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

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Words From the Editor

This month we revisit the ongoing Fogo Island project, which has introduced appealing contemporary architecture to one of the planet's most fragile, if dramatic, landscapes. The artists' enclave now has a proper hotel to stay at, so culture explorers have a place to land. We also drop in for a little shoe shopping at Neri and Hu's new Camper venue in ever-hipper Shanghai. It's right up our alley (literally). There's exciting work from Atelier Nuno Lacerda Lopes to study here, plus a dozen other design destinations worthy of armchair visits, if not more. Our cover selection, the Factory Jaffa House in Israel is a rare wonder of new meets old that set our pulse racing even as it calmed our senses. Partake.

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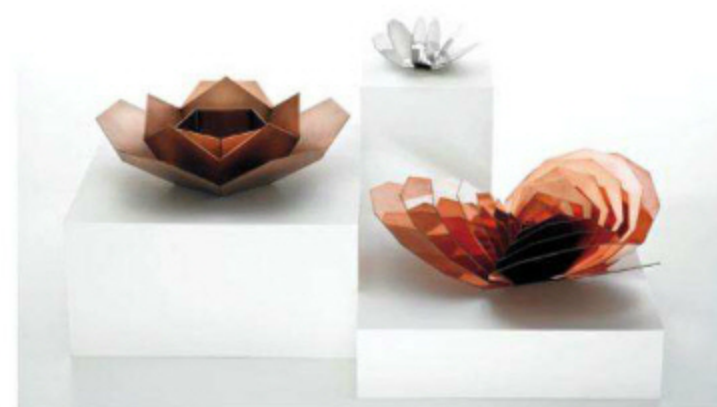
Rethinking Urbanism

The 2013 Bi-City Biennale of Urbanism/Architecture (UABB) was unveiled last month in Hong Kong and Shenzhen. Now in its fifth year, the UABB is the only biennale in the world to be centred exclusively on the themes of urbanism and urbanisation. The Hong Kong edition, which runs until 28 February at the Kwun Tong Promenade, is curated by Professor Colin Fournier, along with Joshua Lau and Allen Poon, co-founders of TETRA Architects and Planners, and Travis Blunt and Dr Tat Lam of URBANUS Architecture and Design. It showcases works by more than 70 international and local designers, architects and artists. Says Ada Fung, president of the Hong Kong Institute of Architects, "For three months, exhibits from the world over will be used to create a platform with the purpose of stimulating critical thinking and establishing a cultural dialogue that will touch upon a number of Hong Kong's urban problems, such as subdivided flats, conservation of heritage buildings, the city's relationship with the Mainland, and so on." www.szbbiennale.org/



Italian Wonders

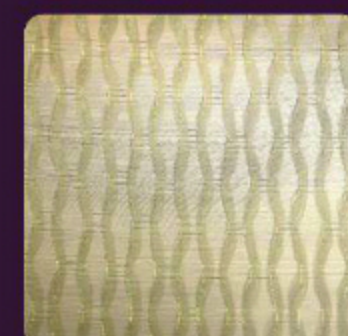
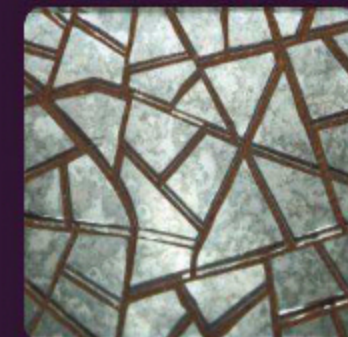
Boffi has moved to a new location on Blue Pool Road in Hong Kong's posh Happy Valley neighbourhood. The two-storey showroom, which was designed by Piero Lissoni in collaboration with Boffi's marketing team, offers an extended range of kitchen and bathroom systems. In 2010, the Italian company also turned its attention to wardrobes and bespoke cabinetry solutions. The Hong Kong store thus also features Lissoni-designed cabinets, a massive walk-in closet for the bedroom and a floor-to-ceiling bookcase made of aluminium. From cupboards to benches and sinks, each system embodies elegance and demonstrates design intelligence. For more information, visit www.boffi.com.hk.



Bespoke Bowls

London-based design studio Brooksbank & Collins has teamed up with Goldsmiths to produce a limited-edition set of sterling silver bowls named Altus. The collection comprises three individual geometric bowls which can be stacked one on top of the other. Altus is the latest addition to the studio's MeFar series of 'nesting' vessels. The individual form and character of each piece is dictated by a two-dimensional pattern, which is then handcrafted from sheet metal by artisans. In 2012 Brooksbank & Collins launched Copper, a line made from wax-finished copper; this was followed by Tria, a range formed from bronze with a unique patinated finish, in April last year. "Our intention for the MeFar family – as in everything we design – is to communicate the essence of a concept using only structure," explains Tom Brooksbank, co-founder of the firm. "We present scale drawings alongside the decorative pieces because the geometry of each lives in this abstract realm." Altus, Copper and Tria are currently on display at Gallery FUMI in London. www.brooksbankcollins.com www.galleryfumi.com

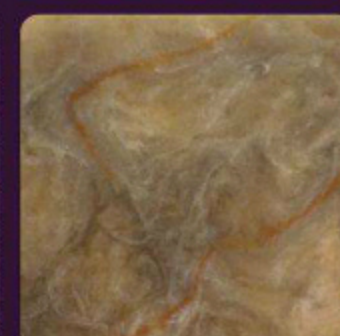
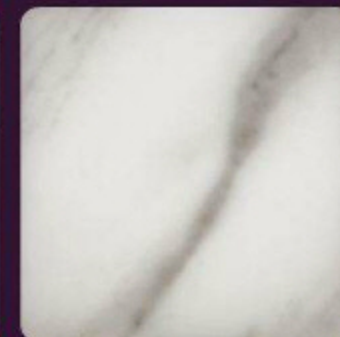
Glass & Mirror



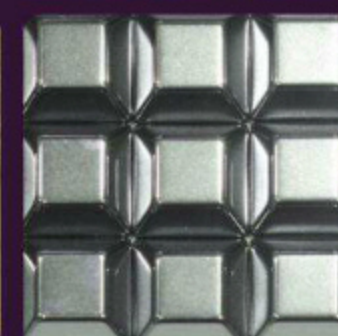
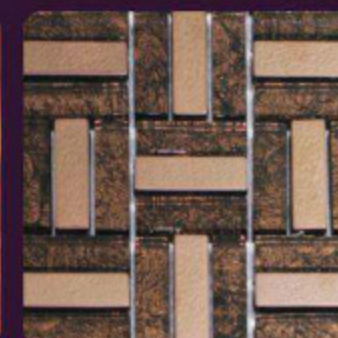
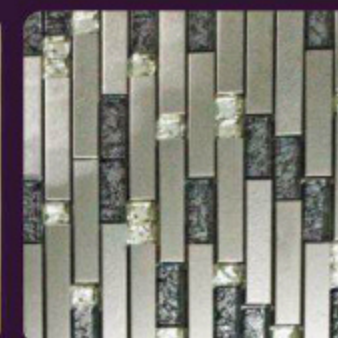
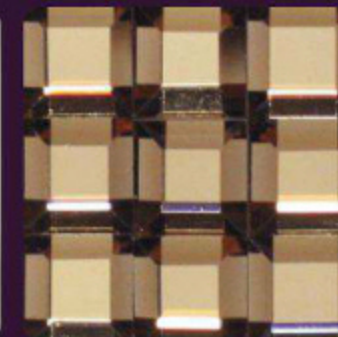
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Soak in Space

Like its namesake inspiration, Blue Moon by Duravit is a truly rare phenomenon... in bathrooms. Designed to mimic the aesthetically pleasing look of its celestial counterpart, complete with blue lighting that colours its water content, the circular bathtub is complemented by a rectangular wood exterior, and is intended to be the star attraction in any bathroom that can accommodate it. Various whirl systems integrated into the tub ensure a variety of massage effects, from targeted muscular stimulation to an overall invigorating bath. www.duravit.com



Calling All Architects

The Energizing Kowloon East Office (EKEO) of the Development Bureau of the Hong Kong Government has launched a competition in relation to the development of Kai Tak Fantasy (KTF). Innovative proposals are invited for the planning and design of the envisaged new tourism and entertainment hub. Its site will involve a total area of about 90ha in a unique location in Kowloon East, covering the runway tip of the city's old airport, the Kwun Tong Ferry Pier Action Area and the latter's enclosed water body. According to the EKEO, KTF will facilitate the transformation of Kowloon East from an industrial area into a future central business district, and sustain the long-term economic growth of Hong Kong. The jury panel for the competition will comprise international experts in architecture, city planning, tourism, entertainment, design and related disciplines. Four entries will be shortlisted, and the winning finalist will receive HKD1 million. For more details, visit www.kaitakfantasy.hk



Natural Light

Award-winning New Zealander artisan Jeremy Cole has brought out a new lamp collection inspired by the flora of his homeland. In the Cymbidium Floor Lamp, light radiates from intricately designed ceramic plant forms sculpted by some of the world's most highly skilled ceramists. The Cymbidium Ming Vase similarly features a stalk of glowing ceramic flowers sitting in a Ming Dynasty-style vase, the crack in the vessel's mouth both an aesthetic touch and a feature evoking an antique feel. Every Jeremy Cole lighting creation is thoroughly handmade and embodies the designer's philosophy, which rests on two points – elegance and craftsmanship. www.jeremycollection.net



Pop-up Opera

Star-studded Cantonese opera performances along the scenic West Kowloon Waterfront Promenade will be the highlight of this year's events calendar at the West Kowloon Bamboo Theatre. The diverse lineup will include 14 nights of stage performances by the acclaimed Plum Blossom Award Art Troupe of the Chinese Theatre Association, along with other Cantonese opera virtuosos, at the temporary-build bamboo-clad venue. Apart from these shows, the West Kowloon Cultural District Authority (WKODA) will put up an exhibition featuring the interior design concepts of the yet-to-be-built Xiqu Centre, six free movies of different Xiqu genres, as well as handicraft stalls and dining services on various performance and movie screening dates. Notes the WKODA's Executive Director Louis Yu, "Through (these events), we hope to establish a network with mainland Chinese opera troupes and artists of nationally acclaimed standard to forge overseas partnerships for the future Xiqu Centre, which is scheduled for completion in 2016." Tickets are available from URB.TIX. www.westkowloon.hk/bambooththeatre



Fun on the Side

The latest offering from Scandinavian design house Normann Copenhagen is the Simon Legald-designed sideboard called Kabino. On its front, the unit is outfitted with two sliding doors made of matt lacquered aluminium, one of them featuring a perforated pattern. Available in a choice of white or grey, the front of the piece is trimmed with an ash frame that adds warmth to the overall design. The handles come in the form of oval recesses located on obliquely opposite corners of the doors. "I like to work in the cross field between craftsmanship and industry," says Legald. "When you buy a modern sideboard, it is often designed with (either) pure craftsmanship or total industry in mind. With Kabino, I have explored manufacturing methods and various combinations of material in order to give it a little of both." Kabino also allows for the use of electronic equipment via remote control when its doors are closed. www.normann-copenhagen.com

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Office Options

German furniture-maker Wilkhahn has just introduced the Asienta lounge furniture programme and a new table range called Graph. Designed by Marcus Jehs and Jurgen Laub, Asienta consists of chairs, sofas, upholstered benches and side tables. According to the designers, the cube-shaped furniture is ideal for any interior design concept that "aims to fuse first-class and elegant touches with comfortable furniture to while away on". The Graph tables, on the other hand, continue the elegance of the Graph executive chair range, which was also designed by Laub. They mirror the leg detail and finishing of their eponymous predecessor, and are integrated with custom Australian-made tabletops. www.wilkhahn.com



New Year, New Design

Comprising some 20 new products and collections, Minotti's newly launched furniture range covers everything from beds and sofas to tables, sideboards and chairs. The Spencer bed, notably, is free of sharp corners and has a soft, enveloping headboard outfitted with plush quilt – to allow comfortable reading before sleep. Minotti's White sofa similarly allows for maximum flexibility; whether one wants an L-shaped or a continuous long sofa, White can be tailored to fit into any space. The customisation includes even the armrests, which can be replaced with low tables. A highlight of Minotti's latest collection, White comes in a variety of leather and fabric choices. www.minotti.com



Accessible Art

The Affordable Art Fair will return to Hong Kong on 21 March at the city's Convention and Exhibition Centre. An event that aims "to demystify the art world", the fair introduces emerging artists from around the world, with works for sale at under HKD100,000 each. "We want to continue to break down any intimidation surrounding art and change the way people view and buy art. With more galleries involved and an expanded range of affordable pieces, we hope everyone will leave with something they can enjoy, no matter how challenged for space they perceive their households to be," says the founder of the art fair, Will Ramsay. A range of other events, such as a Children's Art Studio and Art Talks for both rookie collectors and veterans, will be held concurrently with the fair to further open up conversation about art. www.affordableartfair.com/hongkong/

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ARTFUL LODGING FOGO ISLAND INN

Fogo Island, Newfoundland

Saunders Architecture, with Sheppard Case Architects Inc



This intimate and modern inn is a companion piece for the various artists' studios completed over a year ago on Fogo Island, on the eastern extreme of Atlantic Canada. The project, initiated and funded by the enlightened philanthropist Zita Cobb and her family, has garnered wide praise and well-deserved recognition for its original take on placing light-footed architectural pavilions upon a very fragile landscape, albeit one with extraordinary, dramatic views. The 4,500sq m inn, in some ways the new epicentre of the whole Fogo Island project, is an X in plan, with two intersecting wings: one two-storey oriented east-west, and the other four-storey, oriented southwest-northeast. Most of the public areas of the inn are in the lower bar, while some other shared spaces, plus the guest rooms, occupy the taller one, which is more or less parallel to the coastline just a few metres distant. A third structure, an outbuilding, contains services such as laundry, storage space, boilers (wood-fired) and backup generator. It has solar panels on its roof.

Because Fogo Island is dedicated to the arts, there is an art gallery on the first floor, plus a dining room, bar and lounge, and a library. Another floor up are a gym, meeting rooms and a cinema (run in partnership with the renowned National Film Board of Canada). On the fourth floor is a roof deck featuring hot tubs, a sauna and a fireplace; this level is a favoured spot to overlook the chilly North Atlantic Ocean. The rooms are varied in size and shape, but all feature beds placed to view the ocean and the Little Fogo Islands. Sizes range from 350 to 1,100sq ft, and some of the upper-level rooms boast wood-burning stoves. Three suites at the east end of the bar are double-height, with sleeping lofts above. The rooms on the top floor have ceilings that follow the slope of the roof. Thus, far from designing a 'standard' room and replicating it, Fogo Island Inn deliberately celebrates difference, making repeat stays here more adventurous, and lending the whole building almost a sense of domesticity, expressed as much through its scale and materiality. White hues dominate, with small splashes of contrasting colours, and furniture





is skinny, modern, and generally rustic-chic in style, much as you'd expect before entering the building. The spaces look good with stylish, youngish, worldly people milling or lounging about. This is no chain hostelry or downmarket motel; nor is it your run-of-the-mill adventurer's outpost.

This is a contemporary building through and through, built with materials that were

painstakingly delivered to the site and incorporated using modern methods. But like the artists' ateliers nearby, it also evokes building traditions – light, gentle to the environment – that tie it immediately into the local vernacular. This serves to ease its impact on the visual landscape, to be sure, but there were specific sustainable initiatives taken as well. Energy consumption and waste production have been minimised with the latest technologies. The insulated steel-frame structure and triple-



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From without, the building strives to project its polite attitude to the environment. The exterior cladding is local Black Spruce, and carpenters and craftspeople from the area were deeply involved in the construction process. In the interiors as well, local offerings, talent and materials were combined with others from Europe, but the aesthetic rings authentic here, without ever nearing mimicry or imitation. Architect Todd Saunders, who is Norway-based but Newfoundland-born, has succeeded – as he did with the artists' structures previously – in capturing both the specific regional grammar of form and language as well as a fairly international, not to say, Scandinavian, character in the buildings' shape and materials. At the 'prow' end of the taller block, a set of random pillars supports the upper two storeys as they thrust out over the rocks and lichen.

The client's Shorefast Foundation has been working for over seven years now to introduce revived economic health to Fogo Island through the encouragement of cultural activity, as a way to broaden the fishing economy and ensure its survival. The inn is a vital component of those efforts, not only welcoming visitors curious about this unique landscape and society, but now, curious about its newest architecture as well.



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Neri & Hu Design Research Office

Photography by Shen Zhonghai, except where stated

The shoe brand Camper is known around the world for its trendily young, vaguely counter-culture, quietly cheeky designs, not to mention its corporate colour, red. The shoes hint at a kind of intelligent, hippy, conscientious-but-with-swagger lifestyle fashionable among certain demographic groups – think worldly, thoughtful, modest to a point, good-looking, and so on. It's a brand that doesn't try for everyone, but is very in with those it's after. Neri & Hu, not to mention the city of Shanghai, would seem an obvious choice, therefore, when the company needed designers for its new showroom-plus-office in the city. The firm is expert at realising the kind of old-plus-new casual stylishness that goes so well in retail situations when the client is right, and the site allows it. Unlike in Hong Kong, where we have bulldozed every possible structure over the age of three, Shanghai has learned that 'old' can mean desirable.

