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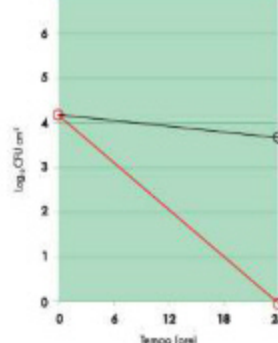
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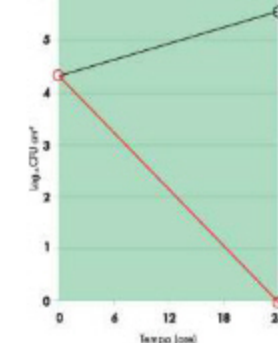
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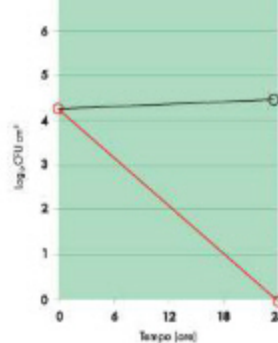
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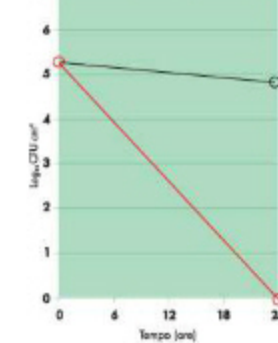
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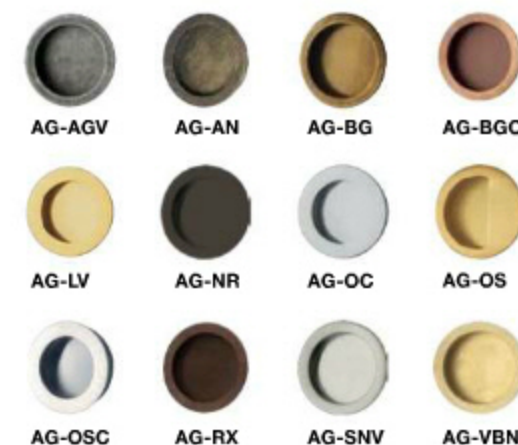
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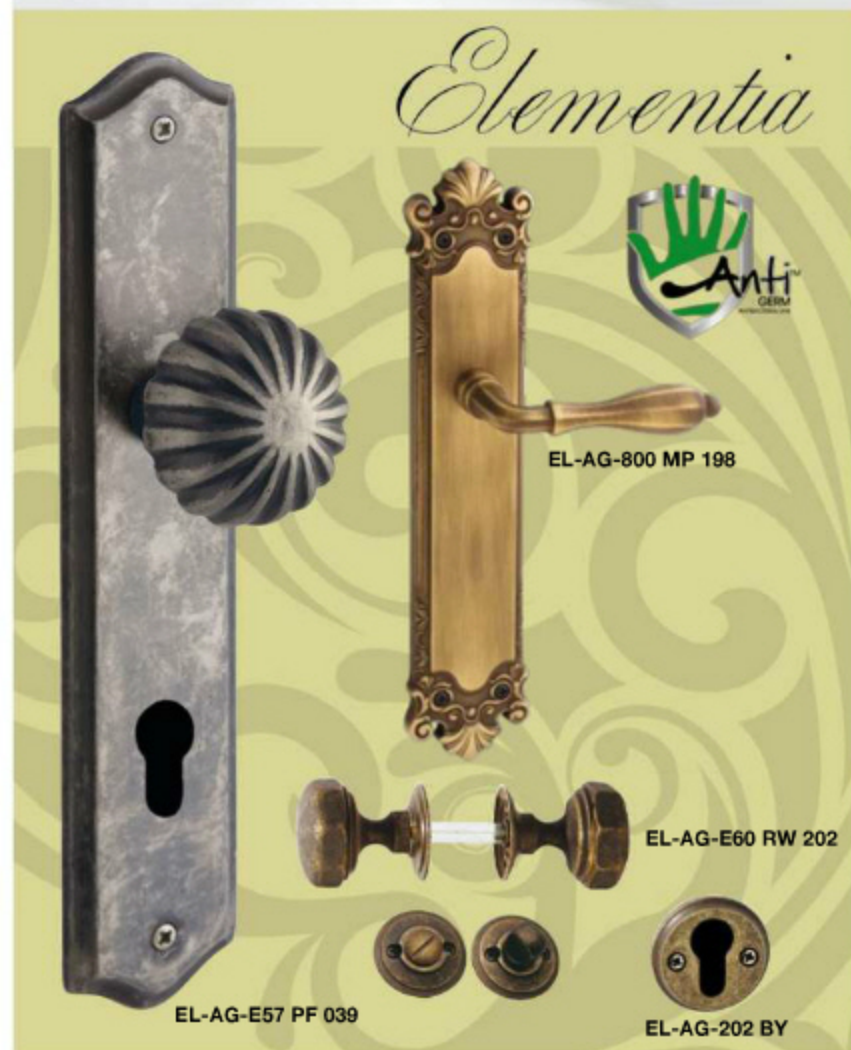
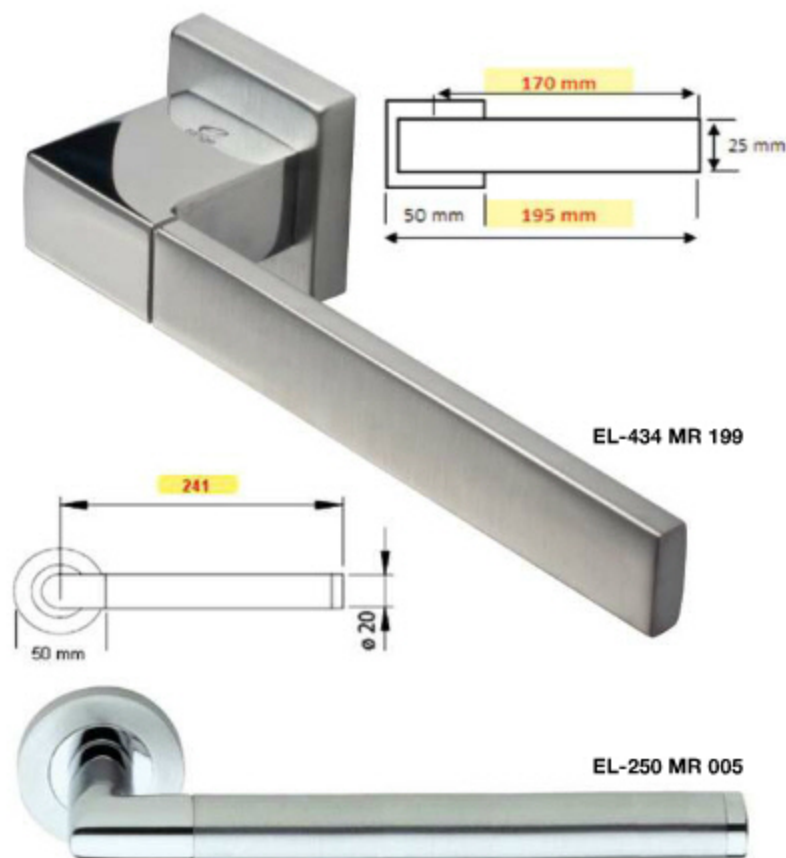
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hinge focuses on architecture and design. The magazine is distributed to industry professionals, academics and VIPs, and eagerly snapped up by the public every month from leading bookshops.

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

My conversation this month with Li Xiaodong, one of China's rising architectural figures, provides an ideal lead-in to some of the work we feature in this August issue. His outwardly modest, inwardly complex buildings point to an approach to the moulding of space and form that is at once relevant locally – in a cultural context, let's say – and yet instructive internationally (not least as lessons in local relevance!). I anticipate happily what other constructions are to come from his hand. The rest of this month's *hinge* follows with a feast of architecture and design that, hopefully, will go some way to offset the hot weather outside. At least we can enhance your inner cool.

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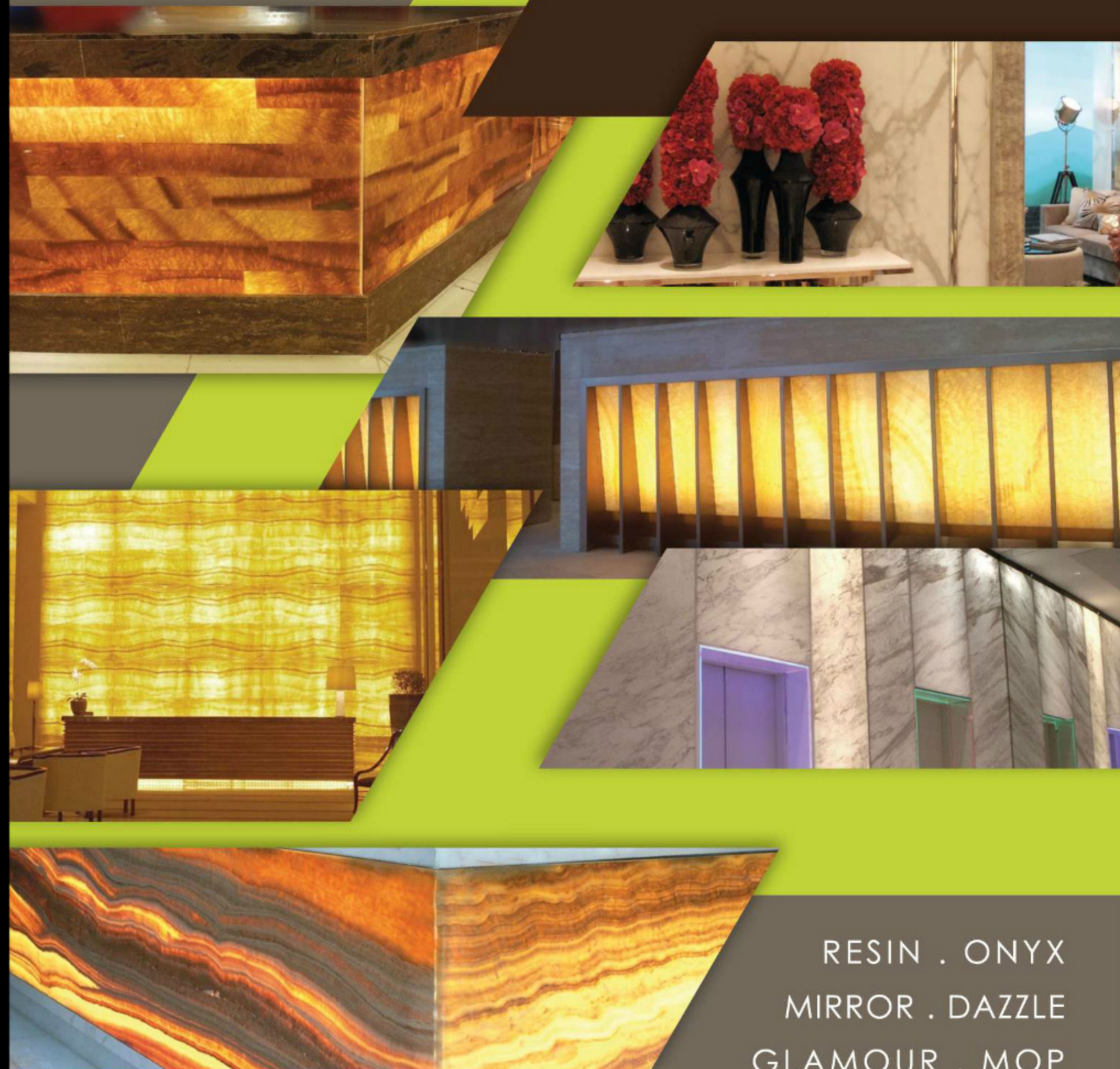
Printed by

Asia One Printing Limited
13/F, Asia One Tower, 8 Fung Yip Street,
Chai Wan, Hong Kong

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LI XIAODONG

Li Xiaodong is one of China's brightest new lights, having created a handful of small, evocative buildings that have captured imaginations, and prizes, around the globe. He paused recently to speak to hinge in Hong Kong.

James Saywell Let's start with what you're working on right now...

Li Xiaodong Well, at the moment, I have two projects in the process of design, another about to start construction, and a project in Japan. One of the projects I'm designing now is a meditation centre in the mountains - very exciting. The site is really great: a mountain site near a small creek - beautiful. And the other one is my own house and studio together, in Jiangxi Province, in a lake area - a huge lake - on a small island of about 10,000sq metres. I will occupy the tip of this island so I will have a very nice view.

How far is that from Beijing, travel-wise?

A two hour flight, plus one hour car, plus one hour boat. The lake is very big, about 100km long.

So your idea is to leave society and become a hermit-architect?

Exactly. I will probably stay there a month during summer, and I will have my whole team move there with me to work on one or two projects. It will be like a training camp, like they have for athletes before a competition, but for architects. It's like a dream, you know, to do your own stuff, with nobody else to say anything about what you should do.

Do you have a deadline?

No, the owner of the land is an ex-architect who now has a huge company that builds and renovates houses. So

he will help me to build it, and I won't spend a penny on it. That's the beauty of it. His idea is to have 72 interesting people as his neighbours, so he's giving out 72 villas to artists, philosophers and architects. He will help to build each person's ideal dream house.

Be careful, because architects can take years when designing their own house.

Yes, years and years. That is the most exciting project I am working on!

And the meditation centre project - who is the client?

The actual monks.

What stage is this currently at?

I'm working on the massing models right now. We start with that. The monk who is my mentor is 105 years old, and I am doing this for him. We call him the living Buddha. Every day hundreds of people wait to meet him.

It seems that many of your projects have unique or amazing sites.

The site is like an interesting person to have a dialogue with. And the site has to inspire you to have an interesting dialogue. So site is very important to me. Without that, you don't have any inspiration. When you practice in the city, there are too many constraints. Not just physical constraints, but also operational - you have to collaborate with government, with your client, and with construction

teams, even construction drawing teams... so many things will dilute your idea. So the farther away the project is from all that, the better. Because there is less dilution, and you can really focus on it. And the other thing is to have a really good client, one who will say nothing about the design, only give you the programme. Then it's ok. Normally my clients become very close friends. But they believe in me, so they totally trust me. Most of the time they say whatever you want to do, just do it.

So what type of project do you turn away? What commission would you always refuse?

Anything that wasn't really design work, such as a very commercial job... I won't waste my time on.

No matter the fee?

No, money is never the issue. This is not interesting to me. I also have designed the new school of architecture at Tsinghua University, already built. The interiors are not finished yet.

I see it's quite abstract... you can't tell its scale from the facades - where the floor levels are.

That's the ideal! Because I think for a university institution you need to be abstract. Instead of telling everyone what is what. This will be ready for next Fall semester.

I want to get back to this topic of the city, and building far from it, which is very interesting. Because you are teaching students of architecture, and our cities need

architects. So how do you teach your students such that they don't all want to go off into the mountains and do beautiful, isolated, ideal buildings?

I tell that they must never copy a particular route of anyone else. They have to follow their own instincts, and that the idea of becoming an architect is to live a life that allows you to find yourself. And that 'self' should somehow be part of your career. It doesn't matter if you become an architect in the city, or an architect in the countryside. For me that's not important. For instance this school of architecture building had so many constraints. Basically it's sitting in the courtyard, and there's nothing you can do other than a cubic form; it's a very logical solution. The distance between the old building and the new building was only six metres, so I needed to make the screen wall on the façade, so that the nearby buildings wouldn't feel too obtrusive, or mine to them.

All your buildings seem to share a sense of tranquillity, of a kind of peacefulness.

Yes, I want you to feel calm, because that's also part of who I am. I like that sense of settled completeness in my designs.

And yet that seems like a contradiction with living in Beijing, as you do. It's one of the most chaotic, condensed, busy, lively cities in the world. Exactly. Everything is changing always...

How do you thrive, how do you carve out tranquillity in a city like Beijing?

That's why I stay in academia. To keep detached, civilised.

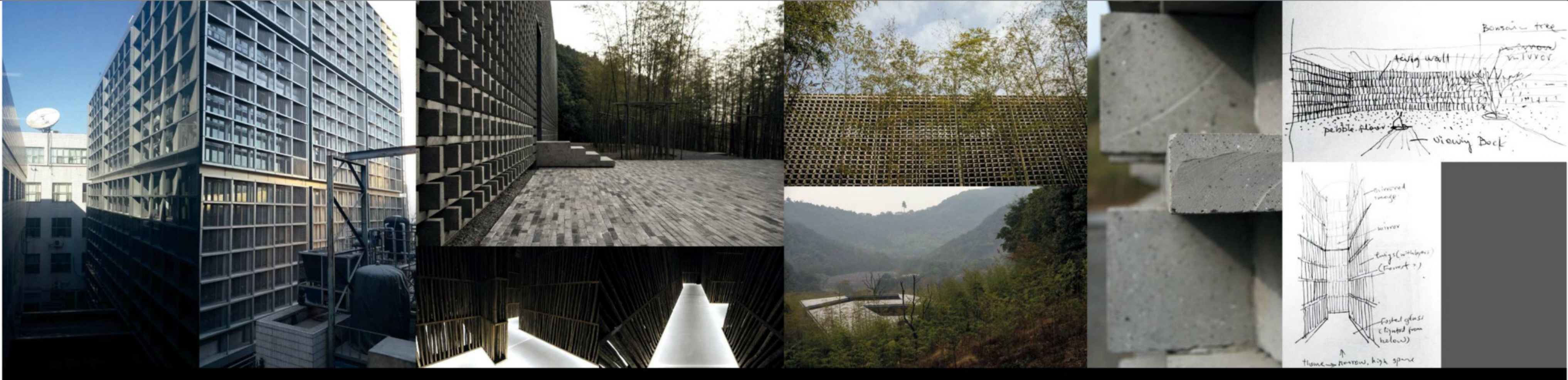
What I've been doing is trying to identify the particular issues of each place, whether it's Beijing or Shanghai, or the countryside, or Hong Kong or Taiwan, or Singapore. This can be of help to the Mainland Chinese architects, to know what the main issues are for our profession.

But are they connected to place, or climate, or culture?

The 'conditional' issues. Not merely formology, but also operational. What is contemporary life there? Its history? What are the economic conditions? So the dialogue is a big package. Before we talked only about political form, and nationalist form, and about modernisation, right? In the 80s and 90s. It's a big frame, but this big frame was actually suffocating architects. You know, your imagination was always within this framework, which is bad. So for me, we should not talk about form, but instead how we identify particular issues. And then you design with this particular issue. Like in Singapore with its tropical issue, and in Taiwan, what they call 'community building exercise' - how architects help to set up a community, instead of doing a programme or a building.

Do you have an idea of where you want to take your practice, or do you let it evolve in response to what comes along? Do you have a plan; a vision of where you'd like your office to be in five years, or do you not believe in that?

I don't believe that is something you can really plan. But I have kind of a hint of the direction I'm going, so I'm making a dialogue with different kinds of inspiration to discover different



sides of myself, and how I can be inspired by a particular place or programme. And that will make one very happy because you don't repeat things. Every one of them, you learn something from it, you are inspired by something or discover different things about yourself. And I think that is the most beautiful part of architecture.

What about the issue of fame? Because you are starting to encounter it; you just took part in a large exhibition in London, your buildings are winning awards and getting a lot of attention. Do you see this as something that could impede you, becoming a distraction? Or can it help you?

No, I see it as something that can help me a lot in opening up more possibilities. And the more diversified my encounters and experiences, the better chance to discover more about myself. This is how I see it.

But it's also a time constraint. You have to travel more, talk more, be in more places...

It's under control. I don't do too much. Only when I say, oh this is a really good opportunity, do I say ok. When I talk with people, right away I can sense whether this is a good opportunity or not.

Getting back to this idea of architecture being connected to place... If an architect really studies a place or region where he works or is based, how does that work for international commissions? If someone says to you, 'come and work on a project in Brazil now, or California, or Kenya', how does the regional specialist deal with that?

I have no problem with that. Even if I know nothing about that place, that's the learning process – a learning opportunity for me, to discover myself. You see this in Bali for example – a lot of the contemporary 'Balinese' architecture was designed by Australians. They have a different perspective on what is 'locally' operational; a different angle to define those terms. And I think it's interesting for that particular place. And local people raised in that place probably look through the frame

of their way of life to identify what is the modern part, but outsiders can identify that for them. But I do believe the local people will be more substantial in identifying what is the way of life. I think the young architects in China have been exposed enough to have this vision, so it will be easier for them to identify what are the issues in China — than for foreigners. There are so many issues in China and to build there is so complicated that it is very difficult for foreigners to operate successfully. I see very few foreign architects who are really successful in China now. They do very international buildings, but those have nothing to do with Chinese conditions.

But that can't be because they are foreign, since you just said you'd be fine working abroad. So it then must be something else, perhaps they are not studying the situation sufficiently, or understanding conditions...
Exactly. The position they are taking is still a kind of imperialist one, you know, 'We are from the Western world, we have more knowledge, we are more advanced,' and so forth. And the Chinese have wanted what was in the West, in order to modernise society.

Do you think that's still the case?
Yes, still the case. Even today. It makes no sense, but there is still a general discrepancy between what is the general public confidence about aesthetics and the elite.

Is it slowly improving?
The professionals are getting better, more confident about themselves. You see in the 90s and early 21st century, the developers were focused mostly on the design of a western style to internationally sell their product. But now, the young professionals are more tuned to: 'I want something designed for China, I want something more close to my life.' Because the young generation is the most exposed to the outside world. They know what is local, what is foreign, and they have a choice to make. And they are more confident about themselves as well.

For your young students who graduate now, is it still a general ambition to get a job with a western firm in Beijing?

No, not really anymore. Well, it depends, they still want to go outside to learn more, which is good. In fact I even tell them, you should go abroad, without even doing any architecture-related work, just to open yourself up to the world, to life. You have to identify yourself as individuals in society, instead of always a part of society. If independent thinking is never part of your everyday life, then that is bad for architecture. You know, normally when you graduate you go to work for a small office, or a large office and right away you are working on a building of 50,000 square metres. You don't have a life, how do you know what is your architectural identity, right?

Yes, and that can take years or decades...
Yes. But fortunately architecture is still a profession where you can slow down. It's not like in IT or something.

Is the term 'Chinese architect' meaningful to you, or meaningless?
No, it's meaningless to me, completely. Because China is too big. So as a defined term, 'Chinese architect' only tells someone your race, probably, and your profession. But I hate this term being generally put on architects like an umbrella. To practice within this umbrella of "Chineseness" is terrible. It is a preconceived idea of what is a Chinese architect. You know, what is a 'Dutch architect'? or a 'German architect'?

