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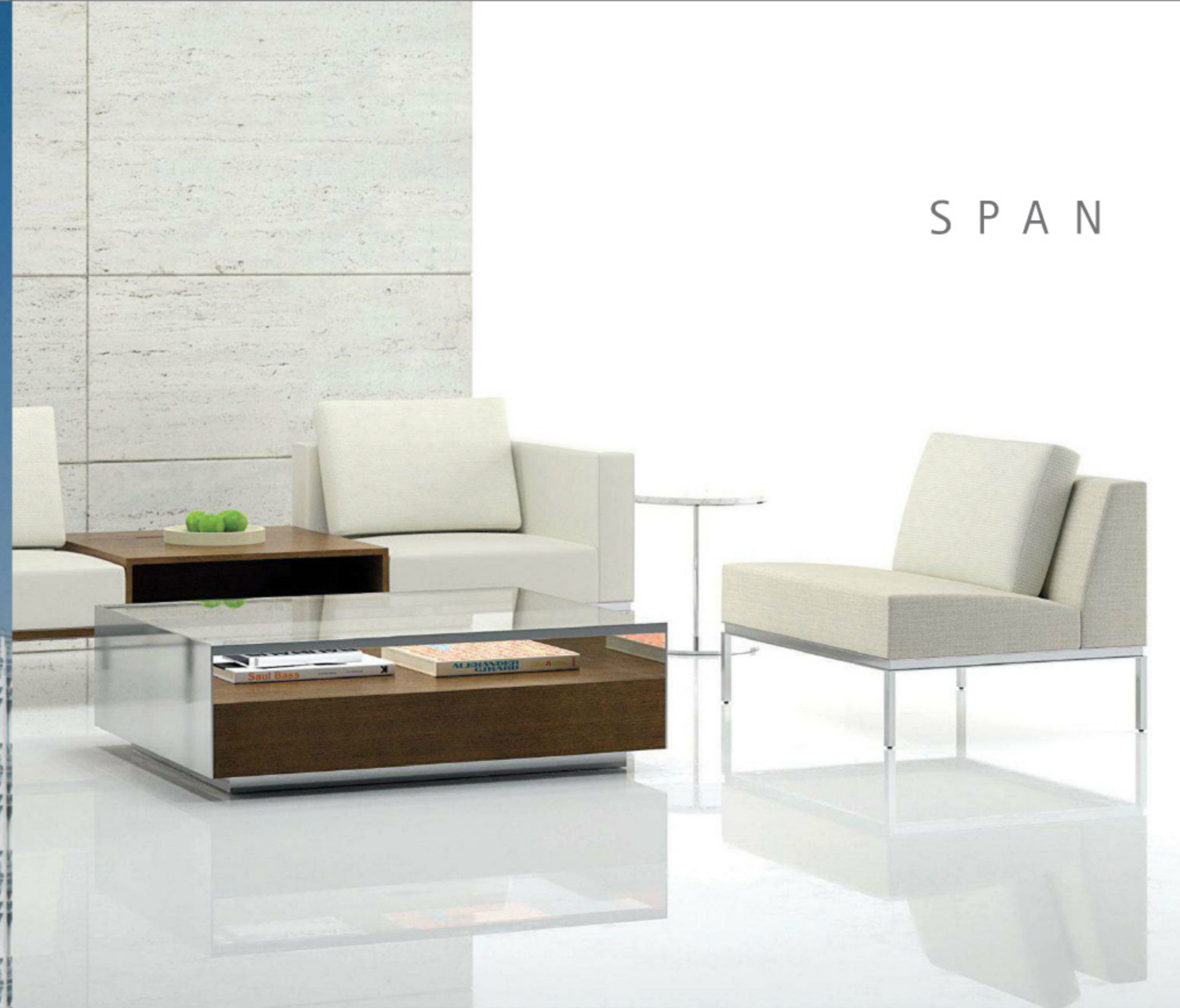
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hinge focuses on architecture and design. The magazine is distributed to industry professionals, academics and VIPs, and eagerly snapped up by the public every month from leading bookshops.

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

Every so often we decide to take a closer look at how schools are doing. Not pedagogically, obviously, but in terms of their physical design. It's a building category that one would expect to remain pretty stable – education tends to be guided by people resistant to trends or fashions, and after all, how much can you do with classrooms and assembly halls? But of course that's not true; there's plenty of innovation across the globe, even if it's not of the overt sort. Perhaps it's more accurate to say that academic architecture tends to be refined over time, rather than revolutionised. But old or new, school buildings ought to rank right up there with government capitals and hospitals, as far as social importance goes. So evaluating them seems as relevant as always. See what you think.

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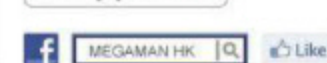
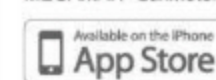
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JOYCE WANG

Hong Kong-based interior designer Joyce Wang is barely into her 30s, yet already has high-profile hospitality projects Mott 32, Ammo and Roosevelt Hotel in Los Angeles under her belt. A self-admitted geek and a busy wife and mother of a baby boy, she somehow still manages to find time to speak at design extravaganzas such as Business of Design Week and Maison

et Objets between designing furniture collections and hosting film screenings on the terrace of her 10-staff-strong Sau Wa Fong studio. She also squeezes in a triathlon here and there, to indulge her passion for sports and the outdoors. *hinge* catches up with the earnest and hardworking Wang to talk about her inspirations and aspirations.

Were you born and raised in Hong Kong?

I was actually born in Hawaii; in Honolulu, specifically. My parents had relatives out there and were visiting them at the time.

I grew up in Hong Kong and my passion for architecture is rooted here. I remember when I was a child, I would look at Lord Norman Foster's HSBC Bank Headquarters, go into that bank and feel that same sense of self-importance that others banking there would feel. To be able to give that feeling to someone was a powerful draw.

I have always had very extreme interests. I was always the artsy person stuck in art class after the other kids left. I considered being a painter. And I'm a complete geek. I love physics and geometry. I love mechanics and considered becoming a material scientist. I would have been quite happy being a physicist. When I did an internship with Moshe Safdie, it was a great marriage of my interests.

My father was a great influence upon me. He has a strong work ethic; I remember that every morning, he always did the crossword puzzle in the daily paper. He is a very disciplined person. People such as Adolf Loos, Frank Lloyd Wright and Carlos Scarpa also influenced me. The commonality between the architects is the blurred line between interiors and architecture. There is a seamless, holistic quality about their designs.

As Hong Kong places such emphasis on academia, my parents wanted me to have more of a well-rounded education. I went to boarding school in Cheltenham, a couple of hours west of London. My older brother was already in the U.K., so it was an easy decision for me to go there as well.

Why did you decide to continue your studies in the U.S., then?

Well, MIT is known for being excellent for both architecture and physics. I figured that first year, I could figure out where my true passions lie. I did a double major in architecture and material sciences eventually, graduating in 2004.

At MIT, the school's motto was work hard, play hard. When I was at boarding school, there was too much of working hard. We did a lot of socialising as a class: we would go on architecture trips or to different museums as a group. I bonded well with my studio classmates. And that experience made me want to inject the same spirit into my own studio here. It was an open, welcoming environment.

Grad school at Royal College of Art in the U.K., by comparison, was more closed. It was sink or swim and we all worked more independently. There were a lot of late nights! I graduated from Royal College of Art in 2007.

Another thing that I enjoyed was the general athleticism of living in the States. Friends would go to the gym together or incorporate outdoor activities into their daily lives. In the U.K., it wasn't really the cool thing to go to the gym

together. I love to swim and sports in general as social activities. And I've participated in triathlons.

Where? In Asia?

In Phuket and Singapore. Although I haven't had much time to do so lately.

How did your love for cinema develop?

It came about from a negative experience I had while at the Royal College of Art. I had to make two short films as part of a studio course. I had no idea about video editing or any of the technical stuff related to movie making, and it was really tough. One of the films was about a part of the building we were designing and how it would be used and perceived by its users. The second film was more of a documentary about how we made the building on a one to one scale. We went to metal workshops and bought fabrics for the process, all while documenting ourselves doing so and justifying our work.

In the end, it was a good exercise. I saw that film as a medium was more direct in the communication of ideas than architecture. It taught me about marketing: we had to emphasise why the building was great and why people would use it in certain ways. It was explaining architecture beyond the built form. That skill has come in handy, probably just as much or more than other skills we've learned. It surprised me that film could be such a powerful medium and the experience increased my appreciation for films and filmmakers.

The Roosevelt Hotel in Hollywood is considered your big break. How did you get the project, as you were still a grad student at the time?

The Roosevelt consists of a 1920s building called the tower and a 1950s building known as the cabana. As the property is a Hollywood legend, the owners are constantly tweaking it with renovations and upgrades. They wanted a great design with a next to nothing budget. A friend and I teamed up to work on the pitch together. We were competing against firms such as Yabu Pushelberg for the job.

At that time, my dream was to work for David Adjaye; I even had my CV out to his firm and others that I was applying to. As it was right in the middle of the 2008 economic crisis, we thought that The Roosevelt was a great opportunity and we wanted to see how far we could take it.

We got the job to renovate the cabana and it was completed in 2010. It was a two-phase project; Yabu is now working on the tower renovations. The cabana's previous designer was Dodd Mitchell, and the rooms were really banged up when we got on site. What was supposed to be a soft refurbishment expanded in scope. It was a fun project. We designed four distinct suites each inspired by a film. We loved James Bond and *Goldfinger*, and the Tom Ford film *A Single Man*.

You started your own company right out of school, then?

Yes, more or less. I did an internship at Moshe Safdie's office during my sophomore year at MIT. During a gap year between my bachelor and master degree, I worked for Lord Norman Foster. Those were my only formal work

experiences. After working at Foster's, I had a strong desire to feel ownership for what I designed. It wasn't about working for who - if I had an opportunity to work with someone who gave me freedom and ownership of my projects, I would have been just as happy.

What was it like working on such a high profile project as your first one?

I was elated, terrified and frustrated! Even though we were awarded the job, the owner, operator and contractor were constantly challenging us. They said that we were young, weren't a brand name company, and we always had to prove ourselves. It was a difficult environment to work in, as many other designers were pitching for free even as we were in the design development stage. In the end, though, we were able to realise our vision for the hotel. And we learned an important lesson: we don't have to please everyone. It's a project where everyone involved has a different vision of what the hotel represents. We designed what we thought was best for the property. If we knew this when we started, it would have saved us a lot of grief. Our confidence grew out of this project.

How did you end up back in Hong Kong and working on projects here?

While we were doing The Roosevelt, we had projects in Hong Kong that we got through word of mouth. I would spend a month here and a month in Los Angeles. We got a 15,000sq ft office space through a friend of a friend; they were also considering M Moser for the job.

I really believe that responsiveness goes a long way; being a good designer is also about being communicative and a good listener. That's our most respected quality when it comes to securing jobs beyond the design itself, and how we have kept clients to this day.

After we finished The Roosevelt, I debated working for someone else and was putting together my portfolio when Tony Cheng approached me. He had secured a site at Asia Society and was working with another designer, but wasn't happy with its progress. On the same day that I returned to Hong Kong in 2011, I visited the Ammo site with him and did some sketches. We got the project and it was the beginning of our Hong Kong office.

And now you have a studio in Sau Wa Fong.

Yes. We have ten people including me: six designers and a visualiser, plus two administrators. I won't kid you: it's tough. I have to be prepared to do all the jobs that people don't want to do. I have to set an example through hard work and discipline, and I expect my colleagues to do the same. But I love what I do.

With your training as an architect, do you ever miss working on architecture rather than interiors?

I did consider designing buildings. But when I was working at Foster's office, I craved working with materials. That is not always the scope in architectural projects. With interior design, we work with furniture and lighting. I really enjoy that, as well as learning about new products.



You also collaborate with designers outside the built environment disciplines.
For some of our custom furniture, we worked with a jewellery designer Nicholas Liu. We went to school together at the Royal College of Art and he understands metal work; it's a completely different scale than furniture and he can manipulate it in different ways. We came up with a range of furniture together.

For Molt 32, we worked with graffiti artist Joe Joe Ngai on the concept and narrative. We came up with the names of the different rooms. We wanted the space to feel very layered, as if different characters came through and left different messages. People who come for repeat dining experiences can always learn something new.

At the end of day, it takes different people with specialised skills to inject soul into a space. I would love to work with someone in music. It is key in so many restaurants.

How did your recent public speaking engagements come about?

We host the occasional film screening on the terrace outside our studio. The evening we screened Stanley Kubrick's *Room 237*, Business of Design Week's project director William To attended. He said that obviously we were interested in film and engaging the community. Would I be interested in speaking at BODW? And I did.

My talk at Maison et Objets came about through an intern. Her mother started a school of design in Chai Wan called Insight. She was exhibiting at M&O and recommended me to the organisers there. Insight has also asked me to go in and mentor its students.

I enjoy public speaking. I'll be doing it again in Chicago as part of *Hospitality Design's* Wave of the Future, and later this year I'm scheduled to speak in Singapore as part of the World Interior Festival.

What are your thoughts about winning awards such as being honoured as one of Hospitality Design's Wave of the Future?

Awards are a platform. For me, they are less about recognition than the repercussions they bring about. For example, the types of prospective applicants to our studio – people normally apply through word of mouth. Having awards give us a stamp of approval and more people want to work here because they've heard about us. And the people that we work with are what make the work interesting.

Awards have also repercussions upon our peers. We have received support from design firms in New York and Toronto, leading to further conversations and exchanges. It's great to be able to start having these types of conversations.

The Roosevelt, Ammo and Molt 32 all have a heritage component to their design. Is this an avenue you'd like to pursue further?

Heritage projects allow my imagination to run wild, as they have a pre-existing narrative and personality that we design for. They are the extreme opposite of a show flat, where this is no client. I love the specificity of a heritage site and delving into the historical past associated with it. Heritage makes the design brief interesting, and I would love to work on more of them. But they are rare in Hong Kong.

Your work can be described as industrial chic. Do you agree with this assessment?

I have an appreciation for metal and metallic finishes, which can be interpreted as industrial. But I like to think that we have a style malleable enough to suit different clientele. I like thinking about different finishes, and going to factories to work on the materials personally. Blurring the boundaries of luxury is what really excites me.

Many of your interiors incorporate a love for antiques, specifically lamps.

I love the idea of taking something that lost its purpose and give it new meaning by re-purposing it, such as the old carriage lights on the way to the washrooms in Molt 32, or the bank teller window. All of these objects have a previous story, and the opportunity to incorporate them into our design is fun.

They may not be immediately obvious. A good interior is like a good film: we learn something new every time we go back. Like in *Room 237*, which is an extraction of *The Shining*. The different clues each tell a different truth. People who want to can think intellectually about interiors and take more away from their visits. The props partly help to provide clues.

We've recently launched a furniture collection called The Rare Collection during Art Basel, which is available on first dibs and in our L.A. gallery.

How do you feel about giving back to the community through education?

I definitely believe in mentoring. In our studio, I often talk to young people coming in. Hopefully, when they leave us, they have a more enriched take on design. I prefer quality over quantity: I'd rather nurture a few individuals than go around talking to big groups.

What do you feel are the best aspects about being an Asian designer?

Hong Kong is an exciting place to be a designer. The time it takes for something to go from pen to paper and feeling that object in your hand can take just a few days. Our proximity to China means that fabricators and factories are very close to us, compared to designing in L.A. or London. It leads to our mentality: we say yes before we know we can do it for sure. I appreciate that mentality. It's a willingness to experiment.

Of course, there is always room for improvement. I believe in design being specific. It should respond to the context and personality of the site. It is not a one size fits all solution.

Contractors here are uncomfortable with leaving things in their natural raw state, but we are pushing to do more and more of those finishes. Getting contractors outside of their comfort zone is a step towards better design.

What do you do when you're not in the studio?

I'm a new mom; I became pregnant and gave birth last year to a boy. So I'm usually with my family. We like swimming and exploring the New Territories. We go hiking or visit farms. We like doing nature related things.

Stefan, my husband, is Austrian. He is also an architect but loves to take on any kind of creative challenge, ranging from vintage car restoration to software design. He also did a PhD in architectural sciences. We've done a couple of projects together, though he has his own projects and is currently sharing his passion with architecture students at City University as a visiting professor.

How to you fit everything into a 24 hour day?

There's no secret. I just do! It's the same thing as setting examples. I think about who I want to be and how that translates to my staff and son. I want him to know that mummy works hard. I pursue my passions and I want him to do the same. My dream, along with my husband's, is for our son to to develop his own creative thinking.

Thank you for sharing your candid insights with us.



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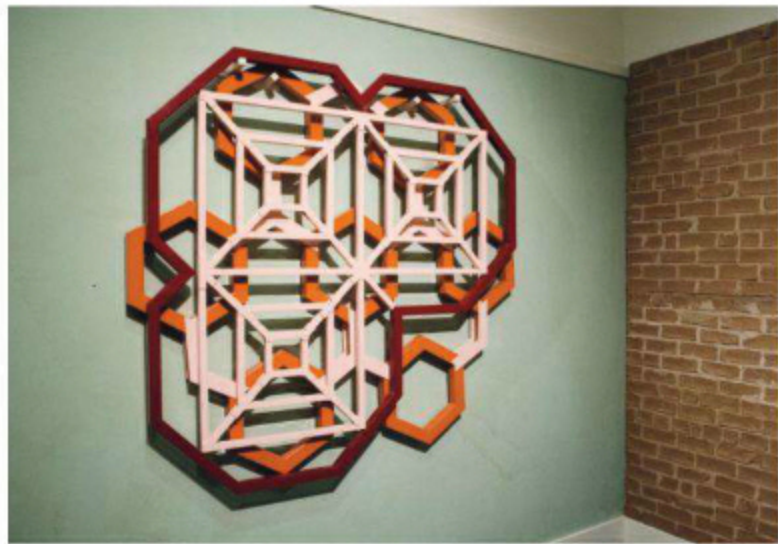
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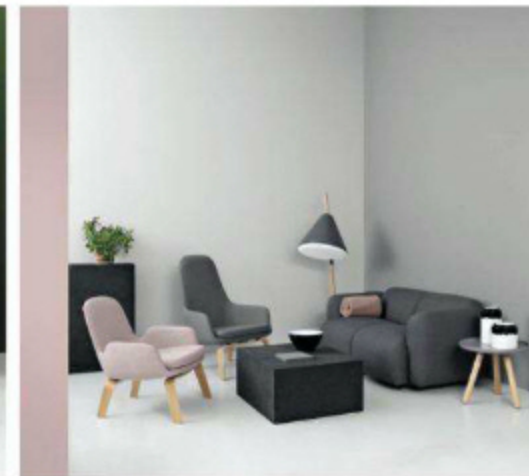
Standing Tall

The Sovereign Art Foundation recently announced Hong Kong artist Adrian Wong has won the 10th edition of the Sovereign Asian Art Prize. Wong is a sculptor and the co-founder and director of Embassy Projects, an arts consultancy and independent production studio. His winning piece, *Untitled (Grates III-IV)*, was inspired by the numerous grates he finds on a daily basis in Hong Kong. Although they are designed to compartmentalise areas and create boundaries, Wong says he sees these grates as filters rather than dividers, and they create a layered experience that is "simultaneously alienating and beautiful". The 34-year-old Stanford and Yale graduate's victory comes on the heels of another win by a Hong Kong entrant, multidisciplinary studio MAP Office, who took the Sovereign Asian Art Prize last year. www.sovereignartfoundation.com



One Step Closer

The West Kowloon Cultural District Authority (WKCD) has appointed a joint venture between Dutch architectural firm UNStudio and Hong Kong-based AD+RG Architects to provide consultancy services for the design and administration of the construction of the Lyric Theatre in the still-emerging West Kowloon Cultural District. The 1,200-seat theatre will be Hong Kong's first world-class facility for dance performances. It will sit alongside the M+ Museum at the western end of WKCD, and be accessible via Artist Square and the waterfront promenade. Notes Michael Lynch, CEO of WKCD, "The design team for the Lyric Theatre is an excellent example of marrying global vision with local expertise. With this, our fifth venue unveiled in the past years, progress in the performing arts side of WKCD jumps forward." The theatre is scheduled to open in 2019. www.westkowloon.hk



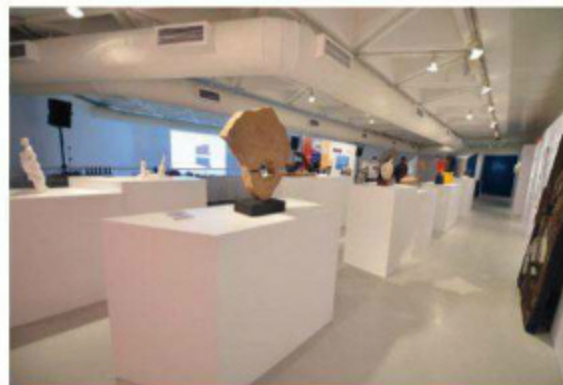
A New Era

Scandinavian design emporium Normann Copenhagen launched a special lounge seating collection at this year's Milan Design Week. Era was designed by Simon Legald and includes an armchair with a curved upholstered seat, which sits on thin curved legs of either steel or wood. There is a high-back, a low-back and a rocking version of the armchair; also available is a matching footstool. "I wanted to create individual chairs where each one had its own character," says Legald. "I did this through the variations of the high and low versions, and by the different frames available for the chair." To view the complete collection, visit www.normann-copenhagen.com/era



Pop-up Gallery

Rolls-Royce Motor Cars Hong Kong last month hosted an exhibition of photographs by renowned artist Kitty Chou. Presented by Ben Brown Fine Arts, the four-day show brought together Chou's two photographic series, featuring a total of twelve images. In *Portrait without Face*, Chou explores the identity and personality of an artisan without actually showing him/her, but only focusing on his/her workspace, while in the semi-abstract series *Reflection*, the artist documents water and its interactions with light, nature, people and found objects. Noted Paul Harris, Rolls-Royce Motor Cars regional director for Asia-Pacific, "This collaboration was born of a shared appreciation for flawless craftsmanship and imagination – timeless qualities held high by Rolls-Royce and championed by Kitty Chou in her works." www.benbrownfinearts.com



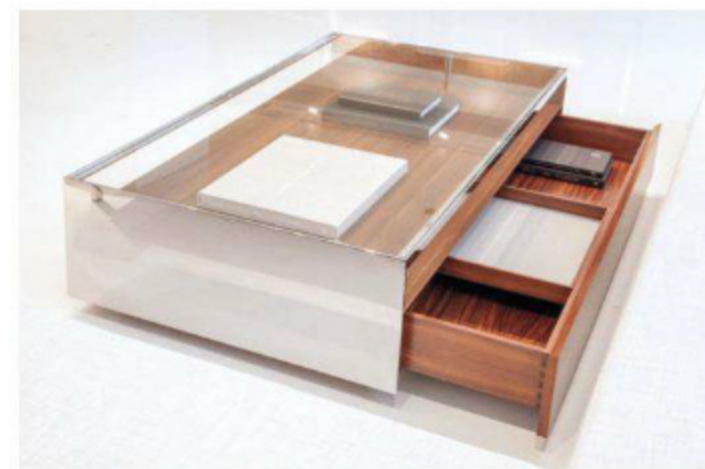
Functional Art

Kitchen and bathroom fixtures manufacturer Kohler recently mounted an exhibition of contemporary Asian art at the Pao Galleries in the Hong Kong Arts Centre. Kohler invited four emerging artists, from China, Hong Kong, Taiwan and South Korea, to create sculptures that reflect their individual cultural contexts. In addition, a unique collection of artist's-edition bathroom products was on display, demonstrating how even the most utilitarian household items can have artistic value and enhance everyday life. www.kohler.com.hk