The new setup is an ambitious marriage of retail space (displaying product) and administrative space. In the fashion world, this is not an uncommon pairing, particularly as a lot of what the 'office staff' do every day, is directly related to the products made for sale. As well, sundry offshoot events such as 'happenings', product releases and promotions, cocktails and dinners, shows, etcetera seem to litter the apparel world, so having the space to hold some of these right there, within the controlled, ie 'designed', ambience of the brand itself, sure beats having to rent a hotel ballroom. As with so many of their other works, Lyndon Neri and Rosanna Hu have captured a kind of haiku of essential old Shanghai, distilled it and modified it for our time. Recalling the vibrant, now charming, life that took place largely in the city's old alleyways, or *nong-tangs*, the architects have fashioned for Camper a kind of oasis devoted to one subject: shoes. Surrounded by some of

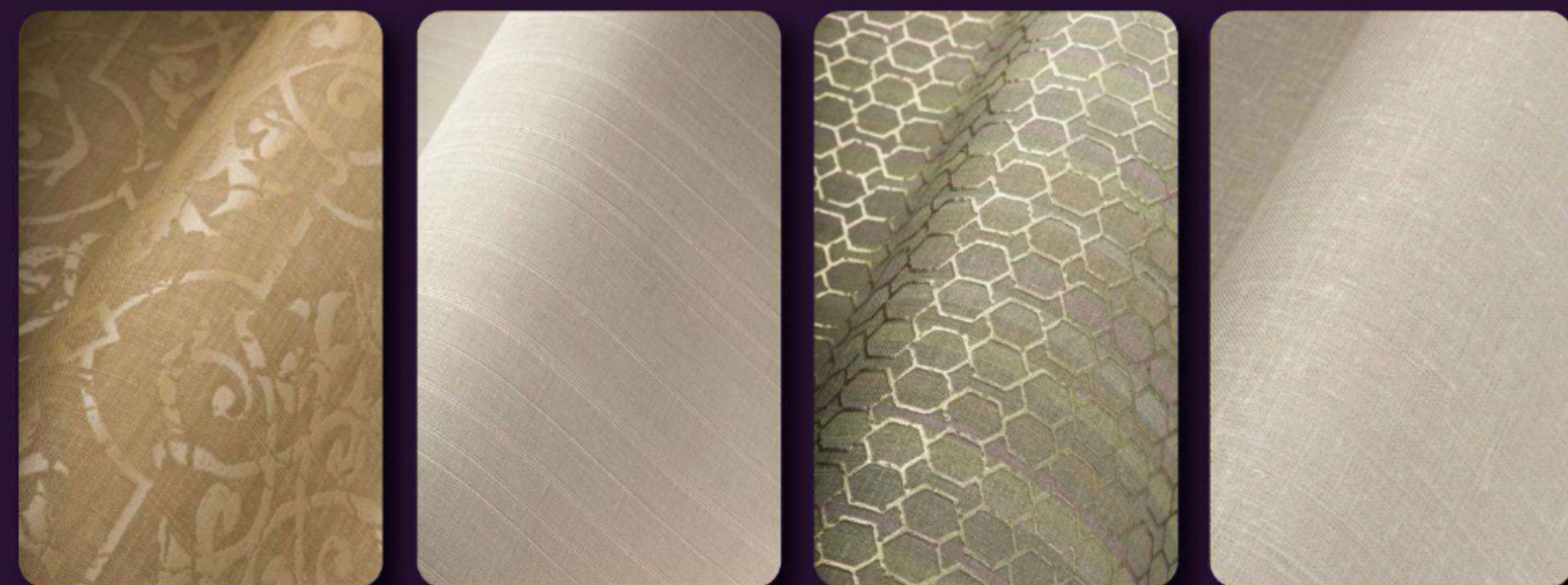
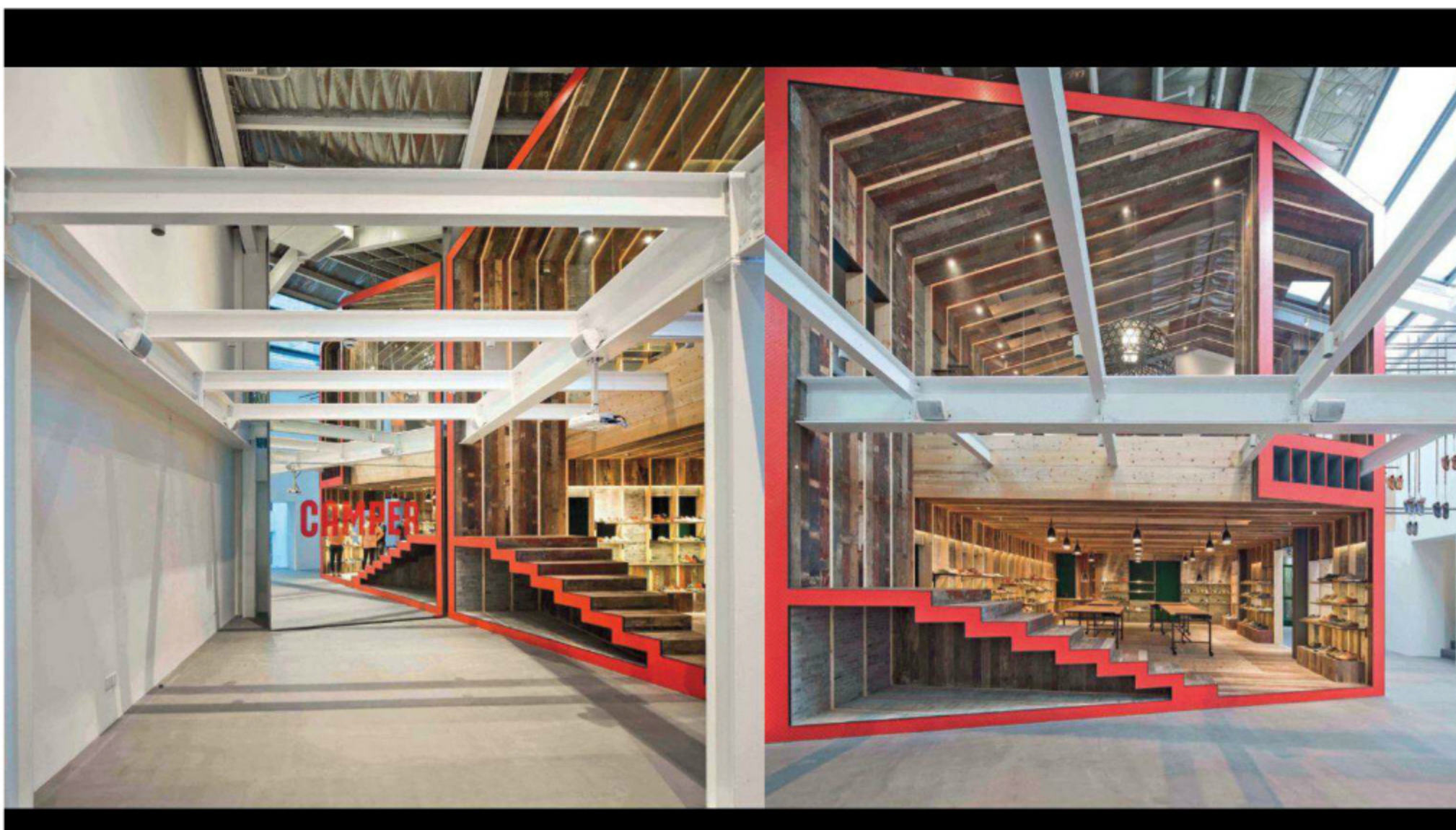




the city's old brick-and-timber structures, the new space appears initially as a white insertion that announces itself in contrast. But quickly you can see the blurred edges between what was originally there and what has been newly added. The alleyway sort of leads right into the showroom, expressed as a sectional cutaway, outlined in red, as if a house that had been there had been surgically split open. Here is a large gathering space for talks and presentations. Mirrors at one end visually double the space. A new version of a brick-and-reclaimed-timber house, of two storeys, is inserted into the shell of an existing warehouse, which has produced a multi-layered spatial adventure with different readings of outside, inside and in-between.

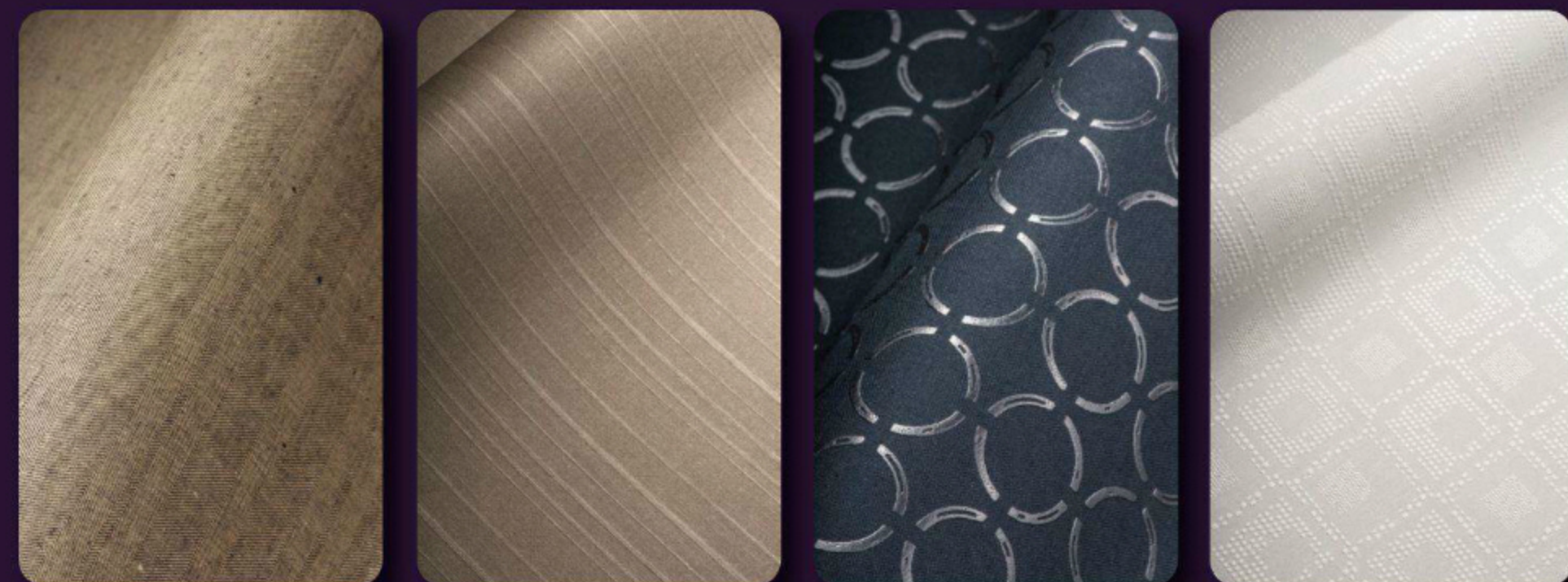
In the interstitial gaps hangs a kind of shoe sculpture of pairs suspended on long metal hooks. Wood salvaged from nearby demolition sites, still boasting its patina of old mismatched paint tones, glued-on posters, graffiti and other scars, is used for some of the surfaces. Above is

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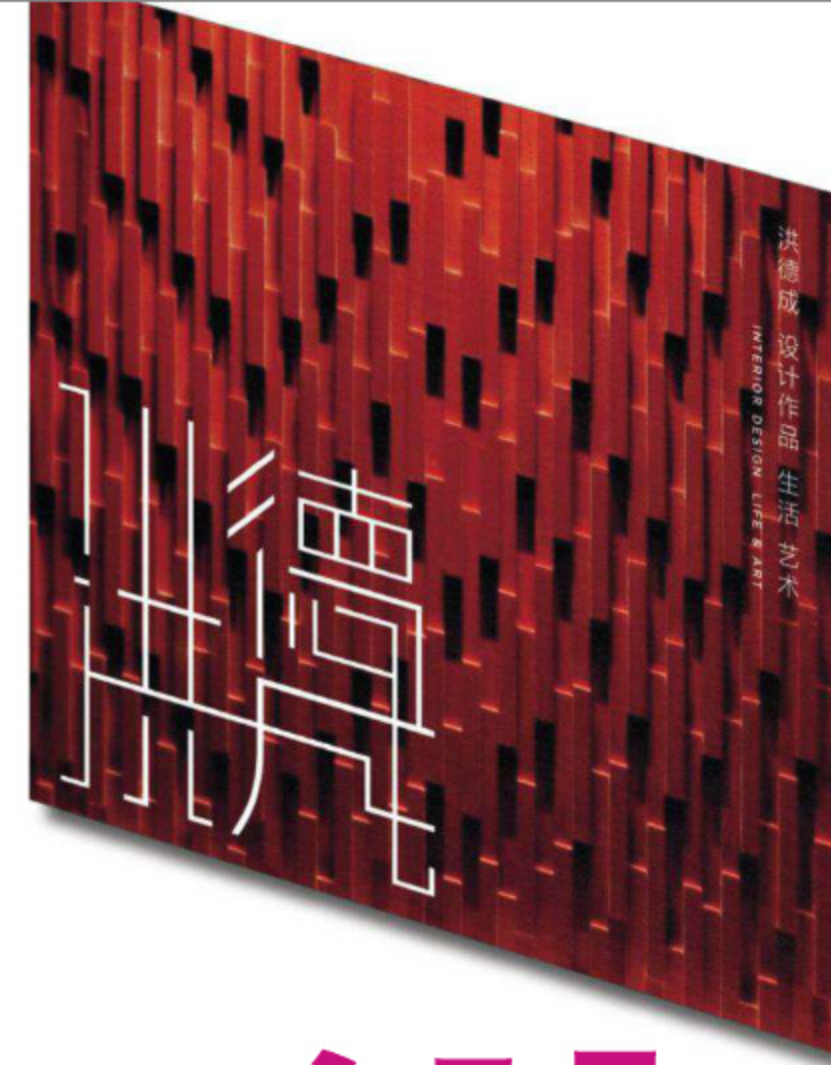
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a new skylight, which douses the space in indirect daylight. Inside the presentation space are various custom furniture pieces and a generally airy, welcoming atmosphere that invites wandering around, making the shoes as if pleasant surprises discovered almost accidentally. This all downplays the hard-sell approach of many retail conditions, and indeed the Camper space feels more like a cultural place where an event is about to happen, than a place where they want you to buy things for your feet. Which, by the way, happens to make the shoes look pretty good.

Neri & Hu has added its usual clever detailing and reliable consistency to the project. The office has evolved a kind of house style that is malleable enough to meet the different needs and desires of varied clients and briefs, yet still recognisably of its hand. That is no small feat. Camper, meanwhile, now has the ideal environment to convey the idea that style isn't the same as bling, that new and old can complement each other, and that excitement can be achieved quietly.



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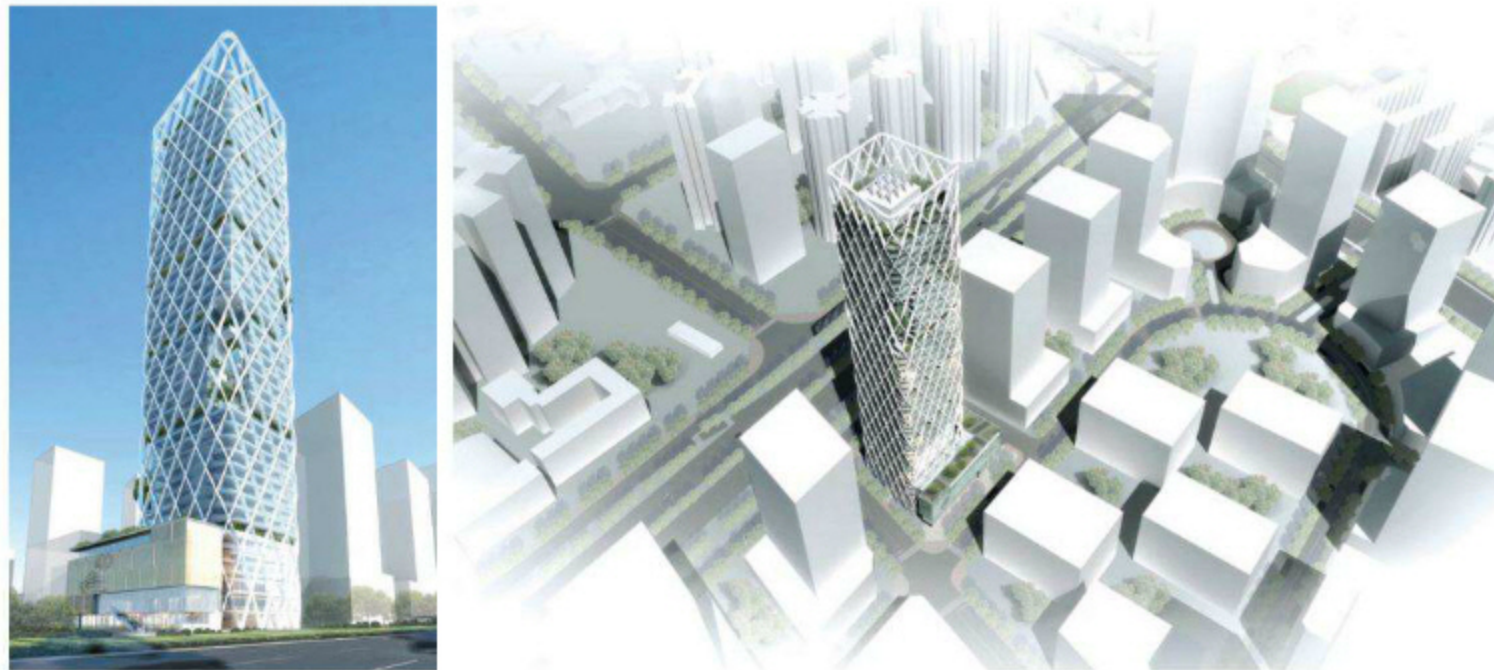


BAUMKIRCHEN MITTE – MUNICH



Dutch architects UNStudio and Or Else Landscapes are collaborating on an 18,500sq m residential and office complex in the east of Bavaria's state capital, on a site that was formerly a railway yard. The centrepiece of the project will be a 60m-high tower with a ribbed skin composed of metal and wood elements. "(For) the facade of the building we chose an articulated sobriety, incorporating contrasting scales of detail," says UNStudio co-founder Ben van Berkel. "The horizontal bands which wrap and organise the building present a sober articulation from a distance. However, as you get closer to the building you discover a refined scale of intricate, complex detailing." Landscaped green roofs able to harvest rainwater will feature prominently across the development. The interior layouts have been conceived to provide adaptable work and living spaces.