So if someone describes one of your buildings, say the Bridge School or something, as being "inherently Chinese" in spirit, do you take that as an insult, or a compliment or neutral?
Irrelevant. Totally. Because in my buildings it's very difficult to define the 'Chineseness' in general, anyway. But there is a cultural background. You can sense a little bit of the totality of Chinese culture, in terms of space, for instance. In terms of sensibility. That you can distinguish, because any theory is a generalisation. So western culture, eastern culture, we should not distinguish just like that. But in general you can

still distinguish major western aesthetic tendencies from eastern ones. For example in the west, people are more occupied with the idea of perspective and objects, whereas in the east, people are probably more interested in spatial relationships, for example. That one still exists. Maybe not in contemporary life, but at least in history. And that's why when the Royal Academy recently wanted to do this exhibition in London on the subject of Sense of Space, they intentionally wanted to test ideas of space in different cultures; how do we see the term 'space'. So that's why they invited architects from different backgrounds.

So the term 'regionalism' as it relates to architecture is not one by which you'd like to be characterised?
I put myself as regionalist. But I need another term to describe what kind of regionalist I am: 'reflective regionalist'. Even to be modern you have to be reflective, because modernisation is modern in terms of contrast, toward the classic, toward the 'old times', right? You have to be reflective to set up a relationship between what is morphology, what is operational, then in the end you get a better performance. I think that is important for me to be regional in the sense that architects have to be local, have to be regionalised, to sustain. This is the most important criteria. But reflective of course; you need to make a constant dialogue. Otherwise we cannot sustain. It's not like Zaha Hadid, you know, she can design for anyplace and it's the same thing... dropped there, superimposed. Cosmological... the universe is the same.

And do you believe, no matter how international architecture grows, that there will always remain something regional, something local, that architects can grab onto and respond to?
Yes. And I think the economic crisis [came about] because we were too globalised. In the future there must be a tendency of localisation. Urbanisation, even the economic system has to be partially regionalised. If even a remote part of China is influenced by a faraway crisis in America, it's a terrible thing. If 70% of the economic operation of a region

could be localised, it won't be influenced too much. Then we'll be safe.

Are you optimistic for the near future?
Yes. I am, always. An architect has to be optimistic. Otherwise, don't do the job.

It intrigues me that as you grow more 'in demand' and spread thinner, there may rise some friction with your idea to be very connected to 'place', to the unique qualities of building in a specific place.
No, because as I am exposed even more, I can identify even more the relationship between what is the generalised international vision and the localisation in terms of details. I think it is easier for you, if exposed to more, to identify what are the particular issues of a specific place. Because you are sharper than before. I don't think that if you are too exposed, you become diluted, or detached from the local.

Why do you teach? Because it's a passion, or because you feel it's important for society?
There are two reasons I teach. First is because when you teach, you need to organise yourself. Because of new input, my mentality keeps changing, so by teaching it helps me to re-organise my thinking, which is an inspiration for me as well. The other thing is that by teaching I can be more free in society; to detach myself from the real world a bit, because detachment is I think important to keep your mind clear. I learned this in Singapore, when I taught there. After 7 years learning and studying and thinking and teaching there, my mind became more structured; what should I do. For teaching, I had to conduct research — issue-based research. I had been living in Holland for 8 years before that, so I was a confused mix up between Chinese and western ideas. My time in Singapore helped to clear my mind.

If you could change one thing about practising in China right now, not just for yourself, but the general situation, what would it be?

It would be something that they are actually doing right now, which is to eliminate the regulation that you have to be a registered architect to take part in competitions for projects. Now they are giving up this regulation, which is good. So it will open up opportunities for non-registered architects more. I am not a registered architect, though I'm FAIA. I never registered anywhere. Technically, I'm an amateur! They realised that it's better for architecture if they open up, because in reality it's not the big firms that have the good ideas.

Practising in China at the moment is fascinating, because on the one hand there is this big heavy system, but on the other hand limitless possibilities, even to do small things quietly.
It can make you suffocate. Everything is trying to pull you down, and lowering your quality. You still don't see many quality works, in relation to the large quantity of practice. I think the second generation of the rich, they are better educated. So they expect more in terms of quality for their contemporary lifestyle, which will be very positive. Of course this is the best time for architects.

So you are happy to be located in Beijing right now; you think it's the right place to be?
I am happy to be located there as a thinker, and I'm happy to be in China in terms of timing. I can really practice, with a base, but also I have the freedom to go anywhere. This is a privilege. In Hong Kong, you don't need architects. It's about efficiency, it's about use of the plot ratio. It's a developer's world!

Thanks so much, Xiaodong, for talking with hinge.

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Eastern Promises

The Energizing Kowloon East Office last November held the Kai Tak Fantasy – International Ideas Competition on Urban Planning & Design to solicit ideas as to how best to use the area covering the tip of Hong Kong's former airport runway, part of the Kwun Tong Ferry pier, and the stretch of water in between them. The EKEO received 80 submissions, which were then shortlisted to four: Rising Landscape proposes moveable bridges with solar panels; Healthy Lift Off would see the area be made suitable for water activities such as fishing and swimming; Dragon Park recommends a floating stage as well as an exhibition space made from recycled containers; and Waterland, Wonderland! Floating Configurations for the Memory of Space features a series of floating pontoons that could be used for markets, streets and even a sunbathing area. The public is invited to express their views on the designs before 5 August, by filling out a questionnaire on www.kaitakfantasy.hk.



Oblique Reflections

At this year's edition of Art Basel Hong Kong, local creative studio Marc & Chantal served up an art installation in the form of Swire Properties' very own Corporate Lounge. The designers took inspiration from Swire's active neighbourhoods to create "an eye-catching space that brings people together". The 115sq m lounge, overlooking Victoria Harbour and the Hong Kong skyline, was animated with the use of 10 glass and mirror panels that created a myriad of visual perspectives, engaging viewers in a playful manner. Visitors were also invited to take photos and 'hide' in the optical maze. According to Marc Brulhart of Marc & Chantal, the design toyed with the notion of "impromptu encounters that happen in cosmopolitan communities". The setup is currently being reinstalled in Swire Properties' Taikoo Hui complex in Guangzhou. www.marc-chantal.com



Pulsating

If you're on the lookout for new shelving, look no further. Dutch design team Tjalle en Jasper presents Beat, a unique wood shelf inspired by a heartbeat waveform. The clean and sharp lines of the unit will appeal to those who like to display their books and other objects in an artistic manner. The shelf comes in four distinct woods: American walnut, olive ash, solid oak or birch plywood. Beat is available through Crowdy House. www.crowdyhouse.com www.van-tjalle-en-jasper.nl



Ringin' In The New

Scandinavian design emporium Normann Copenhagen has expanded its popular Bell lamp range with two new sizes. Designed by Andreas Lund and Jacob Rudback, the bell-shaped aluminium pendant lamp hangs from a textile cord that appears to hold the shade with a knot. Says Lund, "Bell is a directional lamp that changes character and creates new experiences as you move around it. The white inner surface reflects the light, which falls in a cone-like shape." Bell comes in two colours – sand and grey – and is suitable for just about any room in the house. www.normann-copenhagen.com

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Sensory Play

Titled '5.5 sense', the Graduation Exhibition of Hong Kong Art School and RMIT University's Bachelor of Arts (Fine Art) programme was held at the Pao Galleries at Hong Kong Arts Centre last month. The event showcased artworks created in a diverse range of mediums by 42 graduates who majored in Painting, Ceramics, Photography, Sculpture and Mixed-media Installation. According to the Hong Kong Art School, '5.5 sense' stands for the 'transitional phase' between the fifth and sixth sense, when graduates "open up their senses and feel the world sincerely". Visitors packed into the gallery on opening night to hear the young artists explain the inspiration behind their respective works. www.hkac.org.hk



Furnishing Fetish

Founded by Sonia Jackson and Alex Henrich, Hong Kong-based Iroco Design specialises in renting out designer furnishings for private parties, trade shows, exhibitions and other special events. The up-and-coming company also offers consultancy services to help shape an event theme. Its recent projects include providing furniture for Design Shanghai – an international design show that attracted 50,000 people to the Shanghai Exhibition Centre in February. Iroco Design sources its vast array of products from the world's top furniture brands, among them Moroso, Kartell, Driade, Philippe Starck and Ron Arad. The company additionally provides 2D or 3D drawings for clients to use in their renderings of an event layout. www.irocodesign.com



Pickup Line

Collective Tools, Lippert's iconic stainless-steel serving implements line, has been enhanced with several new items: a butter knife, serving spoons, a cake lifter and a cheese slicer. Designed by Antonio Citterio, each implement has been fashioned with its specific purpose in mind. The ergonomic products are dishwasher-safe, and can be used individually or as part of the whole Collective Tools set. www.lippert.com



Shining Bright

Japanese watchmaker CITIZEN made a dramatic debut at this year's Milan Design Week with Light is Time, an art installation developed by Paris-based architect Tsuyoshi Tane. "When we considered what the essence of CITIZEN is, the phrase 'time is light, light is time' came to mind," says Tane. "The essence of time in its earliest concept was light. Without the shadow in contrast to light on a sundial, for example, early people would not have been able to read time. Time exists in darkness, but its measure was born in light." The installation comprised 80,000 main plates apparently suspended midair. Moving lights hovered over the plates, creating dazzling visual effects as visitors walked around the space. Among other items, a pocket watch from the 1920s and the brand's latest watch collection were also on exhibit. www.citizenwatch.com



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French Finesse

Hermes recently unveiled the fourth edition of its Home Universe collection at the spectacular late-18th-century Palazzo Serbelloni in Milan. The French fashion house presented three LED lighting collections made from finely crafted materials and frames wrapped in the brand's signature leather. The Lanterne d'Hermes was conceived by French light scenographer Yann Kersale. A modular light with a rechargeable battery, it takes its cues from sailing or old carriage lamps, and can be used indoors or out. Pantographe and Harnais, inspired by an architect's drawing tools and Hermes' equestrian heritage, respectively, were both designed by architect Michele de Lucchi. Also on display were new editions of a chair, console and bench by Jean-Michel Frank, the original versions of which were introduced by Hermes in 1926. The furniture pieces are handmade using wrought iron and patinated bridle leather, and will be produced in a limited number.

www.hermes.com



New Platform

British designer Bethan Gray has unveiled a coffee table version of her Stud table for YOO Home, which opened in a dedicated space at London's Harrods last month. Reminiscent of the ornamental decoration found in Asian and Arabic design, delicate studded detailing adorns the edges of the tabletop. It is paired with brass-tipped legs wrapped in hand-finished Spinneybeck leather in rich teal. The YOO Home collection features 160 distinct pieces of furniture including beds, seating, storage, sofas and lighting, stocked exclusively at the brand's 4,000sq ft retail space in Harrods. www.bethangray.com www.yoo.com www.harrods.com



Workplace Standouts

Office furniture manufacturer Teknion Corporation's new Lite Wall and Journal casegoods were spotlighted at the prestigious NeoCon Awards at North America's largest design exposition and conference for commercial interiors, held annually in June in Chicago. Consisting of a series of lightweight screens designed by Jeffrey Bernett and Nicholas Dodzuik, Lite Wall responds to the varying needs of an open office; the divider can be easily reconfigured without the aid of tools or visible connections, using only magnets. The new Journal casegoods line enables a private office to accommodate collaborative team environments thanks to a pivoting bench, sliding storage and height-adjustable table. www.teknion.com

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POLLACK

GIMME SHELTER

by Alistair Drummon
Photography © 2014 ADOLF BEREUTER

A bus rumbles down a narrow country road in a farming region known for its cheese. It is the only vehicle in sight. The driver drops down a couple of gears and pulls up at a bus stop in Krumbach, a sleepy west Austrian village with a population of just under a thousand. One person alights and the bus continues on its journey. There is nothing particularly remarkable about the scene – except that the bus shelter is unusually styled and has been designed by a famous international architect... as have six other roadside shelters in the hamlet.

Krumbach is not an obvious location for a series of starchitect-designed sculptural bus stops. The village is in Lower Bregenz Forest, a sparsely populated area of natural beauty. There are mountains, valleys, woods and meandering rivers. And there are lots of cattle and dairy farms. But, in addition to fine cheese and picturesque landscape, this part of Austria is also known for its traditional arts and crafts, and for its architecture, both historical and modern. So, when one cool autumnal evening in 2012, members of the recently formed Verein Kultur Krumbach (Krumbach Cultural Association) were brainstorming for things they could do to promote culture in their village, someone suggested



a programme of small-scale building projects using local materials and labour, and overseas design. As the nights grew colder, the bold idea developed into a solid proposal: seven bus shelters to be designed by renowned foreign architects, and to be built by Austrian artisans.

"In a small village like Krumbach, sometimes it's important to do more than is necessary; this is the only way to keep things exciting," says Gabriel Steurer, the association's deputy chairperson. Local firms interested in being sponsors were found; the expertise of Vienna-based architecture professor and critic Dietmar Steiner – who was known to members of Verein Kultur Krumbach – was enlisted; and the project was soon underway. Progress was swift.

Steiner recommended seven international architectural practices, which were quickly approached and invited to take part in the project. In April 2013 the architects made their way to Krumbach for a three-day sojourn, during which they got a sense of the region, its landscape and culture. They observed local craftsmen at work, and they met with regional architects. By summer that year, all the designs had been submitted. Construction began in late autumn, and was completed the following spring.

"The Bregenzerwald region is using an apparently minor design task to make comparisons between different vocabularies and schools of thought, between east and west, north and south," says Verein Kultur Krumbach. "We want to help shape the processes of international exchange."

The seven bus stops have been scattered around the three main roads that serve Krumbach. By the side of the winding northwest-bound lane that leads first to Doren, the next village – population: 1,019 – and then on to Bregenz, the state capital, is a bus shelter by Chilean





architect Smiljan Radic. It was inspired by the parlour-room typology seen in the area (although it more closely resembles a conservatory or a greenhouse). "I have seen a public space at peace in Krumbach," says Radic. "Urban exteriors seem to be the natural extension of small, protected interior spaces. [My bus stop] seeks to express this domesticity."

This bus stop is essentially a glass box, inside which are three "rural wooden chairs". Atop the structure is a timber birdhouse. Locals making the trip to town can sit down and listen to bird song while waiting for the bus. And thanks to the glazed facade, they don't have to exit the shelter and face the elements, until the last minute: an approaching bus can be easily seen, and the bus driver can see if anyone is waiting inside – a bonus in a decidedly inclement part of the world.

Two more shelters can be found in proximity with each other, near the centre of the village. Belgian practice Architechen De Vylder Vinck Taillieu has created a minimalist, metal triangle-shaped shelter, which was inspired by a Sol LeWitt wall drawing that the design team saw one April morning in Ghent. "How it is possible that a simple idea of a roof originates from a constantly recurring vision of a Sol LeWitt drawing and how that drawing was once positioned between doorbells and a light switch and how then, at one moment in the month of April, between winter and spring, white and colour made that drawing appear completely different and how then a bus stop had to be invented in that month of April," muses the Flemish firm in a stream-of-consciousness statement. The fact that the shelter is situated near a T-junction was another source of inspiration for the triangular shelter.



On the opposite side of the road, serving north-bound traffic, is a bus stop by Spanish practise Ensamble Studio. This one was built by stacking rough untreated oak planks, resulting in a rustic, elemental shelter. Open at the front, and partially open on one side, the structure won't provide much protection from wind and rain... but it has a sculptural quality. The architects drew inspiration from the manner in which timber planks were stacked for drying purposes in local workshops.

Three bus stops are located along the road to Dornbirn, a commercial and shopping hub that is Austria's tenth largest city. As you head out of the village, a shelter by Russian architect Alexander Brodsky is the first to appear on the horizon. Brodsky has designed a tall, elegant 'two-storey' wood tower. The lower half of the structure is open, with just four wood legs framing the waiting area. Partial glazing on three sides provides a wind break for users, without obscuring panoramic views of the countryside. Also at grade are a table and bench. The upper section is less open, with timber walls and small unglazed windows... but no floor. Atop is a flat roof extending beyond the walls. "We tried to design a typical Krumbach bus stop," says Brodsky with typical Slavic brevity.

Farther up the road is an exercise in Scandinavian functionality. This bus stop has the road in front of it, and a communal tennis court to its rear. Thus Norwegian architects Sami Rintala, Dagur Eggertsson and Vibeke Jensse designed a volume that is half bus shelter, half spectator stand. "One side, confronted with the landscape at a distance, waiting for the bus, alert and ready to get up for a ride; the other is facing a tennis match, focusing away from the road," say the Nordic multitaskers. "The structure becomes the sum of these viewing activities – a gathering and organisation of paths of attention." The dual-purpose entity is clad in wood shingles to showcase local craftsmanship.

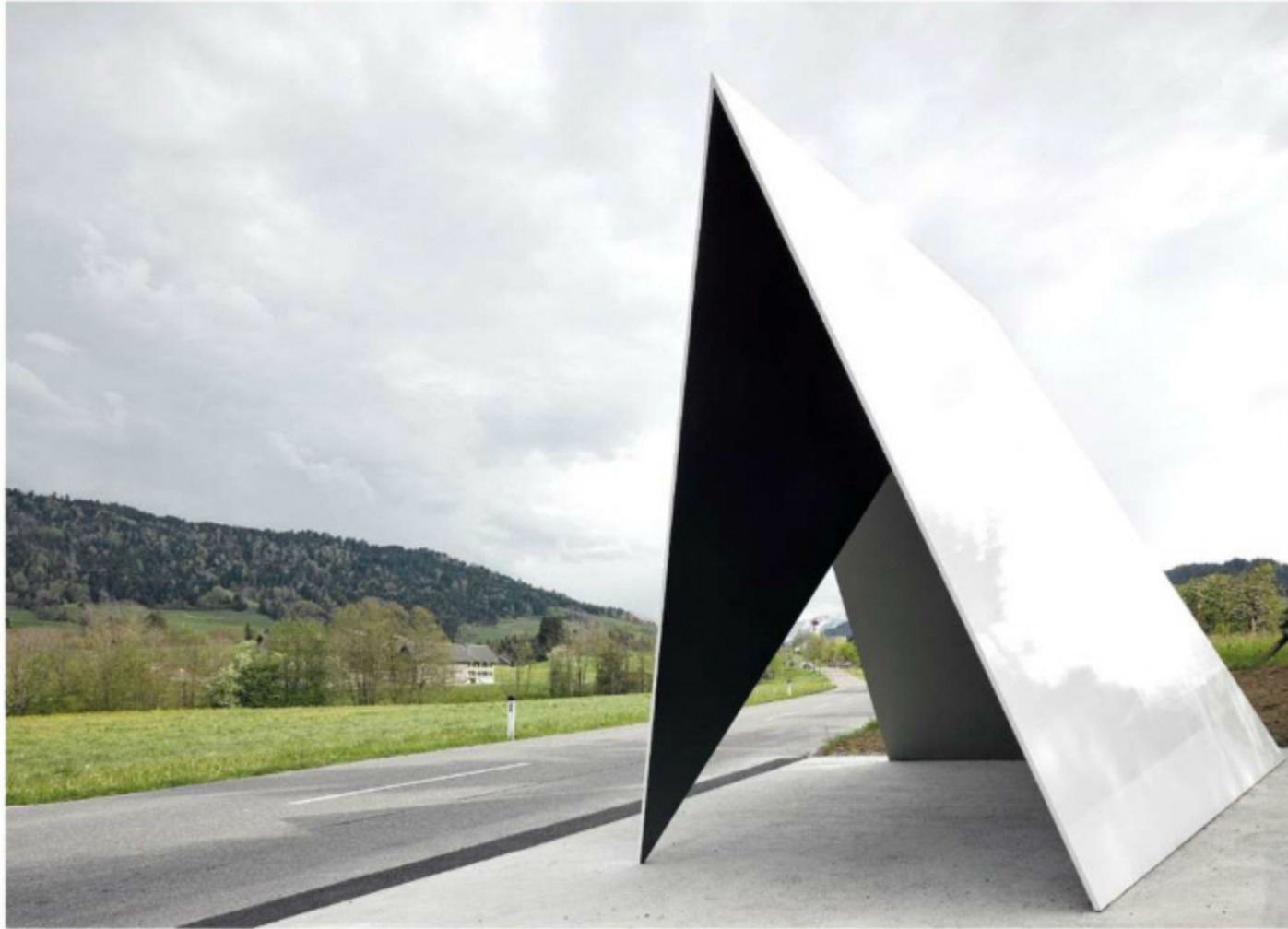
The final bus stop on this stretch of road is by Pritzker prize-winner Wang Shu and wife-and-business-partner Wenyu Lu. The Chinese duo has designed a timber slat structure that affords users clear views of the surrounding landscape. Gaps between the slats also allow winds that come down off the nearby mountains to ventilate the shelter. Good in summer, no doubt; not so much in midwinter.

"This is a bus shelter, but not merely a bus shelter. It is like a 120 SLR folding camera that people can sit in," says Wang. "It is not only an abstract lens, because the camera is built [of] local wood and craft. The lens focuses on the scenery, the symmetrical, the static; sunlight illuminates the interior as gentle breezes filter through it; our gaze is guided to the mountains far away. The symmetry of the camera will undoubtedly trigger symbolic implications, but this symmetry is broken by the sloped eaves at the side."

The remaining bus stop is on the road that winds south into the picturesque valleys of Bregenzerwald. Designed by Japanese architect Sou Fujimoto, this shelter is perhaps the most whimsical of all seven. In fact, it isn't really a shelter at all. Certainly it provides none. Thin, white-painted metal poles rise from the ground like conifers. Attached at various levels to some of the poles are steps, which form a staircase that gradually rises as it snakes around the metallic 'forest', allowing people to 'climb' the bus shelter. At the highest point is a lookout platform, from which panoramic views of the countryside can be enjoyed. Behind the roadside structure is a hill, on top of which is a dense cluster of trees that mirrors the Hokkaido-native's 'shelter'.

"Our intention [was] to design a bus stop where people can meet, enjoy the views, and which, furthermore, functions as a landmark in Krumbach," says Fujimoto. "Both bus passengers and non-bus users can use this bus stop as a meeting point... A transparent forest of columns can create interesting scenery in a site surrounded by nature."

Connecting the interior of a building with its surroundings is a recurring theme in Fujimoto's work. Growing up on Japan's bucolic north island instilled in him a love of nature. Which is just as well, because the remuneration that he (and the other architects involved) will receive for services rendered will come in the form of an all-expenses-paid week-long holiday in the region.



