

2015 overview
DULUX photo gallery
STUDY postscript
TOUR publications
REPORT

BONNIE #2015DuluxStudyTour
HERRING @bonnie_herring

Over 10 days of frenzied and unashamed architectural indulgence, we were deftly guided through the projects, practices and streets of Tokyo, London and Paris.

THANKS TO :

_my fellow DST Prizewinners for entertaining an exhaustive debate on all things architecture, for your passion, inspiration, criticism, support and premium company.

_Dulux Australia and the Australian Institute of Architecture for providing this opportunity, and taking us on such an remarkable, intense and wide ranging trip.

_Architecture Media, for helping us share our stories and curating our experience and relaying it back home for our friends, family and peers.

JAPAN // Fuji Kindergarten : Tezuka Architects / Tama Art University Library : Toyo Ito / Yokohama Port Terminal / Nakagin Capsule Tower : Kisho Kurokawa / Hotel Okura Tokyo : architects Yoshiro Taniguchi, Hideo Kosaka, artist Shiko Munakata, potter Kenkichi Tomimoto / Sunny Hills : Kengo Kuma / Miu Miu + Prada Aoyama : Herzog and de Meuron / T-Site : Klien Dytham Architects / Sou Fujimoto / Toyo Ito / Maki and Associates / Tezuka Architects

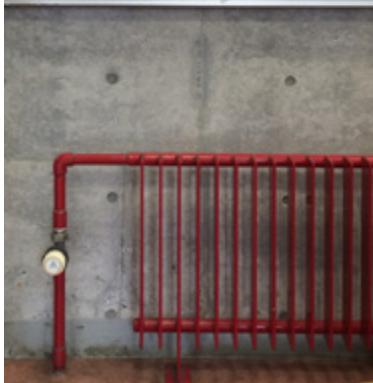
LONDON // Tea Building : Allford Hall Monaghan Morris / Barbican Estate : Chamberlin, Powell and Bon / Broadgate : Make Architects / The Shard : Renzo Piano / 30 St Mary Axe aka The Gherkin : Foster and Partners / Central Saint Martins College of Art and Design : Stanton Williams / Tate Modern 2 : Herzog and de Meuron / Zaha Hadid Gallery : Zaha Hadid / Gibbons Rent : Andrew Burns Architects / Hyde Park Memorial : Carmody Groake / RIBA London / Zaha Hadid / Make Architects / drmm / Studio Octopi / David Chipperfield Architects / Foster and Partners / Carmody Groake

PARIS // Mama Shelter : Stark / Institut du Monde Arabe : Jean Nouvel and Architecture Studio / Bibliothèque Nationale de France : Dominique Perrault / Passerelle Simone de Beauvoir : Dietmar Feichtinger Architectes / Grand Arche de la Defense : Johann Otto von Spreckelsen and Paul Andreu / CNIT / Tours Aillaud : Emile Alliaud / Foundation Louis Vuitton : Frank Gehry / Palais de Tokyo : Lacaton and Vassal / Philharmonie de Paris : Jean Nouvel / Parc de la Villette : Bernard Tschumi / Pompidou Centre : Renzo Piano and Richard Rogers / Fondation Jérôme Seydoux-Pathé Renzo Piano Building Workshop / Maison La Roche : Le Corbusier and Pierre Jeanneret / Manuelle Gautrand Architect / Ateliers Jean Nouvel / LAN Architecture / Architecture-Studio



Sunny Hills : Kengo Kuma / Fuji Kindergarten : Tezuka Architects / Mamo Kebab Cafe, Shibuya





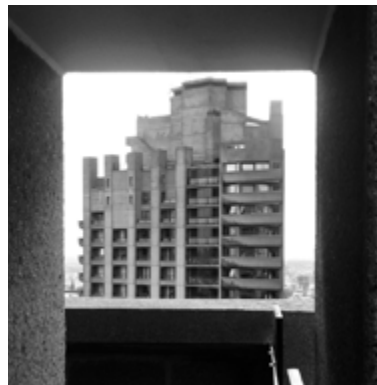
Tezuka Architects / Tama Art University Library : Toyo Ito
 / Tezuka Architects / National Art Center umbrella pavillion :
 Kisho Kurokawa / T-Site : Klien
 Dytham Architects / Hotel Okura Tokyo : architects Yoshiro Taniguchi, Hideo Kosaka, artist Shiko Munakata, potter Kenkichi Tomimoto





Omitsando Branches : Sou
Fujimoto / Nakagin Capsule Tower
: Kisho Kurokawa / Maison Hermes
: Renzo Piano Building Workshop
/ View from Park Hyatt New York
Grill, Shinjuku