VC & PE TOWER – SHENZHEN



A new tower by Atelier Blur is rising in Shenzhen. Destined as a new landmark, the 90,000sq m VC&PE (Venture Capital – Private Enterprise) Tower will lord it over the Nanshan entrepreneurial district, raising eyes, and standards, all round. The 190m tall tower is the winning entry of an invited international competition and features sky gardens that wrap its corners at different levels. These will serve occupants as common lounge areas in the air, and also help ventilate the building's interiors with natural airflow. The podium roof will also serve as a 6th floor terrace, complete with a business centre of its own. Below it the retail podium will link to the larger master plan of the area, stitched together by a pedestrian arcade connecting other buildings. The tower's facades are marked by a distinctive diagonal grid latticework of steel with aluminium panels, a system that frees up precious internal space to allow maximum flexibility ideal for the kinds of start-up businesses that will be primary tenants. While VC&PE Tower will boast all the latest technological amenities, it will express the spirit of its occupants and, like they, think quickly on its feet. Adaptability isn't exactly the norm in commercial office blocks, but this one might help rewrite the playbook. Slated for completion in Spring of next year.

400 GROVE – SAN FRANCISCO



Images courtesy of DDG/DM Development, San Francisco

Hayes Valley, a fashionable uptown Fog City neighbourhood, is getting a new residential volume. Containing 34 units, the building, designed by Frisco practice Fougerson Architecture, will have a faceted facade that references the predominant building style in the borough. The development is situated on the corner of Grove and Gough streets, and most of the flats – studios and one- and two-bedroom apartments – will enjoy sunlight from two directions, through the edifice's large bay windows. The scheme will also feature an internal, landscaped area for communal use. Construction is expected to be completed by the end of the year.

BUND FINANCE CENTRE – SHANGHAI



Images courtesy of Foster + Partners and Heatherwick Studio

Work on a new mixed-use development in Shanghai will begin shortly. The Bund Finance Centre will cover 420,000sq m and comprise eight buildings, two of which will rise to a landmark height of 180 m. The volumes will house grade A office and retail space, as well as a boutique hotel and an arts-and-culture centre; the scheme will be arranged around a large landscaped public plaza. The exteriors of the buildings will feature crafted stone and bronze details. British architectural practices Foster and Partners and Heatherwick Studio are two of the firms leading the project. "Sitting at the gateway to Shanghai's Old Town, on the river bank where boats would arrive from the rest of the world, this is an extraordinary site which stood unoccupied for many years," says Thomas Heatherwick. "In filling this last empty site on Shanghai's famous Bund, the concept is inspired by China's ambition not to duplicate what exists in the rest of the world but to look instead for new ways to connect with China's phenomenal architectural and landscape heritage."

MAGIC BOX – LOS ANGELES



The Southern California Institute of Architecture (SCI-Arc) is adding a new digital fabrication laboratory to its campus. Dubbed Magic Box, the 4,000sq m two-storey space will house technology that allows students to build models using a wide array of materials, such as plastic, metal, wax and other alternatives that are translucent and flexible. "By creating the Magic Box, SCI-Arc reinforces its most critical priority to prepare students to work with today's most revolutionary technologies, in an environment designed for tomorrow's world," says SCI-Arc director of academic affairs Ming Fung. "With the new Magic Box, SCI-Arc enlarges its capacity to produce conceptual and technical magic," adds institute director Eric Owen Moss. The new volume will be connected to the school's existing Robotics Lab and Analogue Fabrication Shop, creating the RAD Centre, a large facility specialising in the latest methods of fabrication and assembly.

BLAVAND BUNKER MUSEUM – VARDE



An old German WWII bunker on the west coast of Denmark is to be converted into a new cultural complex. Designed by Danish architects Bjarke Ingels Group, the 2,500sq m facility will comprise four volumes: Bunker Museum, Amber Museum, a history museum and a special exhibitions gallery. "(Unlike) the existing closed concrete lump, the new museum will, in its architecture, function as an open heart integrated into the landscape," says Bjarke Ingels. "The museum is in every way the opposite of (the military bunker) with its more closed, dark and heavy features." The museum will be organised around an open central square. Galleries will be flooded with natural light and afford visitors views of the surrounding Jutland countryside.

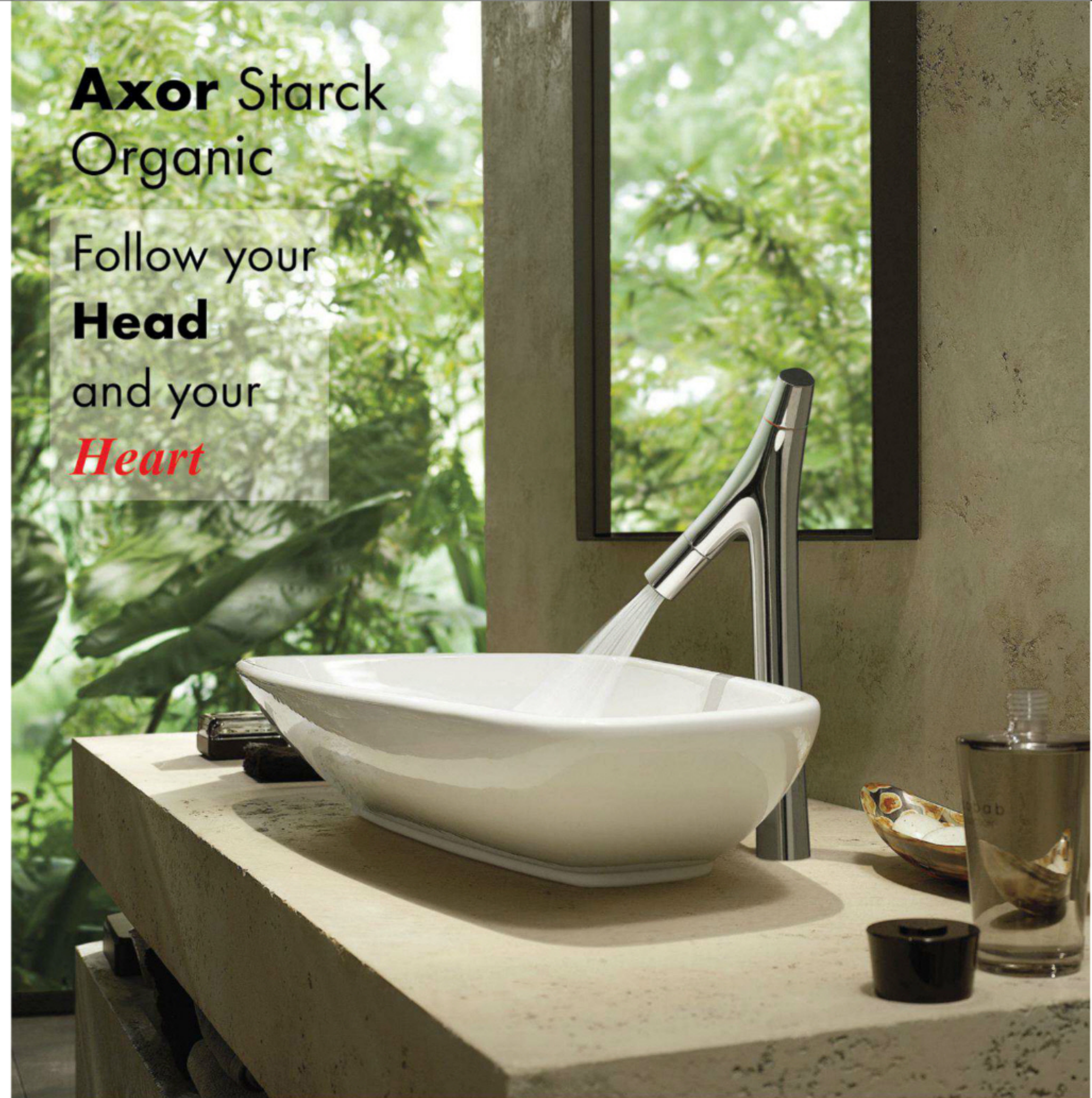
VENDSYSSEL TEATEROPLEVELSESHUS – HJØRRING



One of Denmark's oldest market towns is to get a new cultural facility. The Vendsyssel Theatre and Experience Centre will be designed by Danish practice Schmidt Hammer Lassen Architects, in collaboration with Arkitektfirmaet Finn Ostergaard, Brix and Kamp, ALECTIA, Gade and Mortensen Akustik, AIX Arkitekter, Filippa Berglund scenography, and LIW Planning. The 4,200sq m volume will have a Corten-steel-and-glass exterior and an adaptable, open-plan interior. "Only your imagination sets the limit for where and how the theatre productions can take place," says project architect Rasmus Kierkegaard. The development seeks to respect the architectural typology of the surrounding area – the warm rusty-red of the Corten steel referencing the traditional plaster-and-brick facades of Hjørring buildings – while also standing out as a dynamic new addition to the north Jutland conurbation. "We have designed a project where the architectural and functional concept has five main themes: integration (with) the city, openness, functionality, flexibility and materiality," says Schmidt Hammer Lassen Architects founding partner John Foldbjerg Lassen. "It is a building that radiates its cultural meaning; it dares to be different without stealing the focus from the existing qualities in the city." The new culture hub is scheduled to open its doors in 2016.

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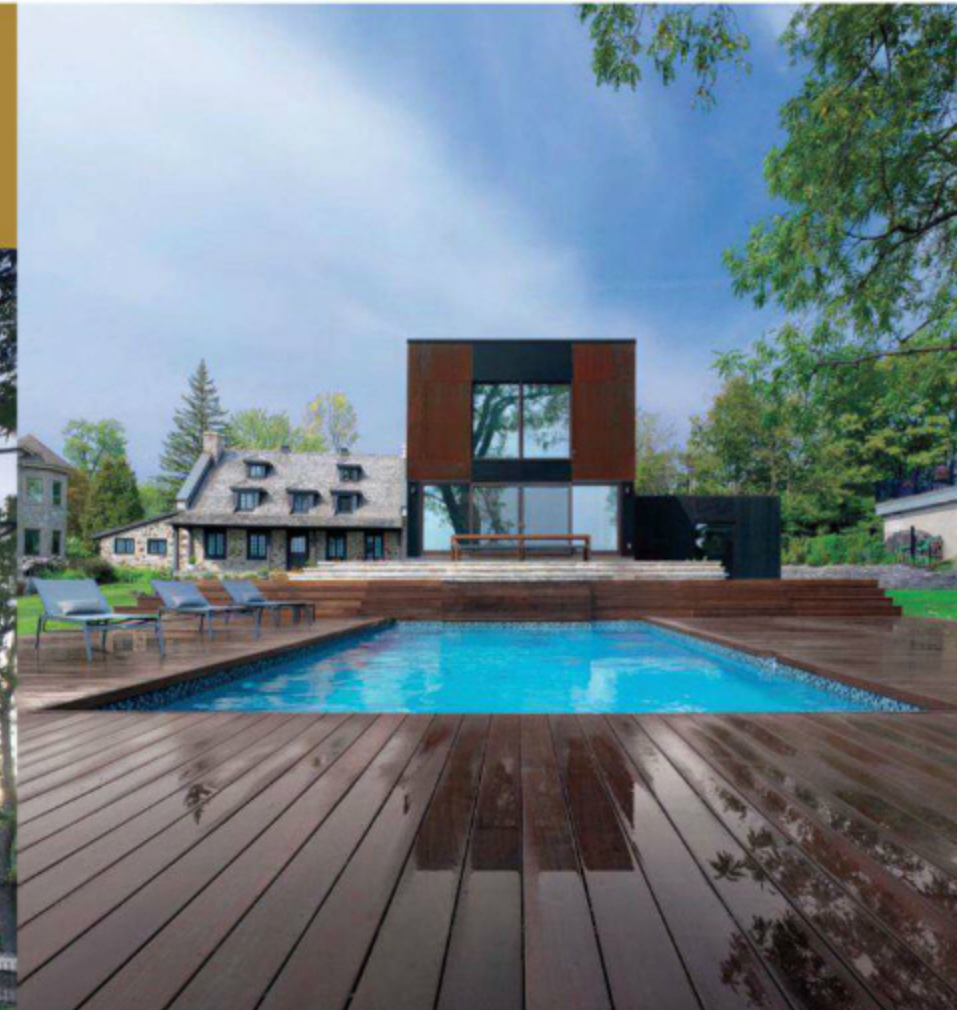
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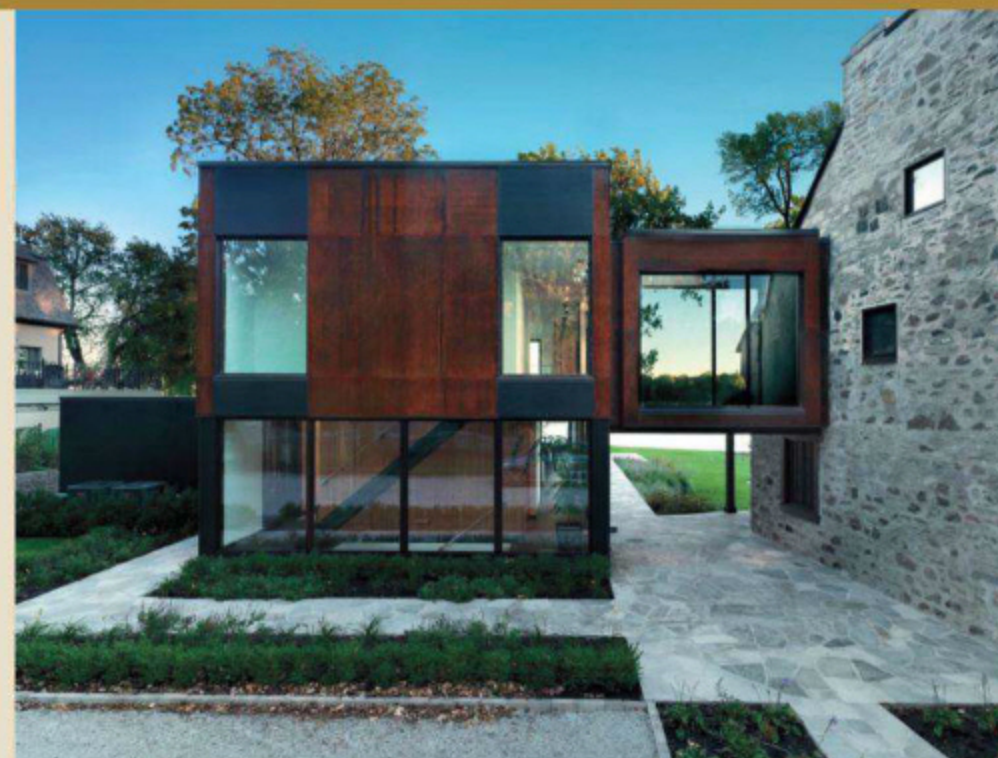
Dorval, Quebec, Canada
Henri Cleinge, Architect

Photography by Marc Cramer



The kind of commission to excite architects, this project had just the right quotient of challenges and teasers: a 200-year-old historic building on a picturesque riverside site in Quebec, a brief to double its size with a new addition in contemporary manner, and to renegotiate its existing plan thanks to a reversal of primary facade status. The ancient road had led to the old house – once belonging to the Hudson's Bay Company, no less – along the waterside. At some point that road had been resituated to the old 'rear' of the building, effectively switching its entry sequence and thus its prior internal organisational logic. The programme required housing four generations amongst the two parts of the eventual building, with the parents in the new end, and a great-grandfather, grandparents, and children in the historic end.

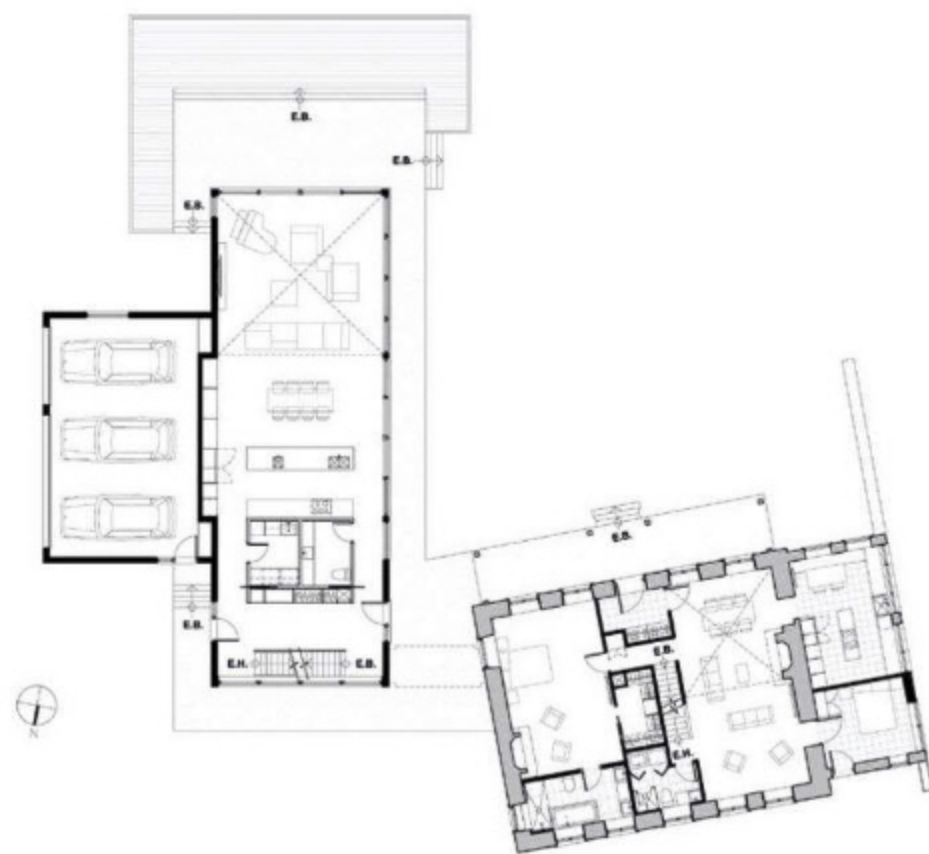
Early on the idea to contrast the two wings became dominant, though with some obvious parameters. The new block is massed similarly to the old, and takes subtle material cues from it. The stone original is of the classic, old-Canadian typology, with pitched roof over thick, grey masonry block walls. The new wing is a glass-and-corten-steel, flat-roofed box with large expanses of windows facing the river, and is oriented roughly perpendicular to the other house, forming an open courtyard before the water. A second-floor bridge links the two buildings.