Clean and Simple

Birillo, Alessi's first collection for the bathroom, has found added appeal with a new dark grey option and five new items: a tissue box, liquid soap dispenser, cotton swab container with lid, and bar soap holders for the shower and bath. Designed by Piero Lissoni, the accessories are made of thick PMMA with a glossy finish. The elliptical forms all feature a concealed base, for a 'floating' appearance. www.alessi.com



Contemplative

Inspired by "frequent visits to museums and the desire to pause and reflect", Elan by Decca is all about simplicity, restraint, and understated elements. Conceived by San Francisco-based designer Brian Graham, the collection includes a signature bench, lounge chairs and occasional tables. One of the highlights of the series is the coffee table, which comes with a glass top, metal frame and two hidden drawers. www.elanbydecca.com



Precious Pieces

Town House, a leading wholesale and retail purveyor of luxury gifts, lifestyle accessories and designer homeware, reopened its flagship store at Hong Kong's Landmark Prince last month. The company prides itself on the wide variety of international brands it sources. Unveiling fresh, contemporary interiors, the 1,000sq ft store houses the most comprehensive range of Riedel glassware in Hong Kong, including the limited-edition Titano Boa decanter. Town House also offers a collection of animal-themed crystal figurines by Duccio di Segna. Home decor aficionados could while away an entire day at this repository of fine bric-a-brac. www.townhouse.com.hk



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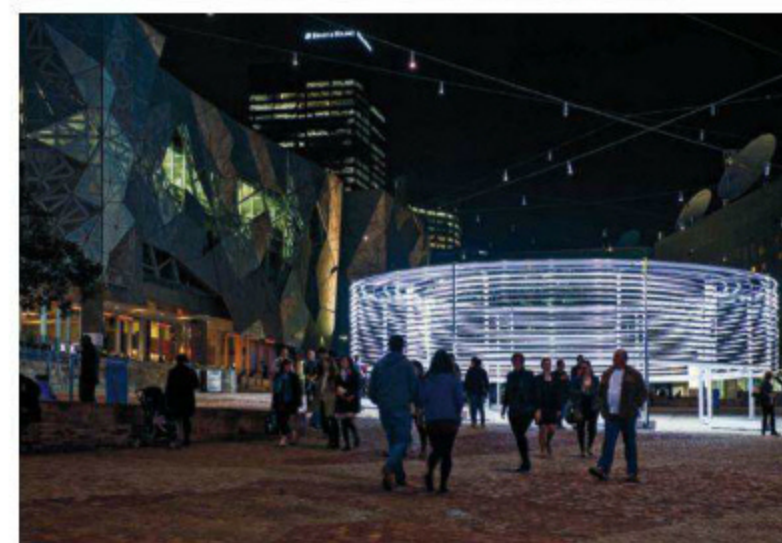
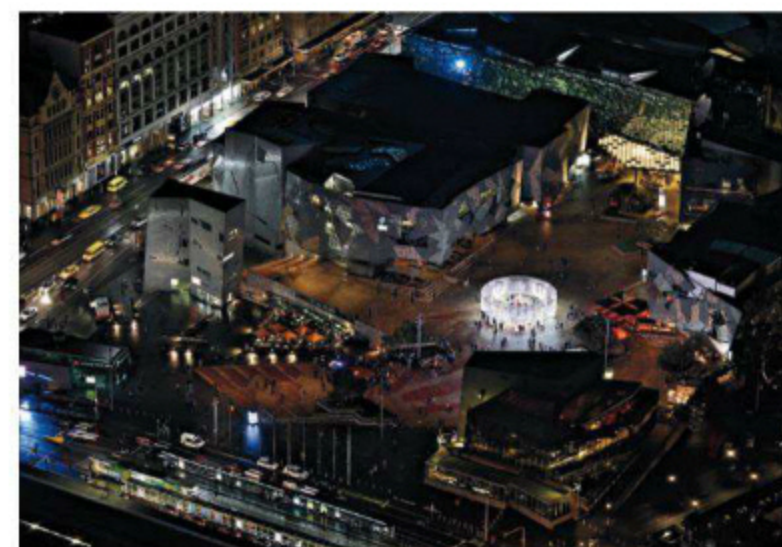
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All-Rounded

The Ovo Group has opened a new store in Hong Kong. The company has taken over the former Wanchai market, a two-storey Grade 3 historic streamline moderne building, while keeping its structural layout and facade intact. The 1,000sq m space is now home to Ovo Studio, the eco-chic furniture provider; Ovo Garden, the florist; Ovo Cafe; and The Hub, a place where local artists are regularly invited to showcase their work. "The store embodies significant historical, architectural and social values, and offers customers a one-stop shopping, dining and cultural experience," says Ovo Group co-founder Thomas Ma. www.ovo.com.hk



Beams of Light

British architect Asif Khan has unveiled his first Australian commission: a month-long installation in the middle of Melbourne's Federation Square. The new work, named Radiant Lines, explores line, rhythm, velocity and volume – aspects of form and design that recur in Khan's works. Forty rings of aluminium – 15m wide and 4m high, lit from within by LED lights – are suspended mid-air, creating a visually dynamic layering effect, and animating the public space around it. Radiant Lines becomes illuminated at dusk, with displays of light triggered by individual visitors as they cross concentric thresholds around the square. www.asif-khan.com

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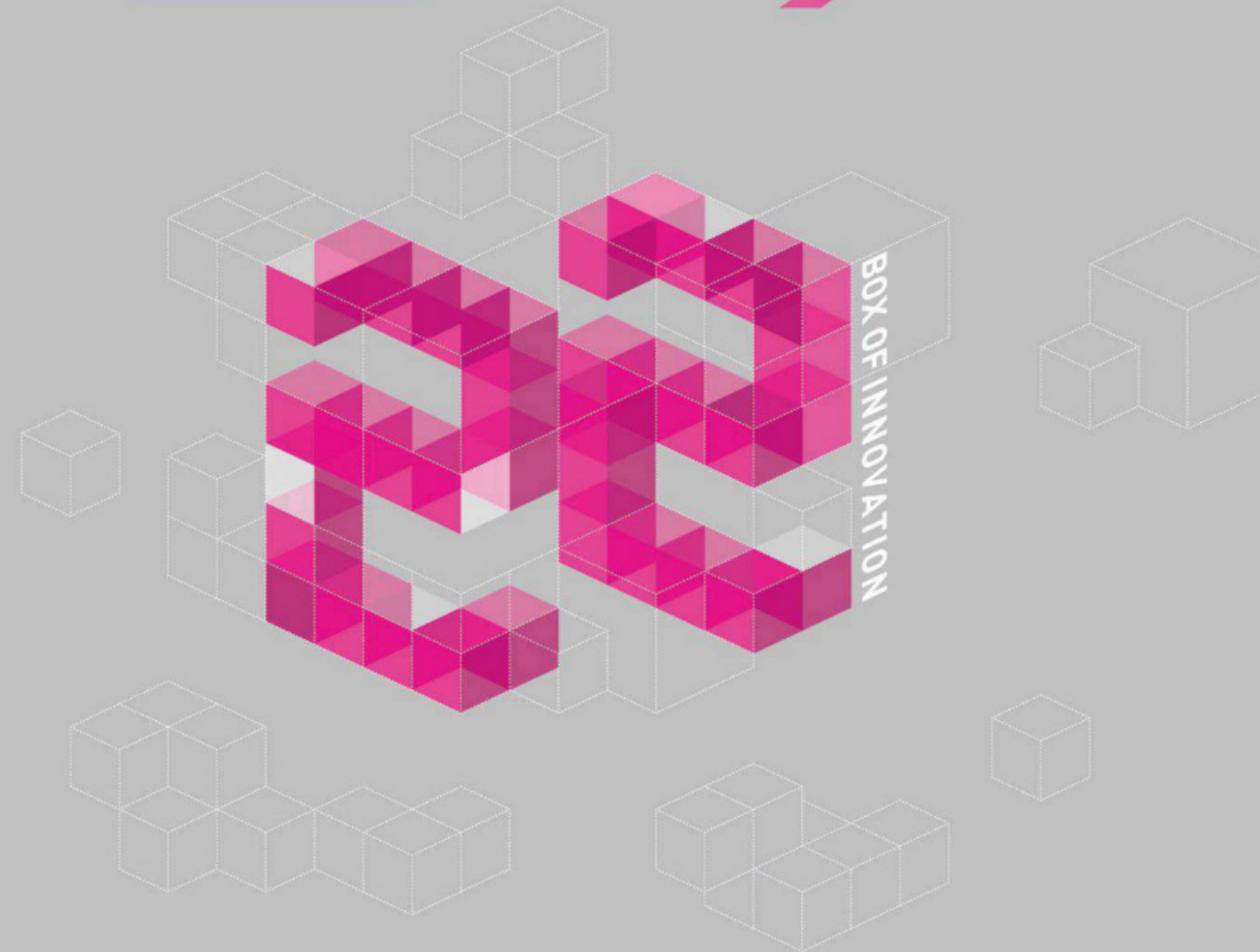
A Fresh Take

Created in collaboration with designer Benoit-Pierre Emery, Saint-Louis' crystal vases pay tribute to the work of diamond-cutters and skilled artisans. According to Emery, the Diamantic range is based on "a sleek concept of unusual proportions". The cylindrical vases come in three sizes – small, medium and large – and feature ribbons of diamond heads, which unfurl around the glass tubes. The skilfully crafted contrast between the diagonally cut motif and the soft roundness of the vases highlights the collection's cool, contemporary feel. www.saint-louis.com



Snappy

The Snap coffee table by Portuguese designer Rodrigo Vairinhos succeeds in calling attention... and not just because of its name. It has a round cork top and black-lacquer-finished legs. Says Vairinhos, "The structure of the piece is full of contrasts, while the material mix is an inspiration (for) the senses, from the (visual) aesthetics to the (actual) touch." Snap is available through Neo Studios, in two sizes. www.neo-studios.de www.rodrigovairinhos.com



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What
Facade for a new Paul Smith shop

Where
Albemarle Street, London, England

Who
6a Architects



How

Riffing on the local tradition of great ironworks in architecture throughout London, 6a came up with a fanciful marriage of industrial-age materiality and Paul Smith craftsmanship with fabric to form a facade that is simultaneously heavy and light. A series of patterned circles of evolving diameters sets the stage, referencing obliquely many small motifs from uniforms and clothing, not to mention the weaves of textiles themselves. And, of course, Smith's reputation for fine soft things. Iron railings, gratings, lamp posts and the like, gave inspiration, as well as the basic tradition of rustivating or decorating the ground-storey commercial level of London streetfronts. Custom-formed round glass vitrines further link to precedent.

Why

Because the design somehow blends hard and soft, old and new, details from buildings and from clothing. It is tough but pretty, dark-toned but light-spirited. Old-fashioned yet edgy. 6a and Paul Smith have it both ways, and the shopfront looks like it has been there forever, or should be.



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**What**

Connoisseur Gallery, a new gallery and exhibition space for a wide range of absurdly bling sculptures, furniture and jewelry.

Where

In Shanghai. In an empty bunker warehouse measuring 5.3m in height, 7.3m in width and 16m in length

Who

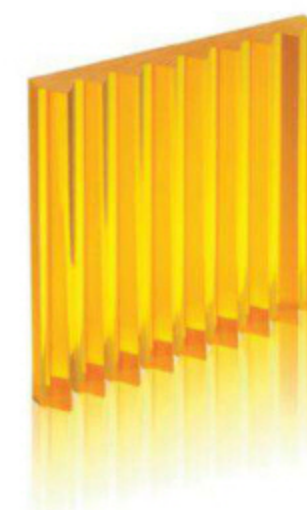
Shanghai-based interior design-and-architecture firm Studio Twist

How

The concrete vaulted roof unifies the entire space, while allowing each exotic object to stand out, without either over- or understating the works in relationship to one another. A grand staircase morphs into an intimate bar enclosure, where one can still admire the rich colours, materials and shapes on display throughout the hall space. Resembling a cathedral, the theatrical atmosphere of the gallery is further enhanced through the use of dark materials and lighting.

Why

Because China's ultra-wealthy nouveau riche enjoy expensive, ostentatious art. Connoisseur Gallery is taking it to a whole other level by importing some dramatic pieces, including a Chinese red lacquered pig, a gold-leafed table worth a staggering RMB980,000, and a 35kg solid silver crab attached to a huge piece of driftwood.



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**What**

A beauty centre that specialises in laser and light treatments, chemical peels, and plastic surgery injections

Where

A non-descript high rise office building in Central, Hong Kong

Who

Hong Kong and Guangzhou-based cad Design

How

Exposed ceilings interspersed with cloud-like swathes of recessed lighting instill a clean first impression in the egg-shaped reception area, while curving walls and wood veneer envelope clients in a warm cocoon. The relaxed vibe continues with hardwood flooring in treatment rooms denoted with aspirational names such as Beautiful, Charming or Amazing to welcome the swan as it emerges from the duckling.

Why

With traditional medi-spa locales such as Thailand experiencing political unrest recently, nip/tuck aficionados are choosing to stay at home. They are seeking day spa environments that provide a reassuring sense of clinical comfort.



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**What**

"Moon Landscape", a Swarovski pavilion at Beijing Design Week

Where

Beijing, China

Who

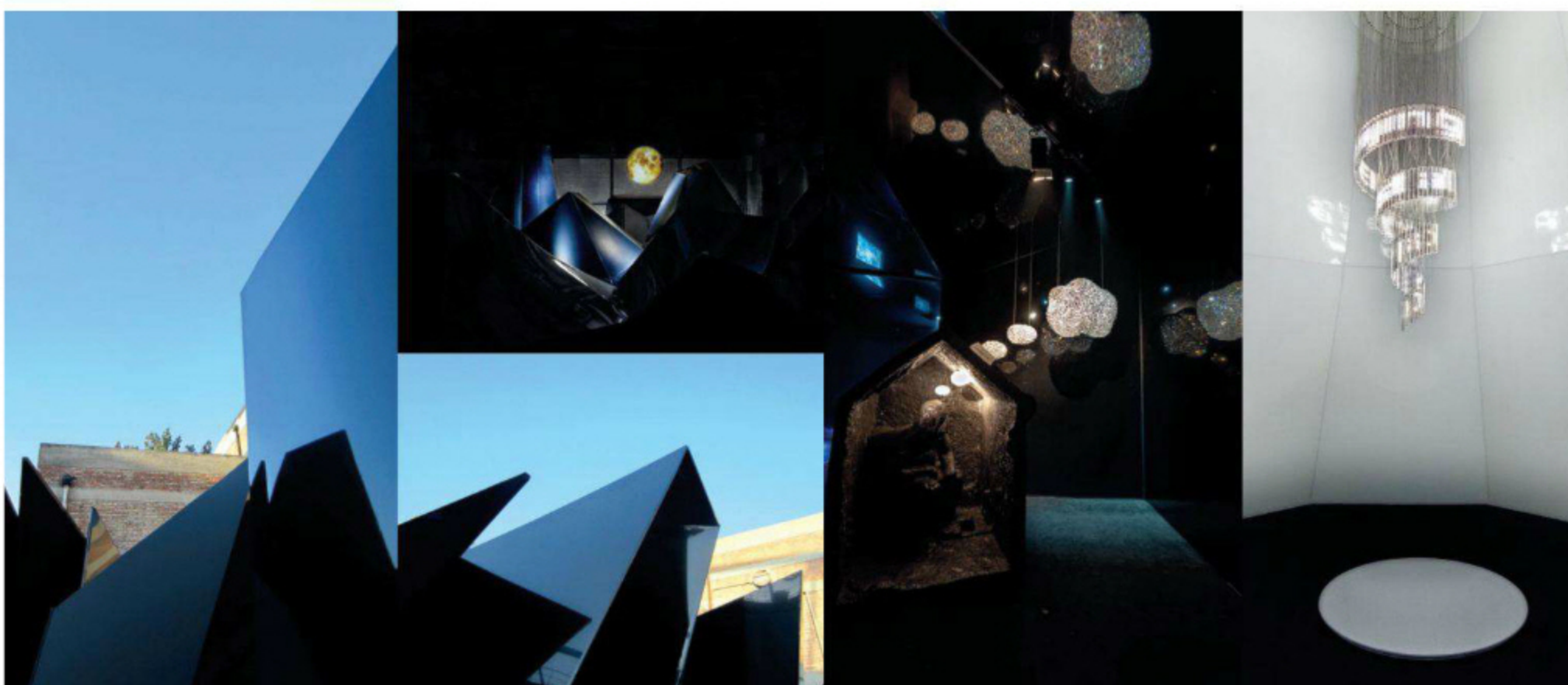
Mada Spam – Ma Yansong

How

A temporary pavilion composed of polyhedron structures forming the silhouette of a mountain range. Finished in jet black on the exterior, the pavilion allows visitors to wander from indoor to outdoor in an abstraction of time (and space). A series of five artworks by contemporary designers and artists explore the question of memory in our digital age.

Why

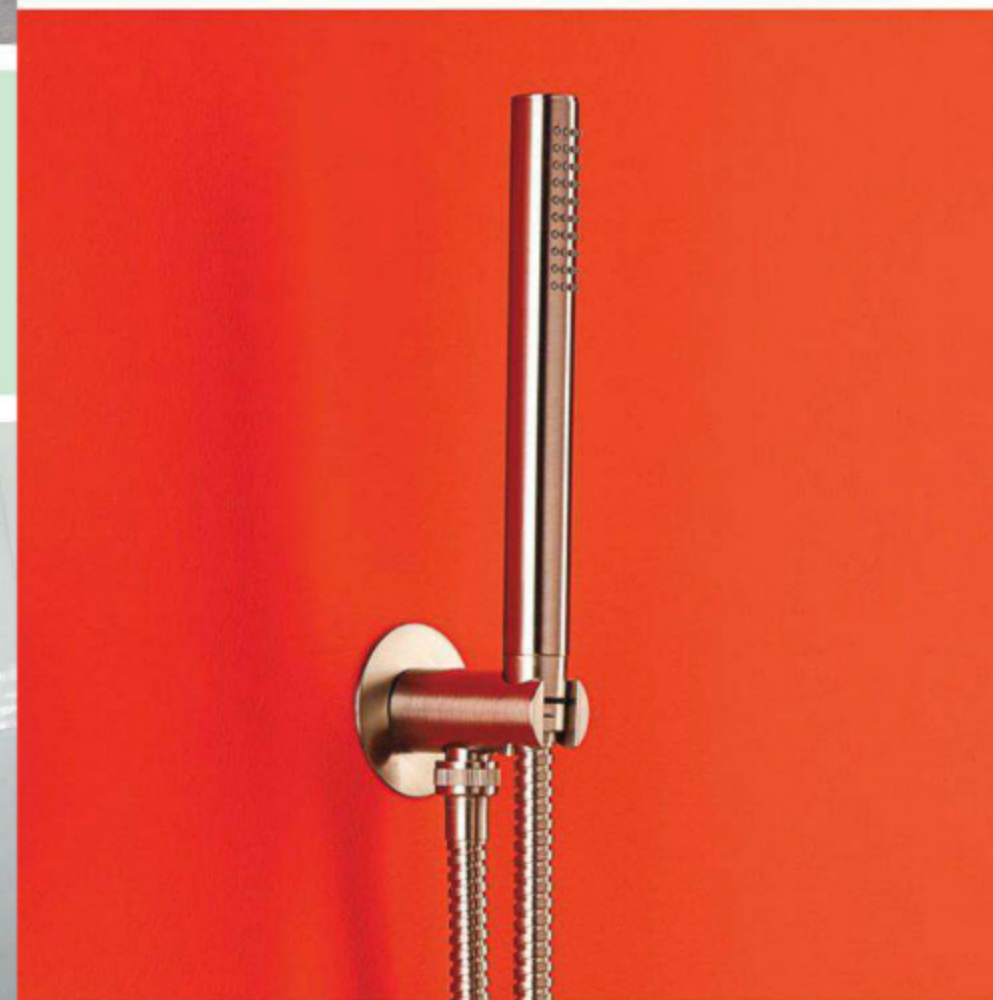
Because Ma Yansong is the current go-to man for cutting-edge architecture in China, and because Swarovski has the pockets to build this sort of thing. And because, coincidentally, the result reminds one of the facets visible in crystals.



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**What**

A new bus shelter canopy

Where

Aarau, Switzerland, at the entrance to the railway station

Who

Vehovar & Jauslin Architektur AG

How

With a cloud-shaped, wandering canopy made of double-layered semi-translucent, air-cushioned membranes (clear and blue-dyed). The skins vary in separation, and boast a subtle surface pattern on them, all to effect a true celestial experience. The virtual cloud covers the waiting pedestrians, nudging them into good cheer no matter the weather, while keeping them dry and protected. What turned out to be the world's largest single-chamber membrane air cushion relies on a constant flow of controlled air, which arrives via underground supply tubes.

Why

Because a canopy that recreates a sky overhead, only more beautiful, is a great idea. Because waiting for the bus is a perfect opportunity for getting lost in thought, and a dreamy soffit helps get there.