The novel project was financed, in the main, through sponsorship deals, and made possible with the help and cooperation of local business partners and craftsmen... and, of course, by the architects waiving their usual fees. "Ultimately, the project was only possible thanks to the unique involvement and commitment of the Association of Culture Krumbach, and of the mayor Arnold Hirschbuhl," says Steiner. "I have never before encountered this level of commitment by skilled craftspeople and restaurant businesses in a region."

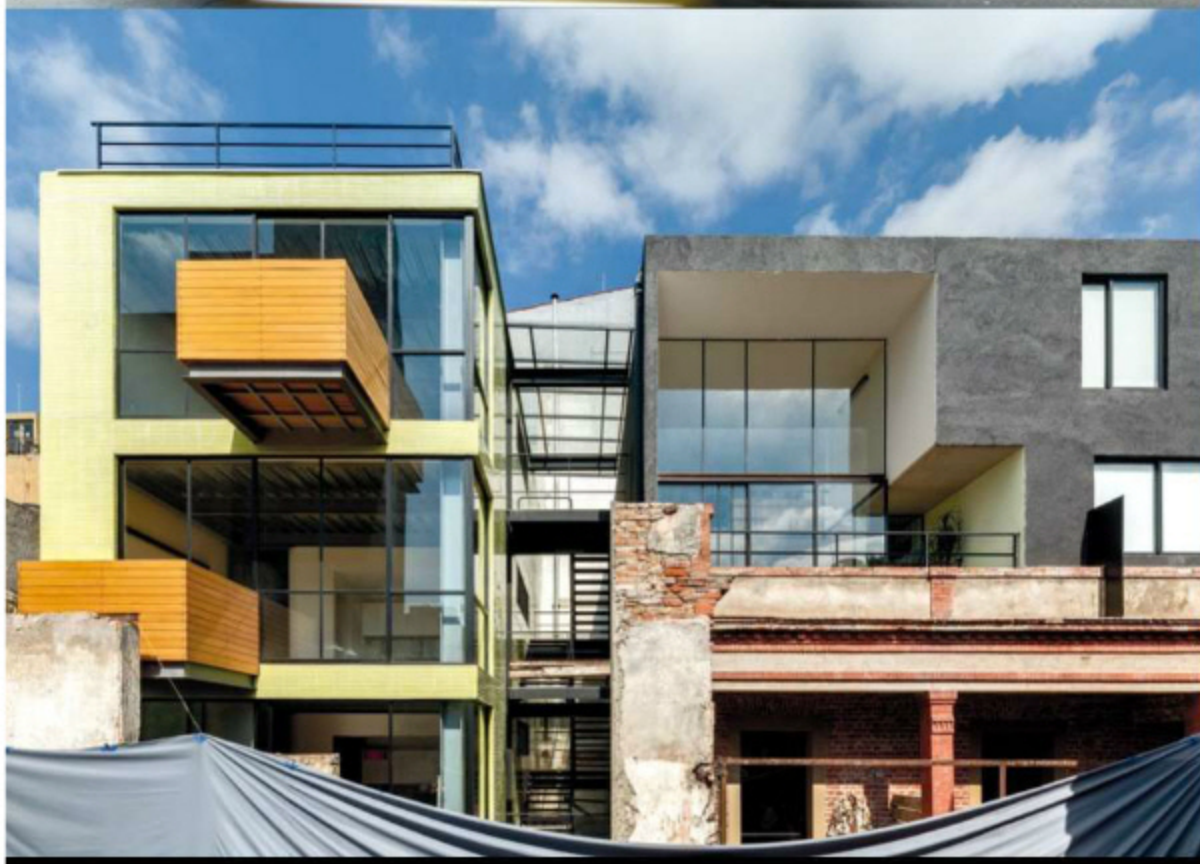
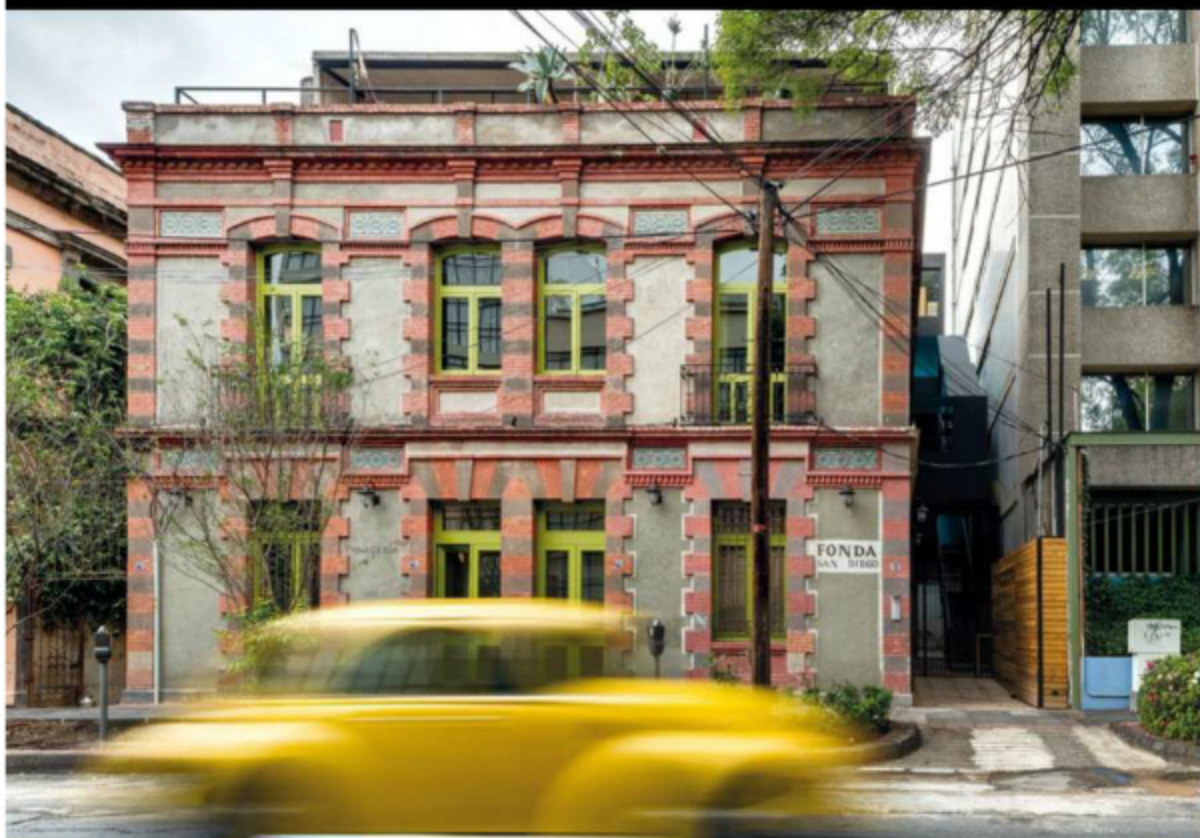
The project has also spawned an exhibition, which is being held throughout the summer at Vorarlberg Architektur Institut in Dornbirn. "It is a kind of documentary – with a lot of pictures, a documentary film and scale models [of the bus stops]," says Tamara Bechter, a project team member at Verein Kultur Krumbach. "[There is also a] 1:1 model of Smiljan Radic's bus stop. We've built this one twice – one for Krumbach, one for the exhibitions." In the autumn, the exhibition will move to Architekturzentrum Wien, an architectural museum in the Austrian capital.

When, in 2012, the nascent Krumbach Cultural Association first proposed the idea of getting internationally renowned architects to design a series of civic bus shelters for their small village in the Austrian countryside, on a tight budget at that, it must have seemed outrageously ambitious. And yet in less than two years, the project has been completed – an entirely positive international exchange of culture and ideas has occurred, and a previously unremarkable Austrian village has been well and truly put on the map. Krumbach: population, 990; grocery stores, one; butchers, one; florists, one; cafes, one; internationally designed bus shelters, seven.

HAVRE 69

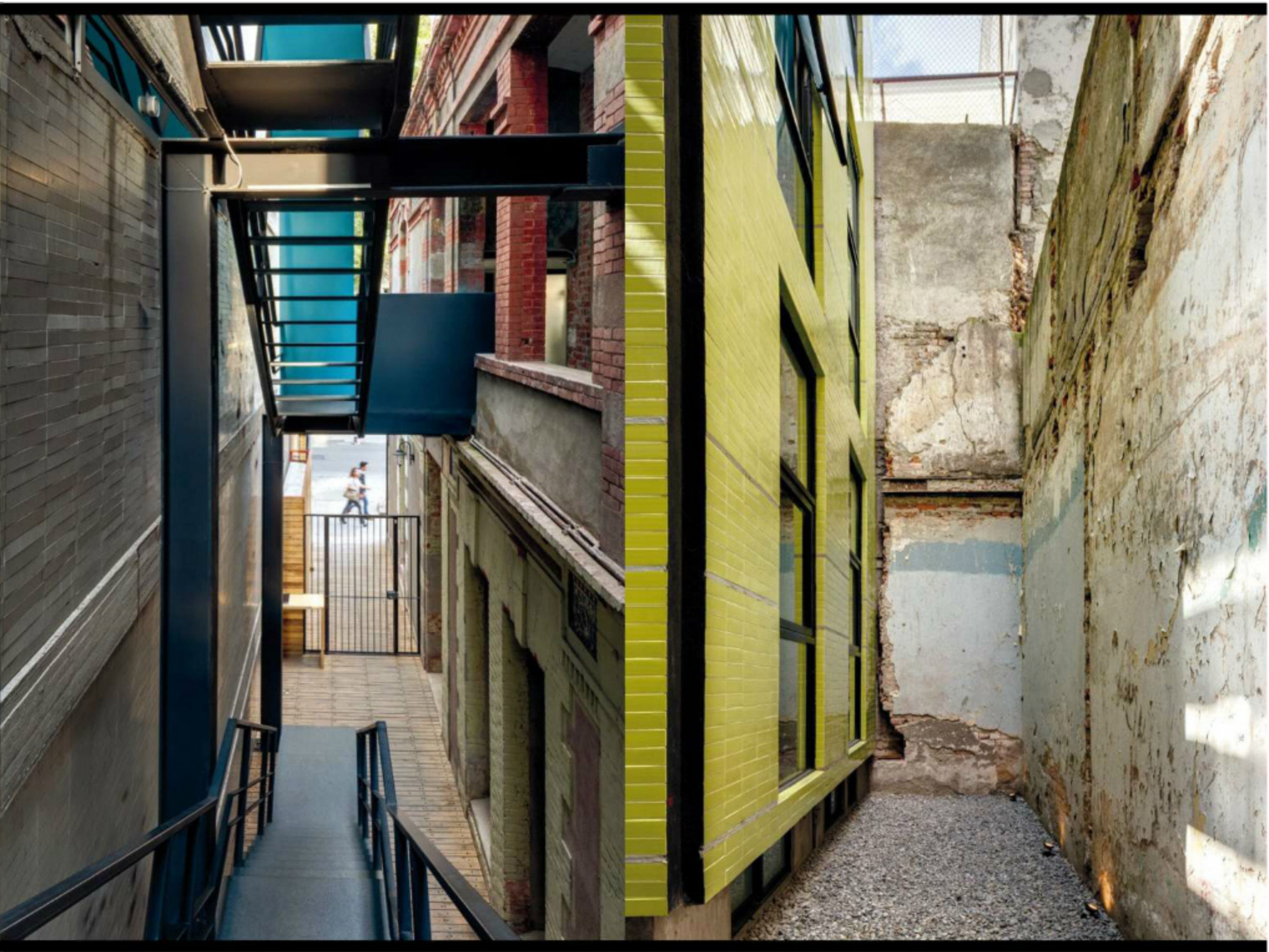
Mexico City, Mexico
AT103

Photography by Rafael Gamo



The kind of project that excites urbanists as much as it does interior architects, if not strict preservationists, Havre 69 takes a worse-for-wear residential building from the early 1900s and transforms it into an intimate, mixed-use enclave that looks both forward and backward. Situated within Paseo de la Reforma, a Mexico City neighbourhood that has seen better days (and decades) but which has recently commenced a phase of rebirth, the original building showed evidence of numerous chapters in its colourful history. These included two earthquakes, a war and a period of rent-controls that each took their toll on what had once been a quite upper-class four-flat residential palazzo in the then-exclusive urban area. This well-earned patina of age and experience attracted the architects from the outset; the task was how to retain what couldn't be faked while upgrading, updating and renewing the building's purpose and life. As this area of the giant city has benefited from recent changes to density laws as well as improved public transport and facilities, the time was as ripe as the architecture.

Havre 69 now boasts a dozen (smaller) housing units, offices and two commercial spaces, one a cafe and the other a bakery. A bit of a knitting exercise, formally speaking, the structure was sliced and sewn back up with new internal circulation routes that open it up to narrow plazas existing on its flanks, and alleyways that seem to meander through the site as if joined to the context for centuries. To be sure, the facades and many of the finishes



and internal elevations lean toward the 'indigenous'; there is a deliberately unfinished character to the whole. Yet multiple visual pleasures pop up at the intimate scale; minor compositions involving proportions and juxtaposed materials. There is an expert command of melding old and new, right down to the fixtures and surface treatments, so that the building becomes something of an aesthetic treasure hunt for occupants and visitors alike. This does not mean it's a hotchpotch or mess – all is kept strictly under control and tightly coordinated. In the best tradition of regenerative reuse, old and new complement each other with élan.

This type of intricate design work, wherein every detail and space has to be conceived uniquely, calls for simultaneous thinking at the macro and micro levels. It is a process of constant adjustment and recalibration, lest formal decisions at the small scale overwhelm the overall unity at the large scale. It is so easy to 'overdesign' when working like this, but Havre 69 holds things in check. AT103's architects know what they're about... You can't fake this stuff.

SO FAR

From mounting student exhibitions to organising exchanges with peers in neighbouring countries, the Hong Kong Interior Design Association is focused on making its members more 'relevant' to the industry – and that effort will eventually include licensing them. Chairman Antony Chan provides a snapshot of where the HKIDA stands today.

Every association starts with ideals. Over time, as the association matures, as its members swell and as their aspirations get reality-checked, those ideals are revisited. For the Hong Kong Interior Design Association, the concept of licensing has been around for almost as long as the organisation itself. Established as a non-profit, non-government entity in 1991, a time when interior projects were executed mostly by architects or contractors, the association wanted to roll out and reinforce the concept that professional designers also have 'public responsibilities' beyond their commercial interests. Since then, the HKIDA has become synonymous with the Asia Pacific Interior Design Awards (APIDA), its annual ceremony recognising the best projects and designers in the industry. Yet, for Antony Chan, the HKIDA's current chairman, the association is about more than just one glittering night per year.



A Hong Kong native who studied architecture in England before returning home to form his interiors-focused company Cream more than a decade ago, Chan was introduced to the HKIDA by Kinney Chan, its past chairman. "What we wanted to emphasise was that at its core, the practice of interior design is not about aesthetics," he says. "It's about safety, budgets and sustainability. Our guidelines help to set the minimum standards for the industry. It's actually quite moving for me. After all these years, it's a real milestone that we have achieved." Chan is referring to the Professional Guideline for the Interior Design Industry in Hong Kong – Education & Practice, unveiled at a press conference recently (see sidebar). He adds: "Registration is something that we hope to achieve one day, but it is not the end game. It will

take some time to get there. Meanwhile, we believe that a body has to represent this industry. We have a noble mission, and we boast a lot of selfless members.

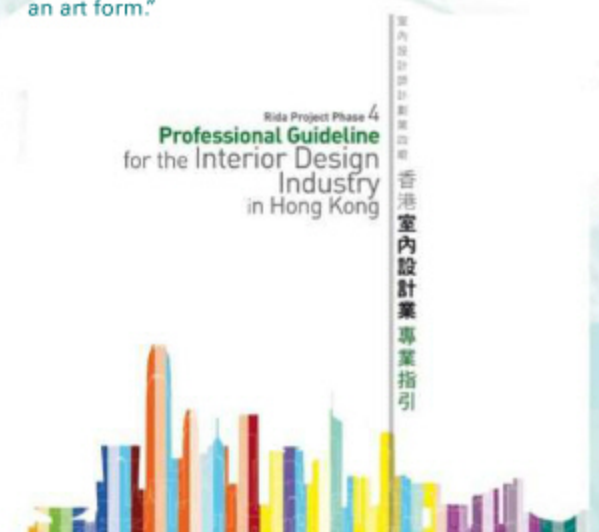
"Interior designers specify six times more materials than architects. Our profession generates a lot of jobs and incomes. But it is a profession that requires clarification, both for other design professionals and for the general public. HKIDA could have moved towards becoming a club full of company directors patting themselves on the back. Or it could work towards becoming more professional, and teach its members about contracts, project management and other topics relevant to the profession. It's about how we serve the industry better." One of the significant actions Chan has undertaken since he took over the HKIDA reins is to limit the tenure of the chairman's post to two years. This rule encourages new blood while preventing anyone from turning the association into a private army or a dictatorship.

Some of the other, more visible ways by which the HKIDA helps promote the industry are its outreach activities, known as East Gatherings. A collaborative effort by interior design associations in Seoul, Tokyo and Hong Kong, this initiative sees each of the three cities present designers who speak on an outstanding project, organise tours of important local sites and conduct

student workshops. "Our latest gathering was in Tokyo last fall," notes Chan. "We sponsor a speaker to visit the host city – it was One Plus last year – and anyone else who wants to attend can do so [at their own expense]... East Gatherings have strengthened the relationship between the three cities, and [now as a result] we receive more Japanese and Korean entries for APIDA." HKIDA has previously organised private tours of historical sites such as the Blue House in Wanchai and the Tai O Heritage Hotel, along with industry crossover events such as a furniture design exhibition at The Mira hotel. "This year, we will be participating in the Hong Kong Shenzhen Bi-City Biennale of Urbanism and Architecture," Chan enthuses. The HKIDA also regularly hosts networking events for its members, courtesy of leading materials suppliers. These usually focus upon topical themes; for example, the issues faced by females practising in the industry or working in China. "All of our past and upcoming activities are posted on our website for anyone who wishes to [find out more or] participate," Chan says.

No doubt, any association is only as good as the people who keep it alive. Its membership already 600 strong, recruitment nevertheless remains high on the HKIDA's agenda. "Most members who join want to be associated with a professional body," says Chan. "With our student membership and internship programmes, we hope to be seen as a resource for young talent. Hong Kong is known as a Chinese city with a western outlook, but we are beginning to lose this halo. We need to promote stars at all levels. Look at mainland China: ten years ago, there were no star Chinese designers. Today, it's completely different and the international door is wide open to them. In order to continue our leadership in the region, we need more stars. Hong Kong people are quite shy. We need to encourage kids who have become too complacent after the handover. To do this, we need to give them recognition." He cites a recent show at the apm mall that featured six installations by 20 interior design students and their four tutors, and how this has bolstered the appeal of the interior design discipline to the general public.

"We have come to a point where members support our push to take the industry to the next level – or else they have become liabilities to our cause," says Chan. "Interior design is for everyone. If it is done well, it's an art form."



Professional Guideline: The Next Step for the Interior Design Industry in Hong Kong – Education & Practice

by Brigitte Lo

The Hong Kong Interior Design Association (HKIDA) announced on 20 June the launching of its Professional Guideline for the Interior Design Industry in Hong Kong – Education & Practice. Based on international standards, the tract expounds the interior designer's roles and responsibilities, and was developed as a benchmark to increase the public's knowledge for the benefit of future interior design practitioners.

The first publication of its kind in Asia, Education & Practice is a milestone for the industry. Speaking at the book launching, HKIDA chairman Antony Chan stressed the importance of innovation and support for budding practitioners: "With the help of the guideline, future generations can easily understand the requirements and details of the industry. More job opportunities are open to students with the internship scheme. The guideline [also] provides clearer understanding for current interior designers to promote a higher standard of practice."

Horace Pan, vice-chairman of the HKIDA, chimed in about widening the scope of the field and called for greater competitiveness: "In order to compete internationally, we have to construct a better working environment and seek a competitive platform. With the guideline, we show our professionalism."

With support from the HKSAR Government's CreateSmart Initiative, the HKIDA collected references from both local and international experts and conducted detailed assessments before integrating those examples into its pamphlet. Additional studies by the Hong Kong Polytechnic University's School of Design research group were also incorporated.

Most crucial, perhaps, is the fact the HKIDA invited interior design professionals from around the world to act as advisors in the development of the guideline. Its publication no doubt marks an important step towards defining what it means to be a professional interior designer in Hong Kong: a combination of formal education, practice, continued education and code of conduct.

**What**

Elastic Perspective, a viewing structure

Where

Carnisselande, a suburb of Rotterdam

Who

NEXT Architects, of Amsterdam

**Why**

Because the sculptural, orange snake of steel is wonderfully juxtaposed on its green carpet of grass, raising its head toward the industrialised force of Rotterdam in the distance. Because it is strong and yet elegant in its extruded proportions and continuous, smooth texture. Because it beckons you to climb on and up, then rewards with surprises beyond itself; exciting at first, then becalming.

How

With a continuous steel loop, rusty and containing a narrow stair and side walls, that rises and bends to afford views of the big city nearby, but then flips over and turns back toward Carnisselade itself, forcing the viewer to confront the relationship between the two places, so close and yet so different. The inspiration is a Möbius strip, in which infinity is implied. In this case, the manipulation of views creates the 'Elastic Perspective' of its title, constantly changing and suggestive.