Internally, two double-height living spaces end the sequence in plan, one at either end of their blocks – a kind of antithesis setup underscoring the contrast in the two eras of architectural style. Otherwise the interiors are fairly low-key, there is enough going on already, at the conceptual scale, to justify remaining quiet. The house now nears

10,000sq ft in total size, and has enough room onsite to allow the two components to be seen in their full mass and almost abstracted relationship to each other. But they definitely work as a pair, a December/May marriage that makes both seem attractively dignified.



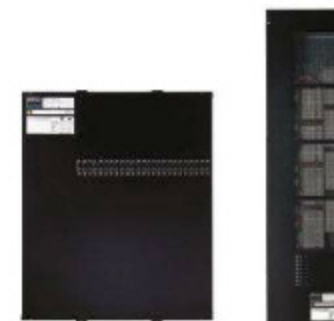
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UPLIFTING

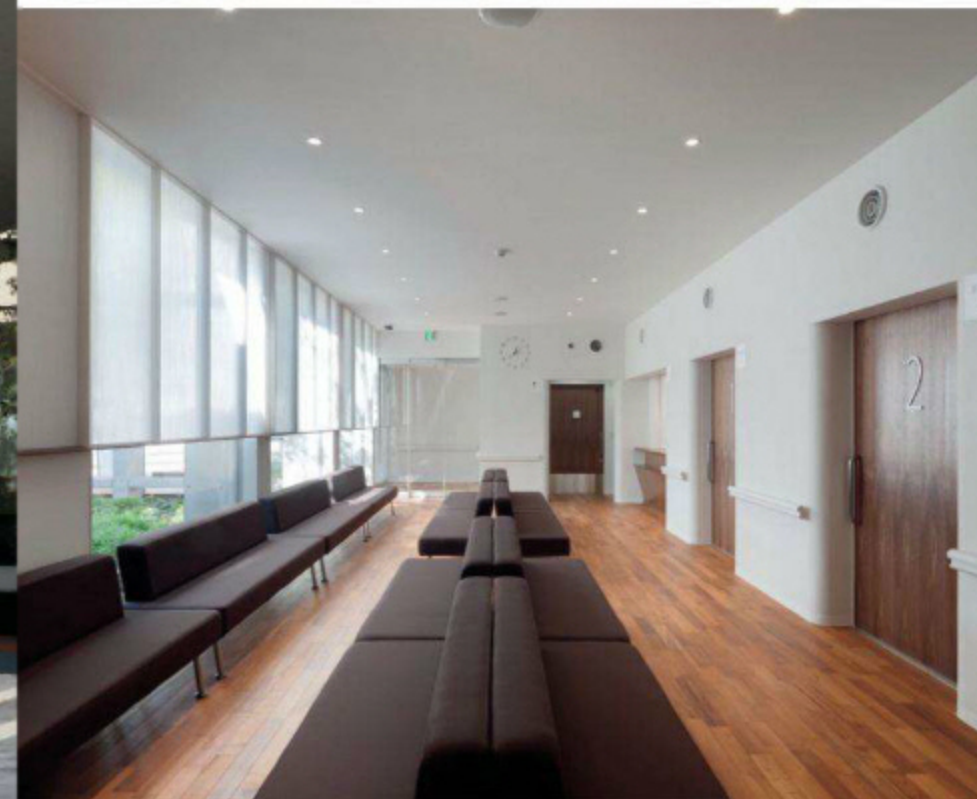
Lifted Garden House Kazuhiko Kishimoto/aca

Photography by Hiroshi Ueda

You've got to love the Japanese people's habit of naming their houses. So often, as does here, the name tells the whole story in a nutshell. This 618sq m house-and-clinic combination raises a private garden onto its lower roof. Presto: 'Lifted Garden House'. An essentially classical plan, oriented around a central planted courtyard, the section places the medical clinic at grade and the doctor's own residence one floor up. They also face each other across the courtyard; the different levels afford the necessary privacy to each. The doctor's house is suspended over a parking area. It's a clever solution to the proximity of the two programme components, which benefit from sharing the plot but which nevertheless desire some separation. The roof of the clinic serves as an open garden for the doctor, and is seeded with trees and plants positioned between the timber planks of a stepped terrace. As this elevated garden grows in, it will become an urban oasis hinted at from below, but enjoyed privately by the hardworking doctor and his family.

The building seems quite large, thanks to its division of parts and the visual separation produced by the courtyard. This was an intelligent strategy, made possible by the unusually ample urban building site. But other devices such as translucent screens, slatted facades and carefully organised window directions also aid in the 'veiling' of some parts of the complex from others.
































































































































The interiors are finished in high contrasts of white and dark grey or





brown, with standard-issue fine concrete exposed here and there. The lines are modern, particularly on the street elevations, and the architecture balances between residential and small-commercial in aspect, appropriately.

In a country where privacy is delicately integrated with strong community sensibilities, and where space is usually at such a premium, the Lifted Garden House manages to take a new, if not revolutionary, path to privacy, creating a building that appears to break itself down into different parts... not unlike a miniature neighbourhood all in itself.

 Ash-2-strip -Ecoline	 Ash-2-strip -Nature	 Ash-DP-dark seams	 Ash-plank -Country	 Ash-plank -white	 Ash-plank-Nature	 Oak dutch pattern Nature	 Oak Alamo plank	 Ash-Prestige -Nature	 Ash-Prestige -Select	 Ash-Strongline Contract	 Beech 2-strip Ecoline	 Beech 2-strip -Baltic
 Beech-2-strip -Nature	 Beech-2-strip -Select	 Beech-Dutch pattern-Nature	 Beech-Maxi -Nature	 Beech-plank -Country	 Beech-plank -Nature	 Beech-Prestige -Bellevue	 Beech-Prestige -Nature	 Beech-Prestige -Select	 Beech-steamed	 Beech-steamed -3-stri	 Beech-Strongline Contract	 Beech Animoso
 Birch-2-strip -Baltic	 Birch-2-strip -Rustical	 Birch-2-strip -Special	 Birch-plank -Country	 Birch-plank -Nature	 Bubinga-2-strip	 Bubinga-plank	 Cherry-2-strip -Nature	 Cherry-2-strip -Rustical	 Cherry-2-strip -Select	 Cherry-plank -Country	 Cherry-plank -Nature	 Cherry-Prestige -Special
 Doussie 2-strip	 Doussie-Maxi -Nature	 Doussie-plank	 Doussie-Prestige -Nature	 Doussie-Prestige -Select	<p>From our range of engineered hardwood flooring, you are being spoilt – with endless choices</p>							
 Hickory-2 -strip-Rustical	 Hickory plank Canyon	 Iroko-Kambala -2-strip	 Iroko-Kambala -plank	 Iroko-Kambala -Prestige								
 Jatoba-2-strip	 Jatoba-plank	 Jatoba-Prestige	 Jatoba-SD -dark seams	 Jatoba-SD -light seams	 Jatoba Maxi	 Maple Can Traffic Nature	 Maple-can-2 -strip-Bellevue	 Maple-can-2 -strip white	 Maple-can-2 -strip-Nature	 Maple-can-2 -strip-Rustical	 Maple-can-Dutch pattern	 Maple-can-plank -Country
 Maple-can -Prestige-Nature	 Maple-can-plank -Nature	 Maple-can -Prestige-Select	 Maple-can-SD -dark seams	 Maple-can-SP -dark seams	 Maple-can -Strongline	 Maple can Animoso	 Maple can Maxi Nature	 Maple can plank Country	 Maple can plank Nature	 Merbau-2-strip	 Merbau-dutch pattern	 Merbau-plank
 Merbau-SD -dark seams	 Merbau-SD -light seams	 Merbau-SP -dark seams	 Merbau-SP -light seams	 Merbau-SP -oak seams	 Merbau-Strongline Contract	 Merbau-Traffic	 Merbau Maxi	 Merbau plank Mountain	 Moabi-2-strip	 Moabi-plank	 Nogal-plank -Country	 Nogal-plank
 Oak 2-strip Basic -Finale	 Oak 2-strip Nature	 Oak 2-strip Select	 Oak 3-strip	 Ash-Polar-2-strip	 Oak Cordoba plank	 Oak Antique 137	 Oak Antique 162	 Oak Cordoba 2 -strip	 Ash-Polar-plank	 Oak Historical 137	 Oak Historical 167	 Oak Maxi Nature
 Oak plank Country	 Oak plank Nature	 Oak Prestige Nature	 Oak Prestige Rustical	 Oak Prestige Select	 Oak Provence 2-strip	 Oak Provence plank	 Oak SD dark seams	 Oak Strongline Country	 Oak Traditional 137	 Oak Traditional 162	 Oak Traffic Nature	 Oak Tuscany 2-strip
 Oak 2-strip -Nature-Ecoline	 Oak 2-strip -Nature-white	 Oak-DP -dark seams	 Oak-Exotic -2-strip	 Oak-Golden -2-strip	 Oak-plank-Castle -Ecoline	 Oak-plank-Castle -stonewashed	 Oak-plank-Castle -stonewashed	 Oak-plank -Castle-unfinished	 Oak-plank -Castle-white-Eco	 Oak-plank -Ecoline-white	 Oak-plank -old brown	 Oak-plank -stonewashed

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HIGH DENSITY

The Cairns Institute

Queensland, Australia
Woods Bagot and RPA Architects

Photography by Scott Burrows



Woods Bagot and RPA Architects have together designed for the James Cook University in northern Queensland, Australia, what could be mistaken for a hip prison building, but is in fact a hub for leading researchers to examine various issues concerning people living in the tropics. According to the architects, the AUD25 million Cairns Institute represents its place and its context in a new and exciting way. "We had an opportunity to create a building that serves as a representation of the school itself," explains Woods Bagot Brisbane principal Mark Damant. "It was crucial that our proposed design would create an environment that optimises the working experience to a point that people would love engaging with the building." With this objective in mind, the design team set out to create a scheme that embraces the campus' rainforest setting, blurring the line between building and landscape.

The 4,000sq m curvilinear facility is literally encased in a steel lattice that works to control the amount of daylight the interior receives. This innovative trellis also contributes to the whole 'rainforest-meets-urban'



aesthetic. Notes Damant, "The landscape setting was inherent to the idea of a 'tropical' campus - drawing the rainforest into the campus, enriching the campus heart, and in turn stimulating thought leadership from the students." The energy-efficient facade additionally makes the building more comfortable to be in.

Inside, students and academics are welcomed into a "culture of community" with quality social science research facilities and a range of public spaces including conference,

seminar, and exhibition rooms. The two-storey building also comprises meeting rooms, breakout areas, cafes and a state-of-the-art lecture theatre.

The dynamic shape of the Cairns Institute effortlessly nestles into the greenery that surrounds it. Its sustainable design helps to reduce operational costs while also creating a stimulating teaching and research environment with the highest technological standards.

ETCH-A-SKETCH

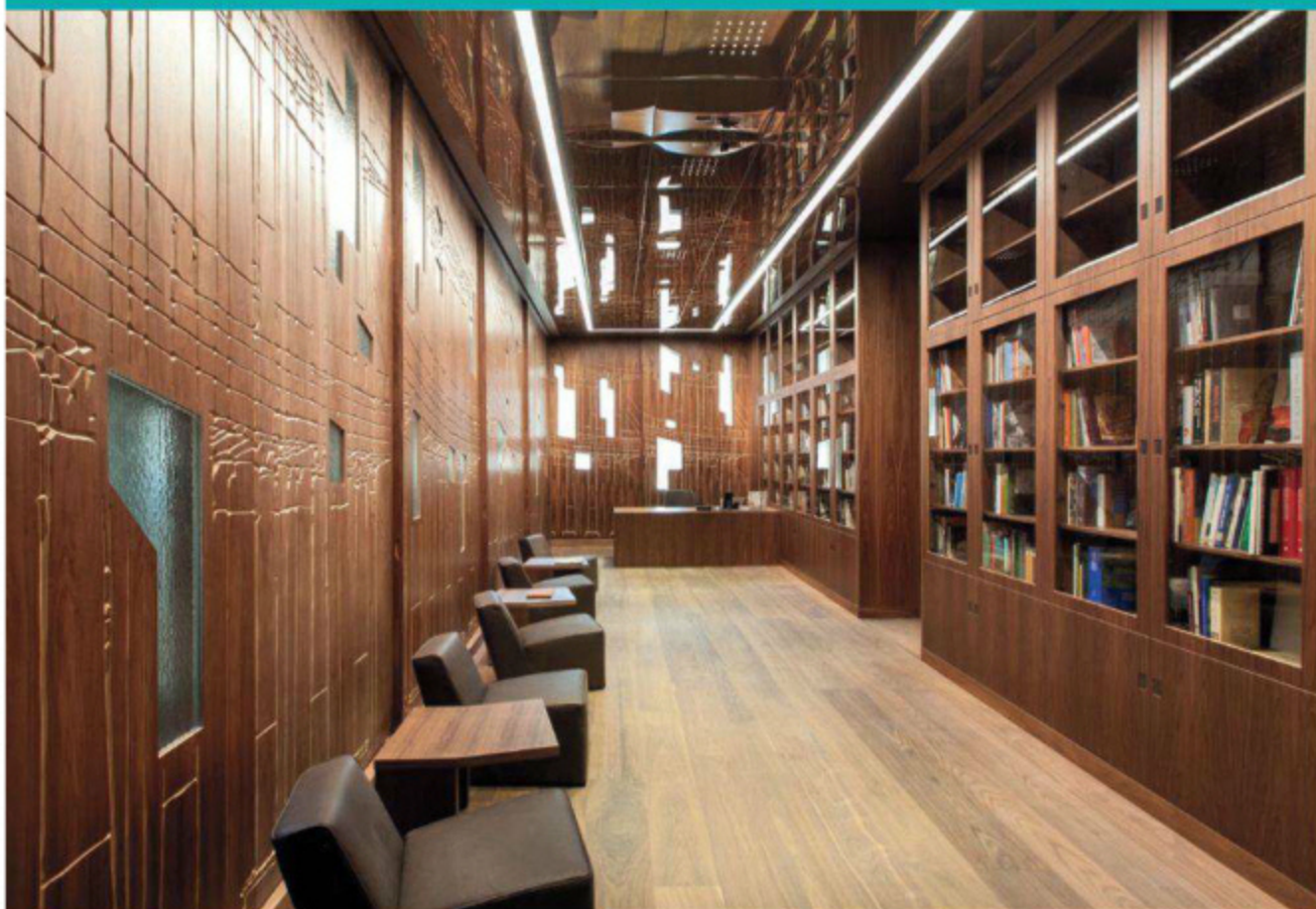
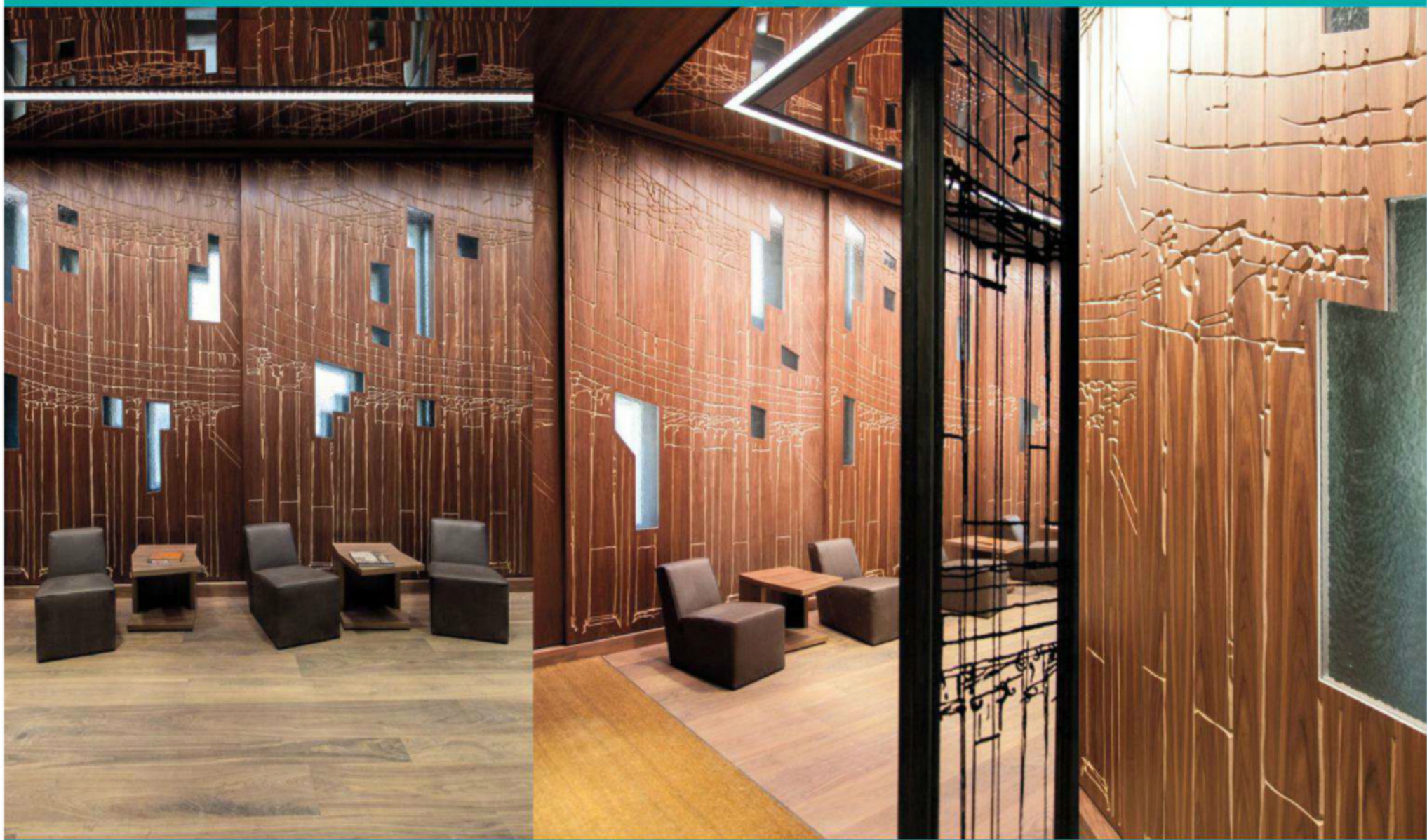
Architectural Graphics Museum, S Tchoban Foundation Nps Tchoban voss

Photography by Patricia Parinejad or Roland Halbe

An interesting premise: a physical exhibition museum for architectural drawings, located in the city with perhaps the most diverse overlay of architectural artefacts in Europe – Berlin. The graphics collections of the Sergei Tchoban Fund will provide the core content material, but the facility will also host visiting collections from places such as the John Soane Museum in London, already a mecca of sorts for travelling architecture students and aficionados. Why not add Berlin to the map of those seeking the beauty and history of represented architecture? Located on a smallish plot of land next to the former Pfefferberg factory complex, the brand new museum nestles in among an already famous architecture gallery [AEDES] and various other art galleries and workshops. The Prenzlauer Berg neighbourhood is fast becoming one of the city's most fascinating arts destinations.