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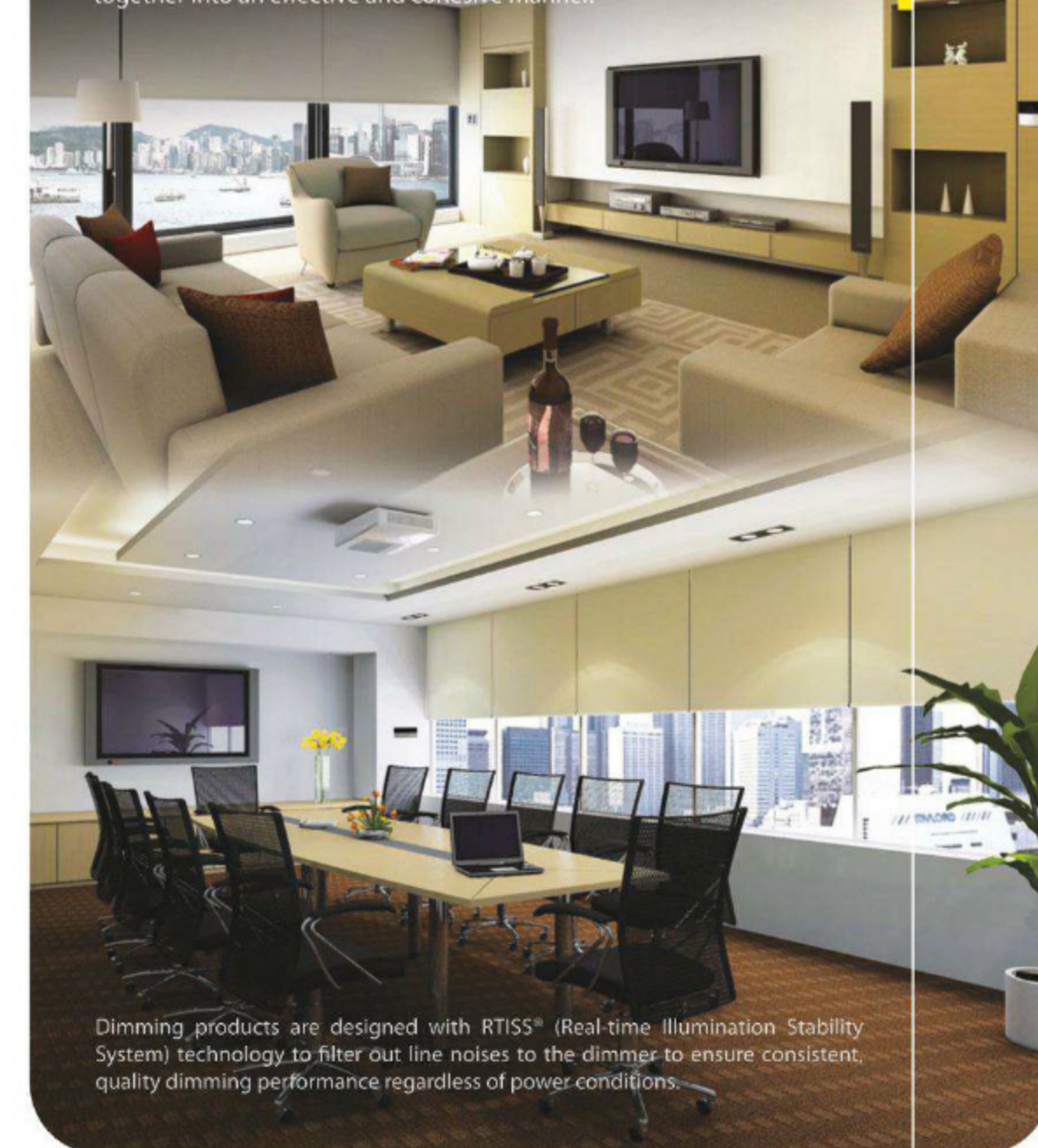


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What

Eight & Nine, a new rentable warehouse for events

Where

Hong Kong's up-and-coming Western District

Who

Loft Concept, a company that searches for out-of-the-ordinary spaces, renovates them, then leases them to cool people

**How**

Sticking to what works, Eight & Nine is a raw, ample space over three levels, with white walls, exposed plumbing, concrete floors, iron windows, and a professional-grade kitchen. The type appeals to creative industries that hold events and 'happenings', but find the city's usual hotel-ballroom fare more than boring. Eight & Nine is just generic enough to accommodate all sorts of different uses, but characteristic enough to fit in with the fashion, art, design and media crowds.

Why

Because such places are ever harder to find in Hong Kong, yet more popular than ever. Because Western is the new Soho. Because saving unusual buildings and spaces – and proving they can be remunerative – sets a great example.



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**What**

A floating 96ft-long yacht made in the Italian port city of La Spezia (between Genoa and Pisa) and designed for the Chinese market

Where

Anywhere that the recommended four member crew staff may sail it, as well as port destinations such as Qingdao and Sanya

Who

Hong Kong- and Sanya-based San Lorenzo China

How

Through souped up FF&E (furniture, fixtures and equipment) dictated by Traugott Kaminski such as a Boffi kitchen with Sub-Zero fridges designed to store dozens of champagne bottles, Minotti furniture and a Jacuzzi for four adjacent to a fully equipped outdoor stainless steel kitchen on the top deck. And, because sunset views are oh so important to the French Riviera set, the yacht's sleek lines are designed so that portions can fold down into mini balconies to allow for uninterrupted sight lines when seated inside the salon.

Why

Unlike their European or North American counterparts who may live on their boats for holidays, Chinese yacht owners tend to be corporations that use them for day trips and other incentive gatherings. The SL96 features a number of unique features to cater to short trips for groups of different people with different leisure pursuits.

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ARBRE BLANC – MONTPELLIER



Images courtesy of Sou Fujimoto Architects, Nicolas Laisne Associates, Manal Rachdi Oxo Architects and Franck Boutte Consultants; renderings by RSI-Studio

An architectural triumvirate comprising Sou Fujimoto Architects, Nicolas Laisne Associates and Manal Rachdi Oxo Architects is designing a new mixed-use tower on France's Mediterranean coast. The volume will have 17 floors and 10,000sq m of space, which will accommodate a housing programme, restaurant, art gallery, panoramic bar, and offices. It has been named Arbre Blanc (White Tree) because that is what it resembles... vaguely. Clusters of large asymmetric balconies will protrude at various angles from the white building like tree branches, allowing occupants to enjoy the "outdoor lifestyle" that this part of southern France is famous for. There will be a car park beneath the tower, and a landscaped garden atop.

SHANGHAI FLOWER GARDEN SQUARE – SHANGHAI



Image courtesy of RTA-Office

Spanish architectural practice RTA-Office has designed ten new residential villas in the Hongqiao district of the Middle Kingdom's second city. The design for Shanghai Flower Garden Square draws inspiration from the traditional Chinese home, yet the finished units will be decidedly contemporary. The material to be used for the exterior skins of the volumes is "silver metal", which will reflect images of the trees that will be planted on the site, allowing the buildings to seemingly disappear. Wood, in a yellow hue, and glass are the other two materials that will feature prominently; the former is to bring warmth to the interior, while the latter, says RTA-Office, "allows communicating with the exterior and making possible that nature enters inside". Most of villas will have 800sq m of indoor floor space, plus a landscaped garden of around 3,600sq m; the villa at the centre of the plot, however, will occupy a significantly larger area.

BANGKOK CENTRAL EMBASSY – BANGKOK



The 1.5 million sq ft Bangkok Central Embassy project comprises a seven-storey luxury retail podium and a 30-storey five-star hotel tower. Designed by London-based firm Amanda Levete Architects, the volume takes inspiration from traditional Thai architecture. The building will be clad with extruded aluminium tiles, which will create textured patterns as well as reflect the sky and the cityscape of Thailand's capital. Glazed sections, "designed to merge seamlessly with the aluminium skin", and internal voids ensure the interiors are bright spaces. "The role of the shopping mall in Asia is changing dramatically as they begin to overtake public institutions and squares as a place for meeting and socialising," says Amanda Levete director Alice Dietsch. "This is increasingly true in Thailand, in particular among younger generations. We hope that Central Embassy will set a new precedent for this typology, and encourage audiences to engage with a strong sense of architectural value in commercial developments." Completion of the retail podium is imminent, the tower should be completed by the end of the year, and the hotel will open for business sometime in 2015. Pending non-architectural events in the capital.

DREAM CENTER – SHANGHAI



British practice Benoy has been appointed concept masterplanner for the Dream Center complex in Shanghai's Xuhui district. The complex, part of the West Bund Media Port project, and situated along the Hunagpu River, will comprise twelve art-culture-and-entertainment venues, including the Dream Avenue Cultural Theatre and the headquarters of Oriental Dream Works, which aims to become Asia's premier animation production base. "Benoy is extremely thrilled and proud to be involved with the Dream Center masterplan that shares the vision of the West Bund Media Port," says project director Brady Siu. "As designers, we feel passionately about extending the creative realm, and Dream Center's visionary ideal will have a tremendous impact on the cultural and creative landscape of Shanghai." Kohn Pedersen Fox Associates is the architect for many of the development's buildings. Construction begins this year, and will run until 2017.

TENCENT HEADQUARTERS – SHENZHEN



Image courtesy of NBBJ

Chinese Internet giant Tencent is getting new corporate headquarters in Pearl River Delta city Shenzhen. Delivering the design for the building is Seattle-founded architectural practice NBBJ. The project will comprise two towers, one taller than the other, and both linked by three enclosed bridges situated at different levels. The highest bridge will be 180m above ground; the taller of the two towers will reach a height of 250m. Once completed, the volumes will provide 270,000sq m of space and house 12,000 employees. Like most modern skyscrapers, the towers will incorporate a number of eco-features. "To control glare and heat gain, the curtain wall incorporates a modular shading system that varies according to the degree of sun exposure," says NBBJ. Atop the towers will be roof gardens.

INTERNATIONAL BUSINESS SCHOOL – SUZHOU



The construction boom in China continues apace. British practice BDP is to design a new business school facility in the ancient city of Suzhou, located 80km west of Shanghai. The new concave volume will face a pond at the centre of the campus, and will deliver 30,000sq m of space which will be used for the college's three core functions: learning and teaching, research, and "business engagement". The building's atrium will house an "innovation hub", a cafe, games zone, learning resource centre and an exhibition area. "Articulation of the glazing, structure and louvres creates a screen that combines elements of eastern and western design to reflect truly the international status of the school," says BDP associate Michael Cambden.



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Designing for Schools

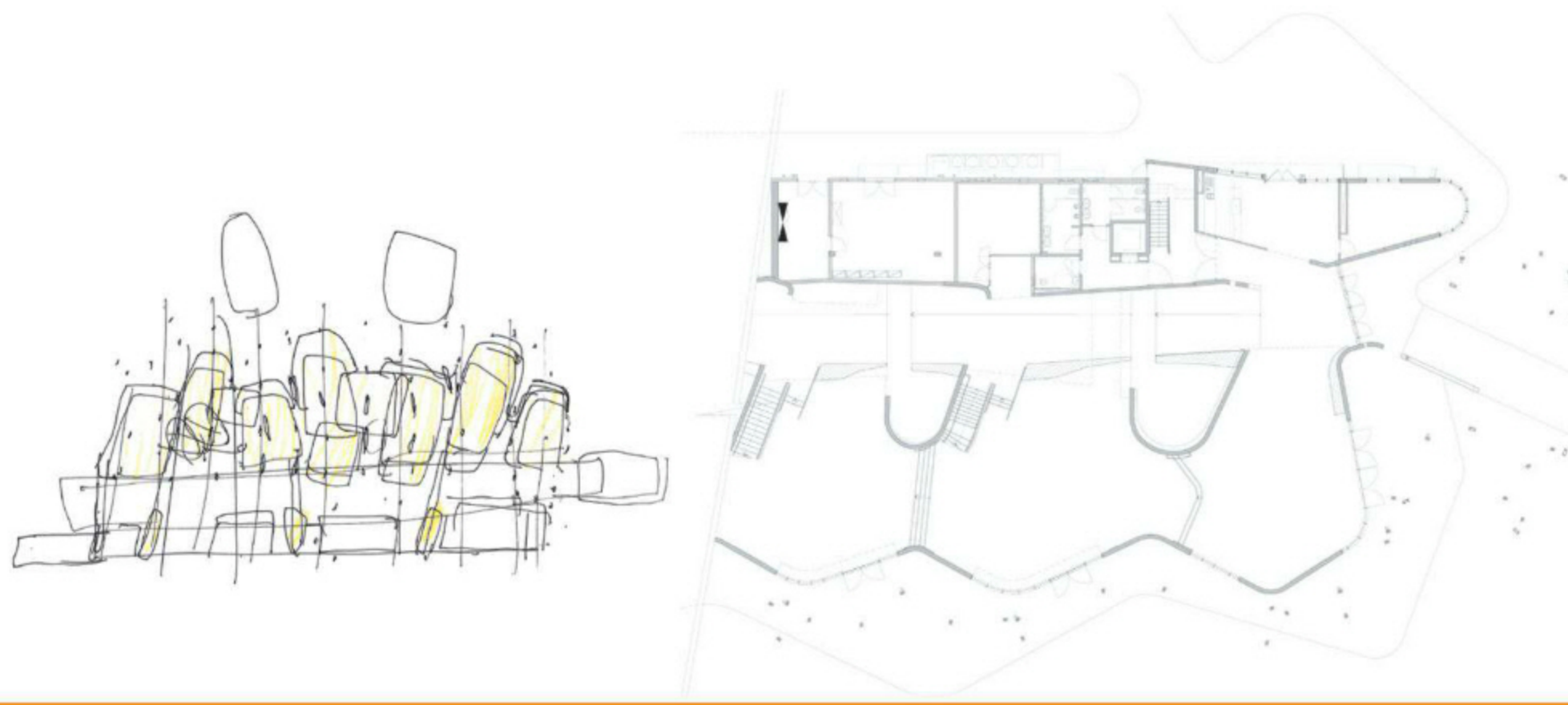
As few would dispute that education is one of the most crucial components of success – both for individuals and societies – it would seem to follow that the buildings in which it occurs are treated accordingly. Surely we should spend more attention and money on producing excellent academies than other types of architecture... because academics are more important than other endeavours, right? And whether in a highly affluent, developed nation or a rising one, schools must be where we spare no expense, focus our research efforts, and reach for the highest goals, simply because the payoff is so great. For decades we've known the paramount value of investing in education; there is simply no doubt about it. Parents and capitalists are united on the issue; both know that to ignore it – or underfund it – is perilous. Public finance officials and labour unions see eye to eye on the desirability of properly funding education systems; it's only a matter of where to find the funds. And no politician endures an election campaign without paying ample lip service to education; it's the sacred issue that raises virtually no discord.

The reality, however, is that schools are very often built on limited budgets, don't garner front-page attention, and rarely attract starchitects to design them. They may not be quite the poor cousins on most architecture category lists, but they never earn the prestige of museums or opera houses. And in spite of accommodating perhaps the most important function on the planet, they reside at the periphery of architectural awareness. More's the pity. As we hope to prove here (with just a small sampling), designing schools – or parts of them, or their auxiliary buildings – is as challenging and rewarding as can be. Furthermore, good academic architecture plays a crucial role in good academics: schools can make a difference... literally.

From the relatively straightforward programmatic requirements of a kindergarten right up to the complexity of university campus planning, academic architecture happens to offer a feast of design innovation currently. Designers work with educators directly to rethink strategies aimed at enhancing the pedagogic experience and promote better, deeper learning. It isn't so much about dealing with radical changes as it is about fine-tuning what has been learnt (about

learning) and allowing buildings to respond and to experiment. The idea that exciting architecture can excite the minds of its users and encourage them to demand more out of the academic experience is not original – architects have been promoting some of these ideas before. But the audience does seem increasingly receptive. For preuniversity education, the perception that schools are institutions required by society, more than desired by students, is fading fast. They don't look like prisons anymore. Given that school memories are among our most enduring and prominent, the physical places we spent all those years in certainly play an outsized role in how we remember.

Not everyone likes school, or receives a stellar education. Not all school buildings are to be prized. There will always be students (and teachers) who would rather be doing something else. But for so many of us, 'school' is the dominant environment of our young life, and always will be. That's more than enough reason to value good school architecture very highly, indeed.



ABEDIAN SCHOOL OF ARCHITECTURE, BOND UNIVERSITY

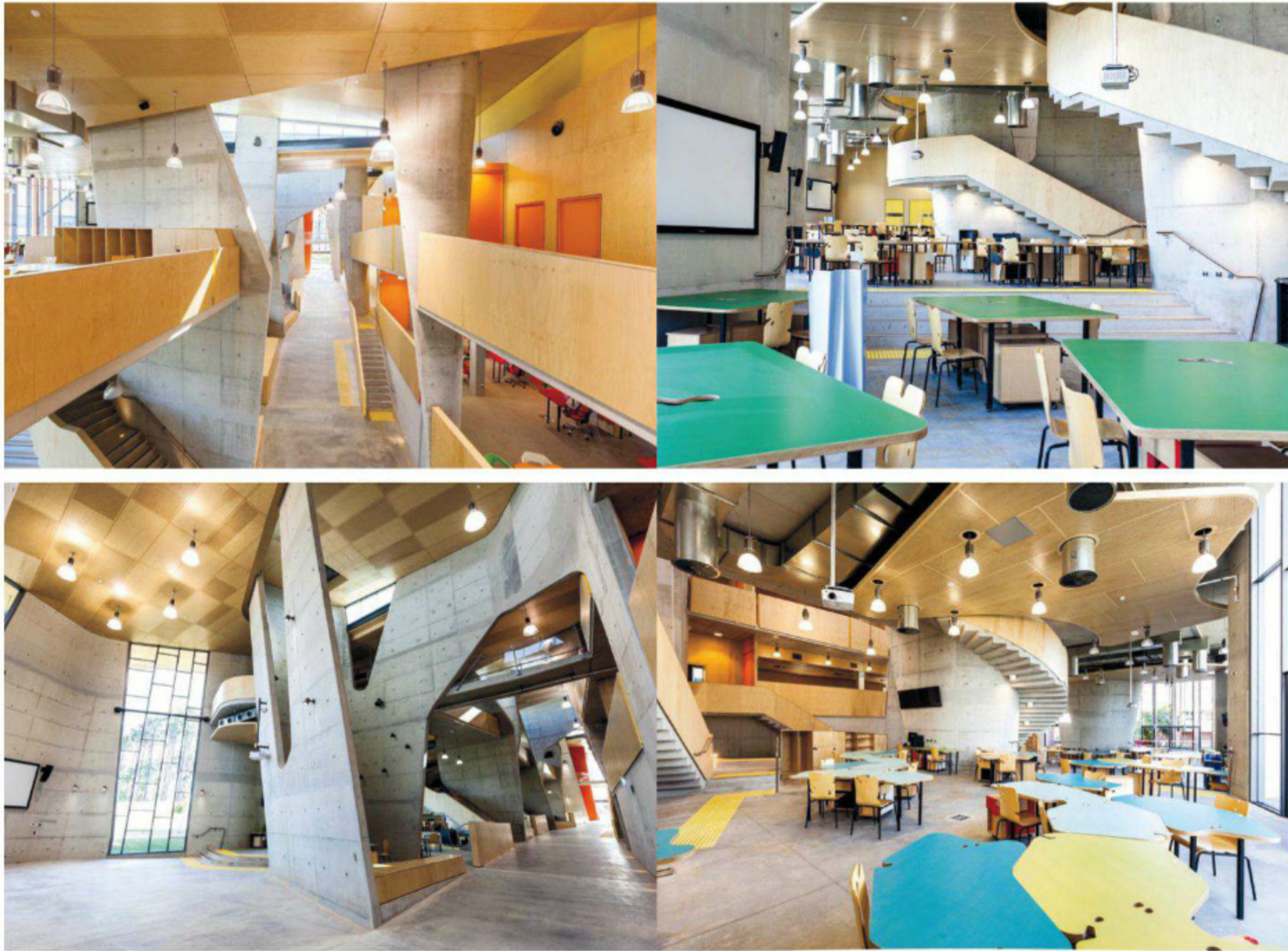
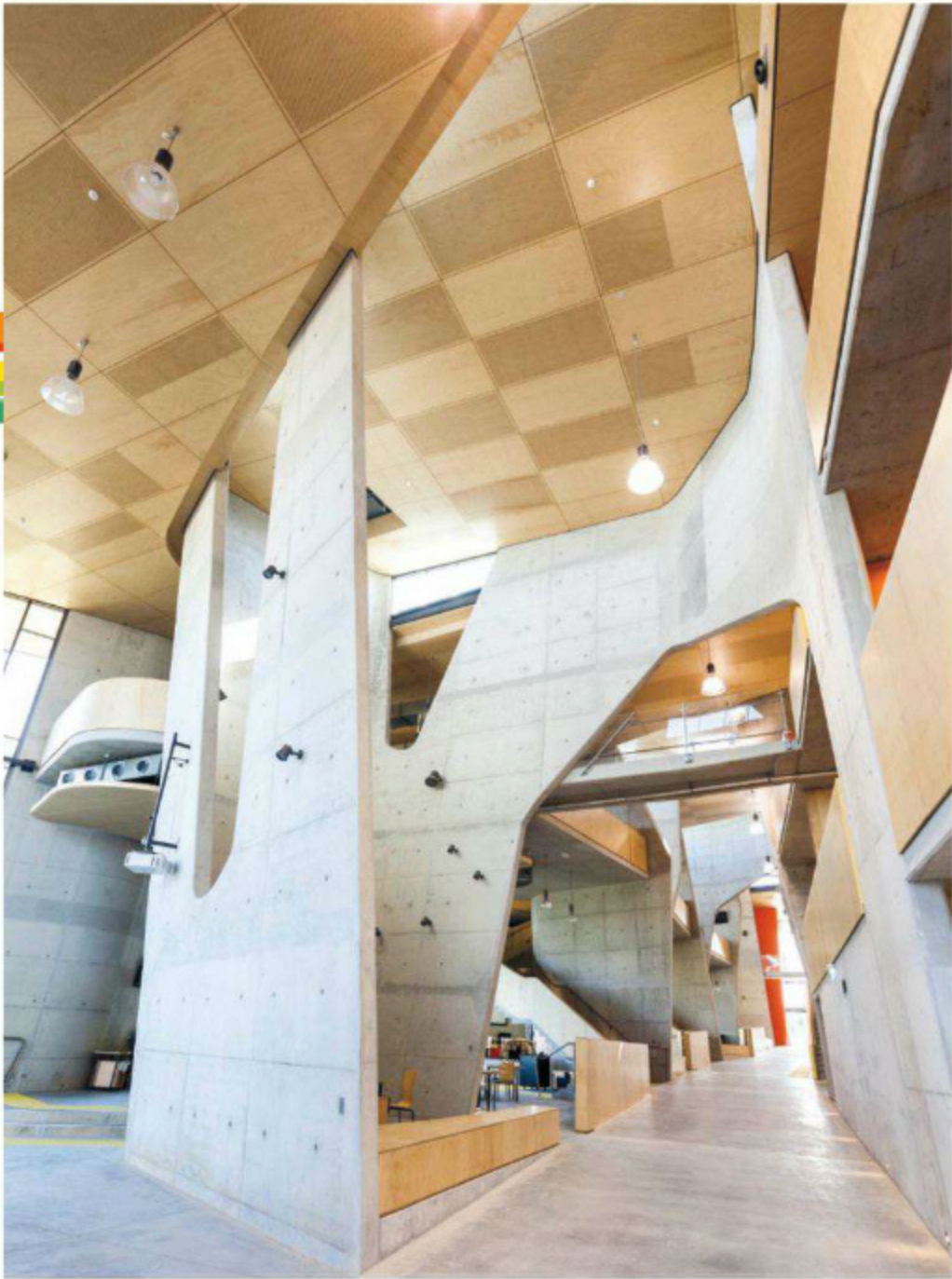
Queensland, Australia
CRAB Studio

Photography by Rix Ryan

What occurs in architecture schools is sometimes precise and organised, other times random and chaotic. There is always a lot of activity, undertaken in groups of smallish size, punctuated by the occasional larger 'event', such as a year-end review or an important visiting lecturer, which brings most of the faculty and students together. They are round-the-clock places – architecture follows no clock – and, usually, hives of interesting visual material. Students tend to spend inordinate amounts of time inside these buildings, happily so. And if anyone ought to know how to design one, it is two teachers of architecture: Sir Peter Cook and Gavin Robotham, the principals of CRAB Studio in London, who designed this entry.

The building is an organic, meandering object that responds to its site and climate intricately, but primarily embodies the architects' views about teaching architecture. Though they designed not a huge school (2,500sq m), they took care to differentiate spaces in order to accommodate the kind of use these would be put to. The parti focuses on a central, linear 'street' or alley that runs through the long direction of the plan. This is really the spine of the building, and will be a constantly lively, visually interesting (and thus inspiring) space. Off this are studio spaces and smaller nooks for gathering over sketches or models.