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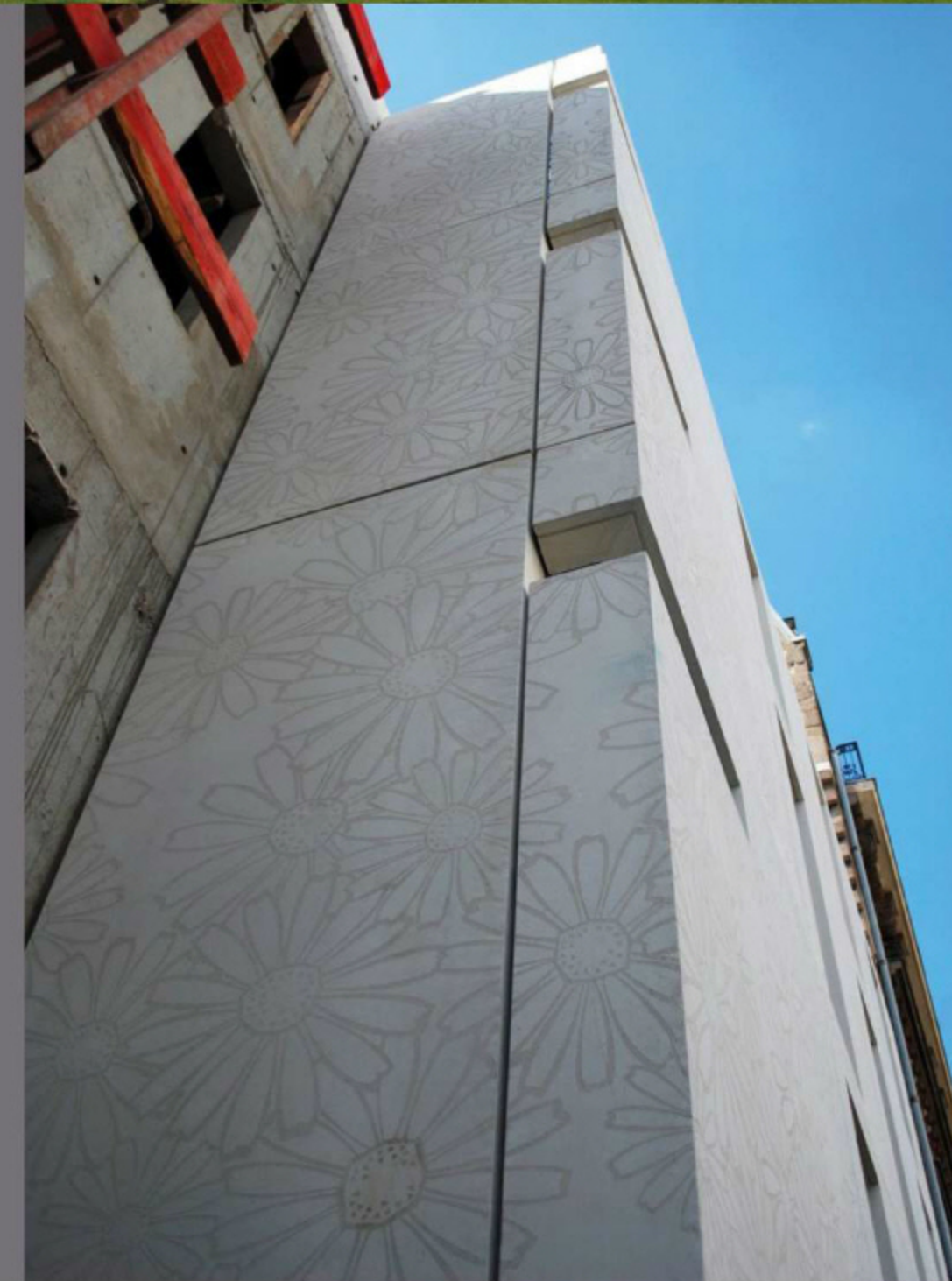
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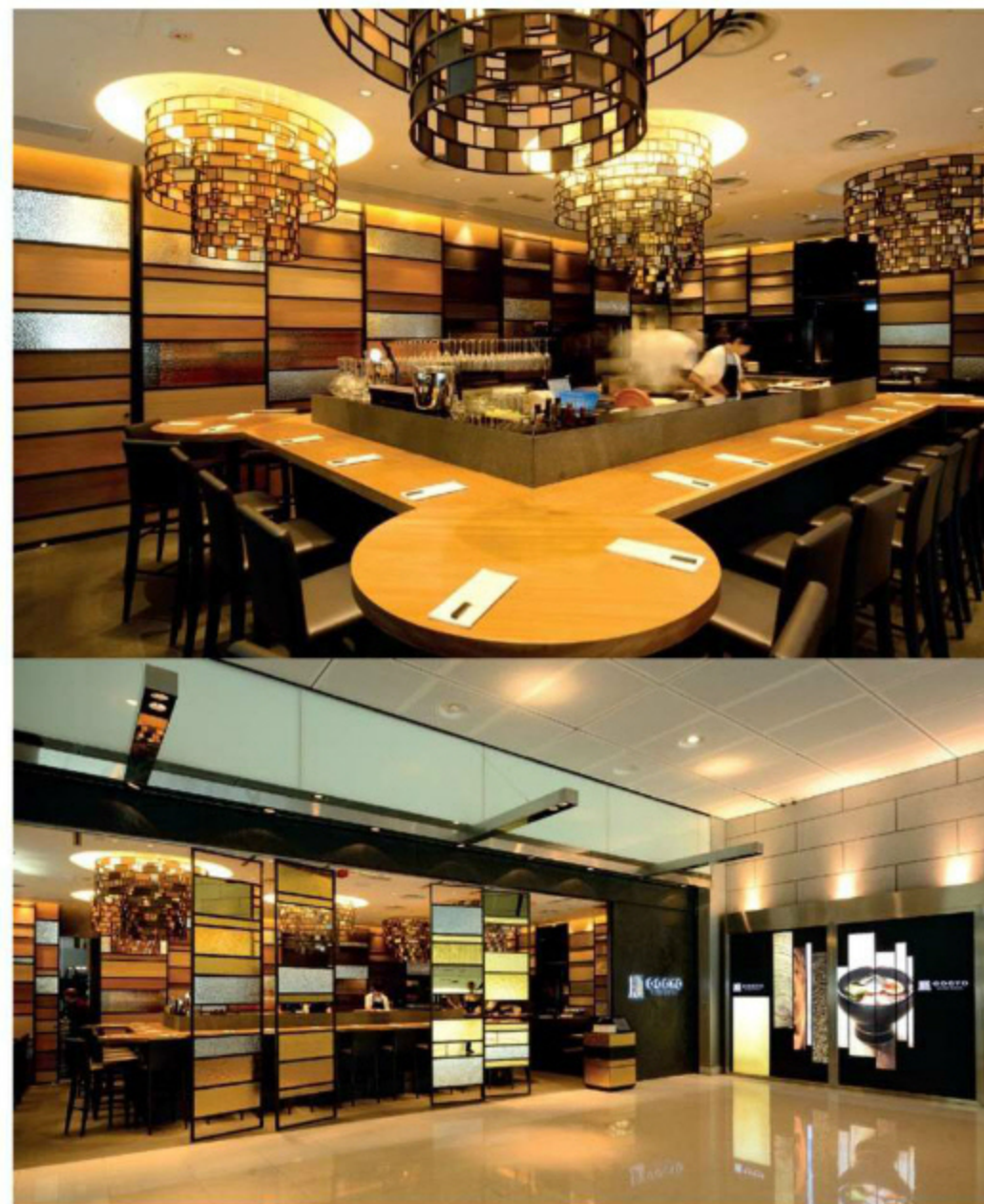
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**What**

Gogyo, a snazzy new ramen bar and restaurant hailing from Kyoto, Japan

Where

At Hong Kong's ifc mall in Central

Who

Renowned Japanese design firm GLAMOROUS

Why

Because apparently Hong Kong can't get enough of ramen... or good design.

How

Gold and copper accents play off black frames and dark wood tables. The atmosphere is relaxed, with high chairs at the central bar. The interiors are expertly arranged to match the five elements – "Gold" includes the elegant copper-coloured doors; the warmth of "Wood" is expressed in the long tables; the pristine blue glass at the entrance demonstrates the purity of "Water"; the subdued decor references the profoundness of "Earth"; and the heat from the roasting process denotes "Fire".



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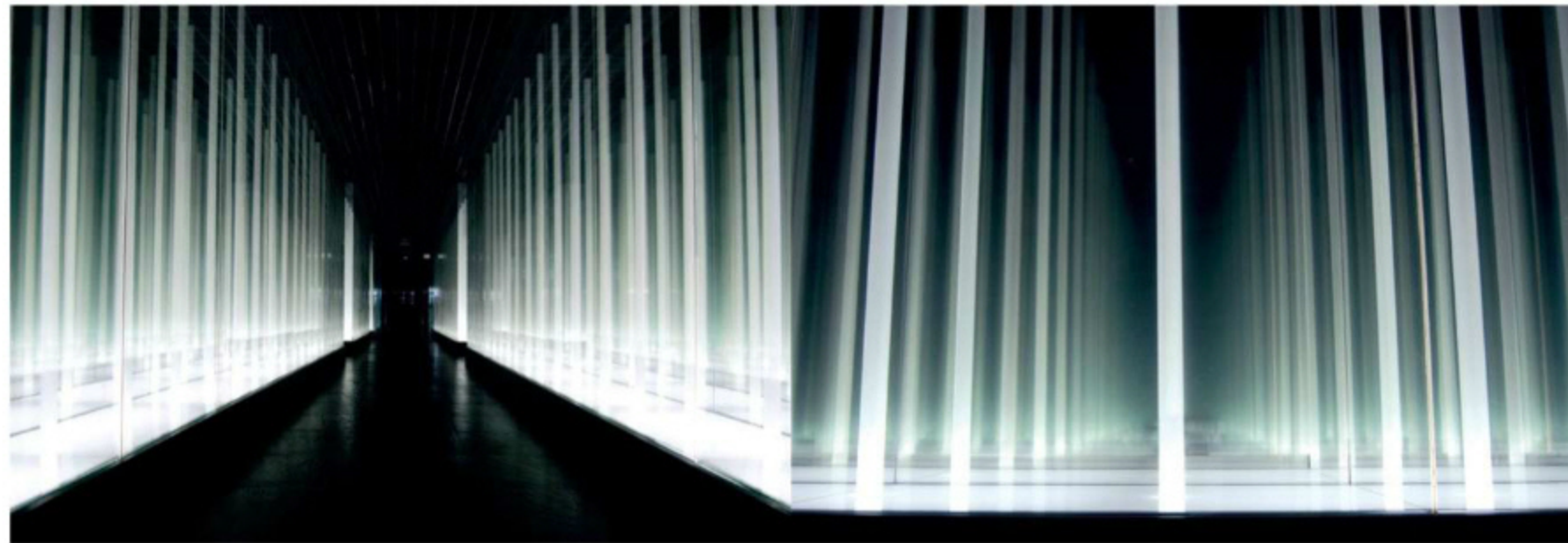
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What

Contemporary trompe l'oeil installation reminiscent of a bamboo forest

Where

A public corridor on Hongshan Road in the new district of Wuxi, Jiangsu province

Who

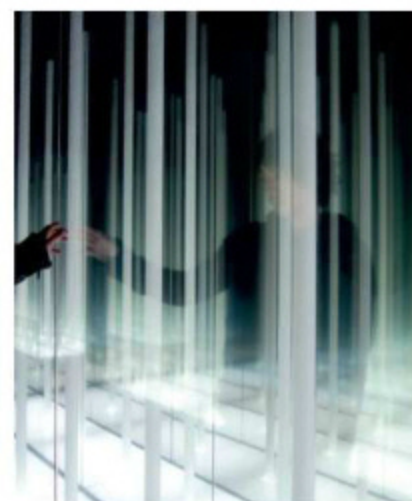
Shanghai-based trio of Tomohiro Katsuki, Masanori Kobayashi and Reiji Kobayashi from Prism Design

How

By making the passage an immersive light installation with the rest of the building devoted to storage. By referencing traditional Japanese bamboo forests with opposite facing mazes of slender white light columns that seem to stretch forever along both sides of a central corridor. By keeping the walls and floors black to make them recede, the concept of infinity is explored dramatically, even if only for the finite amount of time it takes to walk through the passage.

Why

To dress up a somewhat mundane 20-metre passage through an annex building. To give passersby pause, as if they have stepped into Alice's Wonderland.



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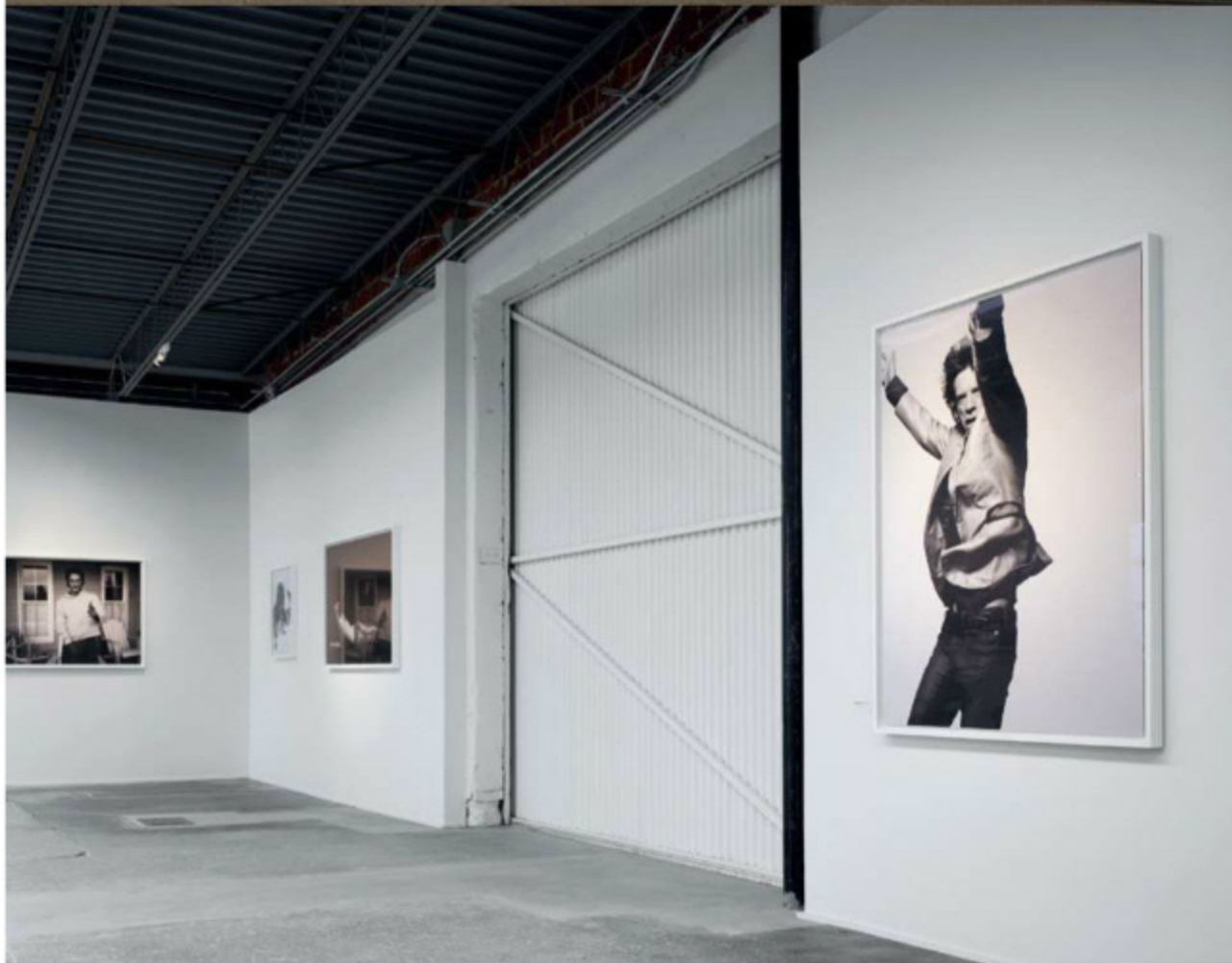
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What

Marfa Contemporary Gallery, a satellite art gallery of Oklahoma City's City Arts Center, plus a car-hire outfit, a pizza place, and an Artist-in-Residence Studio

Where

Marfa, Texas, already firmly on the contemporary arts map.

Who

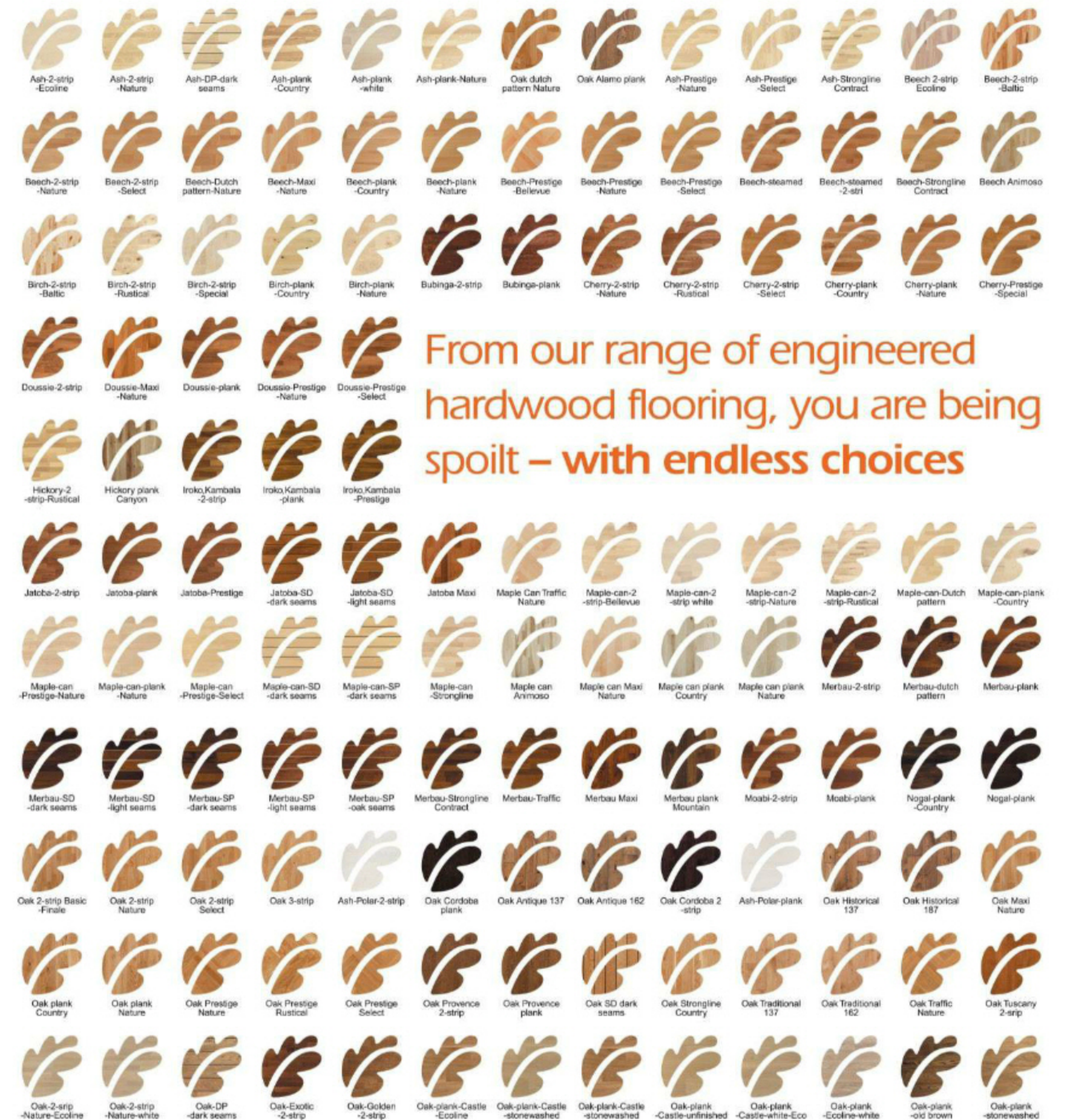
Elliott + Associates Architects

Why

Because Rand Elliott was born for this kind of commission. Because he, ahead of most practitioners alive in the U.S. today, gets how to make old and new, modest and monumental, live in crystal harmony. Because this little building, shot in the brash light of Texas, is as cool as a tumbler of iced tea.

How

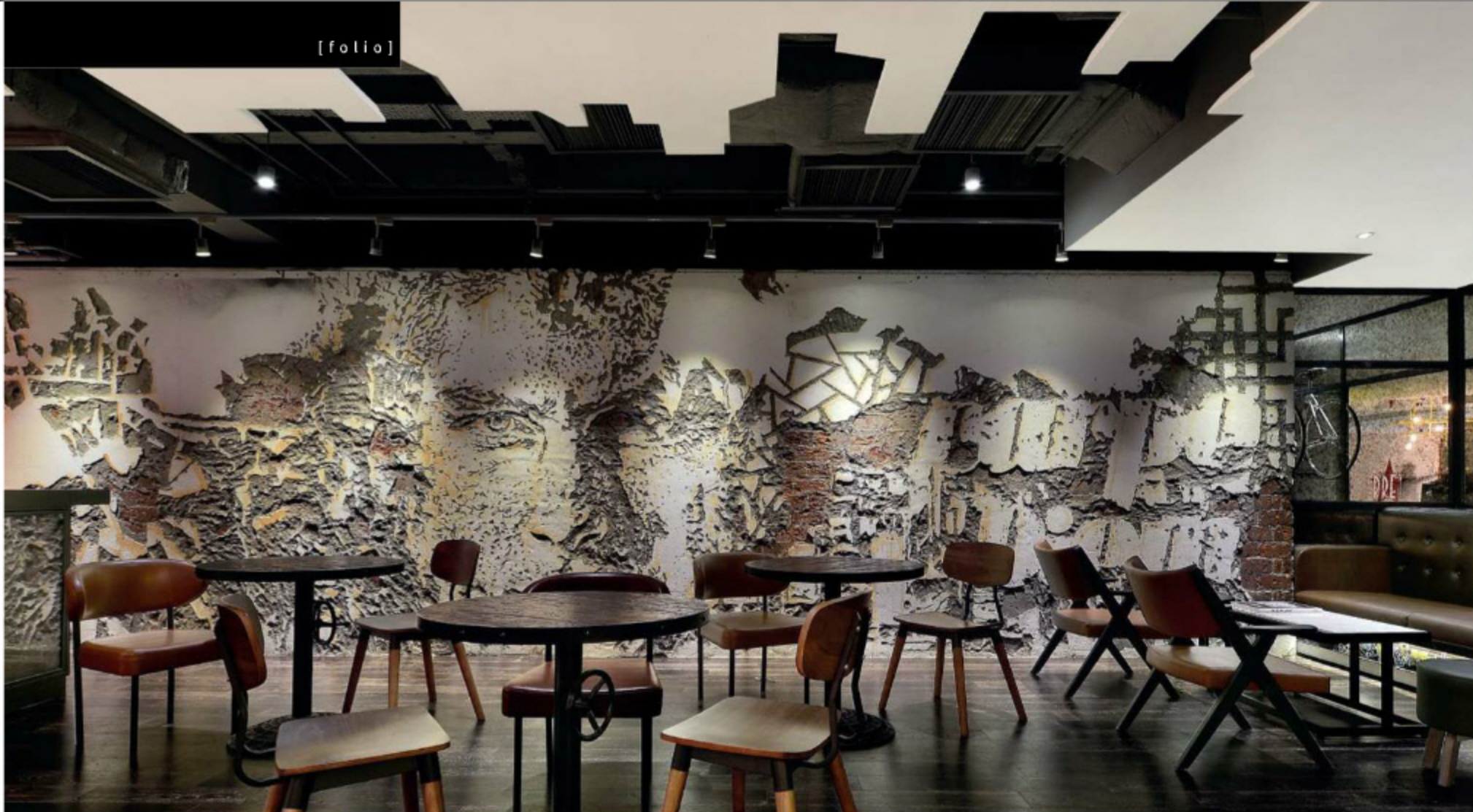
With the 2,200sq ft art gallery as its centrepiece, this conversion of a former 1940s service station and car dealership – located at the only stop light in Marfa – is a bit like Edward Hopper meets MOMA. Elliott brings his usual razor sharp eye to the marriage of old and new, and as always, resists the temptation to grandstand, so that the 'new' building is thoroughly comfortable in its own skin, even with its entirely fresh purpose, plus some rather sensual interior details. The triple treat – mod gallery, edgy art and yesteryear edifice – makes for a small package of dynamite in the town... another reason why, sooner or later, one has to visit Texas.