The building is a stout, vertical 'tower' of five boxes that are set slightly rotated to each other, as if stacked absent-mindedly upon a tabletop. The lower four 'building blocks' are clad in cream-toned concrete, while the top one – which is smaller in size – is articulated as a delicate glass box that cantilevers forward over the others. The concrete facades are incised with abstracted variations of architectural details rendered in relief, repeating and overlapping each other as if rendered on thick sheaves of paper. The commission to design for such a programme must necessarily have been exciting and stressful in equal hue, as any piece of architecture about architecture would be. The selected strategy of a rather simplified massing parti, quite opaque exterior elevations, and a decidedly representational treatment.





of those surfaces, works fairly well; the building is abstract enough to state its own moment unequivocally, yet not so minimalist as to miss its representational potential. There were really only two viable directions to go with this: either something so purist and blank that clinical sterility could backdrop the richness of the drawings it protected – ie the anti-representational box holding all that representation, or something that tried to quietly state its purpose out front. The latter road taken, it has resulted in a building that is somewhat more visibly interesting and externally pleasing than perhaps it was intended to be.

Two levels inside are dedicated to spaces holding exhibited drawings, in cabinets or on walls; the ground floor holds an intimate, wood-lined library room that feels like a cabinet of wonders. Here more considered examinations or discussions can take place. There is also storage and administrative space in the building. A modestly scaled museum for architectural representation, in an exciting cultural precinct surrounded by refurbished industrial structures. How cool is that?



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ON SENSITIVITY

Factory Jaffa House Pitsou Kedem Architects

Photography by Amit Geron



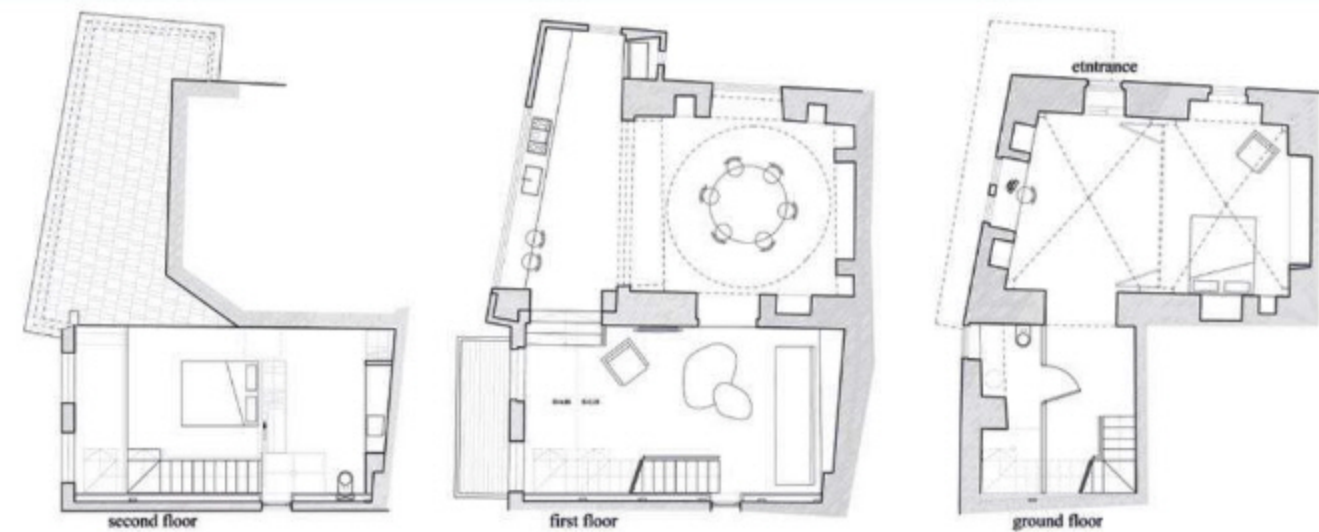
The potent marriage of contemporary minimalism with historical artefact is beautifully explored in this residence in the ancient precinct of Old Jaffa, Israel, by Pitsou Kedem Architects. Inserted within the irregular 180sq m shell of a long-existing building, the new two-bedroom house is a delightful cross between archaeological castle and modern urban set-piece. Directed toward spectacular views of the Mediterranean, yet set within the tight and charmingly contorted jumble of the old city, the building is centuries old, and the architects were careful to remember that fact. Original stone walls are restored to glory and left exposed, segmented and unmatched ceilings become features, and arches and openings – each unique – are now star players in the new formal drama. Pottery and beach sand also feature as accent materials genuine to the area. Non-original renovations and modifications were removed, allowing the architecture's essential nature to shine through and provide an ideal canvas to draw on with contemporary tools. Limiting the spaces in number allowed them to be ample in proportion, while an open staircase of cantilevered treads, both sculptural and quiet, runs up through the edge of the plan like a spine.





What has been added is unabashedly new, such as a sleek, minimal kitchen and the bright, stark bathrooms. Window and door frames are reduced to svelte outlines that amplify the thick rusticity of the old stone building. The new is juxtaposed with the old, yet is deferential. Materials and details were selected to enhance that contrast. These include stainless steel, iron and Corian. Because what remains, now so gloriously exposed, is already a picture of asceticism itself, the new minimalist elements seem right at home, and the balance between the past and present feels almost preordained. Many architects, in many places, have played this game

before, but not often as skilfully. The Factory Jaffa House is warm and exciting and extremely clever. Internal views between and through adjacent spaces complement those reaching across rooftops to the blue sea. The bright natural light that is so abundant in this climate is softened to bathe the interiors in diffused warmth, neither dim nor harsh, in part thanks to the thick walls and in part because the tonal palette inside helps to absorb it. The house is like an oasis of cool and repose within the warren of the city centre; a nest of restorative urban chic that looks forward and backward in equal awe.



HIP HEARTH

Pentahotel Hong Kong Neri & Hu Design and Research Office

To negate old-fashioned hotel stereotypes is Pentahotel's corporate motto. And the brand takes its mission very seriously. Conceived as a gathering spot for the local community and a base for 'next-generation travellers', the German hotel chain's newly launched Pentahotel Hong Kong in Kowloon East pushes the design envelope in a way not typically done in Asia.

"Upon entering Pentahotel Hong Kong, one can't help but do a double take," says the hotel's general manager Andy So. "The 32-storey property embraces elements of the local culture in distinct ways to welcome young entrepreneurs, road warriors and digital nomads from the world over." Designed by Shanghai-based architectural firm Neri & Hu, the establishment is remarkable for, among other things, its lounge, which combines reception, lobby, bar and cafe into one unified space. Unlike sweeping lobbies characteristic of other regional hotels, this intimate space oddly feels like someone's living room.

The lively gathering place is marked by contemporary rustic decor, including aged brick, reclaimed oak and painted concrete walls lined with Hong Kong-themed graphics. Eat Street, the hotel's all-day dining venue, replicates the city's local food stands and open-air markets. Situated under a sea of swinging glass pendant lights, the food stalls are encased in metal and have mesh canopies. The vintage iron folding gates around the stalls, quirky accents and classic tables and stools capture the vibe of Hong Kong *dai pai dongs*. Also on this floor is a pizza bar with a massive oven and beer barrel, a recreation room and a relaxation area where guests can sit by a fireplace, surf the Internet or play pool.

In keeping with the brand's "neighbourhood lifestyle" ethos, the check-in area on the mezzanine floor holds several bicycles available for rent, so guests can take in the hotel's surroundings in an unconventional – and more memorable – way. Images of the bustling Kowloon East district are also featured in all 695 guestrooms. In fact, the hotel went a step further and commissioned homegrown design brand GOOD to create a range of funky, Hong Kong-inspired in-room amenities. Notes So, "We're thrilled to welcome guests and serve our neighbours with style and spirit. We look forward to playing a part in the emergence of a dynamic new Hong Kong district."

Since its opening in August last year, Pentahotel Hong Kong has found favour with not only visitors from overseas but also local residents. The brand's cool and casual style, design-driven public spaces and fuss-free efficiency has turned this so-called "un-hotel hotel" into a popular neighbourhood hub.



GIRL'S BEST FRIEND

In Love Diamond Mall

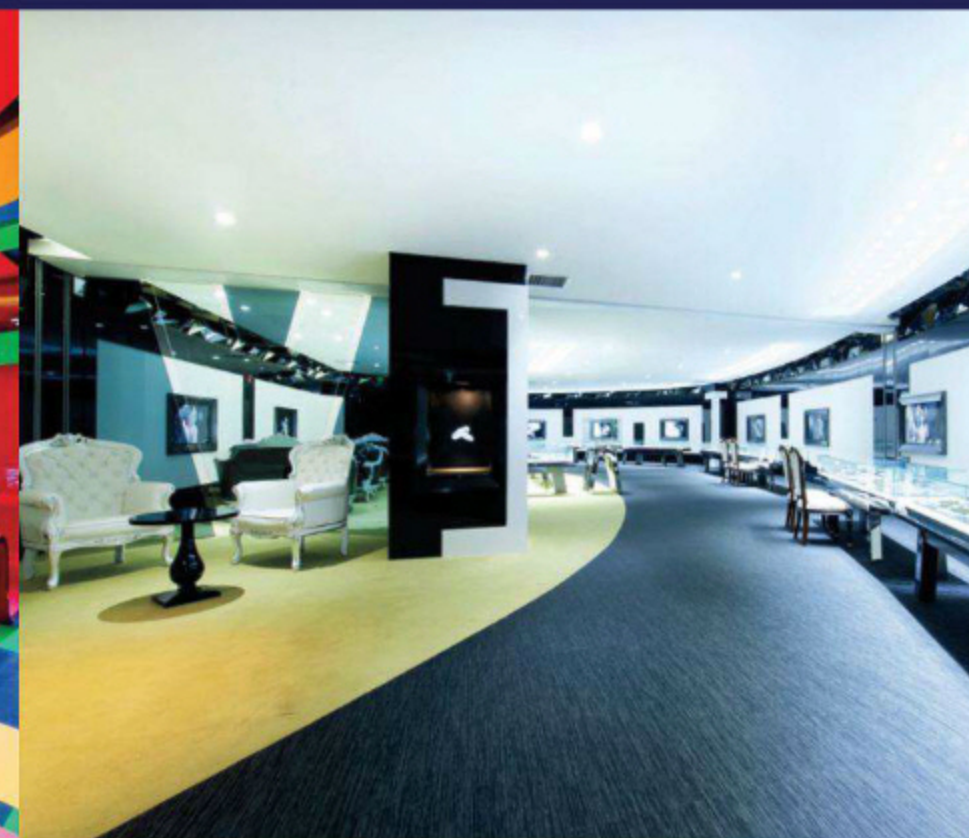
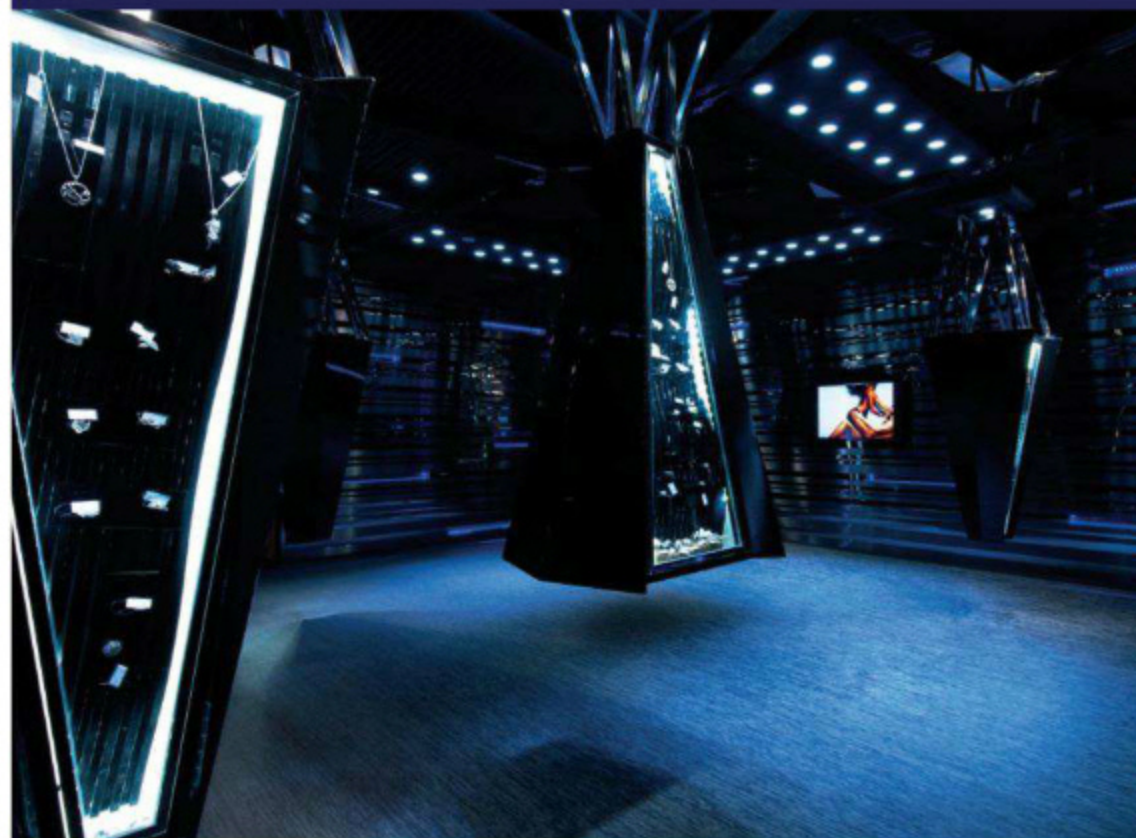
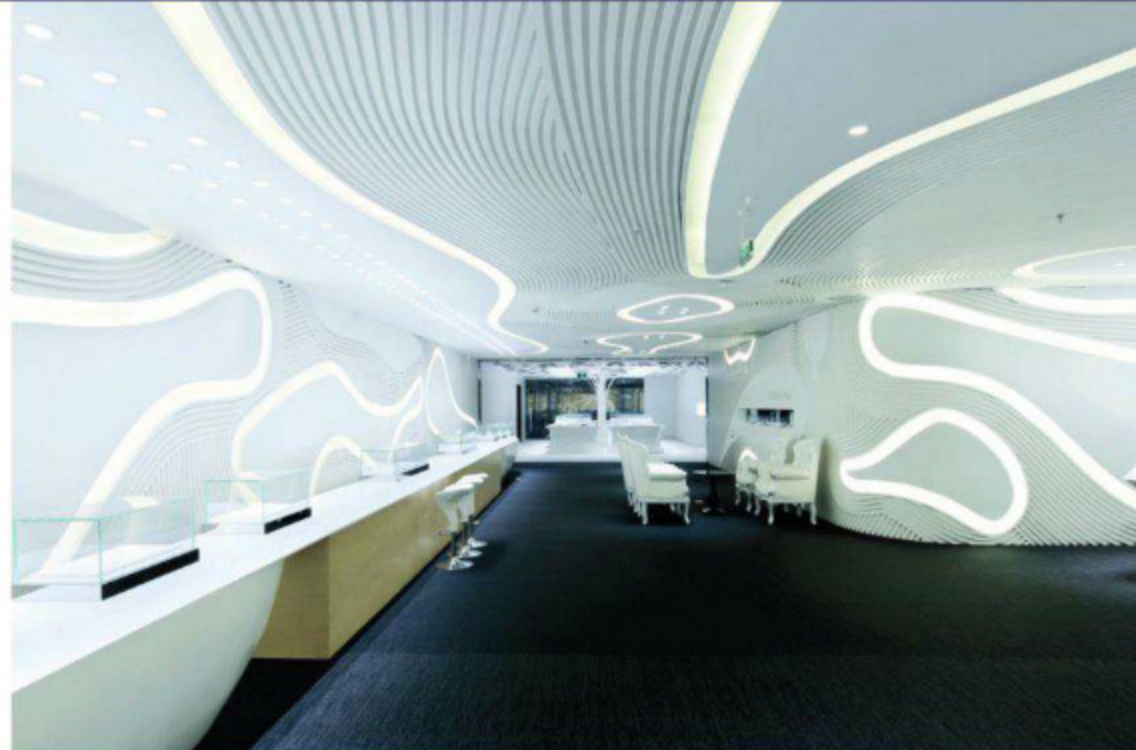
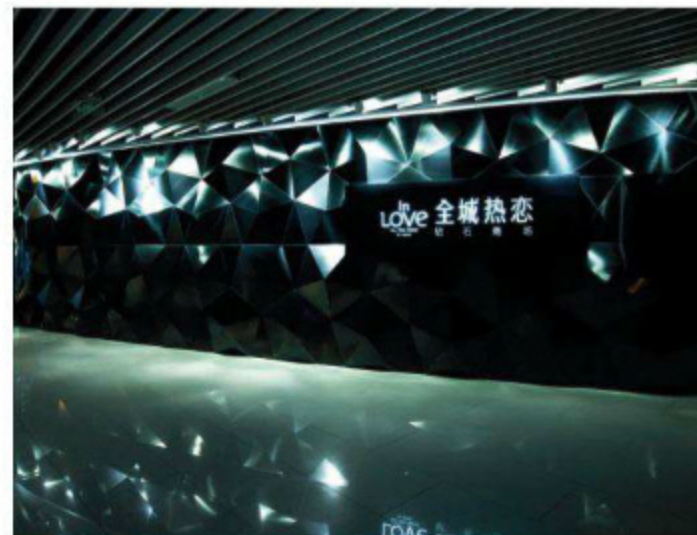
Chengdu, China
Mi2

Despite a recent government campaign to discourage ostentatious bling in China, some things never go out of style... or desire. This new retail space dedicated to selling 'affordable' diamonds would therefore seem to have solid footing, thanks to the rising wealth of the country's middle class, the increasing popularity of engagement rings, and the strong likelihood that jewels will remain popular longer than leaders.