Many of the building's external features were determined by climate. A series of cantilevered 'eyebrows' shelter the sun-facing facades, partially supported by extruded, thin columns that imply a covered porch area, allowing the interior to spill outside in frequent good weather. The irregular perimeter shape of the school might seem gratuitously chaotic, but it actually works, implying the clusters of activity within, and playing with convexity and concavity in smaller, interesting ways. It is not possible to discern a singular form from the envelope – which was precisely the architects' intention. Instead the Abedian School wiggles and winds across the site, bulging with the energy of the students and faculty within.





**DEPARTMENT OF LAW AND
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Vienna, Austria
CRAB Studio

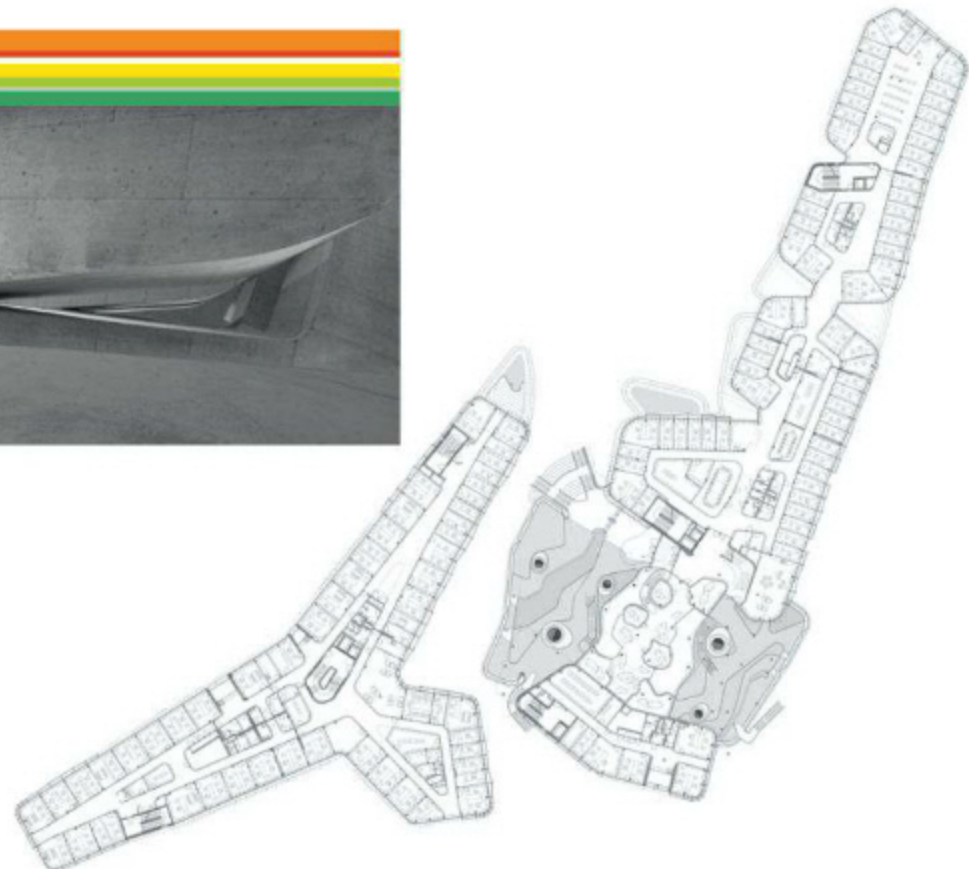
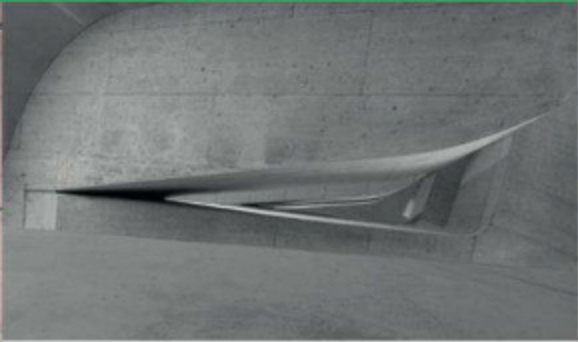
Photography by Ronald Kreimel

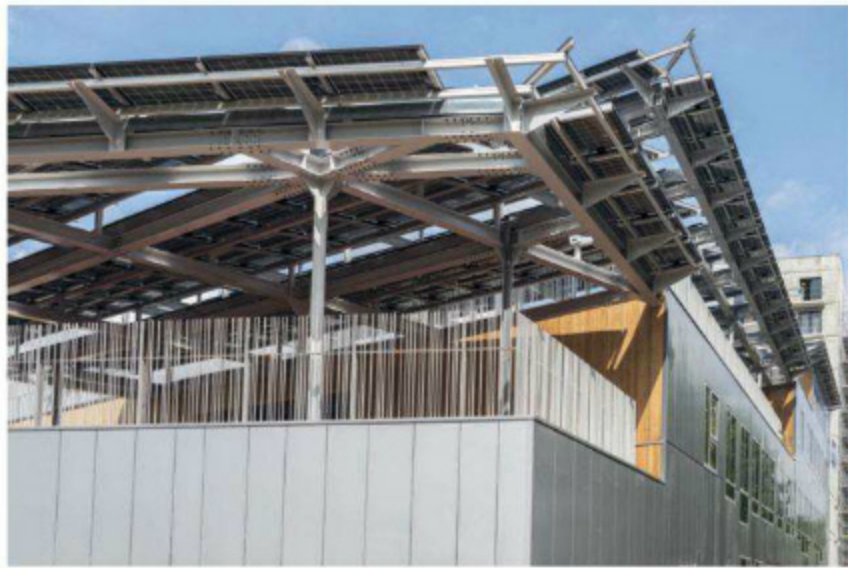
This second academic building by CRAB Studio wasn't designed for students of architecture, but rather for those engaged in the more staid subjects of law and administration. Still, it shares a few characteristics with the former project, even if these are not outwardly obvious. The parti is for a pair of horizontal 'slithering' forms that lay east-west on the campus site and 'fold out' to create usable roof decks, 'sunshine corners' and smokers' balconies, etcetera. They also accommodate campus routes underneath and through themselves, linking to other buildings. The dominant aspect of the project is the facade treatment, which bathes the outer walls in a striated pattern of bright colours, from pale yellow to deep vermillion. The simple method enlivens the campus instantly, and adds a possibly tongue-in-cheek wink at the programme of the school. On top of swathes of these exterior walls CRAB Studio has placed vertical louvers in natural timber – as partial shading devices, as an indirect reference to



nearby woods, as well as to counter the horizontal runs of colour behind them. These two fairly inexpensive treatments put a lot of visual activity onto the facades.

Some of that energy carries inside, with some use of bright colour tones in public areas, spots of sexed-up concrete detailing, and what the architects call "capsules of quiet" and "sound clouds" scattered throughout the building. Cook and Robotham are strong advocates for architectural interiors that offer varied pockets of space for spontaneous conversation, and unexpected 'events' that help create a general atmosphere of creative engagement among users. This school has these, and they do raise it above generic type. After all, just because you choose to study law or central administration, doesn't mean you can't have fun along the way.

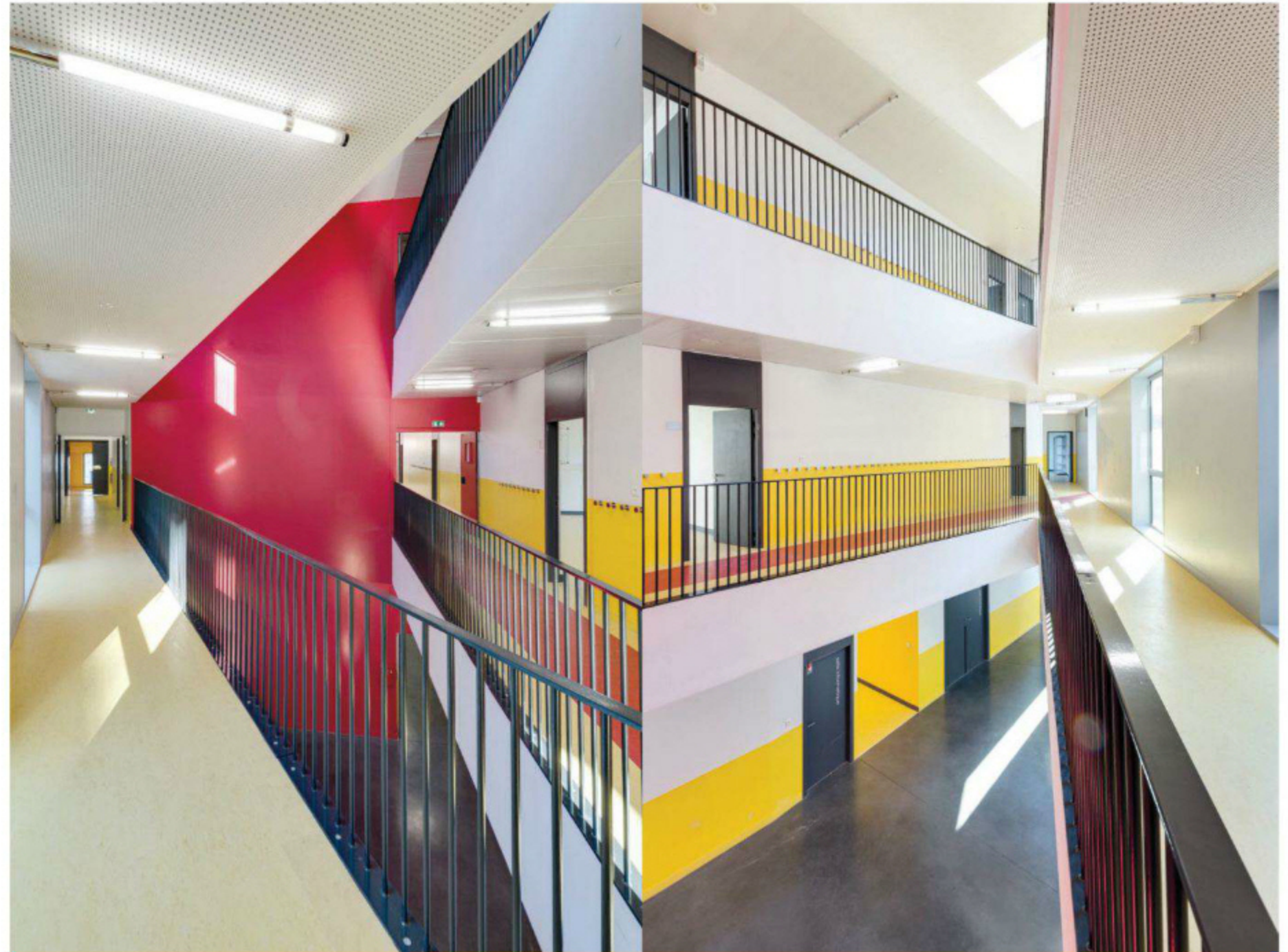




DOCKS ZERO ENERGY SCHOOL

Saint-Ouen, France
Mikou Design Studio Paris

Photography by Florian Kleinheun



Located in the midst of a sustainable mixed-use urban development called Zac des Docks, in Saint-Ouen, this school integrates numerous arrays of photovoltaic panels in its outdoor playground and roof terraces, providing shaded activity areas while garnering as much solar energy as possible. The orientation of the building onsite was determined by the optimum solar gain, providing south-facing surfaces and areas for the open playgrounds. The mass steps up in tiers on its east side, which is also the main street access. These terraces are similarly covered in solar canopies.

While the solar panels dominate the exterior of the school and provide it with its identifying imagery, particularly as viewed from the surrounding office blocks, the whole school seems addicted to sunlight. The interiors are bright and cheerful, introducing strong primary colours in the public circulation zones, and dousing spaces with daylight from numerous large windows. The abundant, easily accessed exterior areas, whether on ground level or roof terraces, suggest that education can spill out at any time. And when it does, the solar-panel canopies are a practical reminder of our relationship to energy and the sky.

The school is welcoming and spirited on its own, but it is the integral role of the panels – not simply for their energy supply – as components of the aesthetic and functional programme, that is most convincing.



PRIMARY SCHOOL J JAURES II

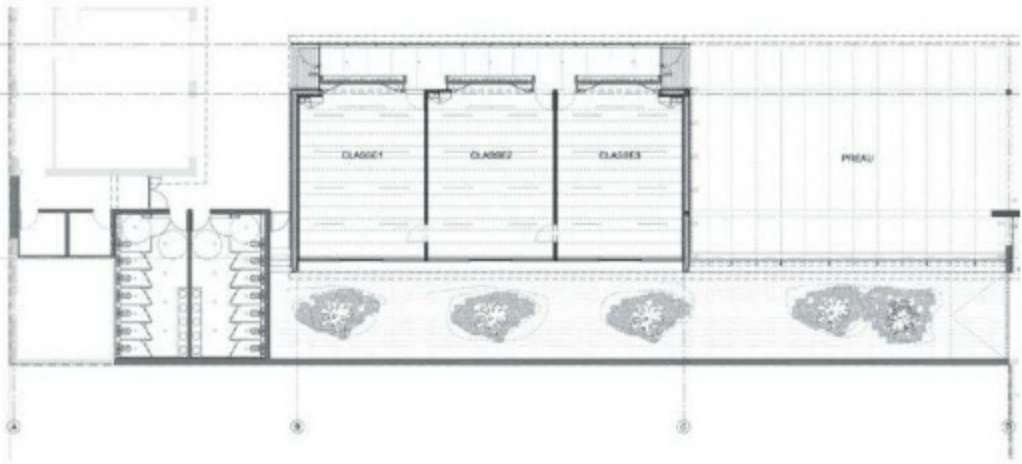
Livry-Gargan, France
YOONSEUX Architectes

Photography by Fabrice Dunou



Technically speaking, this is an extension project of an existing school, in France. There were already two separate buildings on the site, and the new piece fills the gap between them, creating out of the three parts one snaking building form. The architects wished for their connection piece to be understood as an "open edge" rather than as a border building. The first component would be the outer wall, which established a garden. Into this they added the classrooms, conceived as boxes or pavilions lined along the wall, and then roofed over with a large flat canopy. The roofed area that is not classrooms becomes a kind of grand open loggia, a covered playground usable by the students and for school gatherings. The flat roof partially rests upon two columns (one angled) at its front corner.

Finish materials emphasise light-toned larch wood for many of the wall surfaces, giving the spaces a warm, informal character. This wood is also used to clad the ceiling of the open loggia space, a flat, smooth surface that seems to reach across the span unsupported. In fact, wood was used for much of the structural system as well. The school addition is minimal and inviting, and is nicely juxtaposed with both the preceding structures flanking it. Clarity of detail, accentuated horizontality and extruded proportions, plus the handsome pairing of concrete and blond wood, combine in a recipe of good taste.





KINDERGARTEN VALDESPARTERA

Zaragoza, Spain
Magen Arquitectos

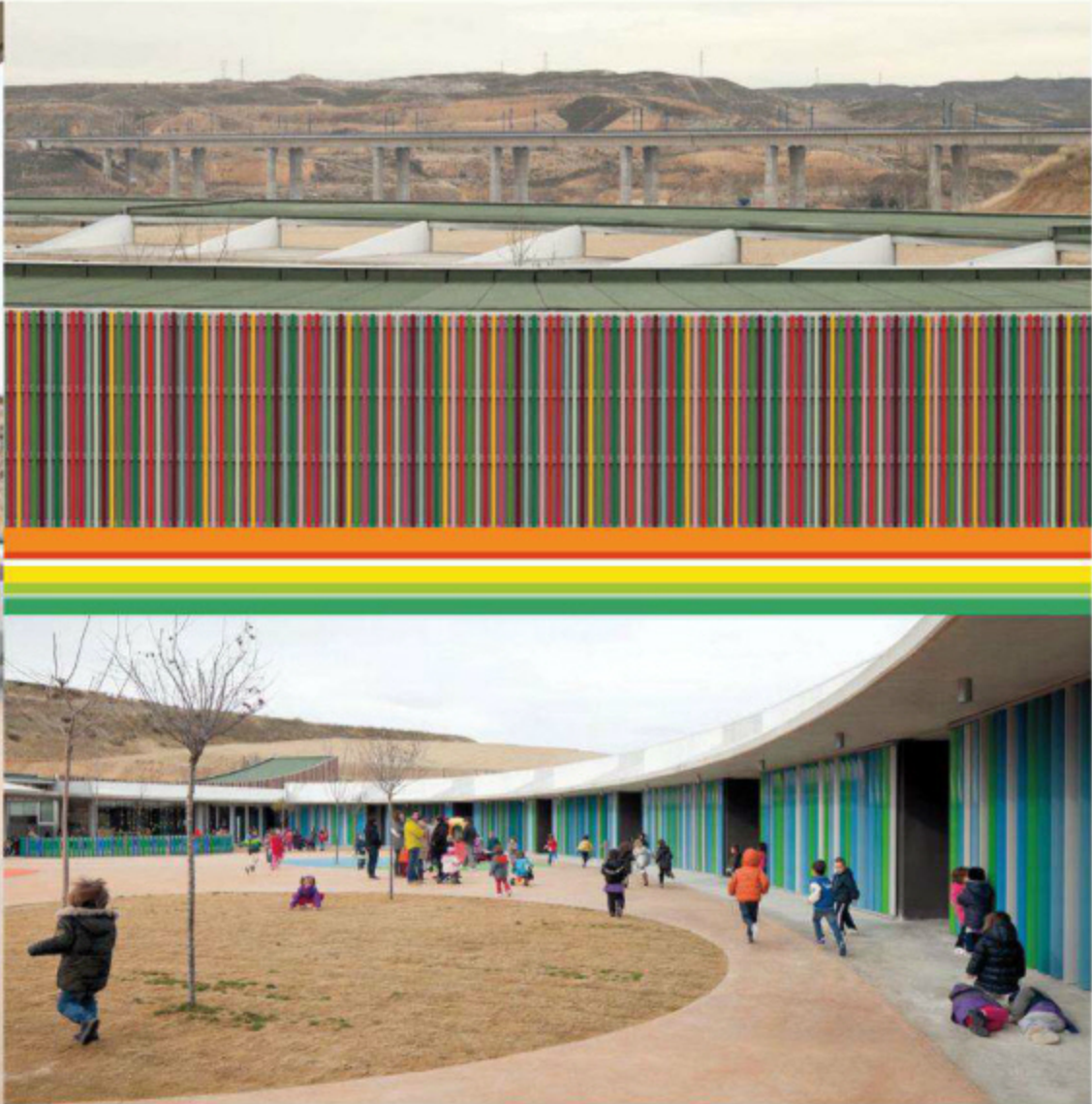
Photography by Pedro Pegenaute



In its rather bleak, arid context, a newly planned townscape in Spain, this little school for youngsters is a refreshing counterpoint to the mid-rise orthogonal residential blocks flanking it. An oval in plan, and kept to one storey, the school by Magen Arquitectos plays on a limited number of well-pursued themes: simplicity, enclosure and safety, colour, and play. The enclosed central space is both the starting point and the ultimate heart of the project, a generous play area protected by the form of the building itself, which establishes its perimeter for this purpose. The classrooms and assembly and dining halls form the oval, and the roof continues round the courtyard playground even when it 'runs out of' programme, so to speak; as a curving loggia. There may even be unstated references to bullfighting rings in Spain, but definitely the protective parti is logical for its primary function: to group infants together and shelter them for play and learning.

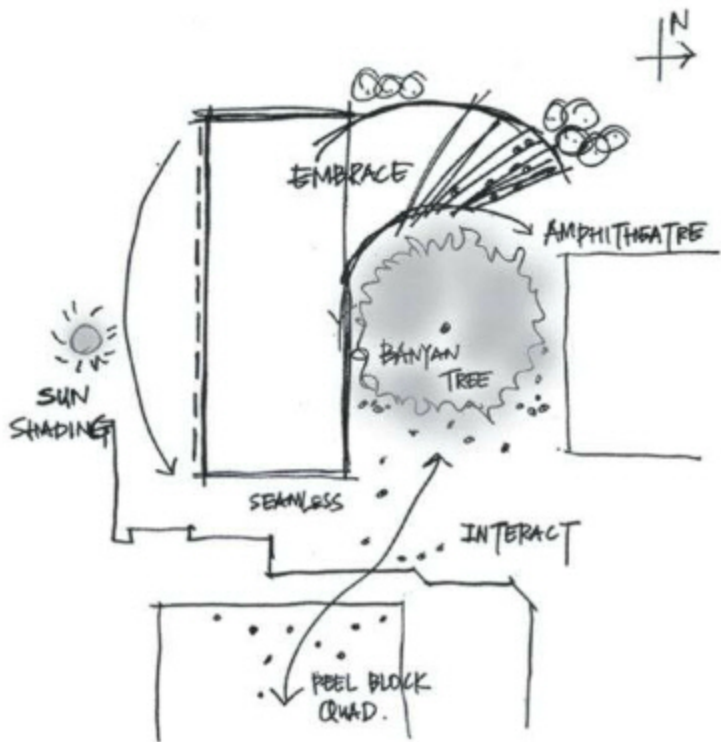
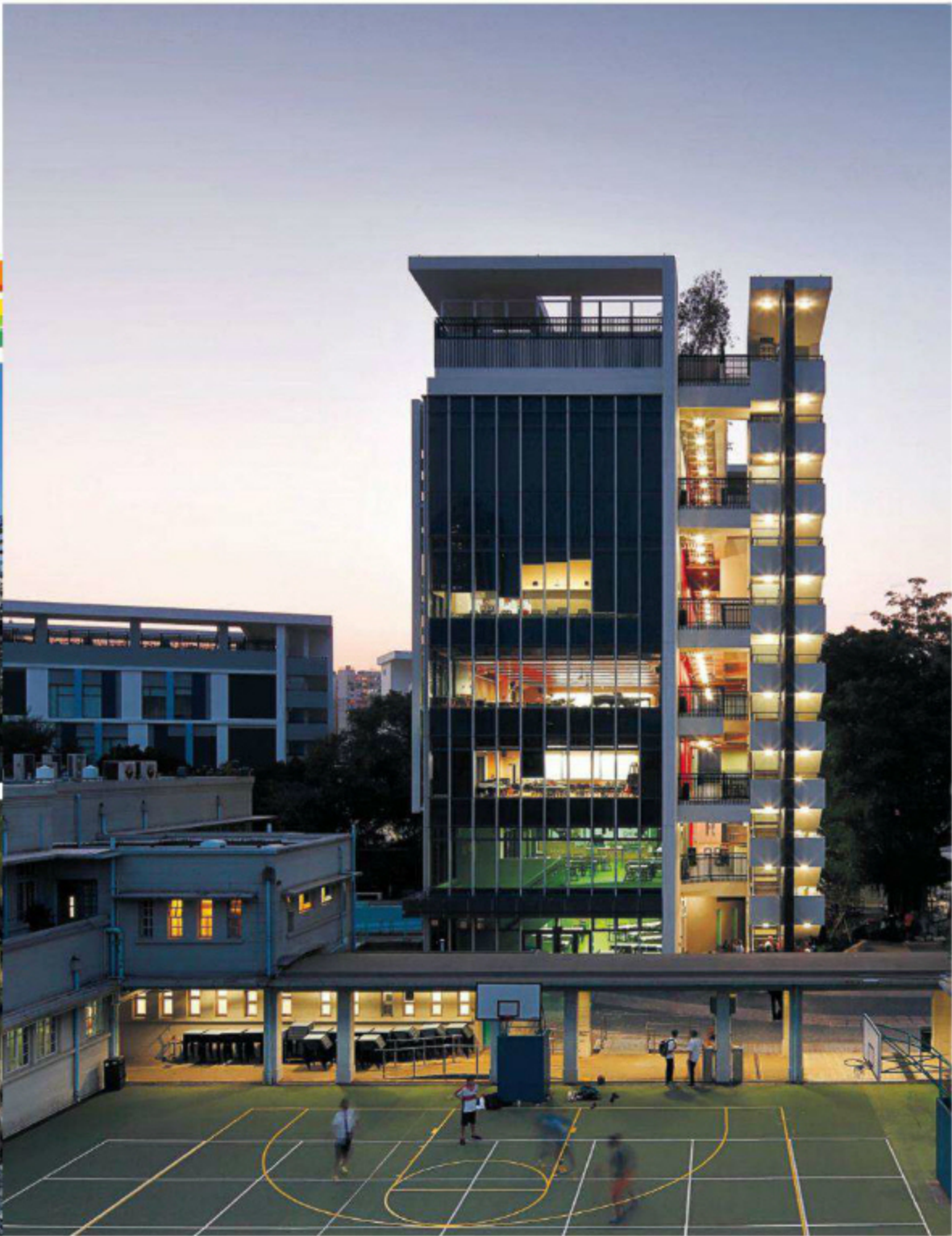
Other inspirations led to happy enhancements to the architectural language, such as the brightly coloured vertical metal tubes that define the facades – a quotation of children's coloured pencils. The roof rises up at its end to accommodate the larger assembly space, and this lifts the oval ring above banality and hints at a serpentlike metaphor, as if the building were a coiled creature embracing precious treasure. Never mind that it also responds to a rise in the site elevation; that on its own would be too pragmatic an explanation.

