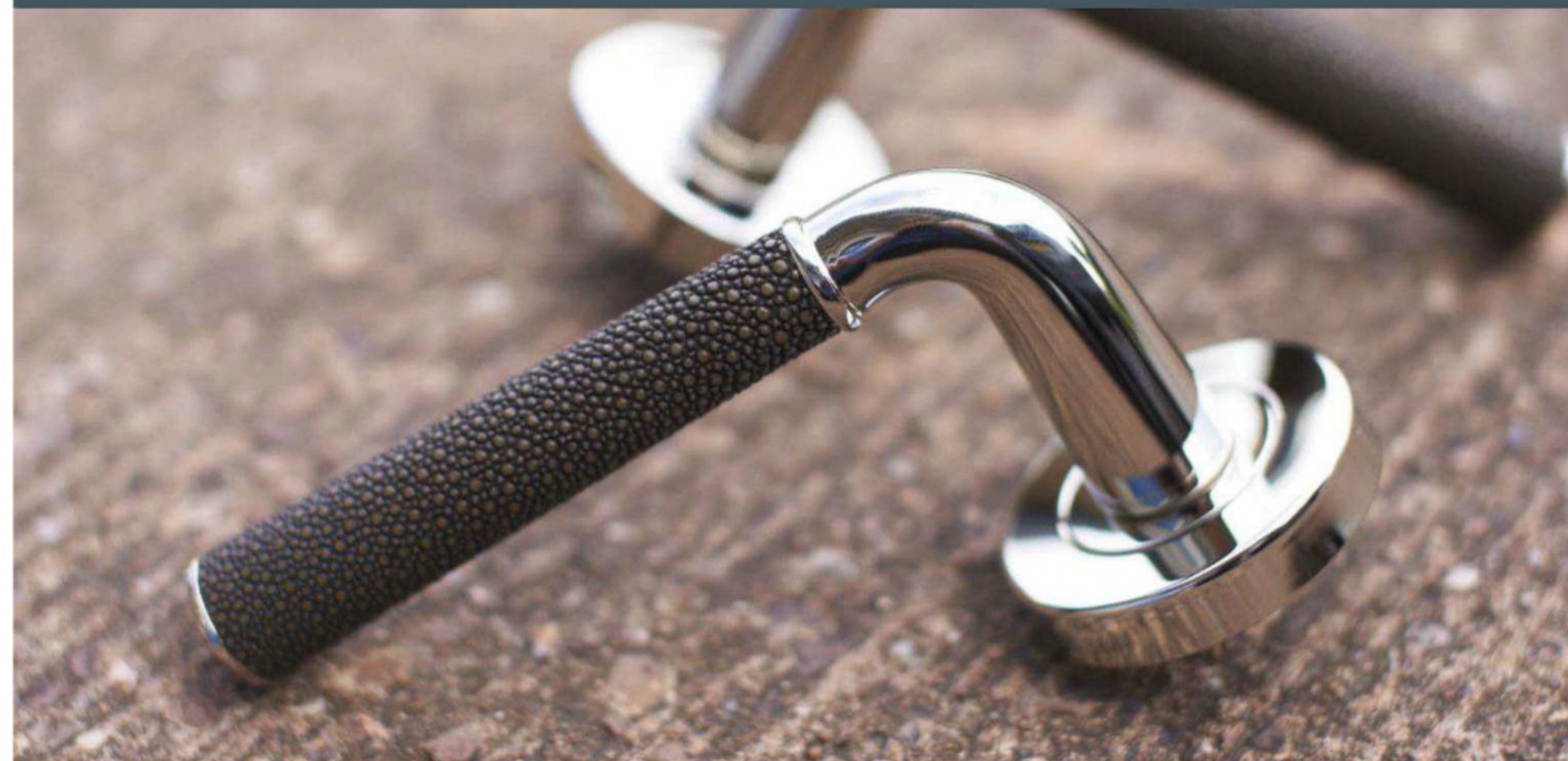
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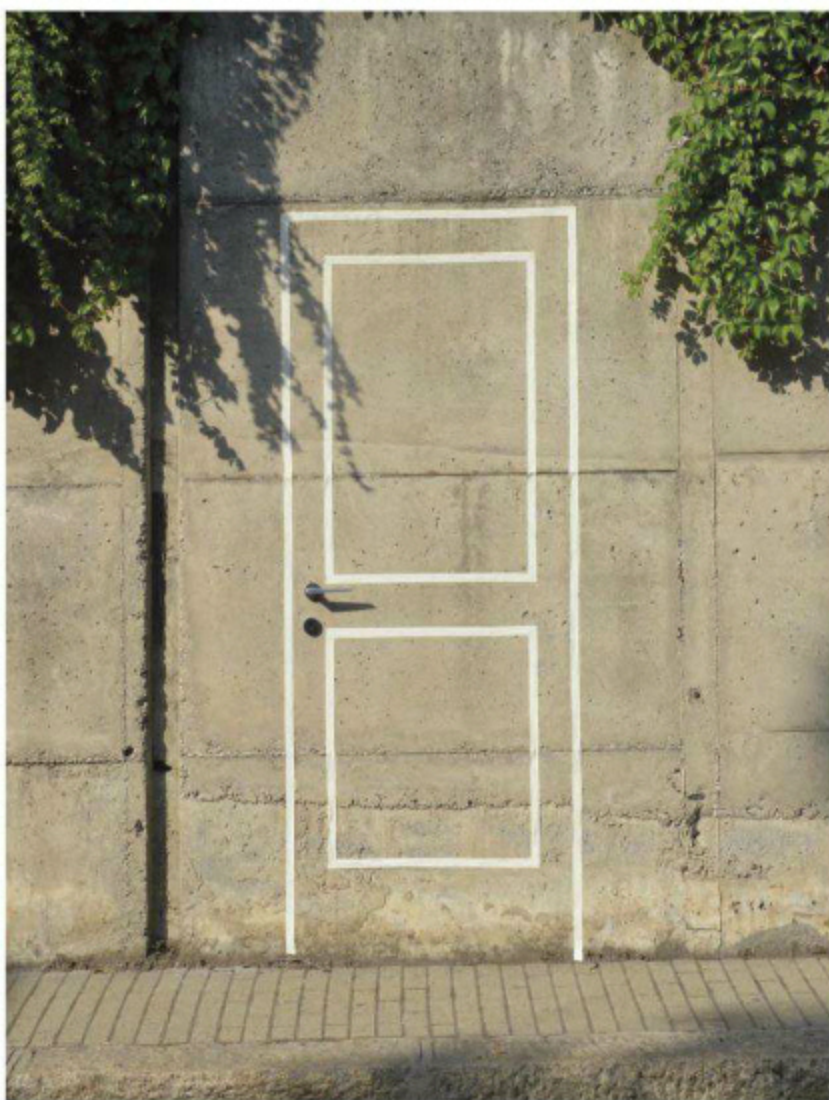
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OLIVARI 
design, taken by the hand