The central concept behind the design of this 2,000sq m interior, by Mi2, is based on the local topography, particularly a diamond mine. Overlaid atop this were a dozen different styles of dance, assigned to the twelve rock retailers. No word on exactly why dance is relevant, but hey, whatever gets the imagination flowing. Add in the application of 3D technology, expressed in varying ways, and you get the idea: a stew of themes that seem to have come together somewhat randomly but nonetheless did, finally, yield something tangible. In what may epitomise current Chinese interior design (with numerous exceptions), it doesn't pay to look too deeply for logic.

The finished spaces range from predictable to rather interesting; from dark and faintly sinister to blindingly bright and nearly sterile. All avoid the stereotypical snobbishness of certain, ahem, European jewellery brands; this is middle-class territory here, bringing the sparkle to the mass market. At the more innovative end is a space wrapped in lipstick-red faceted or latticed walls, and another, over-the-top space woven on all surfaces with a shiny candy-crush palette of orange, red, blue, green and yellow strips. It's hard to imagine shoppers being able to focus on the intricate, miniature characteristics of precious diamond amid all this vibrancy, but it's still a room we'd get a kick out of visiting.

In Love Diamond Mall earns As for effort and enthusiasm. And if some of the spaces seem rather temporal, no worries... the diamonds themselves are forever.



LUNAR LEVITY

Mira Moon

Marcel Wanders and yoo



Mira Moon, Hong Kong's new 'fashion-forward' hotel, located in Wanchai district, is packed with high-end design, the latest gizmos and some of the best skyscraper views in town. The 91-room establishment was realised by creative firm yoo and international designer Marcel Wanders [recently dubbed "Lady Gaga of the design world" by the New York Times] with an abundance of colour, texture and style, bringing to life a distinctly contemporary interpretation of the popular myth behind the Chinese moon festival.

The ancient story revolves around a beautiful goddess whose forbidden sip of the elixir of immortality lifted her from Earth and conveyed her to the moon where she was trapped for eternity, far from the mortal man she loved and in the company of a lone rabbit. Wanders translates the epic tale by intertwining his own brand of furnishings with carefully chosen Chinese artefacts, including traditional ceramics, carved timber and cut crystal. Mira Moon's colour scheme is a surge of lacquered whites and deep reds, while faux rabbits and voluptuous peony motifs pop up throughout the property, in everything from the silk-blend and wool carpets in the corridors to the vivid mosaics on important walls.

Says Wanders, "[The hotel] is a juxtaposition between something that is from my culture, something European, [and] something [from] Hong Kong, something Asian." In the lobby, intricate chinoiserie detailing is layered with modernist-inspired Dutch

furniture, including the designer's famous large red tulip chairs. Three oversized wood-carved lanterns, each concealing a character from the story behind the Chinese moon festival, greet guests at the entrance. Another example of this 'fusion of cultures' is the lucky charm feature wall in the lobby, which when viewed closely reveals the signs of the Chinese zodiac. Mira Moon's unique concept even extends to the hotel's staff, who come decked in bespoke traditional attire.

There are only four guestrooms to each floor, and while these are brightly hued yet intimate, with white-and-red headboards setting off dark wood ceilings and cabinets, sheer curtains and ornately carved wood panelling, the marble bathrooms are the real highlight of these spaces. Here one finds floor-to-ceiling mosaics depicting blossoming peonies, and sleek, standalone bathtubs overlooking the Hong Kong skyline. The 36th floor holds the penthouse suite, which, in addition to a bar by the doorway and a spacious master bedroom at the back, has a red couch, an all-black dining table, and a striking side table in the shape of a pig.

Mira Moon has received a number of awards since its opening, among these the Best Hotel Interior Hong Kong at the 2013 Asia Pacific Hotel Awards and the China Green Building Design Label '3 Star' Award. The first-ever 'story hotel' in Hong Kong, Wanders and yoo's bold creation amply represents a strategy of delight through design.



STUDIOUS

Academic 3, City University of Hong Kong

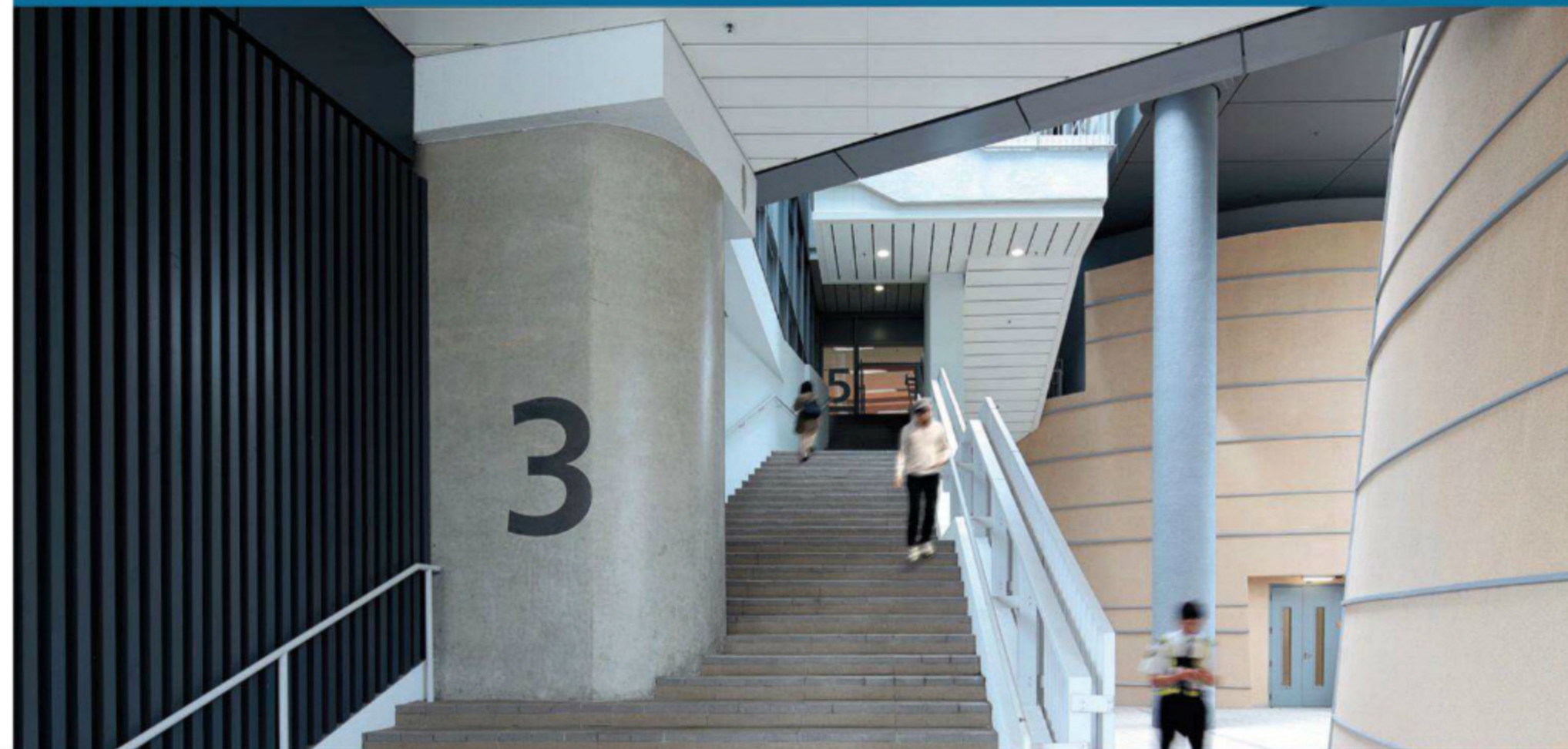
Ronald Lu & Partners



This major new edifice on the City University campus in Kowloon, incorporates four principal design directives: It had to provide a viable connection between a zone of somewhat remote student dormitories uphill from the main campus centre below; it needed to recover its site occupation through reestablished greenery, which became a green level deck; it was also to act as a sustainable model expressed through its iconography, and it was to be raised off grade for enhanced permeability and an improved environment at street level.

The programme, which includes new teaching and administrative spaces as well as student and faculty amenities, was dense but fairly typical for academic facilities, where a multitude of people come and go throughout the day and are engaged in both social and individual pursuits of varying levels of seriousness. In Hong Kong, where the climate is pleasant for much of the academic year – except when it's very unpleasant – much life spreads out of doors. AC3 has thus become an important component in the circulation system of the campus, and a natural anchor for thousands of users at all hours.

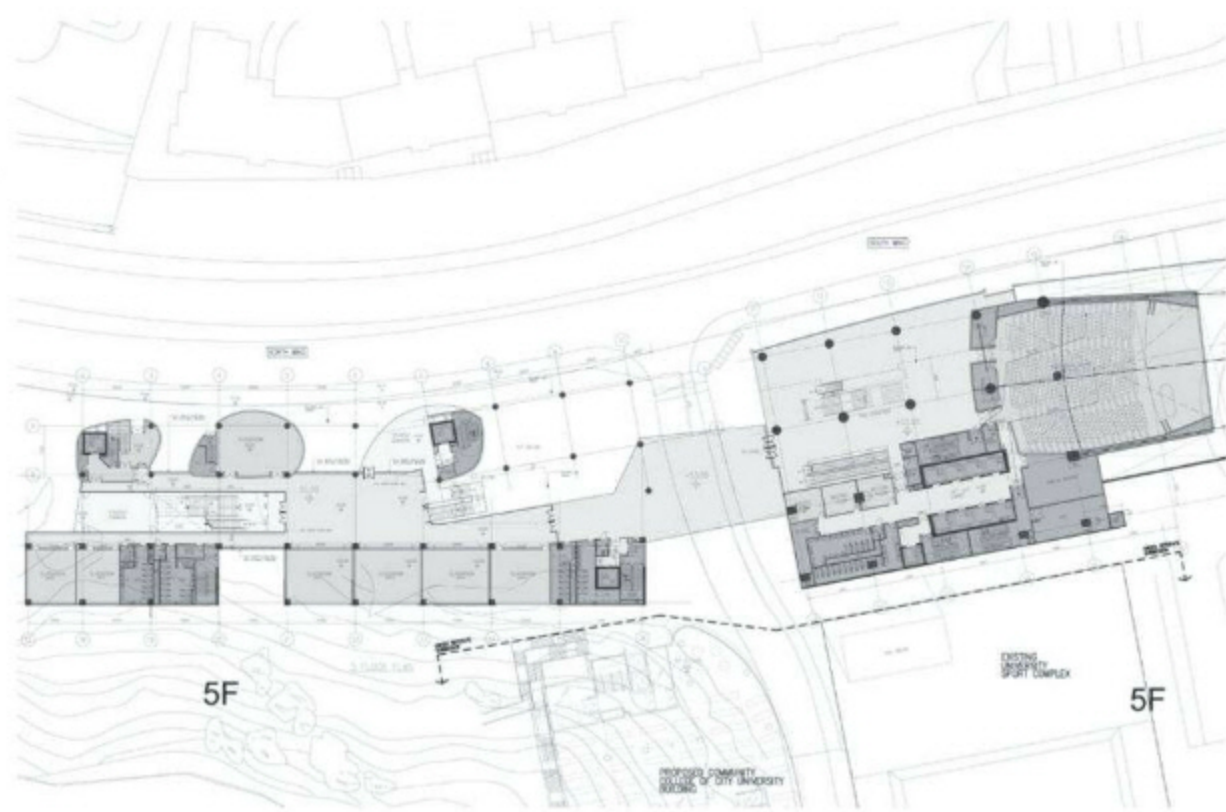
In terms of the massing, Ronald Lu & Partners broke the building down into its constituent parts, the better to identify uses and destinations, but also to reduce the overall bulk of what is a very large structure. The route along the building and climbing (or descending) the slope, is the driving formal force here, with varied spaces or 'events' such as a 'piazzetta' and an amphitheatre expressed along it. Internal circulation flanks the outside green spaces, for hot or rainy days, and the building takes plentiful advantage of the open views through this glazed elevation of the building. Certainly the building exploits the 'between classes' atmosphere of a





university, with numerous spots to pull aside and chat, think, read or eat in. From further away, the intent is to juxtapose its two-part tower block – one half in glazed curtain wall, the other in panels of white solid and glass void (to minimise west-facing solar gain) – with the city's recognisable Lion Rock landmark. And the significant area of the green roof, which is landscaped as a promenade, is obviously a welcome campus amenity. It helps reduce the architecture's impact on the macro site.

Included in the complex is a 600-seat lecture theatre that is a kind of hub, a destination for the school's users. Raised above the openair amphitheatre (its casual functional sibling), the lecture hall provides a strong welcoming aspect at the U-Circle entry point of the AC3. The building features various environmental strategies that are by now almost de rigueur, but the most important one by far is in its diagram: the initial decision to break down its size into smaller pieces, and then landscape them aggressively. This helps AC3 fit more comfortably into the dense campus of City University, and into the buzz of a typical academic enclave.



ON THE BALL

Allianz Riviera Stadium

Nice, France

Wilmotte & Associes SA

by Will Jones

Photography by Milene Servelle or Serge Demailly



While homes, office buildings and even industrial plants are being designed with environmental sustainability being top of mind, one sector that has until recently shirked that responsibility is the large sporting arena [with the exception of publicly funded Olympic projects]. A new facility on the outskirts of Nice, France, however, looks set to change that with a building capable of not only hosting international sporting events but also producing enough energy to meet all its operational requirements.

Designed by Paris-based firm Wilmotte & Associes SA, the 45,000-seat Allianz Riviera Stadium sits within a 10.6-hectare site called the Eco quartier de la Plaine du Var, which is designated for sustainable development. The project features a raft of environmental measures, including a solar farm on its roof, geothermal heating and cooling, rainwater harvesting, maximisation of natural lighting and, according to the architects, the largest wood-and-metal space frame ever built.

Says Jean-Michel Wilmotte, founder of Wilmotte & Associes: "Our approach was complementary to the 'sustainable' notion of the site. The building is a real statement of intent for the city and surrounding region, and everyone insisted upon its being a gesture of good faith for future generations, not a wasteful project."

The architects thus aimed for a multi-functional stadium that could host sporting events – particularly football, rugby, tennis and boxing – as well as other large-scale public events such as corporate meetings and concerts. They undertook to realise this alongside the ideal of a "light and airy" stadium that would "promote open and human surroundings, avoiding an enclosed ambience to generate a positive experience for all types of spectators". That goal was achieved thanks in part to the giant space frame. Supporting a 46-metre cantilever, the wood-and-metal structure, which includes some 4,000 cubic metres of glulam timber beams, is clad in a translucent skin of ETFE and

PVC that admits daylight into almost every area of the stadium. This integration of natural illumination into the heart of the facility, that is, the levels within the terraced stands, has the added benefit of providing wonderful views out to the surrounding valley.

The architects' commitment to sustainability is further evidenced by the use of both passive and active environmental measures. An array of photovoltaic panels spanning 7,500sq m adorns the stadium roof, and generates 1,500 MWh of electricity per year – the equivalent of the annual consumption of 616 French homes – besides enough power to service a large proportion of the building's electrical needs. Heating and cooling of the stadium is mechanical, but the energy requirements for this system are vastly reduced via a dual approach that incorporates the natural breezes of the Plaine du Var and the subterranean water temperatures in the valley. A ventilation system, developed in collaboration with EGIS engineers, regulates ambient airflow by tapping prevailing winds. Cold air is stored in the concrete elements within the stadium's structure and then released into internal spaces via a ventilation stack, thus significantly reducing energy use for mechanical interior cooling. Additionally, geothermal technology is used to recover subterranean water via two boreholes from a depth of 40 metres and reuse its stable temperatures to reduce the energy involved in both the heating and cooling of the internal spaces.

Rainwater harvesting is also integrated into the transparent stadium roof. Notes Wilmotte: "Considering the extensive roof surface, we [felt] it was a 'natural' [strategy] to capture and withhold rainwater, to reuse in, for example, the hundreds of sanitary systems, and also to water the grass of the pitch."

But does this concentration on environmental sustainability in any way detract from the sporting experience? After all, the vast majority of visitors to the stadium would

predictably be more interested in the game being played there, than in the building's energy consumption stats or views to the surrounding countryside. "Not at all," Wilmotte emphasises. "We created distinct atmospheres [for] different levels of the stadium. But they all [revolve] around a [common] interest: watching a great show."

The internal grandstands, the all-important stadium bowl, are based on a tight cauldron geometry that delivers an intense ambience, ensuring each spectator is as close as possible to the pitch line. The raised concourse levels provide stunning views onto the pitch as soon as fans enter the building. Visitors can actually walk around the entire stadium without losing sight of the field. The second level has large terraces embedded in its grandstands so that fans can be both inside and out during halftime. On the third level are the 'sky boxes' (private corporate spaces), running along both sides of the pitch. The fourth level is thrilling, as fans can circulate on the external concourse, which is inserted between the top of the stadium grandstands and the climax of the roof's structure, creating captivating vistas. Everyone gets a great view of the action.