The Kindergarten Valdespartera is a very simple building... in the best of ways. It is crystal clear about doing its vital job, but has a sense of light humour while it's doing it. And with small means it manages to be the brightest spot by far – both literally and formally – in the neighbourhood.



KING GEORGE V SCHOOL

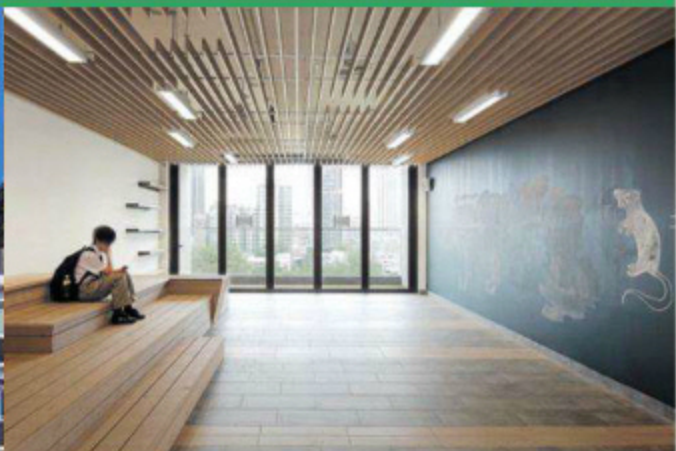
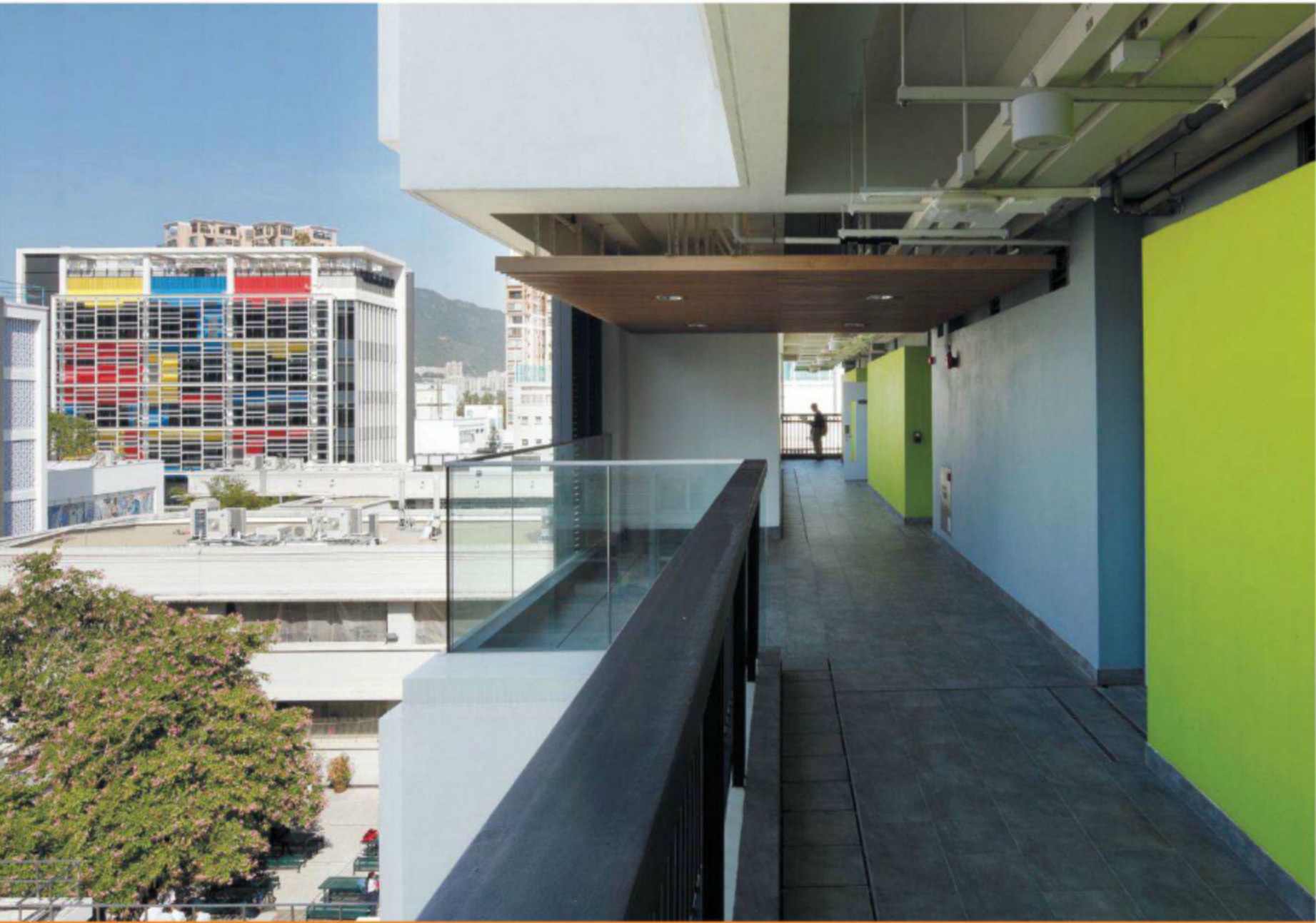
Hong Kong SAR
Ronald Lu & Partners



Quite in the vein of Hong Kong's tradition of school architecture, but here updated, are these two additions to the King George V School campus. One, the Performing Arts block, takes great advantage of a mature banyan tree on the site, wrapping its base around the tree's courtyard, and allowing upper-floor open corridors and terraced balconies to overlook it. The building is not small, and Ronald Lu & Partners used skill in easing it into the very constricted site and then maximising functional space inside and around it. The use of strong primary colours on upper segments of the facade helps modernise its character, indirectly suggesting the creative aspect of its programme, and represents a forward-gazing, contemporary personality. Another feature is an outer screen of horizontal slots that help shade the facade (and cool the building), but mostly give it a patterned, lace-like outer veil. Because this outermost layer is separated from the coloured wall panels behind it, the elevation gains a delicacy that distinguishes it, not unlike an abstract canvas. The slight ambiguity about where the actual wall plane is located, as you look at the building from other spots on the campus, is interesting, and helps reduce the mass of the squareish block.

The other new block, for Science studies, is less adventuresome, but does feature a handsome broad facade that makes fine use of sun-shading vertical fins. These have arisen from pragmatic objectives, but happen to tie the building into a long tradition of academic architecture in the tropics, wherein external circulation-corridors play central roles in the life of the schools. The facades are interrupted by a pair of large-scale 'boxes' that offer breakout spaces for laboratories and classrooms inside. These are articulated as over-scaled frames on the elevations, and go a long way to enlivening the mass. The grey-and-white base palette of this science building is offset with lime green, representative of nature – a predictable connection, perhaps, but not without resultant success.

Ronald Lu & Partners is more than familiar with the long tradition of school architecture in Hong Kong. At King George V, they have managed to nudge that a step forward.



KRISHNA P SINGH CENTER FOR NANOTECHNOLOGY, UNIVERSITY OF PENNSYLVANIA

Philadelphia, USA
Weiss/Manfredi

Photography by Albert Vecerka/Esto



corridors outside, protected from ultraviolet light by amber glass. There are breakout spots, landings and meeting nooks, a cafe and conference rooms, and that ultimate, wood-lined Forum space at the end; a school for interchange, creative overlap, and chance discussions that might spur new scientific enlightenment.

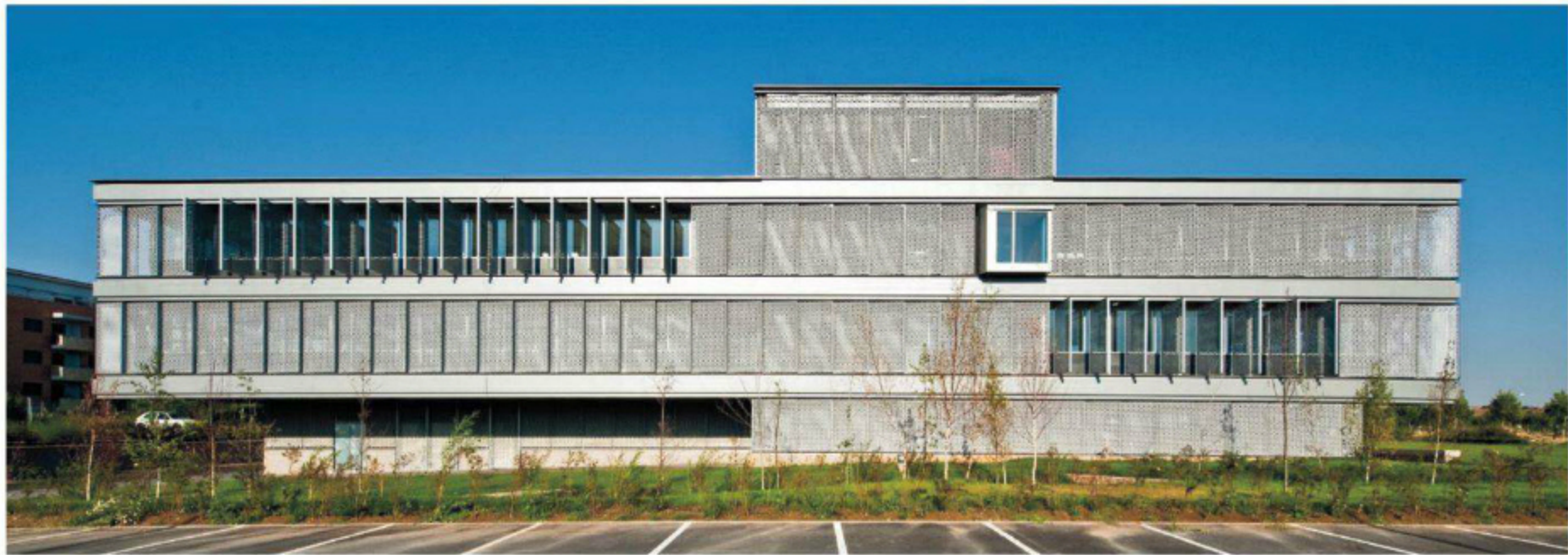
Weiss/Manfredi has made a building that feels intensely of its functional purpose, and despite the obscurity of what that happens to be, has made it devilishly sexy as well.

If ever an academic building embodied the subject matter studied within, this might be it. Although one could easily argue that if ever there were subject matter that defied representation, nanotechnology would be that. But this spanking fresh facility on the edge of the University of Pennsylvania campus virtually sings out its cutting-edge science agenda, in a svelte, wraparound three- and four-storey mass clad almost completely in a sleek glass skin aimed at displaying – no, announcing – what's going on inside.

The initial impetus was to turn outside-in the Penn campus proclivity toward courtyard clusters. So, while the Singh school does embrace an open-sided courtyard or quad space, it is so transparent and open in attitude that it has its cake and eats it, too. Students, faculty and visitors who have nothing to do with nanotechnology can wander by and get a healthy taste of what the white-coated lab inhabitants are up to inside... or, at least, that they are up to something. The building builds up as it circles the quad, to a dramatic, deep-cantilevered assembly space that reaches out skyward apparently supported by a diagonal stair flange below. The space is a kind of culmination to the school, and gives its occupants spectacular views over the campus.

Other spaces inside are what one could describe as 'luxury-sterile': sparkling clean, doused in bright light (natural and electric), with wide circulation spaces, top-notch equipment, and a continuation throughout of the transparency theme. Ironical or straight-faced, this building banishes secrecy about the study of something invisible to the naked human eye. Even the "Cleanroom" (we love the name) sports large windows to





M2 TECHNOLOGICAL BUILDING, UNIVERSITY OF SALAMANCA

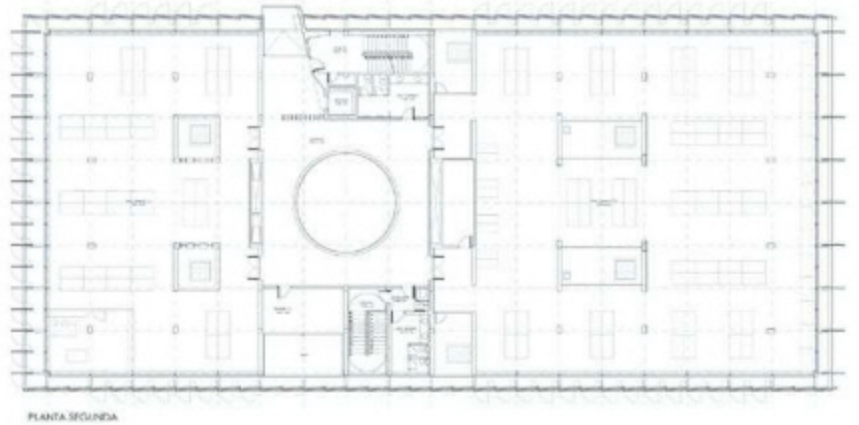
Villamayor de la Armuna, Salamanca, Spain
Sanchez Gil Arquitectos

Photography by Fernando Sanchez Cuadrado

Another technology-focussed building, this time in Spain, M2 is a three-storey rectangular box that features a double-layered exterior. Wrapping around the straightforward plan is an inner layer of thermal barrier – essentially an inner curtain wall – and an outer layer 2.9m beyond this, clad in motor-operated panels of perforated metal. This outer layer is lightweight and designed to minimise thermal absorption to keep the building cool much more easily. The panels adjust to the sun angle as the day progresses, and there is a service catwalk between the two layers. At some points, the inner skin folds in or out, to create narrower or wider pockets of space that can be interpreted as miniature courtyard spaces ripe for vegetation, or as breakout spaces. These very usefully also illuminate lobbies and stairwells.

The linear plan is organised around a central vertical conical atrium that rises through the building to a skylight above. This void is clad in wood that helps filter the quality of sunlight descending through the flanking workspaces on either side. The apparent contradiction of blocking natural light from the building's perimeter, only to welcome it in through a central top-lit void, actually makes sense, given the hot climate of Spain; it's all about manipulating light and heat.

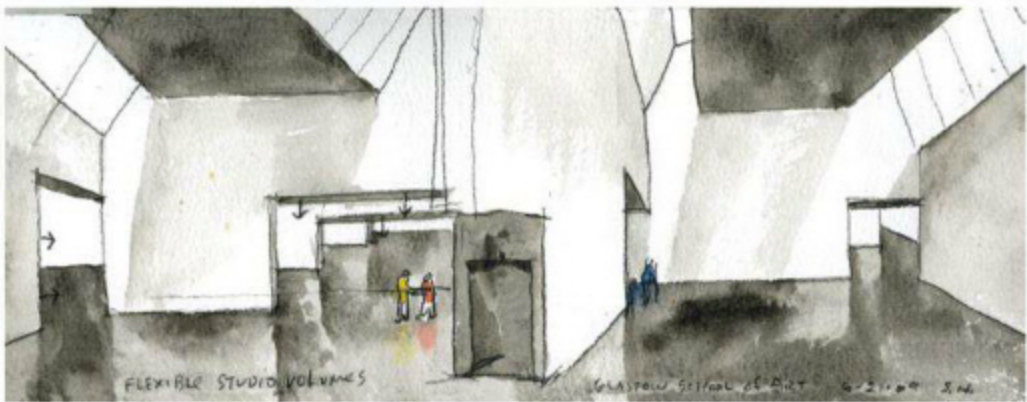
The exterior metal shutters give M2 its dominant characteristic. The facades are formulated as strong horizontal bands that would seem fairly blunt without the softening, slightly translucent quality rendered by the metal panels. And when they are opened they read as a pattern of vertical fins that suddenly give considerable depth to the outer planes of the box. Simple, but quite effective.



SEONA REID BUILDING, THE GLASGOW SCHOOL OF ART

Glasgow, Scotland
Steven Holl Architects

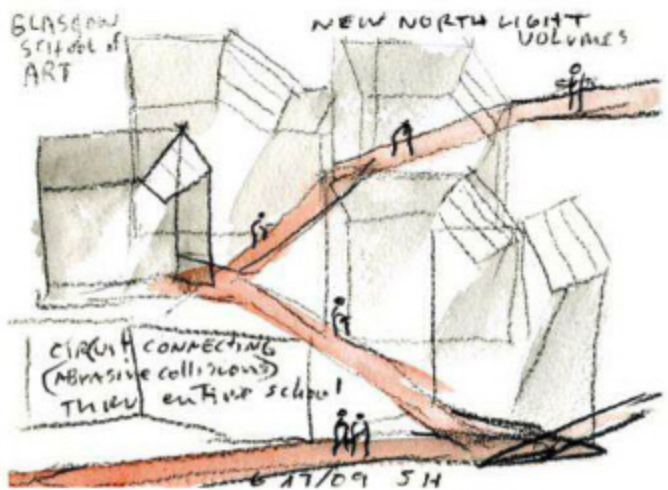
Photography by Iwan Baan



It's a wonder well-known architects ever accept commissions to add on to historic architectural monuments, for all the trouble such projects seem to bring; indeed, they can seem a thankless task. Charles Rennie Mackintosh's Glasgow School of Art of 1909 has long been considered a masterpiece, the kind of pilgrimage site architectural tourists go out of their way to visit. But it had long outgrown its confines as a functioning academic facility.

Steven Holl was never going to do a polite, minimalist box, let alone stylistically mimic the original. His resulting building seems at first glance somewhat anti-contextual, but that is a simplistic reading. He did set out to contrast, though, aiming to establish "a symbiotic relation in which each structure heightens the integral qualities of the other". Fair enough. And, by the way, why presume to defer to the former building? These two were to be equals in a mutually complementary new marriage.

The necessarily bulky new block, which squeezes into a constrained site adjacent to Mackintosh's building, appears as a luminous, translucent mass with an irregular peripheral skin, and it jumps out from the darkened masonry of its neighbours. It seems to be all about light, both inside and out; as if Glasgow's moody gloom were a cloak it's determined to cast off. Holl states that Mackintosh's manipulations of section to gain light



inspired his own building. Using the studio workshop as his "basic building block", he arranges internal spaces according to their need for natural light, which in an art school is rather vital. The north side of the plan houses studios, with large inclined glazing, whereas spaces such as offices or refectory that don't require the northern light deemed perfect for art, migrate to the southern side of the building. Running through the building internally are vertical voids dubbed "driven voids of light", which also orient circulation between floors. A raised terrace planted with vegetation and collecting rainwater, is located beside the south elevation, and level with the studios of the original building across. This provides a welcome exterior space for students and faculty when weather allows. Through the new school meanders a "circuit of circulation": stairs, landings, overlooks, and so forth. This streetlike path crosses all major programme components of the school, from lobby to exhibition space, lecture theatre and green terrace, and is intended to foster cross-pollination among the school's various users. Those who use both of the structures may suffer initial aesthetic whiplash, and no doubt the locals will need some time to accept the light glass intruder, but Holl has made a bold addition to the city's core, and students and teachers will at least not be bored by it.



UNIVERSITY CENTER, THE NEW SCHOOL

New York, USA
SOM

Photography by James Ewing

As New York's New School has grown over the years, it has spread across Manhattan, grabbing space where it could. Lacking a proper, dedicated campus, the school now accommodates over 10,000 students. The need for a kind of central anchor building was obvious, and SOM has responded with this large, 375,000sq ft Greenwich Village structure called the University Center. The programme includes academic and student services space. Over its 16 storeys it houses design studios, laboratories, classrooms, the main New School library, nine floors of student residences, an auditorium, cafe, and so on. It is a giant, pulsating heart for the school, conceived as a "campus within a building". The various functions are integrated vertically through the single block, which enhances connections and overlap between learning, teaching, research, socialising and resting. Casual spaces are frequently offered, to encourage mingling and intellectual exchange. This vertical organisation and

cross-pollination of programme is expressed on the exterior of the building where diagonal 'cutouts' reveal stairs and common spaces behind glass. Elsewhere the facades sport brass shingles, referencing nearby cast-iron facades that are so characteristic of lower Manhattan. The exterior of the building represents the lively academic spirit of the school.

The massing parti basically mounts the residential tower atop a seven-storey slightly broader base, which holds the rest of the programme. There are numerous ways through the building, up and down and across it; truly a vertical campus within a single, environmentally controlled envelope. Considerable efforts were enlisted to bring natural light indirectly into the core of the wide floorplate. These include clerestory windows in corridors plus light shelves.

"Sky quads" are scattered throughout the building, linked to stairways and corridors. These act as social spaces analogous to the courtyards and pathways through normal, multi-building campuses. They can support leisure or academic activities, or simply casual encounters between students and faculty. The sense of energy and collective intellectual activity is palpable through the building, much like it is in most traditional university campuses. Somehow the fact that here it takes place entirely within a single edifice designed by one firm, seems very appropriate for New York. It is a convincingly urban academic experience.



Photography by Ed LaCasse



Photography by Ben Benschneider



FOSTER SCHOOL OF BUSINESS, UNIVERSITY OF WASHINGTON

Seattle, USA
LMN Architects

Photography by Nic Lehouk, except where stated



Envy business students who study on the west coast... This new facility on the campus of the University of Washington is a light-filled, thoroughly contemporary piece of mid-scaled academic architecture that feels in spots as a high-end hospitality retreat. Two new interconnected buildings joined a renovated subterranean library to comprise the programme given to LMN Architects. The architectural response fits right in with the university's emphasis on social connectivity and openness. The Foster building is largely glazed, allowing generous views outward in many directions, as well as inviting other members of the campus to see what's going on inside it. The facades combine orange-toned masonry blocks with glass boxes that cantilever, or high canopies and bris-soleils that provide shade or rain shelter. It is a 'soft' approach to facades, with the external envelope pushing and pulling and dotted with multiple entrances to create a lively and welcoming perimeter.