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What

Slick grab and go gourmet bakery and cafe

Where

On either side of a busy upscale shopping mall's corridor in the heart of Central, Hong Kong

Who

Hong Kong's HKIDA vice-chair Joey Ho with some help from Noel Chan from Joey Ho Design

How

By enlisting the help of Portuguese street artist VHLS to create a distressed mural with drills and chisels to peel back a feature wall that stops traffic. By creating three distinct zones for people who wish to take away goodies, others who want to sit and dine on more substantial fare from breakfast to happy hour, and still others who are there to see who they can snap discreet selfies with. By using wooden floors, an industrial copper chandelier and a large communal table on red brick supports facing the corridor, passersby can easily see what (or who) looks delicious on the menu that day.

Why

Because we Hong Kongers barely have time to eat or sleep but we always have time to shop. Because we are all about efficiency, such as people watching and ogling famous celebrities having tea in dark sunglasses across the atrium at Café Landmark while chowing down our own brie and avocado baguette.



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RB12 BUILDING – RIO DE JANEIRO



It's all happening in Brazil this season. There have been strikes, demonstrations, construction delays, a football match or two... and, soon, eco-building unveilings. One of the latter is scheduled to take place in the not-too-distant future on Avenida Rio Branco, a Rio de Janeiro thoroughfare. Designed by Franco-Brazilian firm Triptyque Architecture, and to be built by French firm Natekko, RB12 raises the bar in terms of sustainable development. The volume will have a bioclimatic facade, and will possess built-in systems for managing water consumption as well as optimising natural light levels and clean energy production. When completed, it will be the first commercial building in the Latin American country to use photovoltaic panels and hydrogen fuel cells for its own electricity production. Of course, these kinds of eco-features are fast becoming standard kit on many new commercial towers. However, RB12 is not a new build; it is a "retrofit". The architects and the construction company have to work within the confines of an existing structure – remodelling it as an efficient quasi-modern building. Brazil saw a lot of carbon-rich new-build construction prior to the World Cup; some adaptive reuse that leaves minimal carbon footprint is overdue.

CHAORYANG PARK PLAZA – BEIJING



Construction has just begun on Chaoyang Park Plaza. Situated in Beijing's central business district, the six-volume project will yield 120,000sq m of commercial and residential space. Two 120m-high towers will tickle the smog-clouds, putting Chaoyang Park Plaza on the capital's skyline; four organically shaped low-rise buildings will occupy the rear of the site. "Like the tall mountain cliffs and river landscapes of China, a pair of asymmetrical towers creates a dramatic skyline in front of the park," says MAD, the architectural studio leading the development. "Ridges and valleys define the shape of the exterior glass facade, as if the natural forces of erosion had worn down the tower into a few thin lines." The other four buildings will be shaped like river stones that have been rounded by flowing water and the passage of time.

THE RITZ-CARLTON HOTEL – MUMBAI



India's premier entertainment city is to get a branch of one of the world's premier hotel chains. The Ritz-Carlton Hotel Company is bringing its brand of high-end hospitality to the home of Bollywood. Kohn Pederson Fox Associates will design the glass-and-steel tower that will house the upmarket hotel; Tony Chi will design the interiors, and will draw inspiration from Indian culture. The Mumbai incarnation will have 238 rooms and all the usual upmarket accoutrements: ocean-view bar, speciality and fine dining restaurants, a spa, and banquet rooms for the uber-glam high-society weddings that Mumbai is fond of hosting. The hotel will be located centrally, in the vibrant Worli district. "We have been searching for the perfect location for a premier hotel in Mumbai for several years," says Herve Humler, Ritz-Carlton president and CEO. "This site offers everything hotel guests could want – a prime business location, and stylish, contemporary design in this historically rich and vibrant city." The development, by a consortium led by Oberoi Realty and Sahana Group, will also include a second tower comprising luxury residential condominiums managed by The Ritz-Carlton. The hotel is scheduled to open its doors in early 2017.

CAST IRON HOUSE – NEW YORK CITY



Built in 1882, Cast Iron House is a Big Apple landmark. Manhattan-based developer Knightsbridge Properties plans to renovate the building, and has commissioned Pritzker Prize-winner Shigeru Ban to create a new interior scheme for the 11 duplex residences inside, and to design an entirely new rooftop appendage comprising two penthouse units with large open-air terraces. As part of the renovation, the late-19th-century edifice's ornamental facade will be overhauled. The 4,000 cast iron panels that clad the exterior will be removed and sent to an Alabama foundry where each will be painstakingly restored or, if necessary, recast. While the original 'skin' will be carefully preserved, the interiors will be contemporary. "We liken the architectural concept for Cast Iron House to a ship in a bottle," says the Japanese architect. "The original cast iron facade is the bottle, while the newly built-out modern interior, which has been completely reimagined, is the ship."

CULTURAL CENTRE – BEIJING



©Archivio Fuksas

Italian husband-and-wife architectural practice Studio Fuksas has won an international competition to design a new cultural centre in the Chinese capital. Located in the Central Business District, the project comprises two blocks joined by a middle section that is a large, transparent glass atrium containing an extensive network of stairways, which connects the various public functions and can be seen from the outside. Contained within the volumes will be a ballroom, theatre, finance museum, auditorium, two conference rooms, exhibition halls and a private rooftop club. The volumes either side of the glazed atrium will have shiny mirror-like metal skins. "Our building is a mirror, a screen or a canvas upon which the life of this area will play out," says architect Massimiliano Fuksas. "Life as culture. Culture as life."

345 CARROLL STREET – NEW YORK CITY



Brooklyn is to get a new condominium building. The five-storey volume, which will house 32 "custom-crafted" residences, including six garden duplexes and seven penthouses, will be located in the leafy Carroll Gardens neighbourhood, known for its tree-lined streets and brownstone houses. Designing the building is local practice Gluck Architects, which will deliver a modern scheme that, nevertheless, respects the architecture of the area. "When designing 345 Carroll Street, our vision was to bring a new luxury residential building to Carroll Gardens that would complement the general aesthetic of the Carroll Street landscape and the neighbourhood," says Gluck principal Charlie Kaplan. "The undulating facade of 345 is reminiscent of Carroll Gardens' rich architectural history, but updated with the alternating use of bluestone and glass, enabling large amounts of light into all of the homes while maintaining a sense of scale with its brownstone neighbours." The bluestone brownstone will house the usual condo amenities such as a fitness centre and a children's playroom. Atop the building will be a communal recreation area as well as a number of private cabanas. At grade there will be a 6,000sq ft landscaped courtyard-cum-garden. The units should be ready by next autumn.

SWING AND SWAY



Shanghai-based golf aficionados can look forward to perfecting their swing at a golf-club-cum-resort soon opening in picturesque Moganshan. Designed by Rocco Design Architects and developed by Zhejiang Youcheng Holding Group, the 21,495sq m site with a total gross floor area of 11,500sq m will be ready for action this summer. Gowin Golf Manor is primarily a clubhouse with a limited number of guestrooms for those wishing to get in an early tee time. The rooms overlook the course and are planned to one side of a central atrium, with restaurants, retail and other function areas on the other. The multi-storeys are crisscrossed by ramps and sky bridges, and clad in contemporary materials such as zinc, stone and glass. Unifying them all is an exterior screen made of slender vertical members that allude to the area's surrounding swaying bamboo forests. The skin gives the simple box-like form a permeable quality, allowing glimpses into the interior's complex series of spaces that generate visual tension and richness.

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SNOWED IN

Split View Mountain Lodge

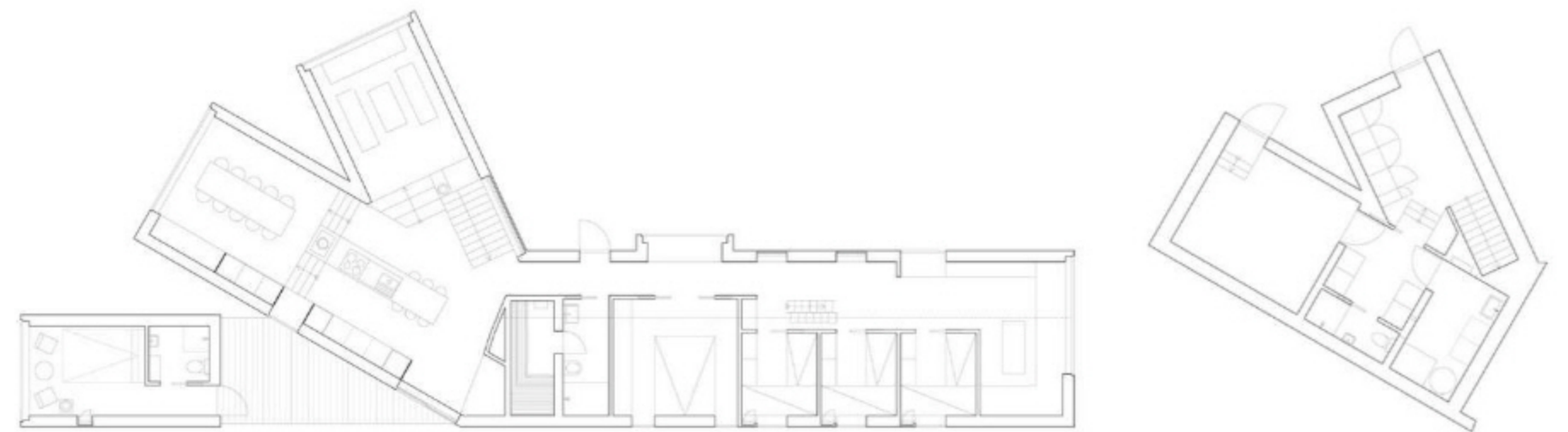
Reiulf Ramstad Arkitekter AS

Photography by Soren Harder Neilsen, RRA



A holiday house in ski-and-hiking country in Norway, this unusual building is full of surprises all the way through. Conceived as a rational response to site and programme, the all-timber-clad structure starts off as a linear box running in tandem with its slope, then branches – literally – into two stubby end wings set at unique angles to capture views. The main branch holds the sleeping and washing quarters, and is a very simple, pleasingly extruded pitched-roofed rectangle. The wood cladding outside will fade to grey over time, while the almost all-blond interior [also clad in wood] sets everything in an appropriately Nordic mood.

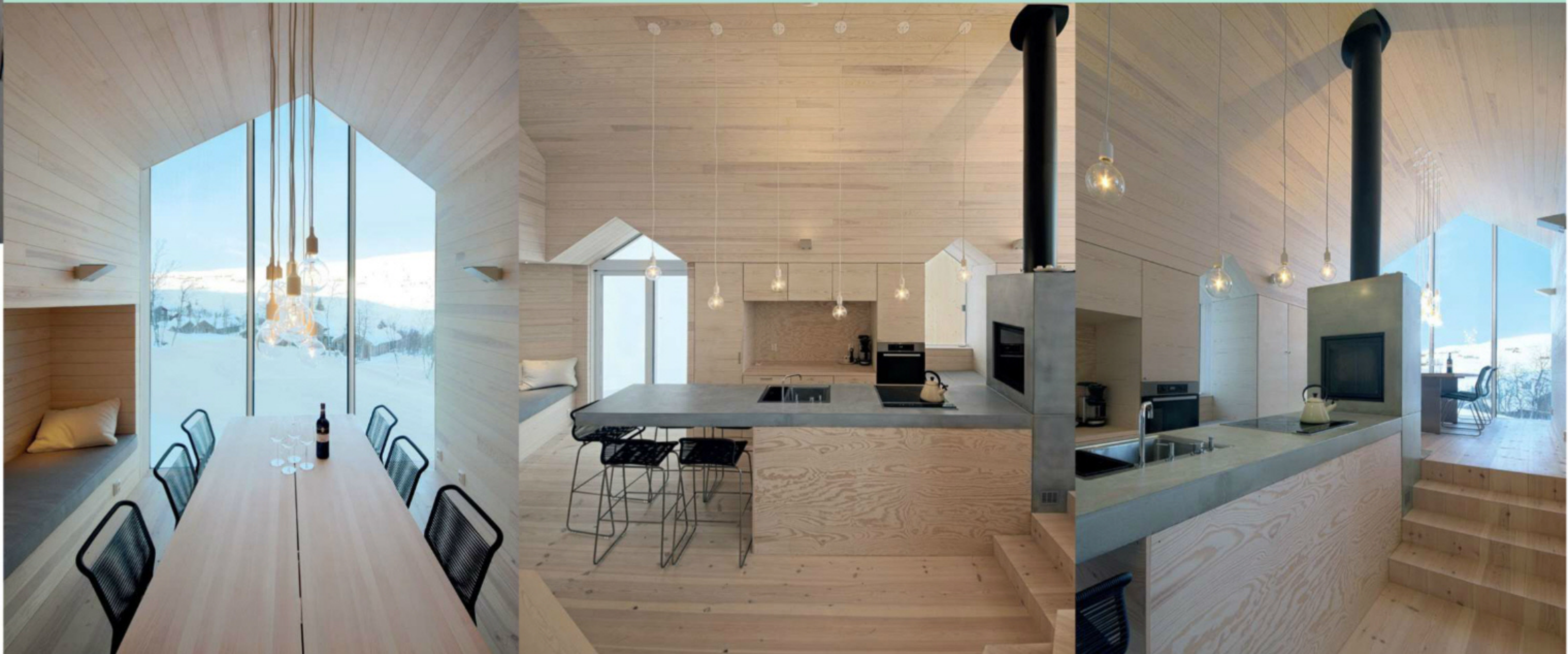
The house has light places and dim places and is full of inviting nooks and crannies, perfect for nestling down with a cup of tea and a read or chat after a bracing morning spent, presumably, tramping over hill and dale. The ceilings mostly echo the pitch of the roofs, and the architects elected to add a slightly mannerist touch of peeking all





the window openings, somewhat like that found in parish church buildings in rural America. From some angles, at some distance, this 'churchy' aspect doesn't do much for the building, but from others, it's just the thing. It pays off most at the climax of the living and dining room gable ends, where full glazing rises to the point of the ceiling to frame wonderful views outward. Elsewhere the peaked apertures come to seem affected, since they repeat constantly (though not in internal door openings, for some reason). Occasionally, such as in a protruding bay window seat along the main corridor, the peak is wonderful, mimicking the outline of a children's sketch of a house, and reminding of the elemental quality of this rural building.

The detailing of the openings is reduced to become almost frameless, with fixed glass and separate ventilation grilles. This has the fortuitous effect of further abstracting the domestic language, and dovetails nicely with the general language of the project as well as its colour tones. The niches, particularly in the kitchen and dining areas, seem to punch deeply into walls of solid wood. This also plays into the abstraction theme, making the Split View into something like an idealised model of a house, as much as a real one. It wouldn't work for an everyday residence, or in a city, probably. But here in ski country, used for holidays, the faint sense of fantasy that it all adds up to casts a spell, and the lack of irony or cynicism – plus the obviously careful and luxurious detailing and execution – help make it convincing as a cohesive operation. It's fun without being frivolous.



ANGULAR

Krampon House

Shogo Aratani Architect & Associates

Photography by Yutaka Kinumaki



Hugging a steep site that descends 11 metres in total is this 104sq m house in Japan. Nestled between two mature and magnificent trees – one a camphor, the other a cherry – and part of a forested area, the house twists and splits to take full advantage of its situation while avoiding undue damage to it. As well, because the ground here was dense and hard, the house minimised excavation by setting its joint volumes lightly down on supports.

The parti involves three main boxes which more or less follow the contour lines. To exploit views, the living spaces are at the top, right under the tree canopies. Below are the bathroom and bedrooms, which provide a flat roof terrace accessible from the living space. The 'hinge' that holds the pieces together is the stair, a unique shape that echoes the site's own angle of decline, as well as twists as it rises through the

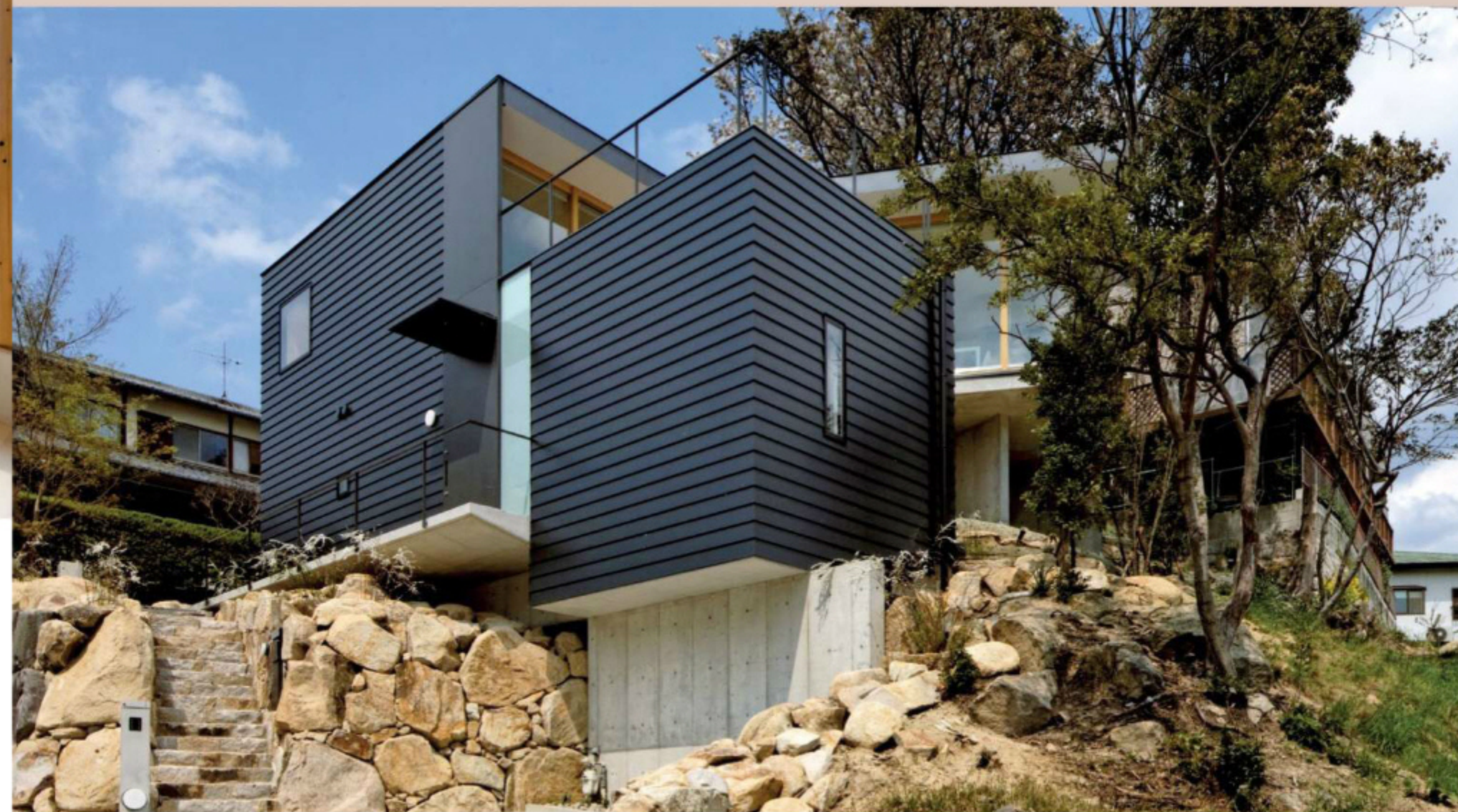


house. The concept was to make this stair a vertical library, so the steps have been designed to accommodate a large number of books over time. Moving up or down this stair/space is the high point of the spatial experience of Krampon House; an intimate corollary to the naturally bright living spaces upstairs. These are expansively glazed and offer wide views of the natural surroundings, not unlike from a tree house. Much of the interiors use blond plywood cladding on walls, and wood flooring to match.

The two principal 'oddities' of the house – the irregular stair and the angled joint at the centre of the plan – are what bring interest. By angling the two main 'wings' of the building, Shogo Aratani has made it seem quite a bit larger than it really is. No matter which space one is occupying, there is another adjacent space nearby, but in a different orientation and therefore apparently of a different realm. What might have



turned out a constrained box of a residence now feels larger and has different, and unique, areas, which is advantageous for a family. Sectionally, the staircase heightens the separation of floor levels by making the experience of moving between those levels its very own one, like a strong punctuation mark. Krampon is a small house with a couple of big ideas.



TAKEAWAY

La Jolla Beach House

Juan Carlos Doblado

Photography by Juan Solano

Photography by Peter Marino



This vacation house on La Jolla Beach is separated from the sea by a large holding pond and containment berm in front. A lack of tall vegetation further abstracts the landscape, making the rigorously rectilinear building stand out like a just-arrived foreign visitor. Yet it settles into the otherworldly environment rather thoroughly, with its strictly white surfaces, deeply recessed openings that slice into its skin, and exaggerated contrast between solids and voids.

The plan is logical and without surprises, other than the number of bedroom suites (seven) displaced downstairs at ground level along a central corridor that opens up at its midpoint for a staircase. The upper floor is a straightforward living zone with views to the low horizon across a swimming pool and terrace.

It is at the large scale that the architecture holds its sway: in the way the building sturdily claims its desert site, standing defensively like a proclamation.

Nature is not soft here, so man's intervention can't be, either. The need to import privacy in the wide, featureless landscape has yielded a little fortress of a building, and the crisp, blank box that results becomes fodder for an architectural process of subtraction on its perimeter envelope. Spatial components are identified by cuts that enliven the proportions and, at least from 50 metres away, arrest the eye. The long side elevations, particularly after dusk, turn into tantalising arrangements of sub-masses and voids, the latter set aglow by interior lighting. The outlines are ruthlessly straight or cornered at 90 degrees, the better to highlight the slices and voids. By day, these deep punctures are etched in shadow. The effect can alter scale and make the building more than it really is. The house makes its own shade.