Nina OL-M234
design by Daniel Libeskind



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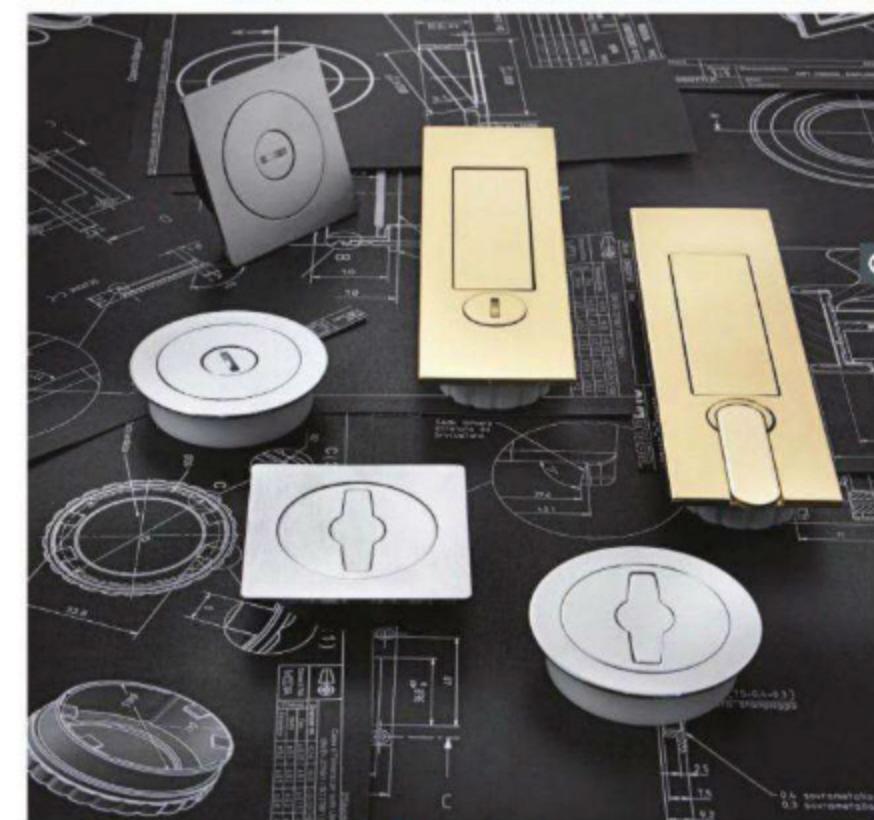
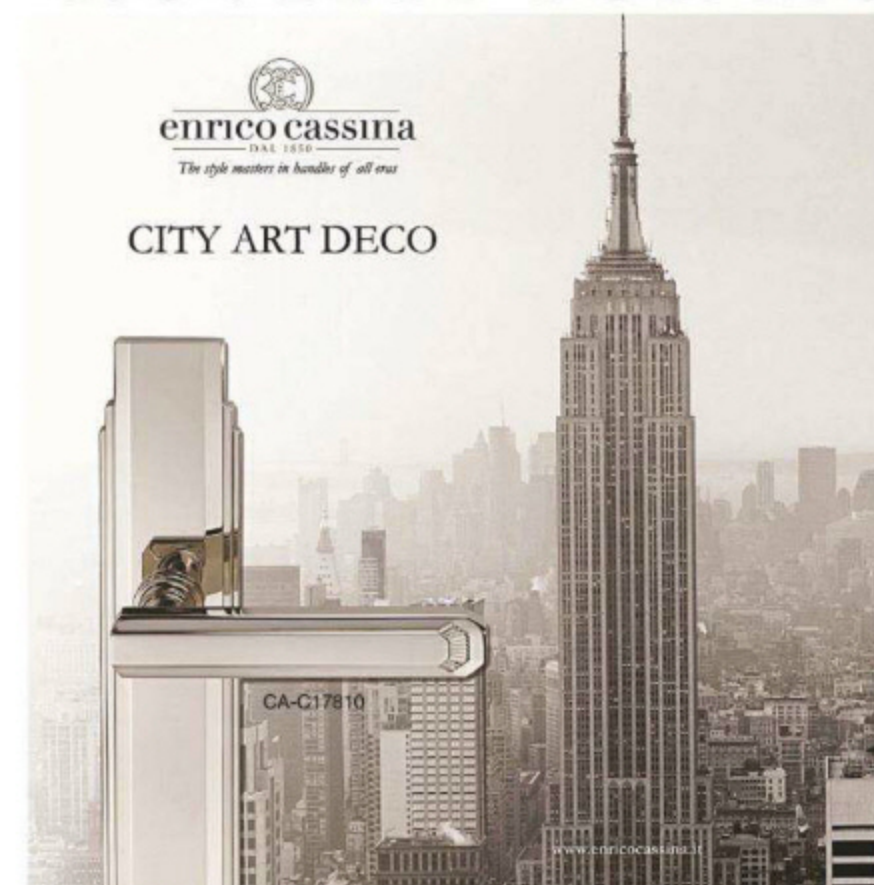
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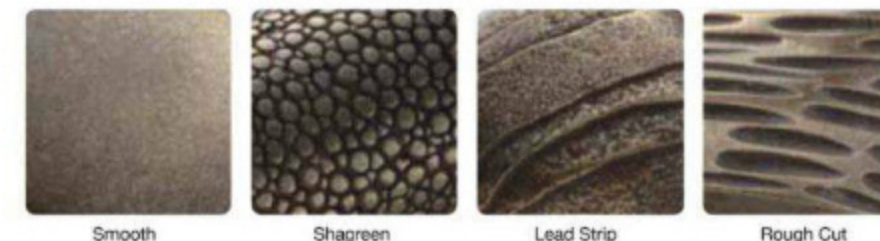


Silver Bronze

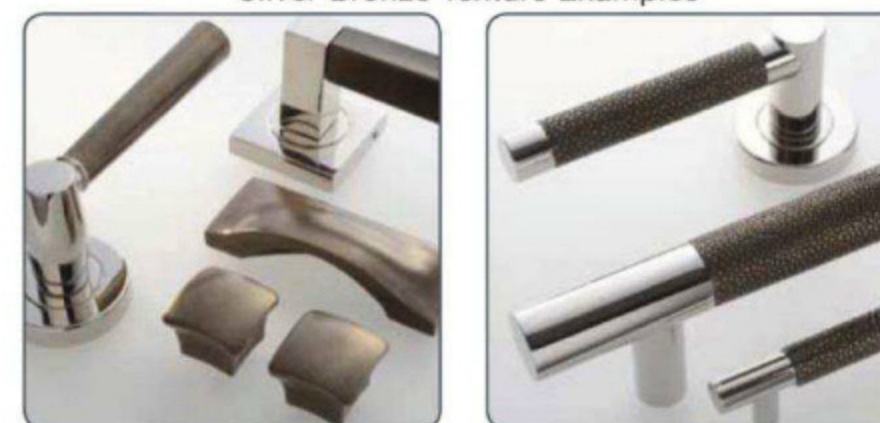
a new addition to Turnstyles Composite family. Made with real bronze to produce a beautiful, rich metallic patina.



Combination Composite - Goose Neck - Ringtail
(Shown in Silver Bronze & Polished Nickel)



Silver Bronze Texture Examples



Panini & Tube, Polished Nickel Finish

Shagreen, Polished Nickel Finish



Rintail, Dark Bronze Finish

Rough Cut, Polished Nickel Finish

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