A dramatic and persuasive four-storey glass atrium is bathed in daylight. The architects broke down the mass of the school to respond to the scale and proportions of the context. The same approach determined materials and dimensions. Internally, like many of the schools above, the Foster School is liberally outfitted with common areas and spaces of different sizes to encourage interchange and spontaneous – or planned – meetings of minds.

As one might expect on the west coast, the building's environmental credentials are extensive, from passive ventilation to the external sun-shading and so forth. Granted, the climate here is quite forgiving. But there is no doubt that the pleasant environment created in and near the building is anything but sterile. While the atmosphere is professional and efficient, it is also visually pleasing and calming. Studying business in a building like this may just nudge some students to reconsider their major, and transfer to architecture.

THE WAY OF GLAM

Tao Downtown The Rockwell Group

Tao is a wildly successful enterprise. Conceived in 2000 as a pan-Asian restaurant in New York's Midtown, it was quickly followed by a second installment that worked well with the 'anything goes' vibe of glitzy Las Vegas casino The Venetian. And, because locals and tourists alike can't seem to get enough of overpriced Kung Pao chicken and Peking duck in sexy surrounds, a third Tao opened late in 2013. The new kid on the block is a sprawling 500-seat double-storey space in The Maritime Hotel, deep in the Big Apple's trendy Meatpacking District. This time, Tao Group looked to The Rockwell Group to transform the 22,000sq ft restaurant into a dining hotspot that retains the DNA of its siblings.

Lesser designers tasked with the scale of an airport lounge for a restaurant would be daunted, at the very least. Not Rockwell Group. Known for its collaborations with some of the most successful chefs in the US – Nobu immediately comes to mind – the firm boasts a string of hospitality projects that are nothing short of slick... and always let the food take centre stage. For Tao, however, its latest incarnation is a tossup between interiors and menu: the theatrical ambience conjured by the restaurant's numerous art pieces, artefacts and curios captivates everyone but the hungriest of patrons.

The underlying design concept is a deliciously decadent Asian speakeasy where Tony Leung Chiu Wai can easily be imagined lurking around the corner with martini glass in hand. To build up the tension in the former ballroom space, restaurant

Photography by Eric Laignel



guests arrive via a series of wooden portals enveloping a long corridor. The hallway terminates at a hostess station that allows a peek at the rest of the space through a dragon-scale-patterned screen.

Rather than fight the cavernous space, Rockwell Group embraced it by introducing a grand staircase that leads from the mezzanine level to the main dining room: a showstopper in its own right. Its formal symmetry, with two runs of stairs on either side of sofas for couples to sit side by side as they people-watch, is echoed by the two overhanging mezzanine 'sky dining' boxes flanking it. As one descends the staircase, the view is toward a spectacular 20ft-high golden Kwan Yin, the Chinese



goddess of mercy, with multiple arms outstretched. Opposite her, behind the staircase, is a reclining golden Buddha, also 20ft long. The two immense sculptures bookend the space while setting the tone for the Asian-themed decor throughout.

In contrast to the drama of the main dining room on the cellar level, the lounge and bar areas are much more intimate, with plush leather sofas and armchairs, and oversized silk tassels dangling seductively. A sushi bar with adjacent chef's table can be found underneath one of the mezzanine skyboxes, while a DJ booth gives Tao a clubby ambience. Unisex bathrooms add edginess to the party while providing another element of surprise.

Oriental motifs abound. The ceiling consists of a suspended panel bearing Chinese calligraphy and red chops; the calligraphy is repeated on walls finished with weathered red bricks. Staggered at different levels along the staircase are circular leather and metal-studded banquettes illuminated by lantern-inspired pendant lamps. Murals depicting well-coiffed Shanghai ladies from the 1920s grace the walls of the second-level lounge. Columns are detailed to resemble wooden pillars carved with floral and fauna motifs. The overall impression is of excess, of venturing into a forbidden place that is at once contemporary and familiar yet exotic and foreign. This scheme no doubt helps elevate wontons to a new level of sophistication.

OPPOSITES...

Two Houses by MDS, Japan Kiyotoshi Mori & Natsuko Kawamura / MDS

Photography by Forward Stroke Inc



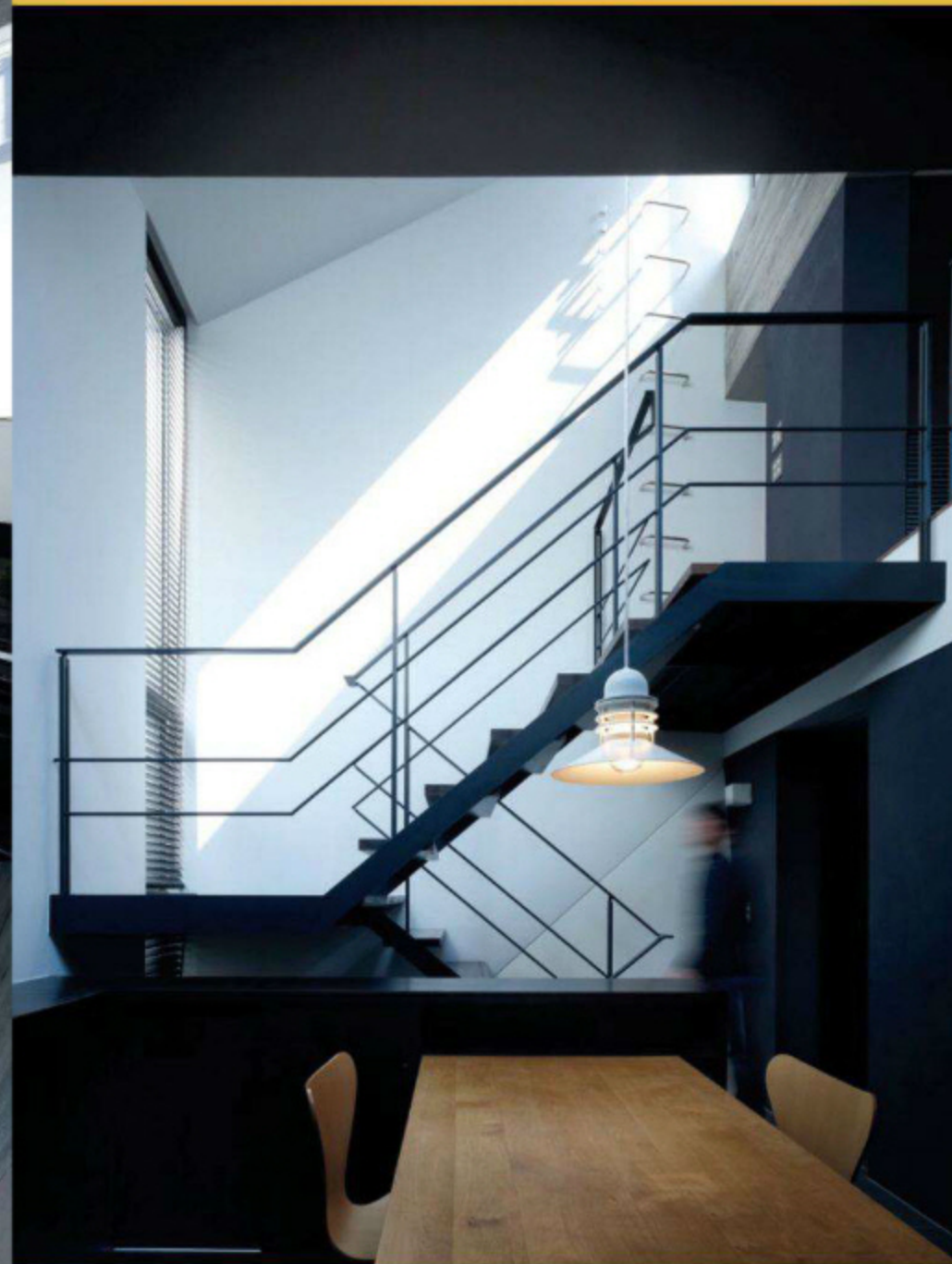
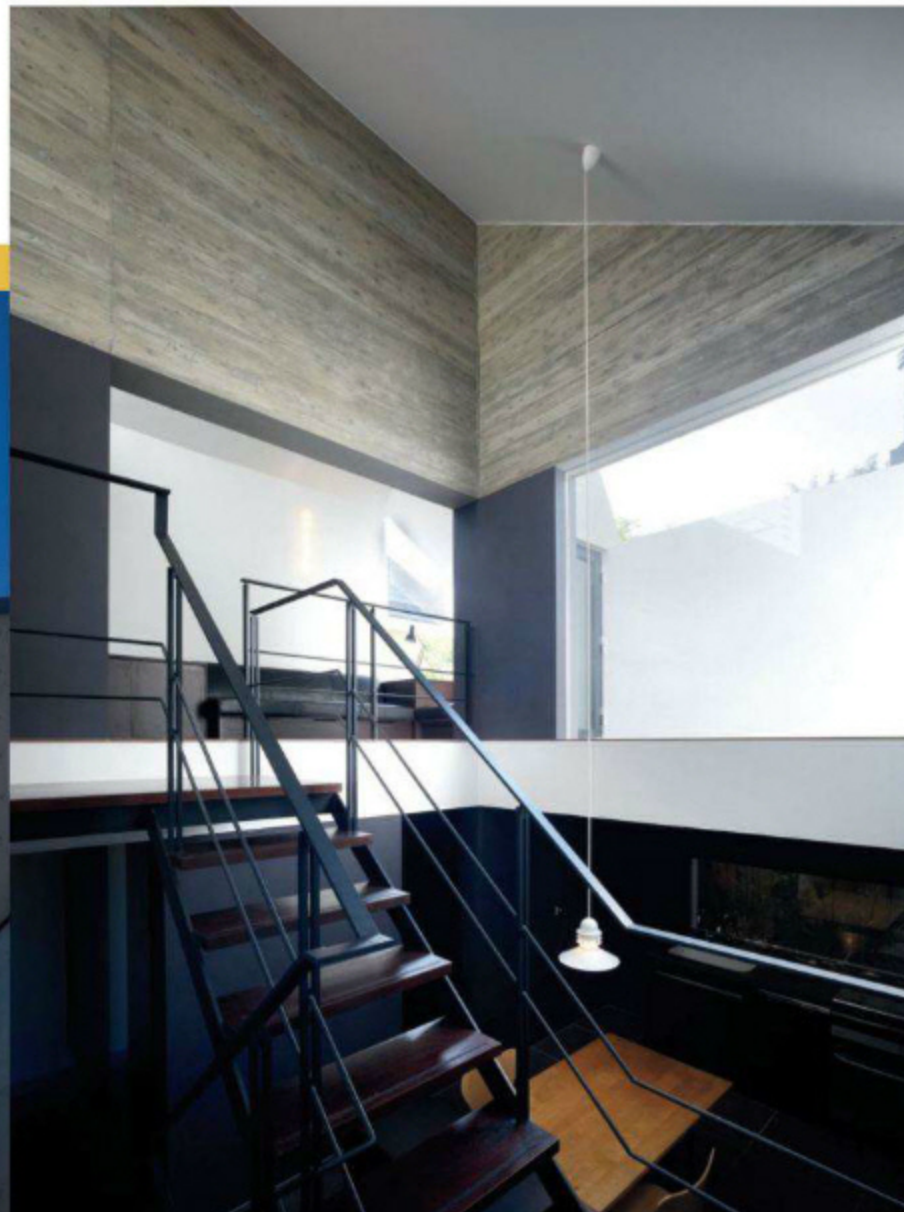
of standard cedar frame rafters, left exposed, which contrast nicely with the darker tones used on interior surfaces. From the shared traditional garden, the building presents a serene, reposeful image. The vertical wood cladding above the also-vertical formwork concrete base set up a nicely proportioned base of light and dark grey tones, capped by the overhang of the eaves. The long elevation facing the garden proper (and the other house) features a single window opening, while the majority of the glazing is kept to the narrow end, for privacy. This almost opaque garden face is severely stylish, yet speaks the same language as the older structure nearby, albeit in more succinct, contemporary tones. Okazaki House is an exercise in restraint, taste and logic.

Okazaki House Okazaki City, Aichi, Japan

Japan may have a problem with falling birth rates, but it's also a devilishly expensive place to build houses in. So, when the in-laws have a bit of extra space in the yard, and a baby is due or already here, what better solution than to erect a second, smaller house beside grandma and grandpa's? The new house shelters the two younger generations, in a chic concrete and charred-timber composition whose roof 'bows down' toward the original building in order to preserve its views. The 213sq m house is set over one storey, with a large shed-type roof resting on a pair of cantilevered walls. Because the site is not completely flat (it slopes from north to south), the interior space that results yielded variety in plan and cross-section between different areas of the living space. Floor levels of rooms were determined from whatever the ground level was at a given point in the plan.

Grandparents' house is to the west of the site, lower in height, so the compositional game became one of providing privacy and perceptual distance between the two structures, which share a constrained piece of land. For all the building's simplicity, the interior spaces do not feel small. The roof is constructed





Shirokane House Minato-ku, Tokyo

This small Tokyo residence, just 65sq m in size, is an introverted gem tucked between close neighbours, yet manages to provide an expansive interior environment for its occupants. The ground level was pinched even more by the necessity for a parking space onsite, so the house actually grows larger on the second floor. The exterior form was partially the result of this unusual approach, as well as the local building regulations and the requirement for a sloped roof. The design process basically evolved into a game of extracting maximum internal space and natural light and ventilation within an envelope that was necessarily opaque because of the proximity to higher buildings all around. The solution led to using the roof as the principal source of daylight and fresh air. The living room is located on the top floor; nearest this, and a small enclosed roof terrace is included right beside it, reading like a miniature garden courtyard. Dining room and kitchen are one floor down, and draw light through the opening around the winding staircase.

The internal courtyard idea is as old as architecture itself, and pan-cultural, because it makes so much sense. Where privacy is required [and where isn't it?] but access to light and air a must [ie always], carving out a space within the overall mass can solve many problems, as well as provide the sense of greater scale for the spaces around it. And it doesn't even have to be a large courtyard – even very small openings provide most of the benefits. This house proves it. The interior spaces interrelate as if the building were twice as large, and the use of section enhances the experience. Shirokane House seems to grow markedly larger once you step inside.

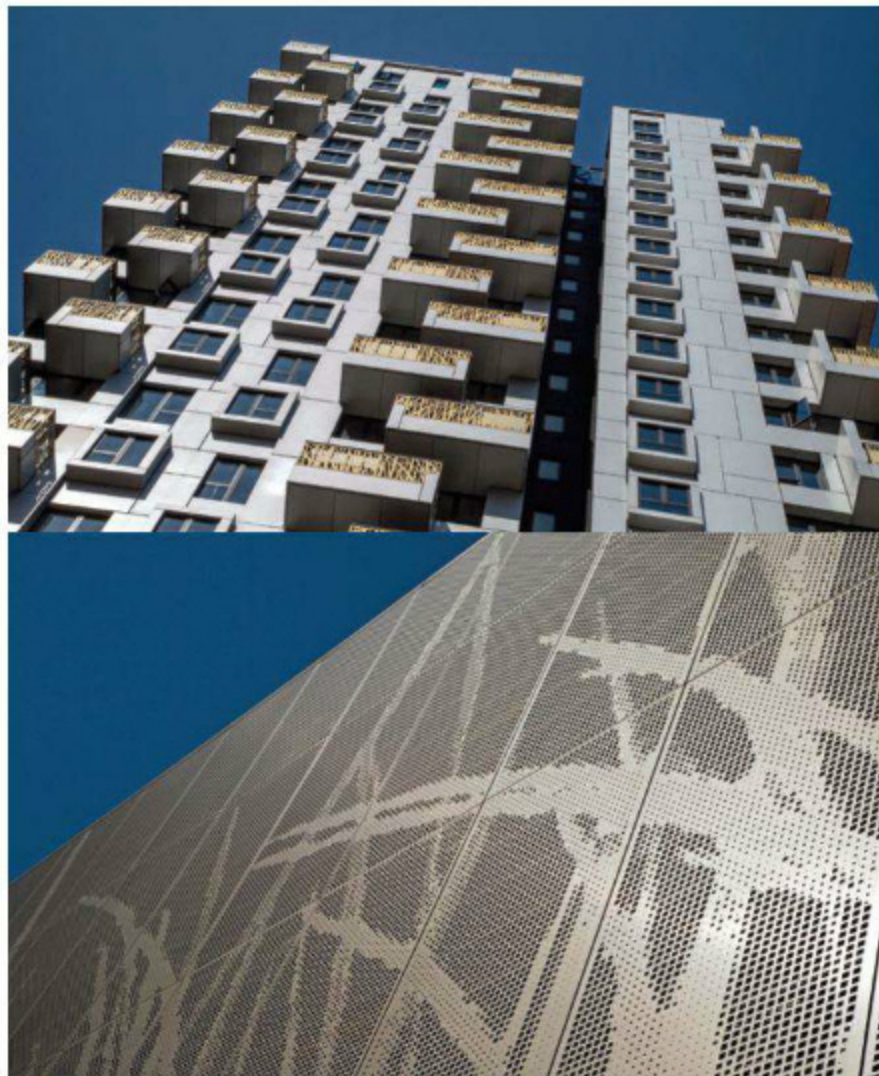
In part the effect is also due to the complete abstraction of the principal exterior facade, a sculptural mass clad in concrete showing its horizontal formwork marks like a pattern running over its gently faceted surface. Only the single opening of the entrance door hints at human scale here, and it all looks very petite, indeed. Stepping into the dim, cool interior reveals the scale explosion, and these 65 square metres suddenly feel like a hundred. The house is a puzzle that's awfully fun to figure out.

STEPPED UP

Dunbar Place Make Architects

In recent years Swire Properties has realised a series of residential projects headed by brand-name architecture firms. Dunbar Place is the latest, signed by Make Architects. Hong Kong not springing readily to mind when pondering cutting-edge residential design, it's not surprising that Dunbar Place is not, at least overtly, revolutionary. But that is hardly the fault of Swire or the architects; the city's sky-high land valuations combined with, shall we say, less-than-inspiring building regulations, don't make for a lively domestic architecture canvas. Make Architects decided to work within the mould, and then do whatever possible to bring interest to its building.

The sturdy 23-storey block in Ho Man Tin, Kowloon, features largish flats aimed at the luxury market (Swire doesn't waste time on any other market), with balconies that zigzag up its primary facade, flanked by square punched windows in a metallic grey facade. Balcony railings are tinted in a gold colour and feature a grass pattern to produce a lacy effect as the eye travels upward. The sizeable podium under the tower is clad in champagne-toned aluminium panels perforated with a similar weaving-grass decorative pattern.



The building's environmental efforts are worthy, ranging from using recyclable aluminium, to reducing the total amount of glazed areas, and sticking to modular panel sizes for waste reduction during construction, plus high-efficiency water systems. There are also green roofs on the tower and podium clubhouse, and plentiful landscape vegetation throughout the site, not that the latter is untypical in the city.

Now that luxury residences have penetrated almost all of Hong Kong's territory, the arrival of a developer of Swire's calibre solidifies matters, and Make Architects' involvement here is a quiet confirmation that high-quality buildings are their own selling point. Dunbar Place ought to find plenty of willing occupants.



TO A T

El Te Studio 30 51

Photography by Marcelo Donaduss

Sited in a busy commercial district in one of Brazil's oldest cities, El Te is a cosy new casa de chás that focuses on not just serving tea, but also promoting tea culture. The 6,300sq m tea house is designed by local architecture and design firm Studio 30 51, and occupies the ground level of a shopping centre. It is known by its huge, eye-catching wood signage that lights up the store front, framing the outfit's entrance.

"The large, glowing letters spell out the Portuguese word for 'tea'.... these are backlit so at night-time they work like urban lanterns illuminating the store," says Gustavo Sbardelotto, co-founder of Studio 30 51. With a simple interior of plain white walls and wood panels, El Te evokes a chic, contemporary feel. The design is based on the colours, textures and aromas of different types of tea from around the world. Each type – and there are about 30 varieties in total – is stored in a small drawer with a glass top, enabling customers to take in its aroma before deciding which one to buy. On the outside of each drawer is a rainbow-like colour spectrum that indicates the different infusions possible and acts as a bright central display. The tea is packaged in the same colour as the drawer from which it was taken.



Beyond the counter, white tables and wood chairs fill the space, sitting over a floor made of square-shaped paving stones. Customers can also choose to sit on outdoor furniture in front of the entrance. A stockroom and office for staff are located on the floor above.

El Te stands out with its powerful colour scheme, which adds a dash of whimsy to the otherwise clean decor. No doubt the establishment's owners hope the simple yet striking design will also translate into a fittingly flavourful – and financially fruitful – experience.