That the interior spaces don't live up to the promise of the long elevations hints that the building was as much an exercise in two dimensions as in three. But

the volumetric manipulations did start well; the two-storey void at the centre of the plan might have been more exciting had it been realised as either more of a negative extraction, or as a positive 'box' dropped into open space. The formal grammar registered on the facades had all the lessons to be learnt.

POWER PLANT



Red Bull Station Triptyque Architecture

Photography by Pedro Kok

Brazil has seen its share of turbulence this year. Alongside the fanfare surrounding the World Cup, the host country's pride suffered a crushing blow at the hands – or, should we say, feet – of the German team. At the same time, local citizens have taken to the streets to protest about the disparity between what the government is willing to spend on the perceived frivolity of the games versus necessities such as healthcare and education. Given all that unrest, it is all the more refreshing to see that a quiet building in the heart of São Paulo is getting architectural attention due to its rags-to-riches narrative. And all via the pursestrings of energy drink company Red Bull, which provided the funding for the cultural project known as Red Bull Station.

Two years in planning, the six-month-long construction period revitalised a 1920s neoclassical warehouse building formerly owned by the São Paulo Tramway, Light and Power Company. Red Bull has a proven track record of investing in grassroots sporting and cultural initiatives as part of its overall marketing campaign, and has, since 2009, underwritten three temporary artists-in-residency programmes in São Paulo. When the neglected substation at the nexus of flyovers, roads and pedestrian walkways was chosen as the site for its next art event, the company



decided to invest in a more permanent home for its endeavours. Red Bull Station houses a recording studio, exhibition space, artists' ateliers and roof garden via a combination of indoor and outdoor spaces.

The French-Brazilian architectural firm Triptyque was entrusted with the challenging task of preserving the listed facade while providing the interiors with "a contemporary intervention in order to adapt the building to its new role as a cultural hub," says Gregory Bousquet, leader of the design team. "The essence of the historic building has been preserved while the beauty of its elements has been strengthened." With a total useable area of 1,944sq m covering a triangular plot, a new perimeter wall was erected, resulting in parallel sides between the structure and adjacent roads. This perimeter is essentially a vertical metal awning, dubbed the Leaf, and is supported by steel beams fastened to the building's structural columns to create an interior courtyard. The Leaf facilitates a green wall with a covered end for outdoor exhibition space and alfresco seating.

One of the major insertions by Triptyque was an external black steel staircase running along one side of the building leading up from the courtyard. Visitors flow through the building via this staircase, popping in and out between galleries while never losing sight of its context.

The building's exposed concrete shell is mixed with echoes of paint in various bold colours upon pilasters, ceiling panels and wall sections, underscoring how





previous tenants have remodelled the structure over the past century. The ground floor consists of the main gallery, music studio and a small cafe, while the mezzanine contains offices that overlook the lobby below. On the upper floor are six workshops for artists in residence, with a second exhibition space designed for temporary shows. A third exhibition space, plus rehearsal rooms, is found in the basement. At the very top is a roof garden with a permanent canopy supported by steel beams. The square canopy looms over the structure, flaunting the building's unapologetically industrial aesthetics while offering sheltered panoramic views of downtown Sao Paulo. Rainwater collected by the canopy can be used for cooling the building during hot summer months. Adjacent to the garden is a tiered fountain in dark grey stone that gurgles delightfully; it is a nod to what formerly occupied the same spot – the original water-cooling system for the building's transformers.

Red Bull Station is raw yet approachable; it shows its age gracefully. Triptyque has made no effort to cover up holes, 'wrinkles' or other signs of wear-and-tear. Metal doors with chipped paint, exposed concrete beams and shiny metal pipes are contrasted against a matte floor and 'modern classic' furnishings. At night, the building comes to life with a lighting programme that outlines the building's architectural details. That really is when the building comes into its own: at events where art and people are juxtaposed sharply against the distressed background. They warm and vitalise the spaces, reviving the century-old relic with music and visual stimuli, matched by the frenetic colours of the city around them.



HOSTEL GROUND



Hip hostel brand Generator, known for its stylish, contemporary interiors, recently relaunched its flagship London property after giving it an extensive makeover. Eschewing the run-of-the-mill hostel experience, the Generator group has for its aim a worldwide portfolio of 'urban residences' that reflect the spirit and culture of their host cities, with an emphasis on bold and exciting social spaces within each property.

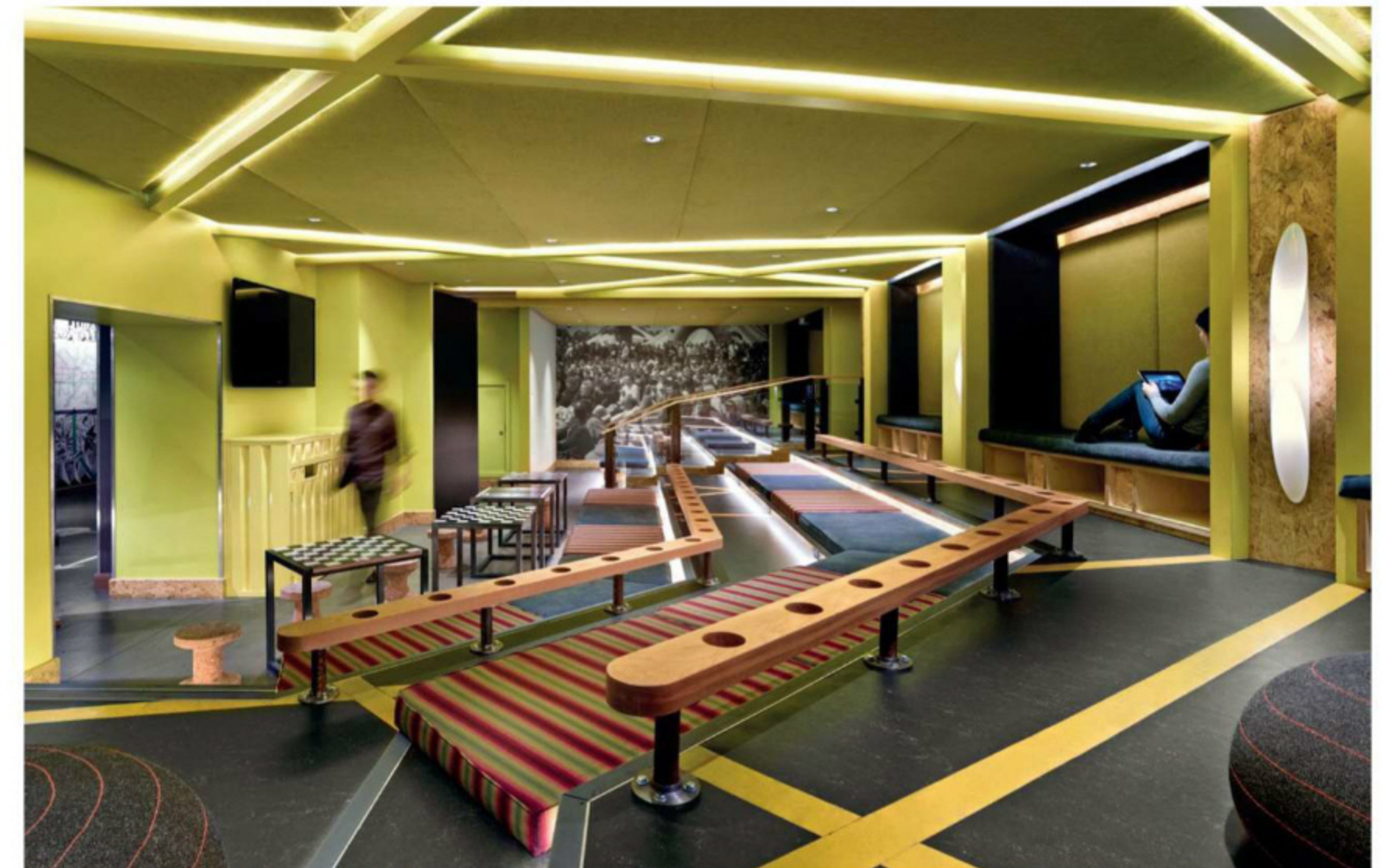
True to form, Generator London is part playground, part night club, part crash pad. Formerly a police station, the six-storey hostel now houses 872 beds in 212 brand new rooms. Although the property is situated in central London, a stone's throw from Covent Garden and the British Museum, guests need not venture far to find either relaxation or entertainment. Full of light and bright colours, the lobby features several cosy seating areas set against a cutout of a saluting British bobby and a large smiley lamp placed atop a monolithic reception desk. Elsewhere in the expansive, 6,000sq m hostel, one can find plenty of creative nooks to hang out in, among these a canary yellow chill-out room, a lounge with a Goodwives and Warriors hand-painted piano, and a cafe designed to look like a London streetscape. And if amid



Generator London

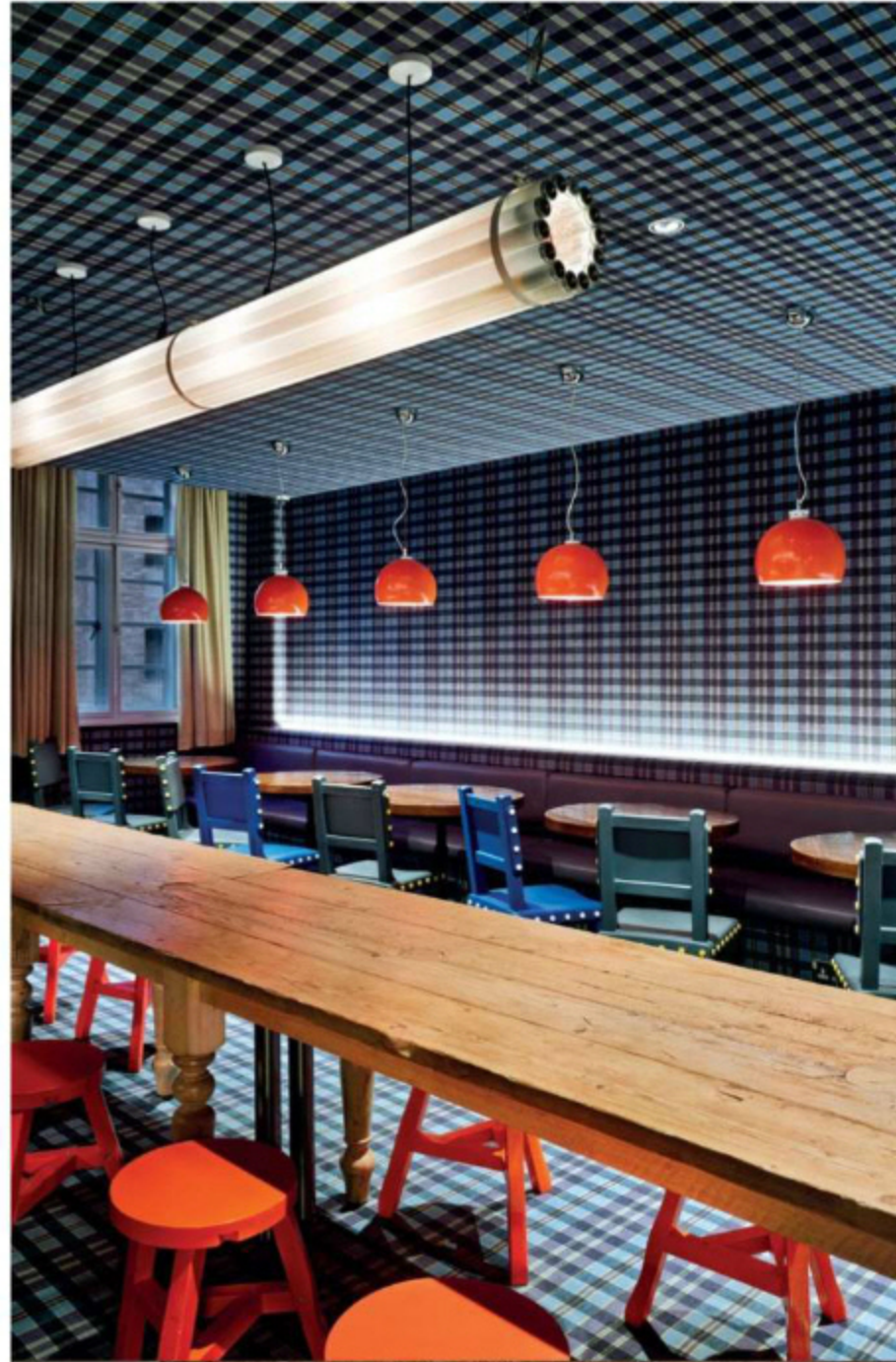
The Design Agency
ORBIT

Photography by Nikolas Koenig



all the socialising one forgets where one is, quirky installations such as the front section of a Routemaster bus that has been turned into a DJ booth, and a travel shop with a handdrawn, annotated map of the British capital on the its walls, hammer home the realisation.

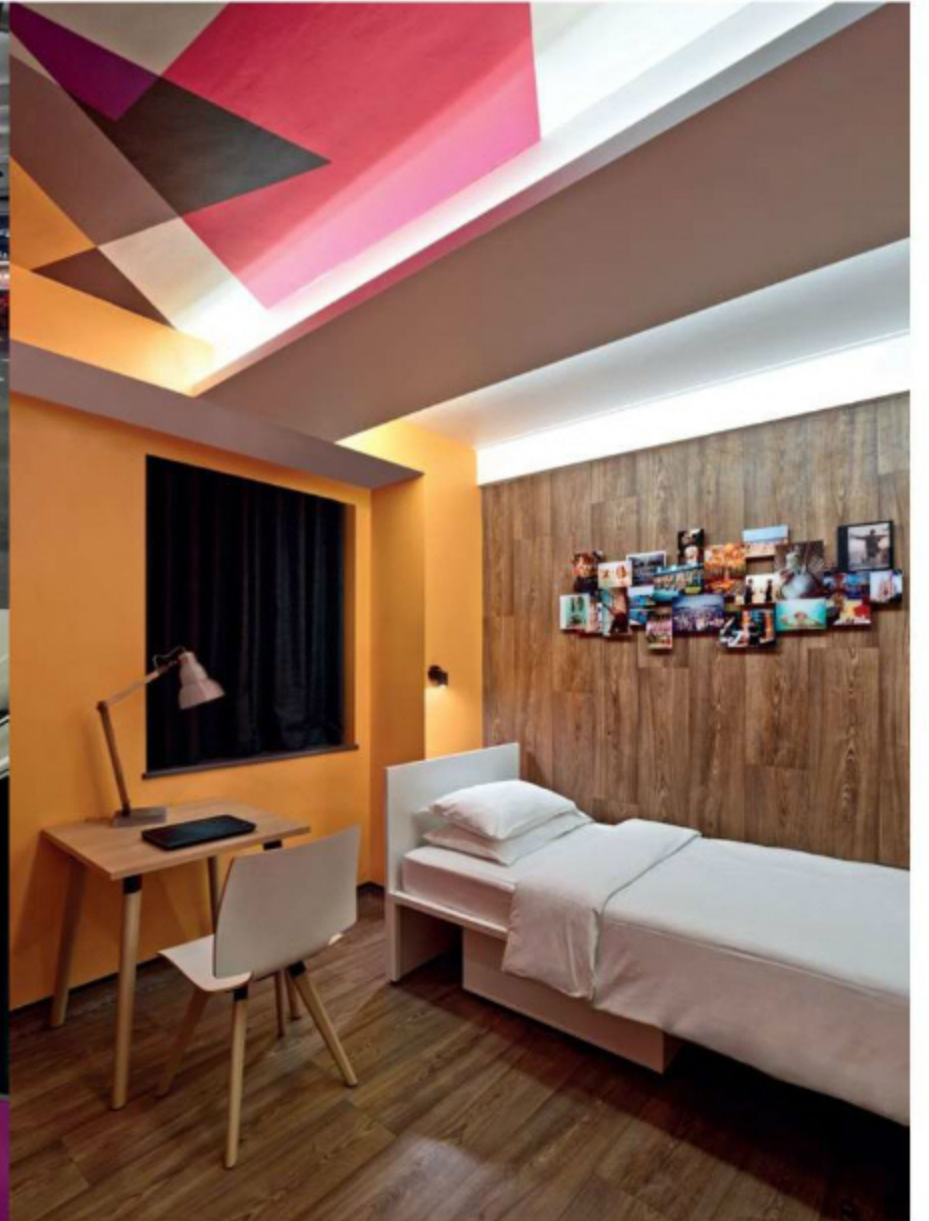
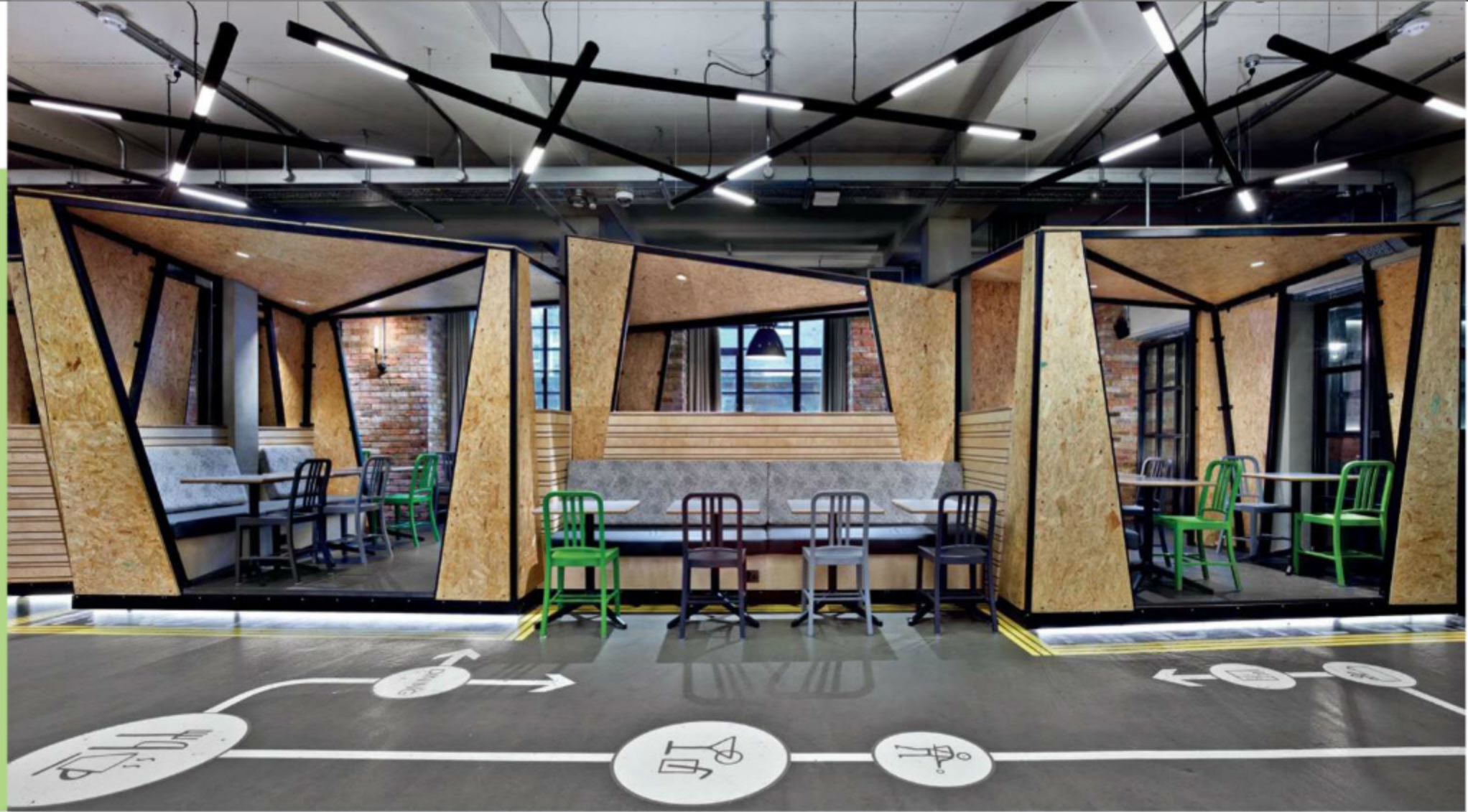
According to Anwar Mekhayech, a partner at The Design Agency, the interiors were refurbished to express the dynamism of London's bustling streets. "London presented the tricky task of updating a fifteen-year-old hostel, housed in a former police station. [It was] made up of a labyrinth of rooms, [so] we were inspired to create a series of concept spaces, each with a distinct character and feel. Our goal was to accentuate Generator's newly developed branding and design-style while paying tribute to London's hip, mod character."



A reclaimed warehouse feel pervades throughout, with plenty of brickwork, ventilation pipes, stainless steel and concrete, all exposed alongside furnishings and fittings made from recycled material. At the bar, recycled fire-extinguisher lamps by Castor; reclaimed wood, and hot-rolled steel details set the mood for eventful evenings. Metal frames and wood boards create a cluster of seating pods in the canteen area connecting the cafe and bar. The lamp at the back of the cafe, which looms over four leather armchairs like a menacing arachnid, is particularly striking. The upstairs floors, meanwhile, are named after famous fictional Brits such as Doctor Who, Willy Wonka, Mary Poppins, James Bond and Austin Powers, with artworks to match.

In the rooms, oversized camouflage graphics wrap the walls and ceiling. The dorm units are simple but functional, encouraging guests to spend more time in the social areas instead. The Generator premium rooms with single beds have en-suite facilities and a work desk.

Famboyant, frivolous and fun, yet not without an underlying seriousness of purpose, Generator London is proving to be hugely popular with design-savvy, cash-conscious travellers looking for a comfortable, buzzy, uniquely memorable hostel scene.