Perhaps Wilmotte's own statement best sums up the significance and impact of Allianz Riviera: "Stadiums today are not just cathedrals of football, but host a variety of activities which take place throughout the year. In that respect, we wanted to craft [a building] that wouldn't merely handle synchronised flows of people, but also identify with, and correspond to, a modern region and a strong visual identity... as both a sporting mecca and an environmental [benchmark]."

IN ITS CUPS...

Medhurst Winery

Yarra Valley, Victoria, Australia
Folk Architects

Photography by Peter Bennetts



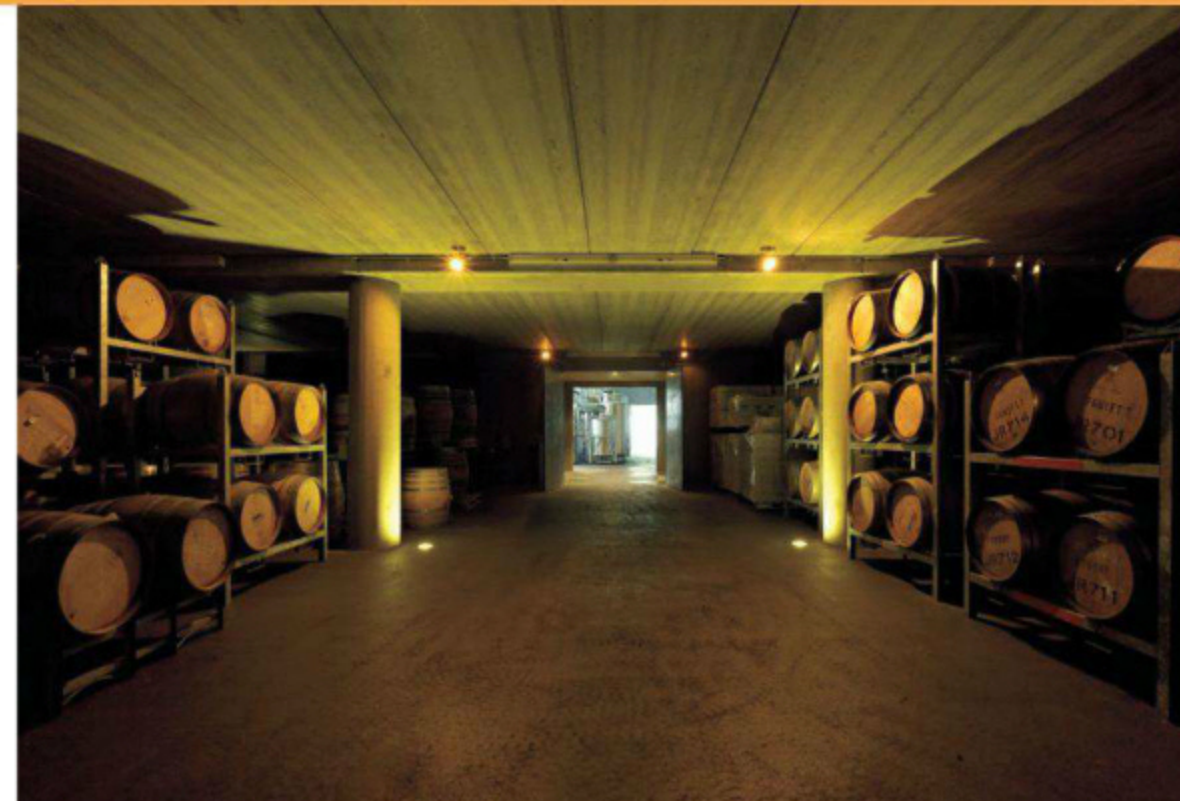
In fact, part of the building hides itself almost completely below a green roof. A subterranean barrel storage vault utilises the natural coolness of the earth while still offering a raised terrace that affords views over the surroundings. A section of the long north facade, meanwhile, employs polycarbonate cladding to douse the wine-making space behind it in diffused daylight. After dusk, the wall becomes translucent, decorated with the silhouettes of the equipment housed inside. Additionally, the winery building's long roof catches about half a million litres of rainwater per year,

which is retained and filtered for use in the production... water to wine, indeed.

The new production facility also takes part in the public activities of the winery, as patrons can visit, wander the grounds and gardens, observe the wine-making process at work, taste and purchase. Folk Architects has made a functional, no-nonsense building that modestly enhances that experience.

The inaugural project of a young Melbourne architectural practice, this somewhat severe winery building in the Yarra Valley does its utmost to exploit a lovely rolling site. The 250-tonne winemaking facility yields many varieties, and the new objective involving this building was to develop quality estate-grown vintages in small quantities.

Nestled into a north-facing slope, the long, low building components contrast handsomely with the curvaceous landscape, as do the intentionally stark concrete exteriors with the verdant greenery surrounding them. The adjacent Warramate forest is captured in views framed by architectural openings, while plentiful opaque surfaces give the complex an otherwise introverted, 'stylish fortress' personality. Part of the decision on the materials was inspired by the mandate to minimise energy consumption and maintenance, but there is no doubt that the minimalism of the facades also sits well within the lush natural context; contrast is in this case complimentary.



FORWARD STEP

Carlo Pazolini Giorgio Borroso Design

Photography by Alberto Ferrero

Italian footwear and accessory manufacturer Carlo Pazolini recently opened its first UK branch on London's upscale Brompton Road. The 120sq m space, conceived by Los Angeles-based Giorgio Borroso Design, expresses the brand's ideology through sophisticated design and quality craftsmanship.

White, sleek and soft-edged, the store's elongated interior has something decidedly retro about it. In fact, a stated aim of the designers was to evoke the old-world charm of the adjacent Brompton Arcade, a building that dates back to the 18th century Says Giorgio Burroso, founder of the design firm, "While exploring the history of the area, it was discovered in the planning archives that the neighbouring historical Brompton Arcade [had been] converted into a retail space [only] in the last decade, [with the installation of] a new roof structure and remodelled mezzanine. So our design sought to recognise the [longevity] of this arcade by recreating a contemporary barrel vault ceiling, as well as the illusion, via a mirror wall, that the store opens to the exterior at the back." From the front, the shop looks almost like a tunnel, its interiors twisting in such a way the floor, walls and ceiling appear wrapped in one another, creating, in Burroso's words again, "a vortex of movement from front to back, in which design elements flock like schools of fish moving through a turbulent fluid environment".

The store's sinuous design simultaneously conjures up images of the human foot. Burroso decided to develop this notion further by creating a network of curved display pods and dark wood shelves. Rounded, brightly coloured seats manufactured using an innovative moulding process inject an added element of playfulness and style.

Sporting a scheme infused with cultural and biological references, Carlo Pazolini UK looks set to catch the eye of a well-heeled clientele.





Photography by Simon Menges



SAINT LOUIS ART MUSEUM

ST LOUIS, MISSOURI, USA

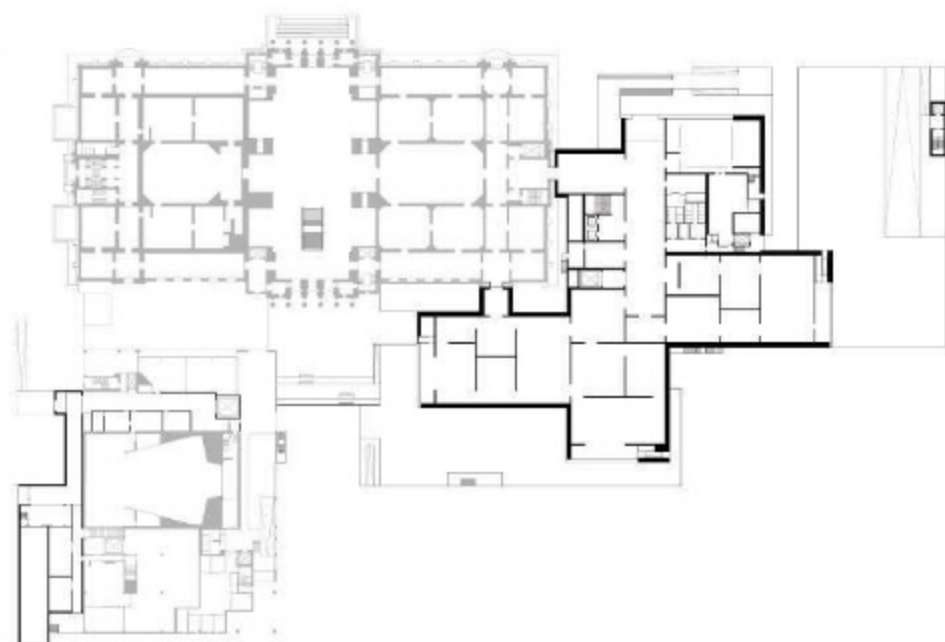
David Chipperfield Architects

The original museum structure of the Saint Louis Art Museum, in Forest Park, St Louis, was built as part of the city's World Fair of 1904, and was designed by famed architect Cass Gilbert. It became an art museum five years after the fair, and was duly renamed the City Art Museum. In the 1950s a sizeable addition was built to hold an auditorium, and in 1972 the institution took its present-day name. Various minor additions were made in the 80s, along with renovations to Gilbert's original building. The growing collection, plus the need for more parking, necessitated the latest works on the site, commissioned to David Chipperfield in 2005.

One could not have chosen an architect more inclined to understate any new wing. Chipperfield has made a quiet, one-storey pavilion flanking the Gilbert structure, and carefully ensured that visitors recognise the deferential relationship of new to original. The new 9,000sq m East Building connects at an existing portal, then spreads out

in two directions at the same level, attempting to make as seamless a joint as possible, so that the public can move easily between the two wings, and along the existing axes. In the new exhibition spaces are held modern and contemporary collections, temporary exhibition spaces, a new museum shop and a dining area.

The language of the interiors carries the general mood of staid respectability further, with handsome panel walls, oversized glazed apertures giving onto the landscaped grounds, and proportions fitted to large artworks. Natural light is carefully invited into the exhibition spaces through layers of translucent glass and light diffusers in the coffered ceiling. White panel walls can be moved within the grid set out above, and float easily over the timber floors. Largely built of concrete, the building almost harks back, in its form and formality, to public institutions built in the 40s and 50s – part of a great tradition of major cultural landmarks so uniquely provided in the United States. The



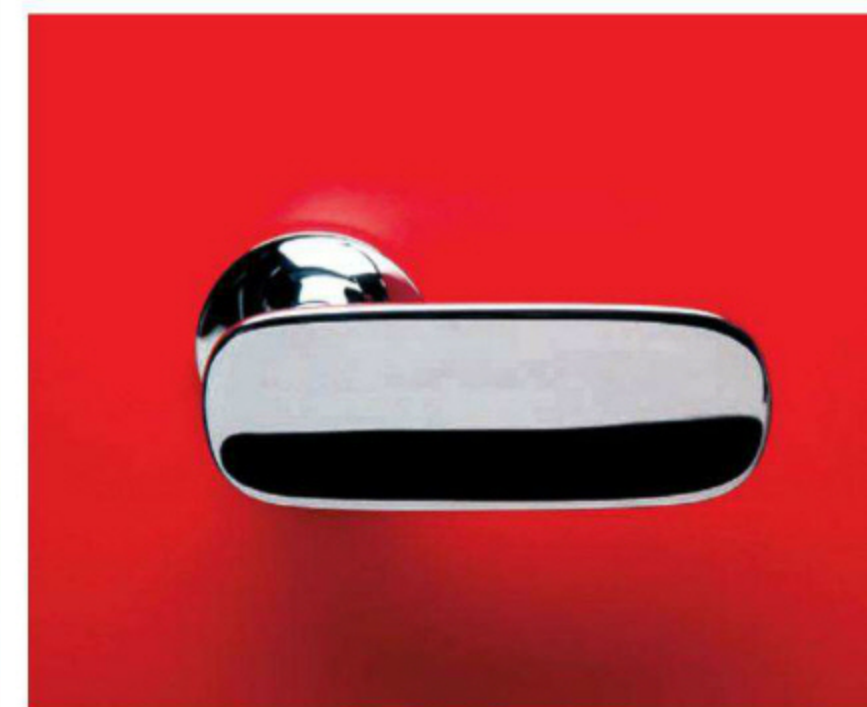
East Building is rational and clear, and intent on allowing the artworks to dominate the experience. But this is a building not without a personality of its own, even if it's a rather stern one. Chipperfield never goes for the melodramatic; he loves visual tranquillity, and mature, quiet spaces. Hardly any other architect could have resisted the urge for statement in such a generous site, and most would have upped the contrast game to emphasise their distance from Cass Gilbert and the world that made neo-classical buildings. This architect feels no compunction to plant his flag so deliberately... But the East Building is absolutely his own.



2014

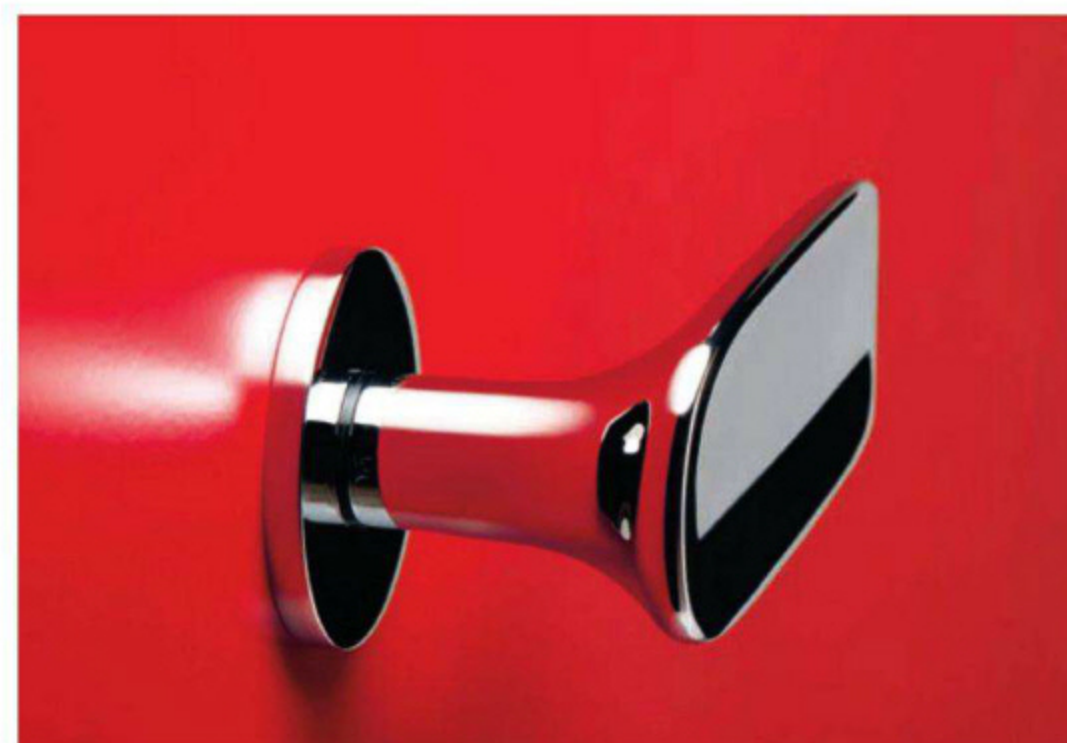
OLIVARI

Design, taken by the hand



CONCA OL-M236
design Patricia Urquiola

"This sculptural lever is eloquent yet understated. Patricia Urquiola experiments with proportions and, with Conca, creates a tactile design. Viewed from the front, it seems to have a certain weight, due to its shell-like surface; instead, the lightness of its concavity is felt in the hand."



GID 意念 · 香港 Hong Kong Showroom / Project Office

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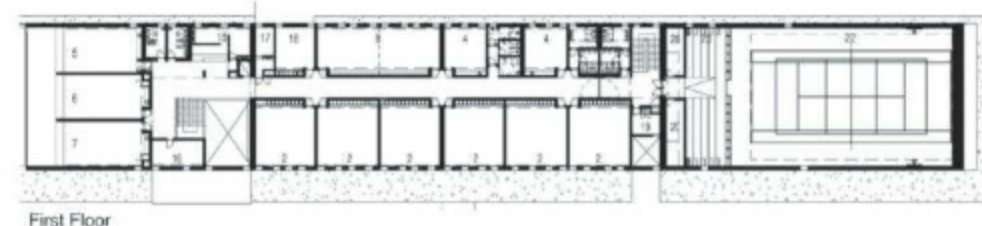
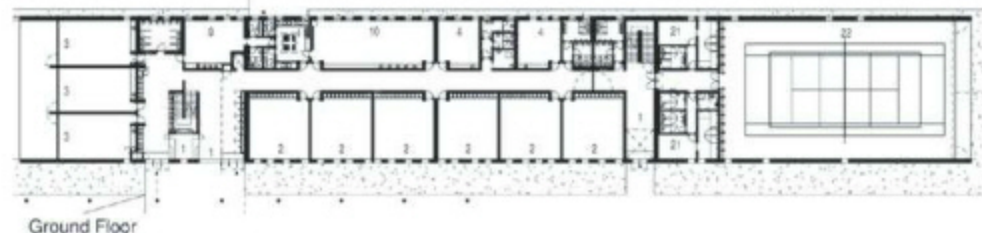
ATELIER NUNO LACERDA LOPES

This practitioner and teacher works in Porto and runs a research-based office that has designed public buildings and private houses, furniture and even stage scenography. The work is pared down and thoroughly contemporary, with an emphasis on clarity of form and shape, understated details, and dramatic silhouettes. Carlos Nuno Lacerda Lopes makes buildings that tend to register immediately in the mind, in an almost diagrammatic way, and easily remain in the memory. The architect seems to favour a process of simplification of form and language, allowing the contrast of building to site – including ground plane and sky – to carry the drama, without resorting to formal histrionics. He places humans in the forefront of his explorations, which is possibly why school projects and houses appeal to him. From the seemingly charmed architectural territory of Porto, Lacerda Lopes has amassed an early body of work that is sure to justify continued attention.