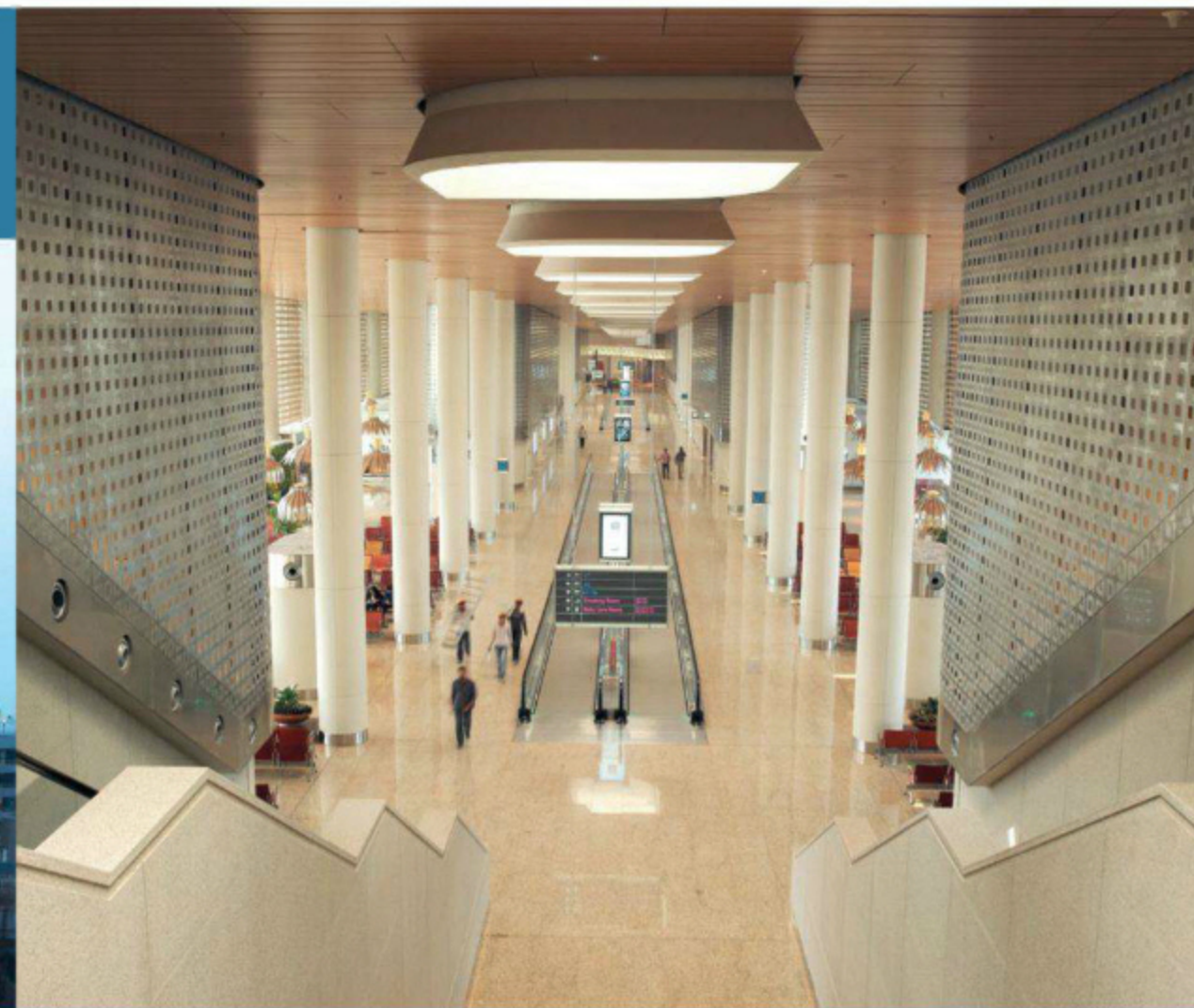


OPULENT

Chhatrapati Shivaji International Airport Terminal 2

Skidmore, Owings & Merrill LLP

Photography by SOM



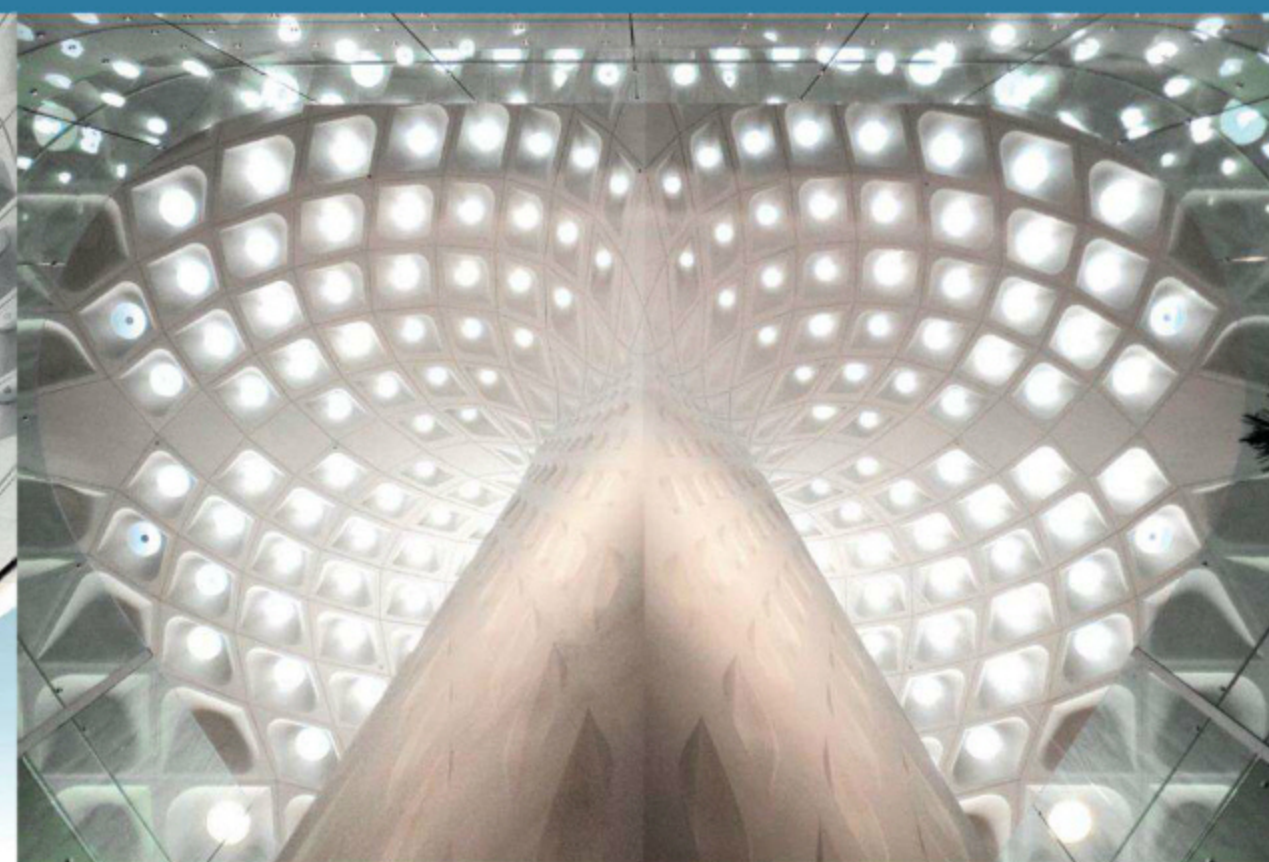
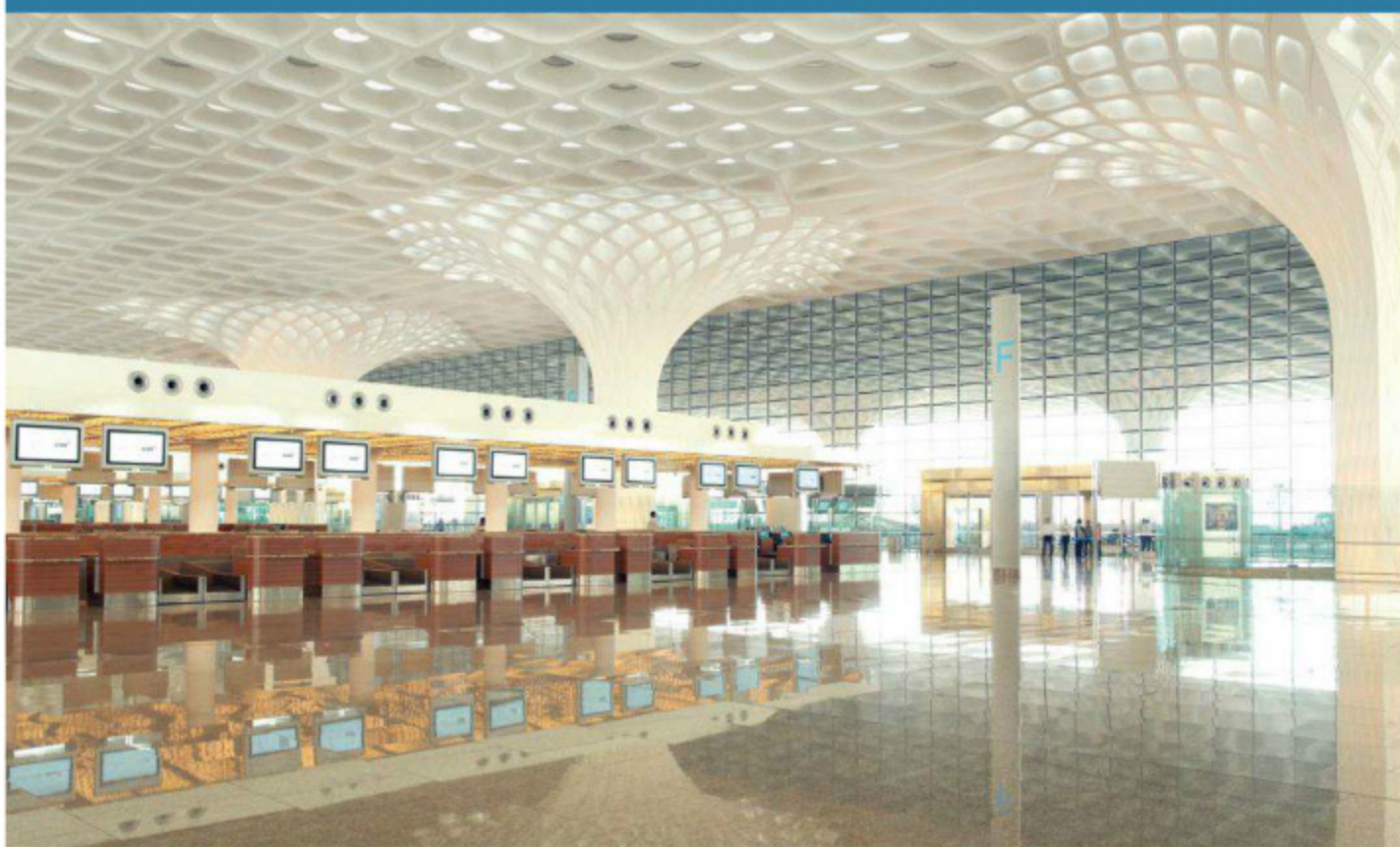
The Mumbai Airport, which opened in February this year, is, from all indications, a sophisticated, world-class facility. At 4.4 million sq ft, Terminal 2 can accommodate 40 million travellers annually – nearly twice the capacity of the building it has replaced. The four-storey glass volume, designed by Skidmore, Owings & Merrill (SOM), is inspired by the form of a dancing peacock, India's national bird, and showcases indigenous arts and crafts to dramatic effect.

The terminal combines international and domestic passenger services under a single coffered roof. This canopy is supported by 30 tapered columns punched with identical recesses, creating a decorative pattern that brings to mind the feathers in a peacock's tail. The terminal comes equipped with a dedicated express road, a huge outdoor seating area, a retail hub, the world's biggest art museum (so say the airport authorities) and a stunning glass facade, among several other state-of-the-art features. Enough granite to cover 28 soccer pitches was used in its construction and the building has 188 check-in counters, 52 boarding gates and 161 escalators, elevators and travelators. The emphatic use of natural light has made Terminal 2 one of the most energy-efficient ports of its kind in the country.

Even as the terminal celebrates a savvy, high-tech identity for India's most populous city, the structure is full of allusions to the local setting, history and culture. The Art Walk, which runs for 3km and spans four floors, consists of a seamless flow of works from all over India. There are a total of 7,000 specially commissioned artefacts on display, including paintings, sculptures, installations, carved doorways and windows, stone idols, archways and murals. In the arrivals area, Indian symbols of welcome – lotuses, sacred geometries and celestial guardian figures – are prominent. Other artwork includes a water-based installation by film director Shekhar Kapur that is made of antique stone spouts, each one producing a different musical note. The customs section in the arrivals area is also flanked by a 30ft-wide rippling gold curtain dotted with specks of light that sparkle as a person passes by.

According to SOM, the project makes a significant positive contribution to the local landscape. Says Roger Duffy, design partner at the firm: "By integrating into the existing transportation fabric and by furthering connectivity through the simultaneous development of a new road network to service the airport, the terminal helps knit together the historic heart of Mumbai to the south with the city's burgeoning peripheries to the east and north."

From the innovative coffered treatment on its roof surfaces to the regional patterns and textures woven into its architecture at all scales, Terminal 2 turns India's famously tenacious traditions on their head, to deliver an exciting new first (and last) impression of the country.



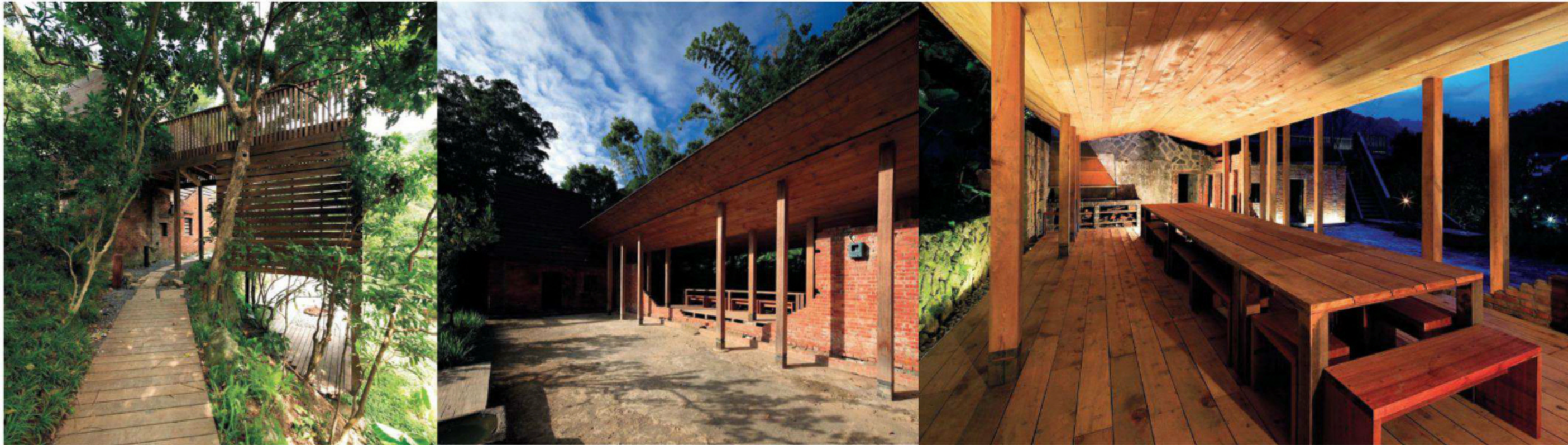
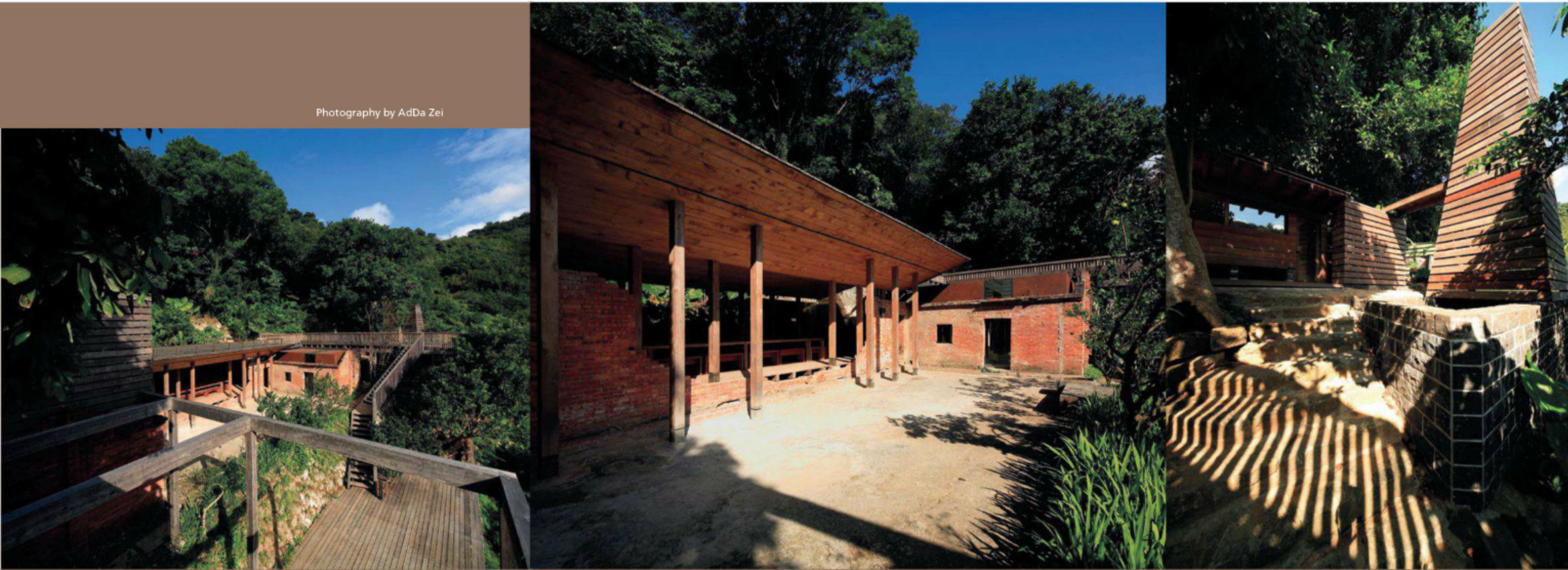
RUINED FOR LIFE

Ultra Ruin Marco Casagrande

Photography by AdDa Zei

This intriguing project is almost not there: it consists of a slow, deliberate series of insertions into the remains of an abandoned brick farmhouse near Taipei. The jungle-esque setting plays a definitive part in the drama as well; the steep slope of the site is nearly overgrown, and allowed to stay that way, so that the architecture, both new and old, seems in a constant tussle with the overgrowth. In the course of long discussions with the client, and through extensive study in scale models, Marco Casagrande composed an ensemble of terraces, shelters, rooms, spaces and forms that would work together as a retreat for family gatherings and individual meditation. The result, like the process, was organic, with many details and ideas inspired as reactions to previous ones and always with a mind open to unforeseen interventions or lessons, many taught by nature itself.

The architecture is as lightfooted as one can imagine possible; it is frequently difficult to discern where ruin meets new intervention – a compliment, to be sure. Yet it is not as if Casagrande was trying to mimic the romanticism of ruins. He kept his interventions mostly to materials, including bronze, glass, metal and various species of wood, all of which enhance the found beauty of the original, now-aged orange masonry. Ultra Ruin is not a 'fake' antique. The new spaces and forms are simple, often open, seductive with natural light and shade, evocative of use. It is a balancing act, between two generations of manmade architecture and an ever-young natural world.





這是眼...

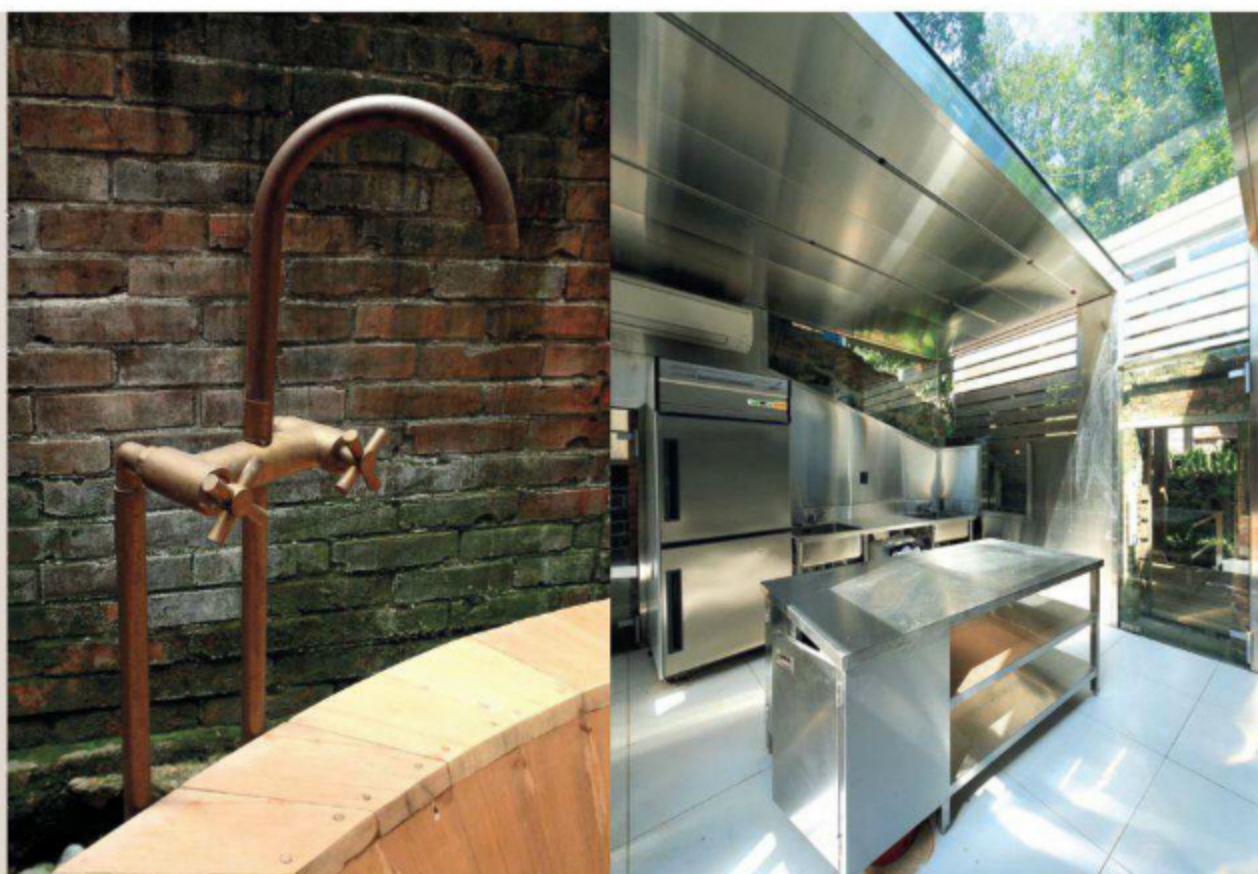
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「奧比斯兒童大使」黃貫中 朱茵

The functional ambiguity of much of Ultra Ruin is part of its allure and persuasiveness. The idea of providing a collection of spaces that can have beauty and unique qualities but no assigned purpose is almost classical in its sensibility [and rarity]. One can imagine numerous things occurring here, at different times, involving different individuals. There are places for cooking, for eating, for talking, for thinking, for sleeping, for bathing, for resting, for looking... and they overlap and interchange and coexist. The building feels both temporal and permanent, long-lived and young. All the while, its means and methods are essays in simplicity. No fancy materials, no pretentious custom-manufacturing, and yet, throughout, evidence of minute, considered study. Balance. Knowing when to stop and let what is already there – sunlight, green jungle, distant views – do its full part.



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INDUSTRIAL EVOLUTION

Mott 32 Joyce Wang Inc



Swank independent restaurants are few and far between in Hong Kong's Central district. Unless venues have the five-star support of a luxury hotel, it's tough making a prime piece of real estate work as a place where bankers and tai tais feel equally at home. Some, such as Sewa, Alfie's and Duddell's, have the advantage of views or outdoor spaces. Mott 32, the latest addition to Central's F&B scene, can only boast its size as it is situated deep within the basement of Standard Chartered Bank Building. Despite the site's shortcomings, Joyce Wang, the city's latest 'it' girl, has transformed the space into the talk of the town. Underpinned by a strong narrative that is part speakeasy, part Shanghai boudoir and all glam, Mott 32 is a textbook example of how raw, edgy and industrial interiors can also be warm, familiar and comforting.

The restaurant is named after 32 Mott Street in New York City, the site of the first Chinese convenience store opened by Hong Kong immigrants in the States in 1891. Its influence eventually spawned an entire Chinatown around it, and fostered a craving for Cantonese cuisine that eventually became international. Hong Kong's entrepreneurial spirit is celebrated in the fine dining establishment that bears the street's name, and its interior design observes a respect for tradition coupled with a fresh, contemporary aesthetic.