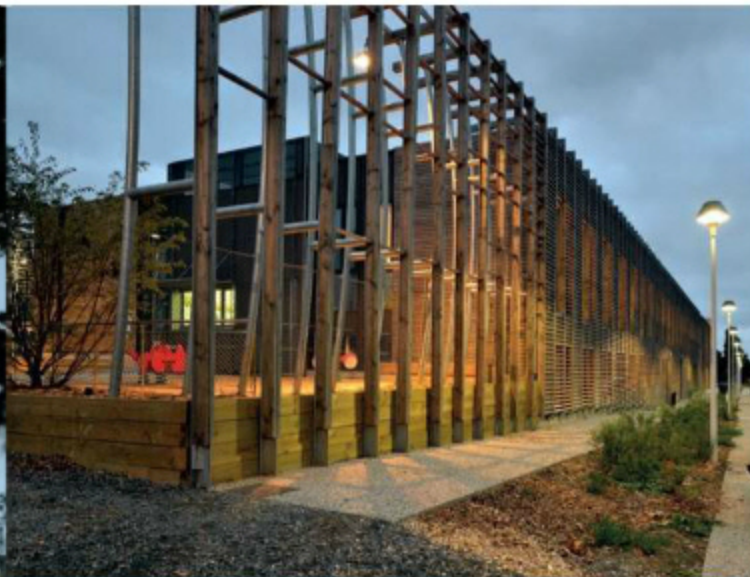


SOCIAL NETWORK

La Queue du Lezard
Rue Royale Architectes

Photography by Philippe Mallot

Photography by Peter Marino



One of the traits of a civilised society is the emphasis it places on the equality of all its citizens. In ancient Greece, such concern was formally laid down in the Agora: hallowed ground where the concept of democracy was born. In France today, it can be seen in urban renewal projects where the less-than-fortunate are provided with life's essentials – housing, education, family support and leisure facilities – all courtesy of French taxpayers' dollars or at a nominal charge.

La Rochelle is a city in western France with a population of 81,000; it is situated on the Bay of Biscay and was originally occupied by Gallic tribes before it was absorbed into the Roman Empire. Mireuil, La Rochelle's suburb with the densest concentration of public housing, was earmarked for urban renewal in 2008 by ANRU, the French National Agency for Urban Renewal. "297 housing

units were demolished, 900 rehabilitated and 800 residentialised," reveals Dominique Stanchieri, project manager for the district's urban renewal project. "Against this background, the community centre helps [people] to bond together and revitalise the area."

"In this district, the community centre is essential," adds Joelle Laporte-Maudrine, assistant mayor of Mireuil. "It is a support or 'second mother' for people in great difficulty. With the urban renewal project, we wanted to show local residents that we were taking care of them and that the district's image was going to change. The building is very modern and very soft, with a lot of natural light. You feel at home in it."

Designed by Lyon-based architectural studio Rue Royale, the 200m-long building

is contemporary and welcoming without fuss or extraneous ornamentation. It has the kind of cohesion between interior and exterior that can only be achieved with a single architect handling both, and the play of volumes and simple use of carefully chosen materials are accomplished in a way that inspires. Constructed on a slope around a concrete spine that contains all the technical and service areas, it is enveloped by a glue-laminated 'skeleton' structure, with a skin



of Douglas pine. Alternately long and short, the planks are secured by gently angled galvanised-steel T-section posts clad in timber, giving the building further solidity. On the south side of the building, these posts are detached from the facade and support brise-soleils calculated to shade during summer and allow in natural light during winter. The facade's organic, rhythmic form is what gives the centre its nickname: la queue du lézard or 'the lizard's tail'.

The programme is typical of many community centres. There is a generous reception area, educational support for up to 50 children ranging from six-year-old to mid-teen level, leisure facilities, multimedia rooms, and administrative offices for its 15-strong staff. As the centre was designed to encourage social mixing, volumes are staggered to allow for greater transparency between the three main spaces, with the sports ground a natural outdoor extension to support activities.

The centre sits exactly along the east-west ordinance, in accordance with the district's 1960s grid plan. As the site slopes downwards towards the west, the aforementioned volumes were naturally created as the roof was kept a strong horizontal line. The reception, located in the centre of the building, is a cheerful red. With its views to either end of the building and its position between the centre's three storeys, it

immediately establishes a visual connection that underscores the building's open, transparent nature. The reception's happy vibe continues with the warmth of timber dominating in internal finishes, false ceilings and exposed structural members throughout the building. To the west side of the ground floor is what the centre dubs the 'agora', a large multi-functional space with its own washrooms and pantry that can be used for community events or booked for private functions.

A number of environmentally sensitive concepts were also incorporated into la queue du lézard. External insulation helps decrease the thermal amplitude between day and night, and summer and winter; while heat loss is limited by the presence of tight airlocks. On the south side, canopies and dense vegetation protect direct heat gain, while windows are reduced on the north side. Users can operate windows along the facade to adjust them in accordance with personal comfort levels. Water is heated by solar panels (with heating cylinders as backup) and natural light supported by light detectors and LED lamps is for the predominantly daytime-held activities.

With the completion of the games library on the south wing this summer, attention will turn to the 'tete' or head of the architectural reptile, the final phase that caps the scheme for the lizard of La Rochelle.

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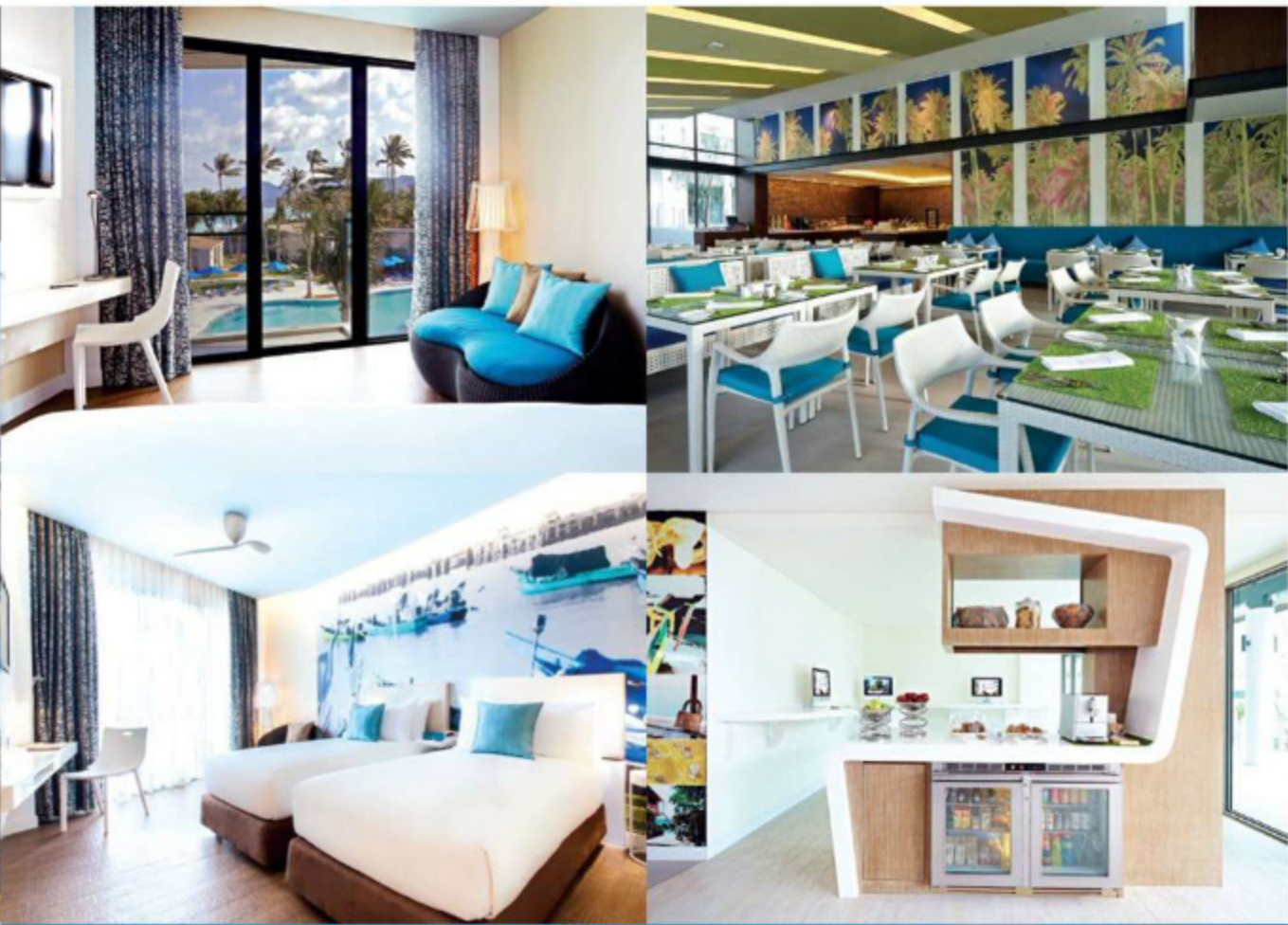
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TROPICALE

Ozo Chaweng Samui ONYX Hospitality Group



The plethora of tropical beachfront offerings in places like Koh Samui, Thailand – particularly on prime Chaweng Beach – makes standing out from the crowd a challenge, to say the least. There are plenty of 'traditional Thai' bungalow places, a few large resort-chain entries, and a handful of mod options. Vacationers on the island gravitate toward Chaweng for its superb sand and sea, as well as its nightlife and shopping, since it's really sort of ground zero on the island. While plenty of people also avoid the place, there's no denying that it is the leader among the island's many and varied villages and beaches. Perhaps that's why Ozo decided to open its latest hotel, Ozo Samui, in Chaweng... to zoom in on the kind of clientele that will always prefer being in the centre of the action.

Which is not to say that they can't have some peace and quiet. Ozo has captured a 'best of both worlds' location, just far enough down the beach to get a bit of tranquillity, but still a short walk to the lively evening activity streetside. Indeed, it's hard to imagine a more ideal location to squeeze in a sizeable, 208-room resort hotel. The site plot was large enough to do so, but it took a bit of clever planning to make it all seem cosy rather than crowded. The resort plays its low-



rise buildings and beach villas around a large, free-form central pool and an ample restaurant and bar structure in the middle of it all. The design ethos of Ozo is established at the open-air front lobby, with a bright, contemporary vibe and touches of naturalism in a sculptural timber feature wall fronting a seating area of low, comfortable furniture. Efficient staff man a floating, organic-shaped reception desk, and the views toward the gardens and pool set the mood from the get-go. Just off this large, inviting lobby area is a useful meeting room (for doing a little business between laps in the pool) and a small but well-equipped fitness centre called Tone.

The main restaurant is a simple, high-ceilinged volume that can transform from sunny breakfast space to mellow evening ambience. Around the corner, poolside, is an open-air bar and lounge area. There is another smaller bar serving the lovely beachside area. The rooms follow a set Ozo design recipe and, though small, are efficiently arranged with colourful, oceanic graphics on the walls, all the mod cons, and oversized, well-equipped bathrooms. Each opens onto a balcony or terrace overlooking the garden and pool. Avoided are most of the tropical clichés such as dark teakwood fittings and clunky furniture; this is definitely a resort for the young-minded and international-attuned. WiFi is ubiquitous, staff are attendant and casually friendly, the bedding is top-notch, and the TV monitors large. In fact, Ozo prides itself on attention to good sleep, and the rooms and suites are named accordingly: Sleep, Dream, Dream Ocean, Dream Beach and Dreamspace. The emphasis is on rest and rejuvenation.

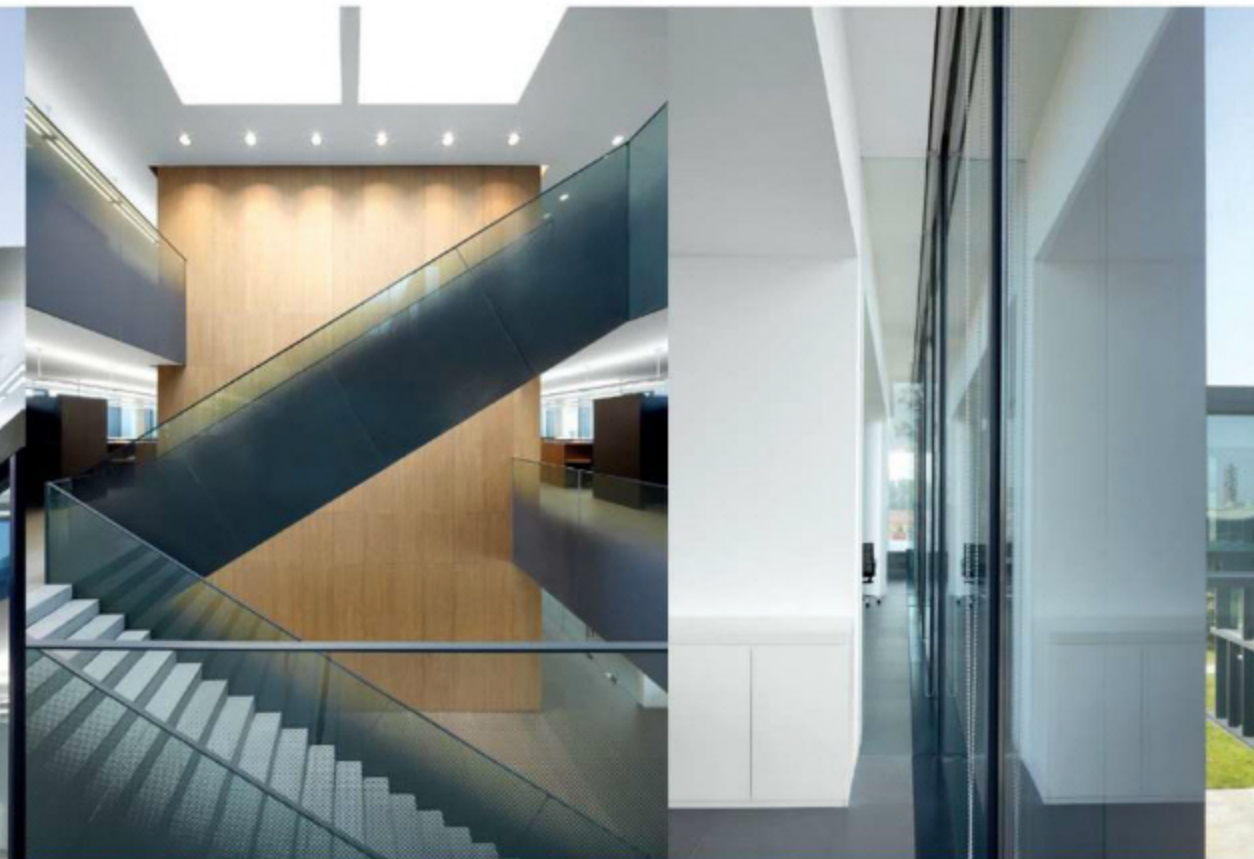
Ozo Samui is clearly aimed at a clientele that places more value on connectivity and location than conventional luxuries or opulent service. This is a resort for modern travellers who aren't hard to impress – and don't want people trying to. They know what they're after, and they don't waste time finding it. Drop in, tune in, zone out, and sleep.

SEE-THROUGH

Taiwan Glass China HQ

Philipp Mainzer

Photography by Ingmar Kurth



possible partitions made of the stuff. The effect is efficient, modern and light, and makes the building seem larger than it is, thanks to layered views through intermediary spaces. Other feature materials, including wood, stone and metal, play off this, providing attractive juxtapositions in tone and texture. But glass is the backdrop to all.

The building is thoroughly international, with no overt references to Asia or its local site. It mildly harks back to Mies van der Rohe's later work in Chicago and New York, if at a much more modest scale. But the purpose of the HQ was to get on with its work in a package that says functionality, efficiency and modernity. No fuss, no extraneous luxuries, no nonsense.



As the mainland Chinese headquarters for Taiwan's largest glass manufacturer, this 4,100sq m facility is also an advert for the corporation. Part of a 20,000sq m masterplan by the same architect, the building includes corporate offices and some residential apartments. As one might expect, the use of glass itself is central to the design aesthetic, and as a result the interiors are infused with natural light. The main three-storey structure houses offices for executives, a restaurant and some apartments for managers, the last type of space divided into two parts that are

joined via an internal bridge at the top floor. The structural system is concrete.

The exterior presents dark-toned, gridiron facades wrapping most of the perimeter walls uniformly, the better to project a single corporate identity. The glazed curtain wall is subdivided by randomly spaced vertical mullion-fins that induce a pattern of shadows across the surfaces, and help give the blue tint of the glass itself a series of handsome outlines. Predictably, the preponderance of glass continues inside, with virtually all



BEARER OF KNOWLEDGE

St Ambrose College Sheppard Robson



The brief for this Catholic boys' school located on the outskirts of Manchester called for a design that would create an open, inclusive environment for both students and staff... with a building layout in the shape of the Celtic cross. London-based architects Sheppard Robson responded with a scheme that proves there's no one way to tame and get the best out of gregarious, growing lads.

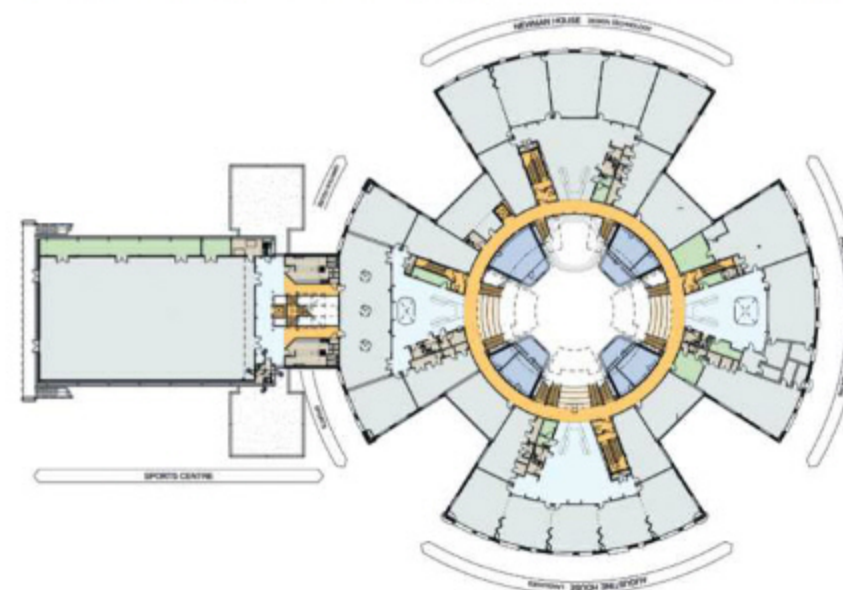
At the centre of the cross is a large multifunctional area which forms the social heart of the school. Built with collapsible folding walls, the structure encourages flexible and efficient use of space. Notes the headmaster of St Ambrose College, Michael Thompson: "We abandoned the traditional design of a school, with rows of classrooms parked on long corridors, for an open-plan community. The central hub space – cathedral-like in structure – is visible from all points and provides access to all teaching areas, dispensing the need for internal corridors that are often associated with bullying."

Surrounding the triple-height central space (used for teaching, performances and assemblies) are three sets of Spanish steps, interspersed with canteen furniture and nooks with plush seating underneath the steps. The atmosphere changes from quiet and contemplative on the outer ring, to more energetic as one moves toward the

spacious centre, a gathering spot for students who wish to study or meet with friends. Above, cantilevered boxes housing teacher lounges look out over the whole area, allowing for passive supervision. Staircases link from the centre to circular balconies on the first and second floors, where classrooms, breakout areas, the library and IT facilities can be found. Sports facilities are located in a separate building overlooking the school grounds.

According to David Ardill, a partner at Sheppard Robson, the radial plan has clarity, but isn't rigid. "We wanted to make the transitions fluid between one type of space and another, blur the boundaries between separate areas, and give it a dynamism and unpredictability." The lack of barriers is felt even in the dining areas, where students eat together with staff, thus encouraging further an atmosphere of openness. On the building exterior, glazed brick-and-render has been used to accentuate the school's circular form, and is punctuated by large picture windows.

By moving away from conventional circulation routes, the St Ambrose College design encourages variation in how users move within the building, leading to more social encounters between pupils and staff. Sheppard Robson's truly original approach has made possible an interactive and connected school culture.



GOOD DEEDS

Goodwood Residence WOHA Architects

Photography by Patrick Bingham-Hall; architectural drawings courtesy of WOHA



Singapore's "garden city" reputation is one in which the nation takes great pride, and part of that comes from the gardens of private homes. Historically, these have been detached bungalows. As the city-state faces increasing urban density pressures, however, a bungalow home with garden is fast becoming unattainable to all but the very rich. Kudos, therefore, to WOHA for taking the ideals associated with detached-home ownership and incorporating them into a high-rise macro solution with numerous green elements to boot.

Goodwood Residence on Bukit Timah Road shares a boundary with the tree conservation area of Goodwood Hill Park, off the established residential neighbourhood bounded by Scotts and Orchard roads. The complex consists primarily of two 12-storey L-shaped blocks on a 20-hectare L-shaped site with its length oriented toward the northwest. The 2.5-hectare development holds 210 units in all, each offering two, three or four bedrooms, and supported by communal facilities including underground parking, clubhouse, outdoor swimming pool with toddlers' wading pool adjacent, children's playground, tennis courts, jogging path and central green lawn with many existing trees preserved in situ.

The driveway has been carefully designed to resemble a passage along a leafy boulevard, with the apartment blocks' boundary walls helping to define a series of courtyards. The path leads to a formal cobblestone-lined entrance courtyard dominated by large rainforest trunks. The drive ends at a lawn, with the pool as a water feature that visually conjoins Goodwood Hill in the distance, beyond the site's boundaries.