MOURIZ SCHOOL CENTRE

Photography by Fernando Guerra

Mouriz, Portugal

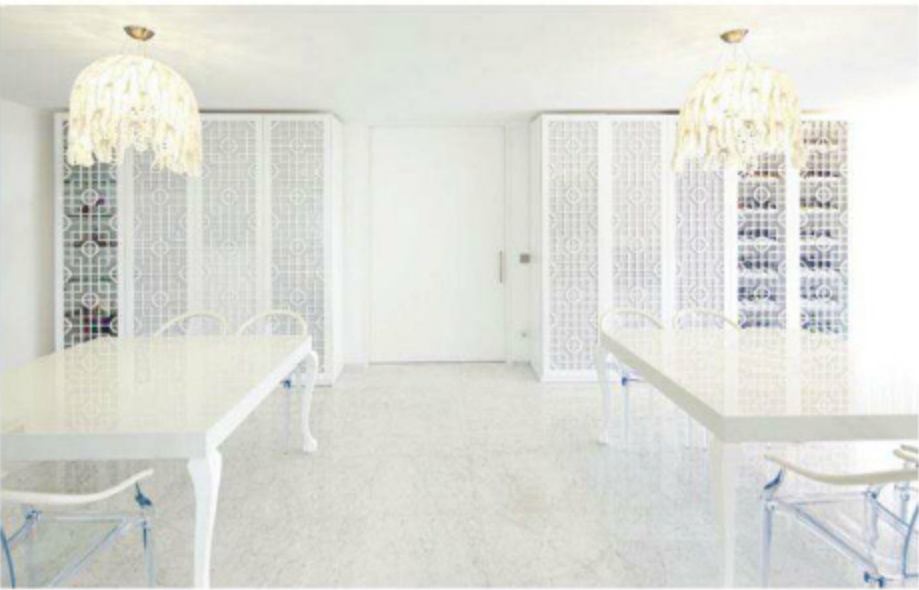


A 3,200sq m school centre that includes kindergarten and elementary levels in the north of Portugal. The linear, narrow building, clad in vertical timber boards, features a signature sawtooth roof profile, and an apparently random spattering of vertical windows in its long facades. At the narrow ends, large glazed openings appear, so that the building seems to open up radically at its 'mouth'. The two-storey height helps to accentuate the linearity, and the combined frivolity of the windows and cornice line feels appropriate to its primary inhabitants, without being jokey or pandering. Inside, the tidily organised spaces are doused in natural daylight and white surface materials, and pleasing small nooks, double-height sections, and those saucy window placements provide a lively environment for learning.

VALONGO HOUSE

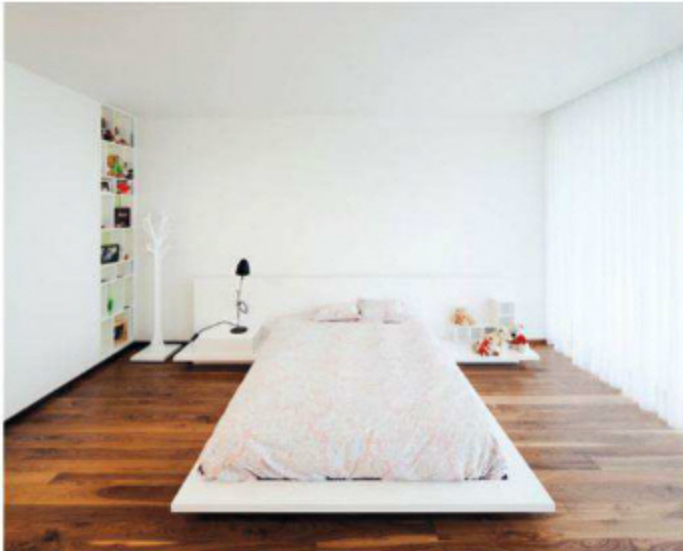
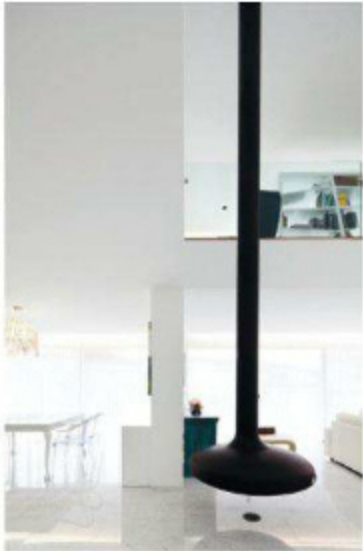
Susao, Valongo, Portugal

Photography by Nelson Garrido



First Floor

- 01- Main Hall
- 02- Stairs
- 03- Hall
- 04- Library
- 05- Closet
- 06- Bedroom
- 07- Bathroom
- 08- Kitchen
- 09- Laundry Room
- 10- Gym
- 11- Swimming Pool
- 12- Dressing Room
- 13- Studio
- 14- Living Room
- 15- Entertainment Room
- 16- Utility Room
- 17- Technical Room
- 18- Garage



This 1,200sq m residence is conceived as a large volume that has been cut out and partitioned to create a variety of spaces and scales. The main entrance occurs in a 'tear' between the volumes. A series of carefully proportioned interior spaces outline the functions, many enjoying direct views out to the ample garden through glazed walls, inviting a thorough interchange between interior and exterior, and bathing the rooms in sunlight. Again, a white palette dominates the interior, underscoring the modernity of the overall massing, and offsetting nicely the contemporary furniture pieces featured throughout.



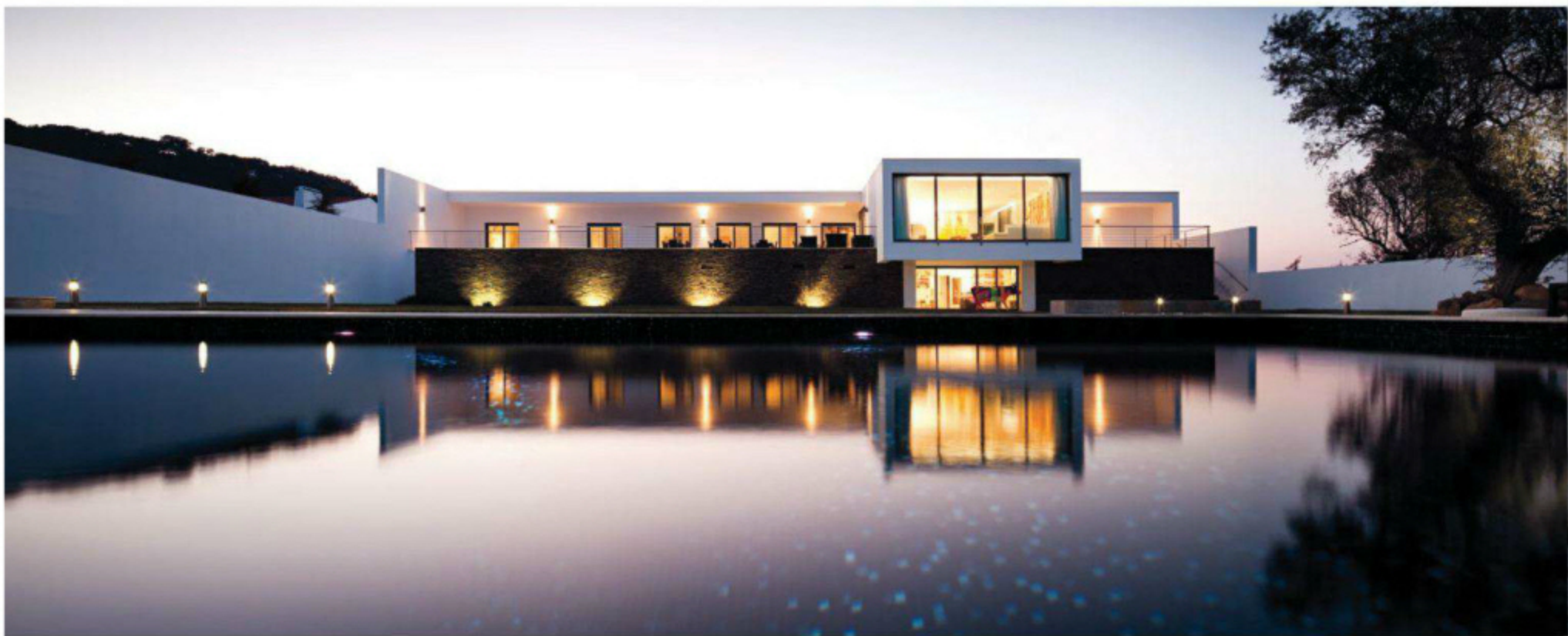
VILELA SCHOOL CENTRE

Vilela, Paredes,
Portugal

Photography by Fernando Guerra

Another school project, of 8,700sq m, on a site with views of the surrounding area. In this case, although the jagged roofline shares similarities with the Mouriz project, the analogy is of a temple on a hilltop, and the all-white material palette of the exterior makes for a very different, slightly more imposing edifice. As well, though this complex is linear, it is more bulky, and the white concrete frame incorporating the cornice acts like an outliner for the whole facade, with the 'canvas' between articulated as one giant glazed surface. The transparency was intentional, in part to convey the open-mindedness at the heart of the learning process. But in purely architectural terms, by recessing the plane of the glass wall, the white opaque border reads as more pronounced, abstracting the building and protecting the children. It also happens to help shade the interiors during summer months.





RIBATEJO HOUSE

Photography by Nelson Garrido



The traditional farmland of this site, large and open and punctuated with cork and olive trees, provides a dramatic backdrop for this stark, horizontal composition. Like the nearby context of strong landscape populated with collections of small buildings, this house is divided into two volumes resting on a base. One is articulated by small openings expressing an introverted, deferential relationship with its site, while the other is expressed in large glazed openings and houses the more social functions of the programme. There is a generous outdoor area defined by walls, and an outward-gazing open terrace that is starkly minimalist, allowing views and site to provide the thrills. Sloped and stepped gardens are abstract and strict. The walls of the building and its base combine the indigenous white stucco and shale, continuing a tradition that exudes character yet allows excitement when reinterpreted, as occurs here.



New Beginnings

VIPs and press were invited to the newly opened Boffi showroom in Hong Kong's Happy Valley neighbourhood last month. The two-storey space showcased several kitchen and bathroom systems created by world-renowned architects and designers such as Piero Lissoni, Stephen Burks and Naoto Fukasawa, who designed the eye-catching Terra bathtub and Sabbia washbasin. Boffi's CEO Roberto Gavazzi, and Daniela Borgonovo, Boffi's Export Manager, led a tour of the new showroom and discussed the brand's future goals.



British Bash

British design emporium Timothy Oulton unveiled its second gallery in Hong Kong's Wanchai district, following the opening of its Central gallery last year. The Inspiration Store concept, already introduced in Antwerp and Amsterdam, aims at offering a sample of Timothy Oulton's signature pieces in a very intimate space. The 200sq m gallery features vintage furniture, bags, personal accessories, and even a moving drum display, which is suspended from the ceiling. "We are thrilled to open our next store in Hong Kong," said Oulton at the opening. "This place is very special to us, both because of its distinct British background and uniquely fast-paced environment. There is an unmistakable connection between Hong Kong and Timothy Oulton."



The Good Life

High-end Italian furniture brand Andante, in collaboration with Tanya Baxter Contemporary, hosted an exclusive preview of modern-day artworks at the Andante showroom. The works ranged from sculptures, screen prints, mixed media to acrylic and oil paintings from emerging artists as well as highly sought after artists such as Andy Warhol. The captivating works were placed alongside Andante's new Winter 2013 furniture collection. Guests gathered at the showroom for an elaborate night of drinks and canapes, whilst admiring both the furniture and art.



Recipe For A Painter

Renowned restaurateur Michael Chow recently presented his first ever solo exhibition at Pearl Lam Galleries. The exhibition comprised a series of large-scale mixed-media canvases, each created using a variety of precious and household materials including gold leaf and silver, trash, acrylic paint, melted metal, and other found items. Chow's family attended the opening reception, along with other important figures in the art world, including Magnus Renfrew, Asia Director of Art Basel; Jeffrey Deitch, formal director of Museum of Contemporary Art, Los Angeles; and Doryun Chong, Chief Curator of M+, West Kowloon Cultural District.

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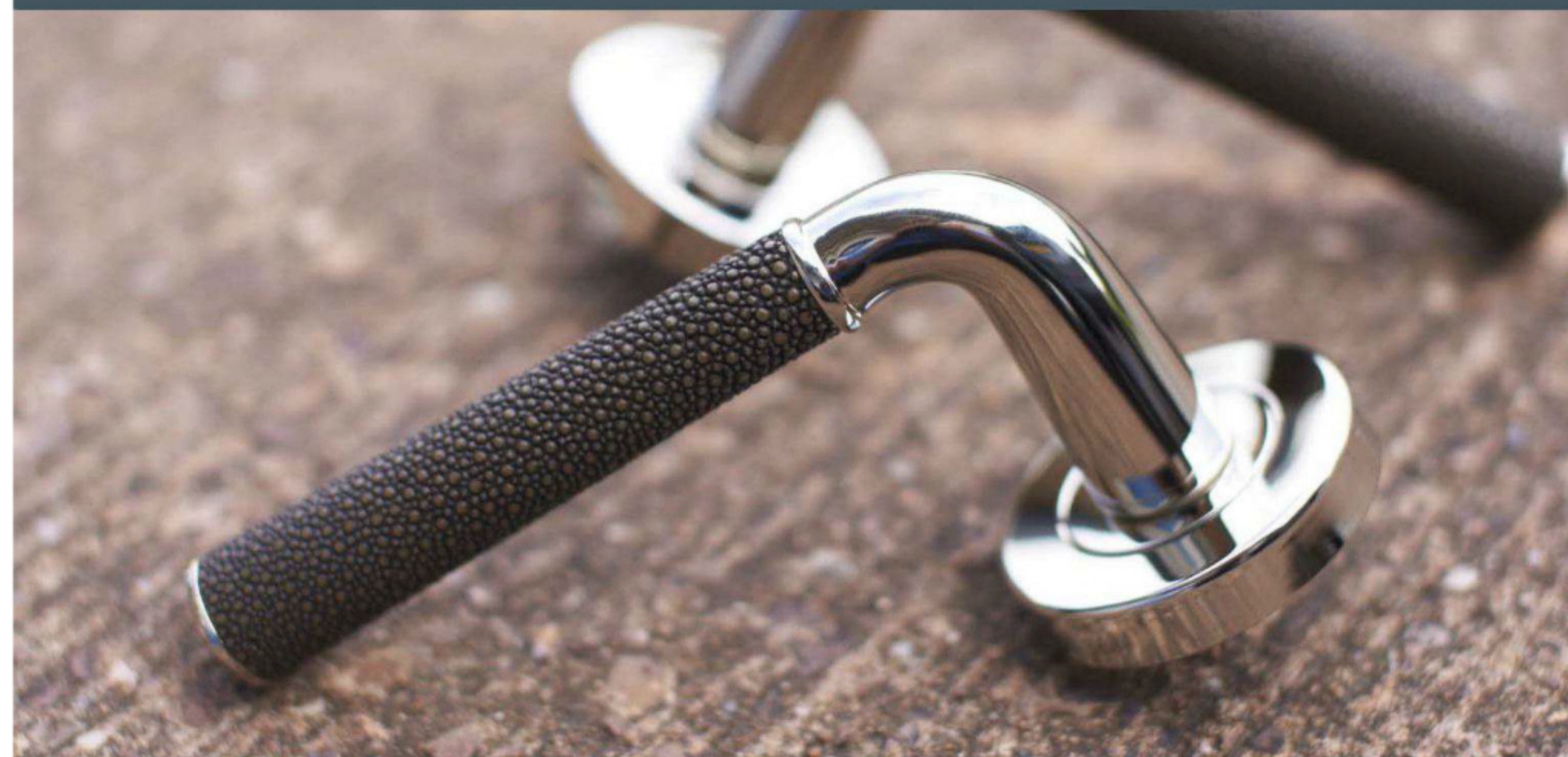
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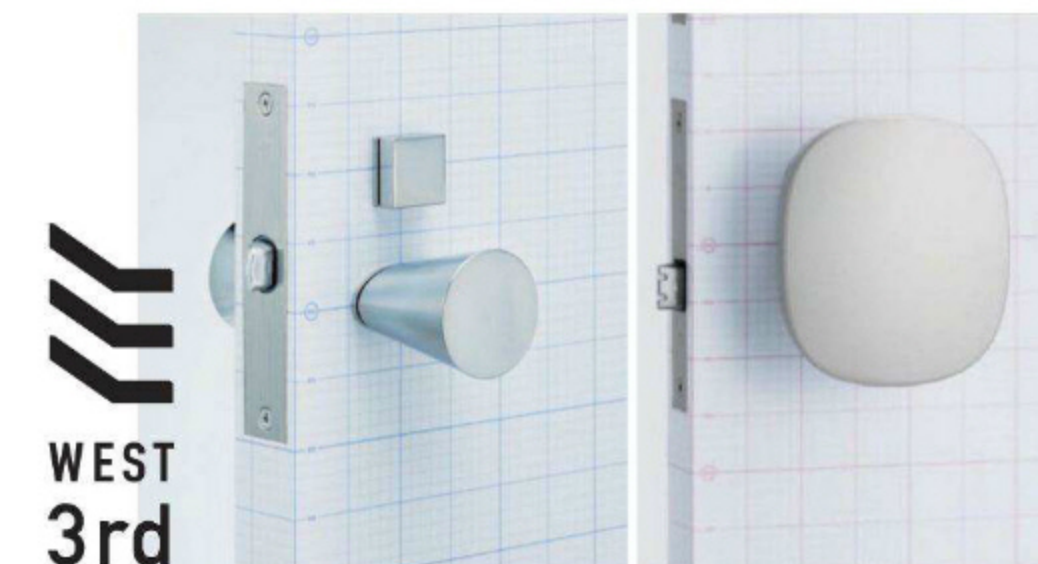


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