Maximal Concepts, the F&B agency behind restaurants Fish & Meat, Blue Butcher, and nightclub Play, worked with Wang on the concept for the 7,500sq ft space. As it was situated in a bank, Wang envisioned the restaurant as a dramatisation of

an immigrant's tale, complete with family heirlooms and treasures secure in the recesses of a vault. "We imagined pieces of history left behind organically," she explains. "The process of design was to unearth these clues layer by layer, to expose an authentic narrative so the final tableau tells a compelling story that's not overly styled. The objects are clues to the larger political and social history of Hong Kong."

Wang understood that for it to work for small parties, the large area had to be partitioned off into more intimate spaces, with the flexibility to open up whenever required. From the principal entry point, a staircase leads down to the restaurant from the bank lobby. The stairs wrap around a metal-chain chandelier descending two storeys, leading to an open dining room set underneath a pergola. "The site is devoid of any sunlight, openings or views to the exterior," she says. "It could feel claustrophobic, so we spun this by redirecting attention inwards. The custom-built architectural skylight gives diners an impression of daylight. The shape of this skylight and the layout of banquettes were inspired by Standard Chartered Bank's octagonal columns."

Away from the open dining area are five discrete private rooms sized to accommodate between eight and fifty guests. "The small private room at the base of the staircase has vault doors opening onto an intimate space with a Sun Yat Sen-inspired mural," Wang notes. "There's a pair of rooms that have collections of antique salvaged chandeliers, with custom bi-fold doors and textured glass insets. There's the 10 Downing Street Room, a nod to Hong Kong's colonial past, with



Shanghai grey bricks laid to create an undulating pattern on the walls. Then there's the Tangerine Room, with its playful Chinese paintbrushes of various sizes mounted along both sides and a large antique mirror at the rear that elongates the space for a surreal, cinematic quality."

The bar was designed to resemble a Chinese apothecary shop, with rows of pullout wooden drawers storing ingredients for cocktail infusions. A wine cellar sits above, on a mezzanine level, while vintage leather-upholstered swivel barstools under a white marble counter offer a glimpse of lit onyx inset with patterned screens.

Wang was careful to source authentic materials such as grey terrazzo flooring, commonly found in Hong Kong's post-war tenements. Antiques such as an early 20th-century bank teller window became the frame for the cashier room door. Even the communal bathroom was given the royal treatment with a terrazzo fountain in the centre and individual stalls padded with leather, like the inside of a private room in a Swiss bank.

Wang admits that the raw, industrial concept was a challenge for contractors to execute, as many of them couldn't understand why she wanted to leave everything less than polished. "I would come back the next day and the concrete for a wall fresco would be sealed over," she recalls. "This happened more than once! They insisted that the raw concrete would injure someone." She persevered to realise her vision; the industrial-chic results speak for themselves.



WATER WORLD

By Alistair Drummon

The Blue Planet aquarium 3XN

Drawings by 3XN; images by Adam Mork, courtesy of 3XN



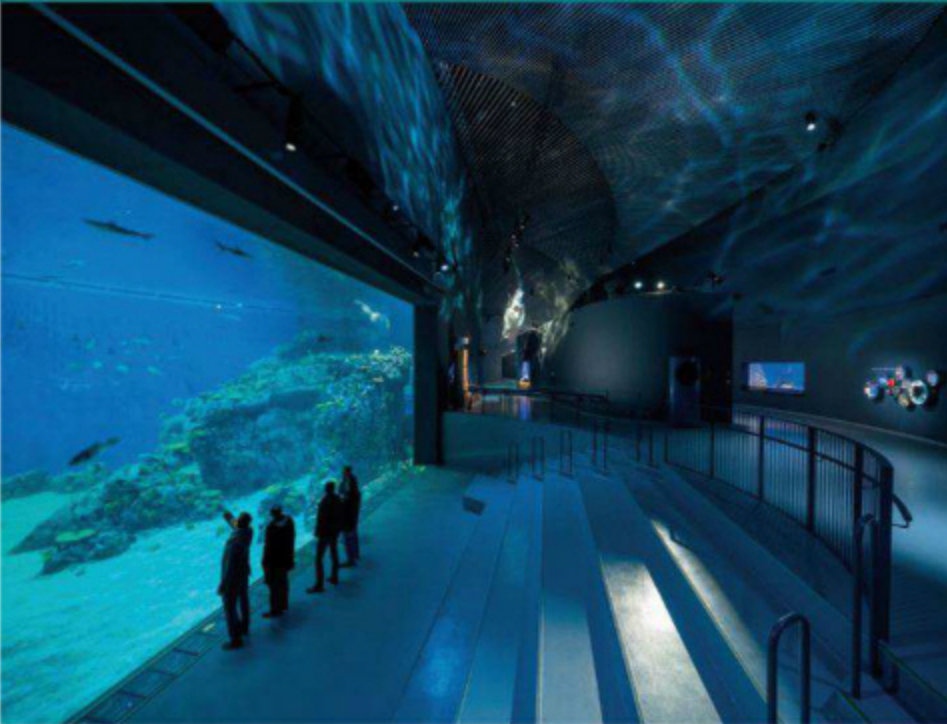
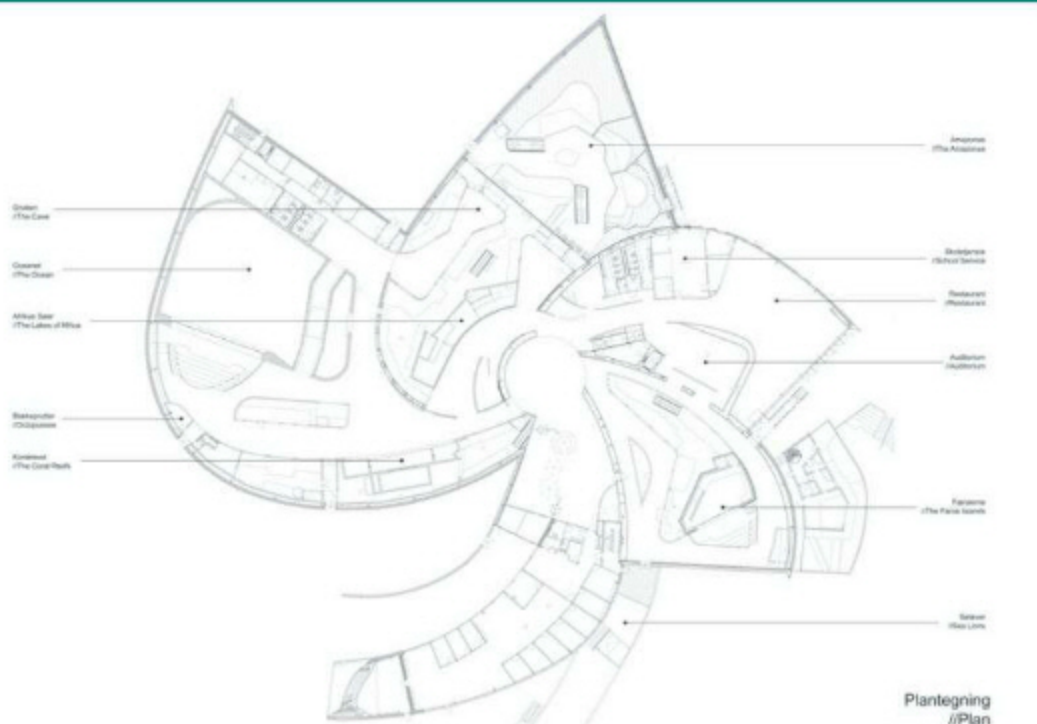
A swirl of white water... a whale... a starfish when viewed from above. Copenhagen's new aquarium could be said to resemble any of these, depending on the angle from which you view it. Look long and hard at the patterns on the metallic exterior skin of the organically shaped volume and you might begin to see fish scales. And if that weren't enough marine references for you, sections of the interior have been designed to resemble the filter-feeders of baleen whales. The maritime receptacle, by Danish architects 3XN, sits comfortably on the shores of the Øresund Strait like some great sea creature... its 'scaly' facade glistening in the sun.

The Blue Planet is Europe's largest aquarium, boasting 53 tanks that house seven million litres of water and over 450 species of aquatic life. It has also been designed to accommodate a high number of people – over 700,000 per annum are anticipated – without creating long queues. The facility's large circular foyer funnels visitors to different exhibitions. The absence of a fixed route through the complex prevents bottlenecks by dispersing the flow of human traffic across various starting points. The foyer has a glass roof which, in turn, is the bottom of an overhead pool. The sunbeams that enter the building are refracted by the water, creating a shimmering light effect.

The volume's 'fish-scale' exterior has been created by festooning the skin with 33,000 diamond-shaped aluminium shingles. The ceilings of some sections of the interiors are fitted with fins that replicate baleen whale plates, making you feel as if you're in the belly of the large marine mammal, looking out at the sea.

Other attractions of the aquarium are a southeast-facing restaurant with panoramic views of the surroundings, and a terrace area with seating near a pond populated by carp and a tank filled with sea lions.

The Blue Planet aquarium is situated on an elevated sea-facing headland just north of Copenhagen Harbour. It is on the flight path for aeroplanes approaching the city's airport. Whether it appears as a small starfish out of a Boeing porthole, as a beached whale from the deck of a passing boat, or as a large scaly fish when seen up close, the Blue Planet aquarium is fast becoming a low-rise landmark in the City of Spires.





The building group works as a collective, protected behind a perimeter wall with a large, welcoming principal entrance. Thus the introspective courtyards – which the interior gathering spaces open onto through large walls of glass – tie the various components together, as well as delivering natural light and quiet to the complex as a whole. Of course the precedents for this are rich, from monastic cloisters scattered across the continent (and beyond), so the architects may be said to have updated a tradition that is entirely familiar.

The organisational approach may spark recognition, but the aesthetics of La Ascension del Señor Church are less common. The place from the outside appears like a miniature village or enclave with few blatant clues as to purpose or layout. Only when the metal-clad roof rises up into a kind of abstract campanile, bending over itself as a giant frame, does the religious content leak out (other than the explicit signage on another corner facade, that is). But squint and this could be a high-tech manufacturing facility, or a community art museum or somesuch. No

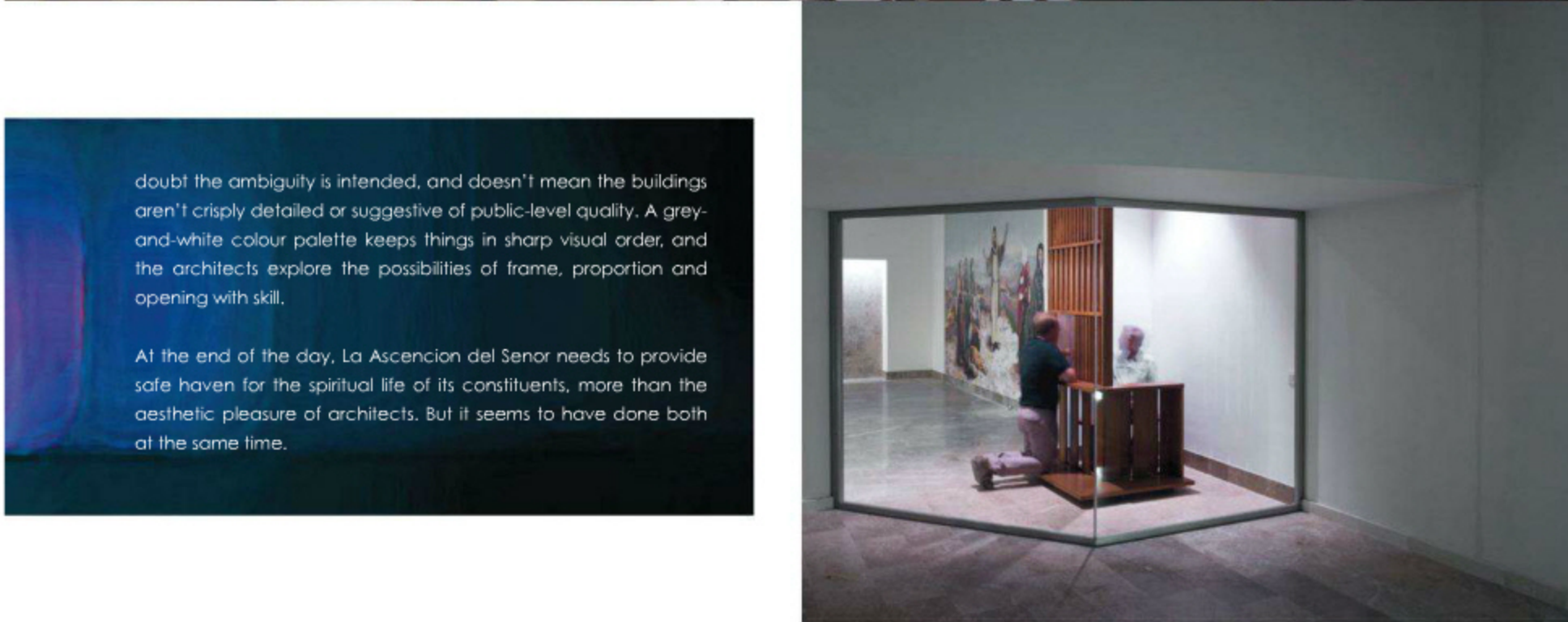
LA ASCENSION DEL SEÑOR CHURCH

SEVILLE, SPAIN

AGI ARCHITECTS

Photography by Miguel de Guzman

This parish centre, the result of a competition win by AGI Architects, presents a gently powerful environment for spiritual activities and social outreach by the diocese, claiming a central role in the local community. The aesthetic presentation of the building speaks of its humble yet important purpose, and the plan organisation revolves around three 'voids' in its diagram: courtyard spaces that play their respective parts in function and circulation. The largest space merges the new structure with the existing church, and distinguishes the spaces of worship from those facilities dedicated to other uses, while two smaller courtyards serve the baptismal font and the chapel and sacristy.



doubt the ambiguity is intended, and doesn't mean the buildings aren't crisply detailed or suggestive of public-level quality. A grey-and-white colour palette keeps things in sharp visual order, and the architects explore the possibilities of frame, proportion and opening with skill.

At the end of the day, La Ascencion del Senor needs to provide safe haven for the spiritual life of its constituents, more than the aesthetic pleasure of architects. But it seems to have done both at the same time.



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Design Vibe

Knowledge of Design Week (KODW), organised by Hong Kong Design Centre (HKDC), was held from 23 to 27 June at the Police Married Quarters in Central district. The annual week-long event comprised of a two-day conference, a half-day thematic seminar and a series of workshops covering six categories of service design innovation, including Trendspotting, Culinary Experience, Spatial Experience and New Service Models. "KODW brings a plethora of world class speakers, all chosen to assist participants in understanding how creative service design is being revolutionized," said Victor Lo, chairman of HKDC. "This year, it's particularly apt that we focus on the competitiveness of the retail and hospitality sectors, given the global leading position of Hong Kong's service industry – which we hope to maintain," he added. The event attracted over 600 participants from China and across Asia.



Urban Art

Forty members of the public were invited to create spray-paint artworks based on the theme 'Living Green in Hong Kong' on 28 May. Jointly organised by Hong Kong Tramways and POAD, the canvases illustrate nine tips for adopting a greener lifestyle, and are displayed under Hong Kong's first-ever live moss installation at a tram shelter in Wanchai district. The live moss appears in the form of footprints that symbolize the organisers' commitment to reducing pollution. The moss art spells out '110th' to celebrate Hong Kong Tramways' current anniversary. "Hong Kong Tramways is delighted to have once again collaborated with POAD. As a transport company that prides itself on being the city's greenest, 'Living Green in Hong Kong' is a highly appropriate theme to celebrate our 110th anniversary and spread the importance of environmental protection to a wider community," said Emmanuel Vivant, managing director of Hong Kong Tramways at the launch event.



An Evening With Eames

American furniture giant Herman Miller invited fans, architects and designers for a night of cocktails and canapes at Herman Miller's pop-up space at the Police Married Quarters on 19 July. In attendance was Eames Demetrios, grandson of the legendary husband-and-wife design team Charles and Ray Eames. Eames spoke at length about the legacy of his grandparents, as well as his career as a filmmaker, artist and author. Guests received signed copies of 'An Eames Primer' and were encouraged to test Herman Miller's various office chairs.



Out of the Box

Premium travel, business and lifestyle accessories brand TUMI held a swank afternoon bash at The Apex in Hong Kong's Central Plaza on 28 May to celebrate its Global Citizens campaign. Its two latest citizens include Chinese industrial designer Jamy Yang and Singapore TV and radio presenter Dominic Lau. To mark the occasion, Yang designed a one of a kind travel art installation that takes the fatigue out of excursions—literally. His white case comes equipped with a built-in motor to transform the luggage into a car with seat and handle that is part Segway and all fun. Other TUMI Trailblazers getting in on the act include local designers Freeman Lau and Barney Cheng, who came up with their own installations illustrating how they travel with TUMI.

Next in hinge

Photography by Peter Cook



Stonehenge Visitor Centre by Denton Corker Marshall

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OLIVARI

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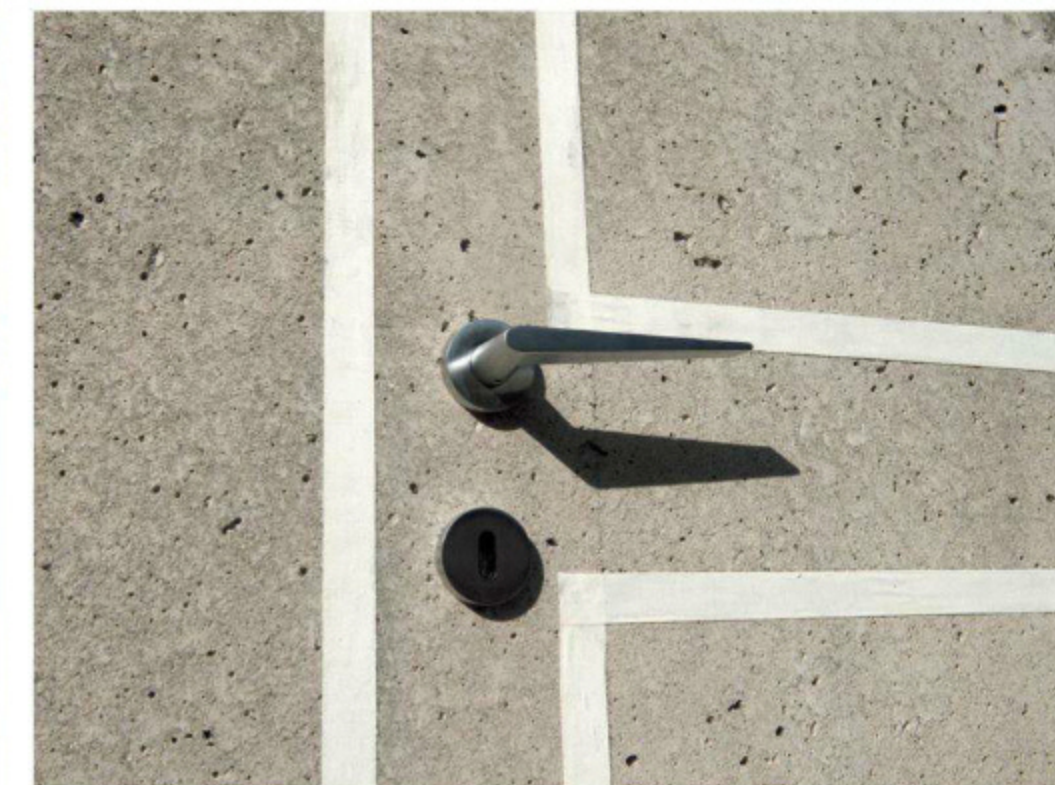
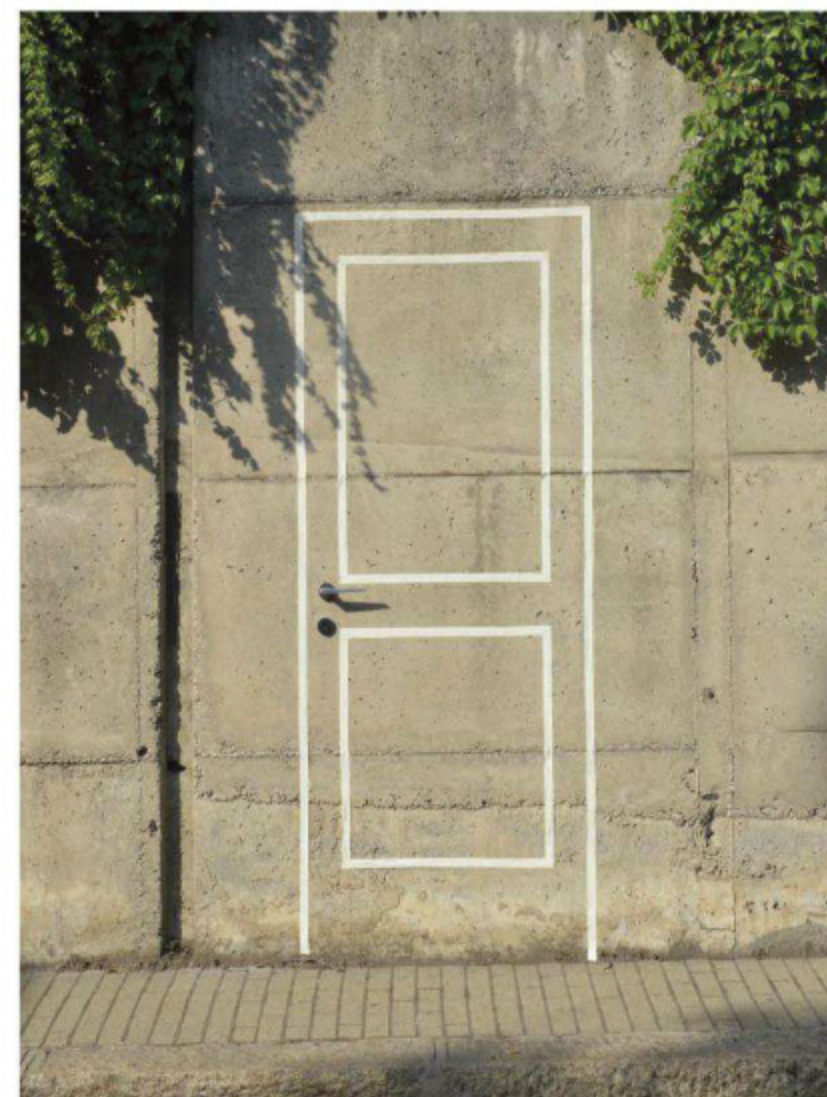


OLIVARI

design, taken by the hand



Nina OL-M234
 design by Daniel Libeskind



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2014
OLIVARI

Design, taken by the hand



CONCA OL-M236
design Patricia Urquiola

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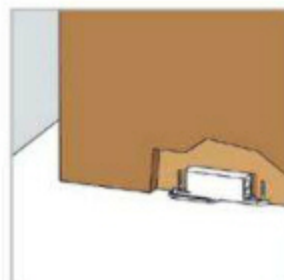
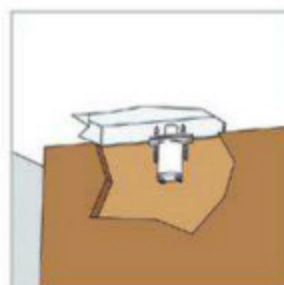
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L-7
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