WOHA has taken care to ensure its design for the high-rise blocks affords the same kind of privacy normally associated with detached houses. Rather than



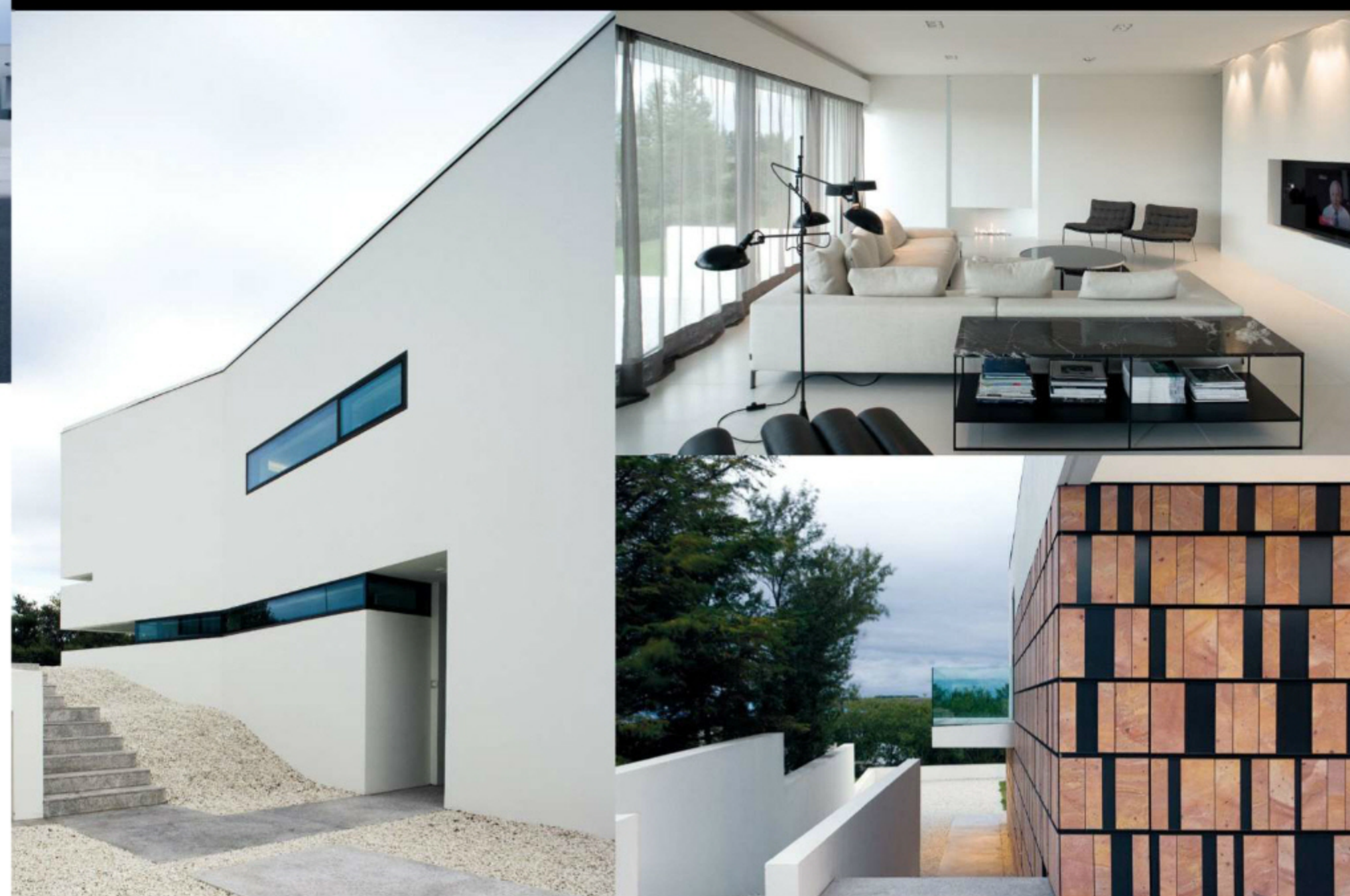
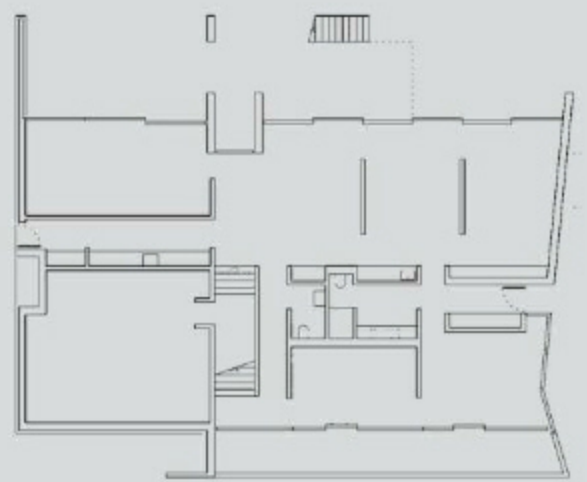
double- or even single-loading a corridor to each unit, the firm has cleverly designed one elevator with self-contained lobby for each unit within a stack. In other words, the only people a resident shares his lift with are all those living above or below him (and excluding those on the same floor with him). This virtual elimination of common corridors allows for more vistas to the front and back of each unit, yielding 360-degree views.

The ground-floor units most closely resemble detached homes, and feature high ceilings with large terraces off the living room and master bedroom; each of these areas offers direct access to a private outdoor swimming pool. Automated sliding gates and garden windows are contemporary versions of ha-ha walls, offering privacy for these ground-floor residents while allowing them clear sightlines to the central lawn. At the tree-canopy level, which equates to the second and third storeys, 15 units are designed with treetop cabanas that cantilever out into the foliage to immerse residents in nature. From the fourth to eleventh levels, staggered double-height balconies are inspired by nearby colonial homes' protruding drawing rooms. The twelfth-storey penthouses crowning Goodwood include rooftop pools and terraces boasting unobstructed views across the city.

In a further nod to its context, the facade of Goodwood is dominated by thin aluminium fins oriented at 45 degrees to the north-south axis. These colourful vertical sunshades allude to Asian woven textiles and rollup bamboo blinds commonly found in southeast Asia; like their references, the fins provide shading while admitting fresh breezes and encourage each resident to change the exterior's articulation. One-metre-wide planters along the exterior edge of the projected balconies complement the fins; the foliage in turn enhances the vertical greenery and natural shading.

Along with the fins, sustainability innovations incorporated into the project include a system that utilises collected rainwater to irrigate the landscaped grounds. Reed plant-beds act as natural filters and improve water quality prior to its progress toward the next stage of irrigation. Common service lobbies are equipped with separate chutes for organic and recyclable waste disposal, to encourage residents to do their part whenever they use the lift. In addition, all of Goodwood's internal walls are constructed from reclaimed aggregates sourced from existing buildings. WOHA estimates that its green initiatives account for about 20 percent savings in the monthly maintenance costs of the complex. For these efforts, the Building and Construction Authority of Singapore awarded the development the GreenMark Platinum Award. Indeed, Goodwood Residence helps to reaffirm Singapore's garden city reputation with a well-thought-out, sensitive addition to its skyline.





B25 HOUSE

2010

PK Arkitektar

Photography by Rafael Pinho

This somewhat abstract residential composition sits in contrast to its mildly sloping site while taking full advantage of it. The road access and front facade are at the higher reaches of the plot, with a subtle garden at its lower end, toward the southwest. Appearing to the street as a solid white block, the 'rear' of the building opens up considerably, exploiting views toward the Alftanes peninsula in the distance.

A marked 'split' in the facade of the house identifies its subtle entrance and divides the plan into public and private quarters internally. The gap also delivers natural light to the heart of the interior. By restraining the elevations and apertures, this incision gains dramatic force, and makes of the building a kind of orthogonal sculpture harking back to early Modernism. But the B25 house is no throwback or nostalgia routine; its contemporary bona fides are underscored throughout the interior spaces as well as in the use of red rhyolite stone as a cladding material on a corner section and one flank of the lower floor. This patterned break from the white surfaces all around it serves as a visual focal point, as a warming tonal juxtaposition, and as an enhancer to the subtle abstraction of the volume as a whole. Thus the exterior has three components that play in concert: white blocks; richly patterned exceptions to these; and narrow, glazed slice.

That leaves proportion and a couple of smaller compositional moves (a horizontal slit at the far right of the entry elevation, for instance) as the principal regulators of the formal game. And it might have come off as a bit precious if not for the architectural skill brought to bear; there's little denying it's done really well. The interiors may be characterised as rote modern space-making – all coherent and consistent – but this building's about the larger scale of object-making. And that's well and good when handled expertly.



Photography by Peter Cook

STONEHENGE VISITOR CENTRE

United Kingdom

Denton Corker Marshall



You can imagine the pressure... Commissioned to design a visitors' centre one-and-a-half miles west of the ancient site, Denton Corker Marshall has created an almost ethereal, wispy structure that in many ways is the antithesis of Stonehenge itself – and in others not unlike it at all. Of course, it's not quite accurate to describe Stonehenge as architecture in the first place – we still don't really know for certain what it was – but any new building built for it, near it, or in any way connected to it, was bound to incite animated reactions. Still, the need for the centre was pressing, and someone had to plunge in.

The specific site is just within the confines of the World Heritage precinct, yet not within view of the monument – which helps to keep the latter's sacrosanct atmosphere intact (at least to the extent possible when it is overrun with tourists). DCM then attempted to make a building as light on its feet, and as nearly dematerialised, as they could. The parti groups a number of basic enclosures upon a common limestone platform, and under a shared canopy roof that undulates over them, supported by a forest of 211 pencil-thin columns and seeming as svelte as a sheet of paper. No one will miss the intentional contrasts here: the lightness of structure against the massive weight of the Stones; the sparse arrangement of columns against the mysterious circular layout of the Stones; the implied temporality of the proportions and materiality of the centre versus the ageless endurance of the Stones.

And yet there are referential similarities as well. The columns dance across their smooth floor, leaning this way and that, not entirely unlike the manner in which the almost anthropomorphic Stones incline around their own – both suggest groups of people involved in some kind of physical ritual. Might the new building, by way of metaphor, reference crowds gathered around a monument? The stark juxtaposition of vertical elements with horizontal ground-plane is prominent and important in both structures. And the ambiguity of inside and outside in the centre seems to have been inspired by the Stones' blurred definitions of space and containment.

It would have been impossible to place the centre too close to Stonehenge itself – no building could possibly have withstood such a charged relationship. And it is not helpful to push comparisons too far. But DCM has obviously given serious thought to such a loaded commission, and responded with what it thought was a sensitive, respectful piece of architecture that is not uninteresting in its own right.

Under the centre's canopy roof, which has a perforated edge detail that further reduces its visual weight, are three main pavilions, all distinguished by material and programme. Clad in timber is the largest, which houses the museum displays and services. A second pavilion, coated in zinc, holds the ticketing and guide facilities,



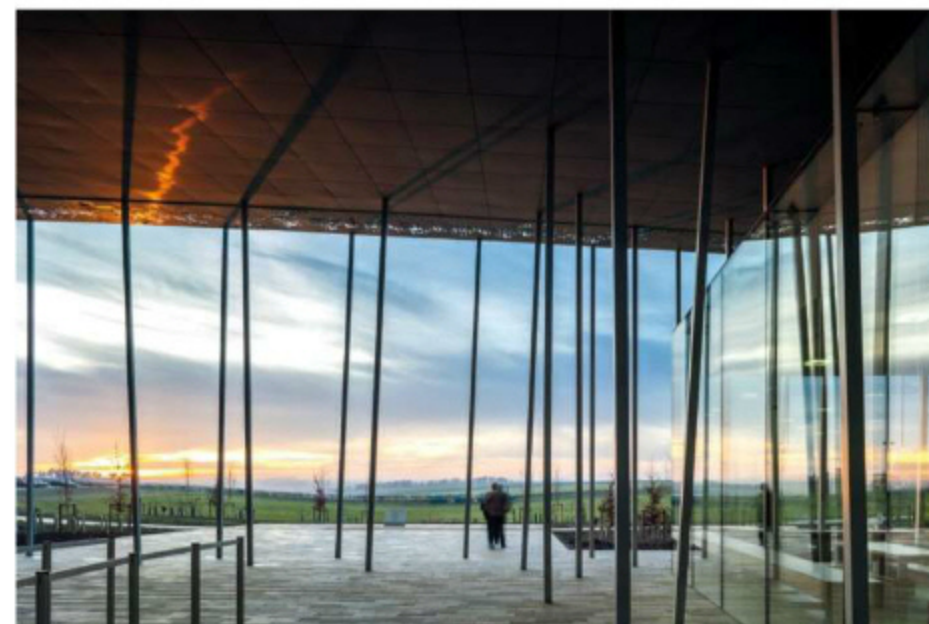
and is the smallest box of the three. Finally, there is a glass-encased building for the educational spaces, restaurant and retail offerings. The steel roof is also clad in zinc on its underside. Ample open areas under the overhang's protection provide places in which to sit, read, think, eat or learn about the 5,000-year-old monument.

There is as well a certain scalelessness to the new centre. The abstract, unarticulated perimeters of the boxes, the extreme slenderness of the columns and the thinness of the canopy's edge detail, even the way the building seems to have just landed on its ground plane as if on a carpet, combine to remove from the eye most references of measurement. This, too, seems attuned to Stonehenge itself, which can seem so enormous or so intimate, depending on viewing angle, daylight, season, weather and so on.

The building's various sustainability attributes are important, and a general attitude of 'reversibility' underscored the whole enterprise. As the architects write: "The ability to return the site to

its current state was a fundamental design concept. The building will last as long as it needs to but could, if necessary, be removed, leaving little permanent impact on the landscape." This seems an intriguing footnote to a building erected to assist one of the world's oldest and most iconic surviving constructions. All the same, to achieve its stated end, the centre sits on a concrete raft upon fill that cuts minimally into the soil.

There is a sense of impermanence to the centre, though it doesn't feel like a strictly temporary shelter. Yet the perforated outer edge of the canopy, the irregular tilts of the steel support poles, even the 'jagged' edge of the timber cladding around openings, combine to remind visitors of its ephemerality, as if nothing ought to presume permanence in the shadow of such a longstanding monument. DCM balances on this wire with considerable skill. The Stonehenge Visitor Centre is an ode, without sacrificing its own personality.





Top Talents

Autodesk held the 8th Annual Autodesk Hong Kong BIM Awards Presentation Ceremony at The Mira Hong Kong Hotel on 17 July. The fancy event celebrated talented individuals, for their innovative use of Building Information Modelling (BIM) to save costs for projects in Architecture, Engineering and Construction (AEC) industries. At the event, Sr Hon. Tony Tse Wai-chuen, Legislative Council Member (Architectural, Surveying and Planning), celebrated with winning organisations and students, who then presented their winning projects on stage and explained how BIM empowered them throughout their design process.



Art in Situ

Despite the hot weather warnings, more than 50 budding artists meandered through the streets of Sheung Wan on the afternoon of 5 July under the guidance of leading historians, artists and architects for the first collaboration between Asian Art Archive, Draw Together Hong Kong and Walkin Hong Kong. Held as part of AAA's Open Saturday "Drawing on Histories", the community drawing event encourages the public to look more closely at their surroundings. With the help of Walkin's English language guide Haider Kikabhoy and Cantonese language guide Chow Chung-wah, the layers of contemporary cityscapes were peeled back to reveal the area's colonial significance. Marissa Fung Shaw, founder of Draw Together, along with graphic designer Gloria Wong and architect Jason Nogoy, then encouraged participants to sketch what they saw in front of them using not only their eyes but all of their senses. Erasers were provided only upon urgent request, with guides stressing that mistakes are to be welcomed. The tour included Possession Street, Hollywood Road Park, Pak Shing Temple and Hong Kong Museum of Medical Science, ending with a sharing session of the new artworks at Blake Park.



Autograph Please

During the annual Hong Kong Book Fair held between 16 to 2 July, boutique publisher MCCM Creations and The British Council were proud to bring former Hong Kong resident Peter Suart back for a round of events. Suart, who now lives in the U.K., is an illustrator, writer, musician, theatrical performer and speaker. In his seven illustrated books published by MCCM, his meticulous line drawings and renderings have a childlike wonder to them that appeals to kids of all ages. Along with a session at MCCM's kiosk at the fair on 19 July, he also gave talks at Comix Home Base in Wanchai followed by The Bookshop by MCCM Creations' new digs at PMQ on 20 July. Suart was on hand after his talks to graciously sign autographs and chat with his followers.



Oil and Water

On the evening of 27 June, the Hong Kong chapter of the American Institute of Architects organised a tour of Oil, led by architect and Chinese University Hong Kong (CUHK) associate professor Wallace Chang. Unveiled in 2013 after a HK\$20 million renovation courtesy of Architectural Services Department, Oil is a rare example of a 1908 Arts and Crafts style complex of buildings at the corner of Oil Street and Electric Road. Originally constructed as the Royal Hong Kong Yacht Club prior to 1948's reclamation around North Point, it then served as the Government Supplies Department before briefly becoming an artist community in the 1990s. Hong Kong's Antiquities Advisory Board classified the complex as a Grade 2 historic structure. Chang explained that the two annexes are now an herbal tea café and an urban classroom for CUHK, respectively, while the main building houses rotating exhibitions by local and international artists. Argentine artist Leandro Erlich of Meta4 Design Forum's site-specific installation Batiment is a whimsical 3D illusion that has proven to be popular with everyone who visited.



Writing Design

University of Virginia's Weedon professor in Asian architecture Li Shiqiao held court on the evening of 3 July at Asia Society Hong Kong to discuss some of the themes behind his latest book, *Understanding the Chinese City*. The Tsinghua University and Architectural Association-educated scholar practised architecture in London and Hong Kong prior to his current position in Charlottesville, and he refers to Hong Kong as "inspirational for understanding Chinese culture, albeit its 'Chinese-ness' is stretched to the limit." Focusing on the philosophical comparisons between architecture as being designed in the west versus written in China, he used numerous examples from 11th century philosopher Shao Yung to contemporary artist Xu Bing to illustrate his point. "We should understand the Chinese city as pieces of writing instead of design," Li states. "Everything in Chinese civilisation is about the writing. For the Chinese, the written word is forever and the writing system controls art and intellect. In any Chinese building or garden, you see the writing first. That is where you see the most creativity."



Bath and Beyond

On the evening of 18 July, London-established bath and sanitaryware BagnoDesign A&D Centre and its distributor VSC Building Products hosted the Hong Kong Interior Design Association's members networking event. The theme was 'what are you doing in your professional career', and each member presenting was limited to 10 images and five minutes of discussion. A staggering number of projects were showcased, highlighting the different disciplines and scope of work by young up-and-coming local designers. HKIDA chairman Antony Chan presented a certificate to BagnoDesign's sales director, Asia Pacific, Simon Davis for staging a successful event prior to the presentations. It was a choice opportunity for mature professionals to share their insights with those new in the business in an informal and fun-filled setting.

Next in hinge

Photography by Iwan Baan



Perez Art Museum by Herzog & de Meuron

Cover Story

Our giant hotels annual

Identity

Ministry of Design's founder Colin Seah hangs with *hinge*

Fulcrum

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SHIGERU BAN

won the 36th 2014

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"MOON" - door handle designed by Shigeru Ban
"Just like a master of Tameshi – giri, the difficult Japanese martial art of sword cutting, Ban reveals the essence of the object with a rapid movement, an instantaneous action which, in traditional Japanese arts, represents the creation of beauty: but the hand must be steady, and the mind clear."

OLIVARI

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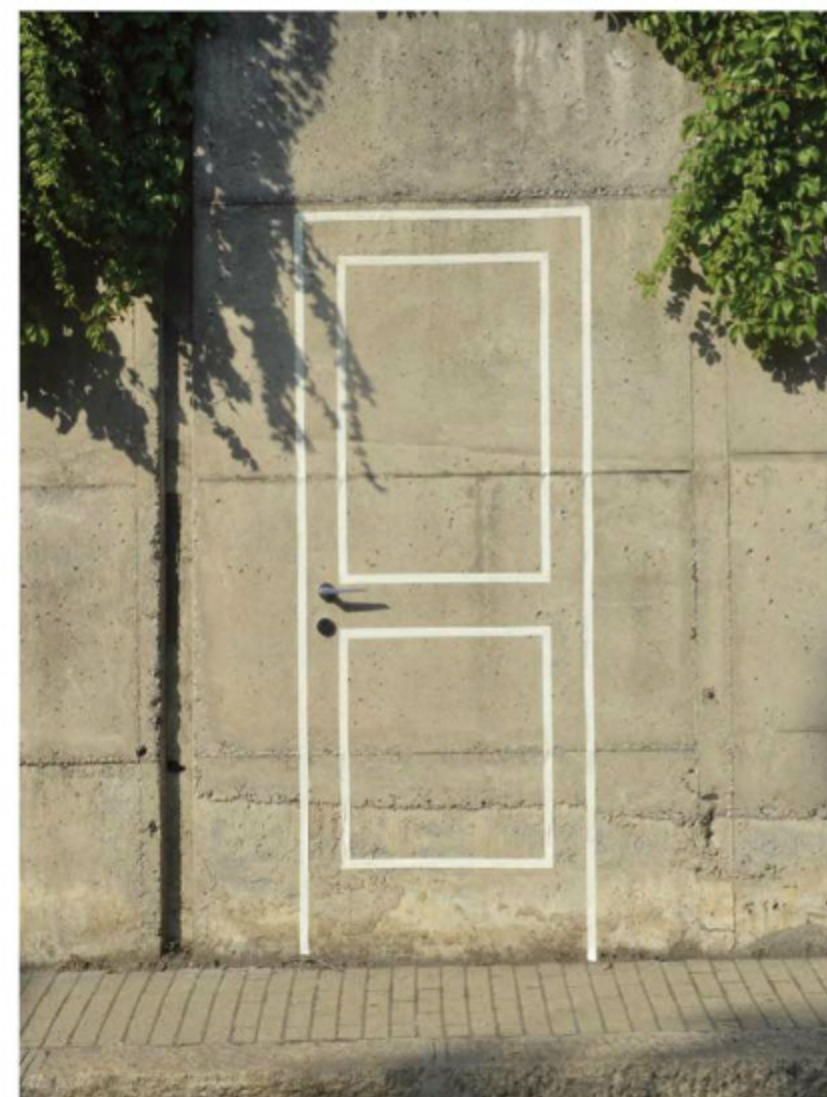


OLIVARI

design, taken by the hand



Nina OL-M234
design by Daniel Libeskind



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The invisible design hinge

EASY
HOOK®

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- Exceptional corrosion resistance finish
- The max. cladding size is 5mm (S-5), 6mm (M-6) or 7 mm (L-7), which benefit the door's strength
- Universal for left and right-sided doors, opening angle of 180°
- The patented built-in "Easy-Hook" system ensures placement and 3-D adjustment by one person. Wedges to place under the door are no longer required for height adjustment. The hinge's casing can already be installed in the door in the workshop
- Classification according to EN 1935
- Fire resistant according to standard EN 1634-1 : 2008 and classified according to EN13501-2:2007

S-5 Up to 80 kg
M-6 Up to 100 kg
L-7 Up to 150 kg

argenta® pivotica®

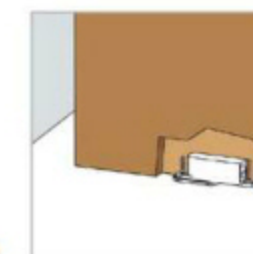
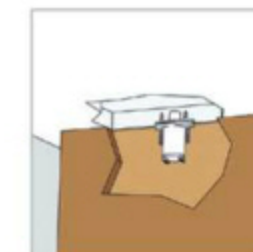
Invisible pivot hinge



Advantages

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- Easy installation
- Free choice of rotating position (hinge point)
- Adjustable outlining (straight outlining)
- Fixed settings at -90°, 0°, 90°
- Child-friendly (easy to open)
- Pivot system to be mounted in the door panel and not (as usual) in the floor or ceiling

Max. door weight	60 kg
Max. door width	1.5 m
Min. door thickness	40 mm



RENSON
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