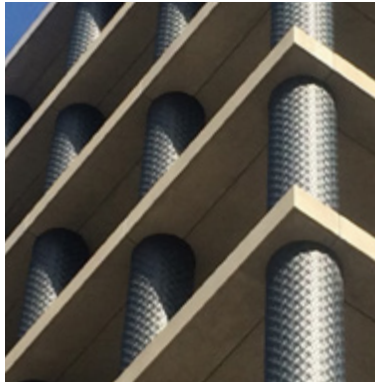
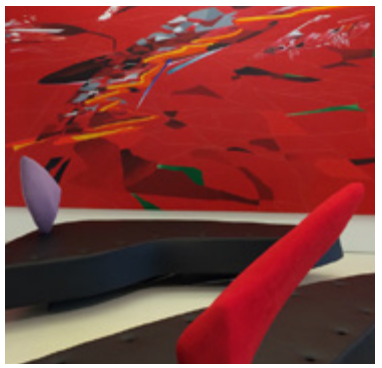
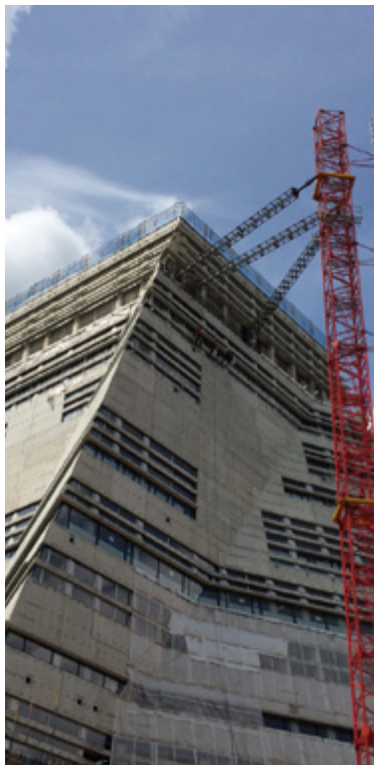
Barbican Estate : Chamberlin,
Powell and Bon / Broadgate :
Make Architects / Box Park :
Waugh Thistleton Architects /
Lloyd's of London : Richard Rogers

London



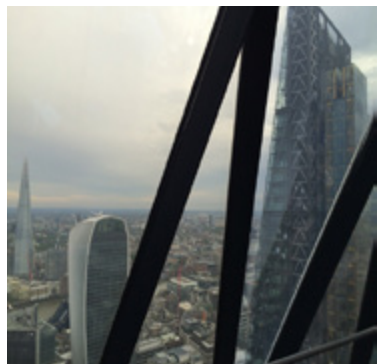
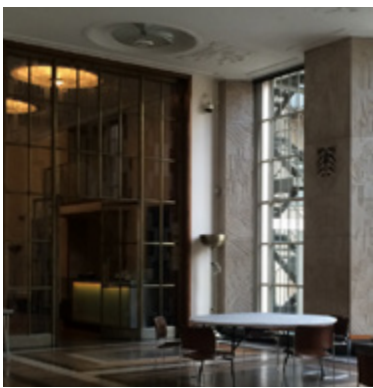


Gibbons Rent : Andrew Burns
Architects / Hyde Park Memorial
: Carmody Groake / Zaha Hadid
Gallery : Zaha Hadid / One Pancras
Square : David Chipperfield
Architects / Tate Modern 2 :
Herzog and de Meuron

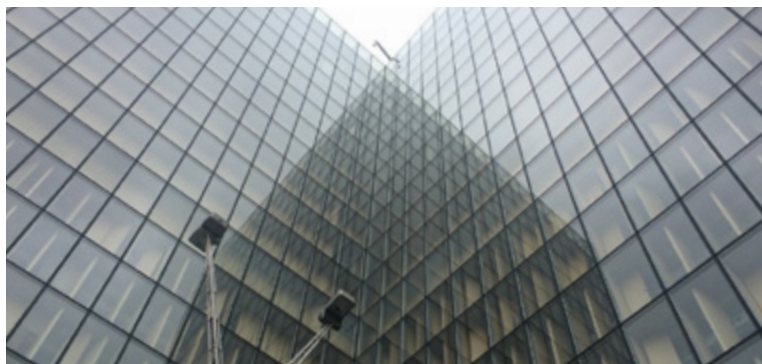




RIBA London / Oxford Street
facade : Amanda Levete
Architects / The Photographers
Gallery : O'Donnell + Tuomey
/ View from The Shard to the
Tate : Renzo Piano / View of The
Shard, Walkie Talkie and The
Cheesegrater from The Gherkin :
Foster and Partners

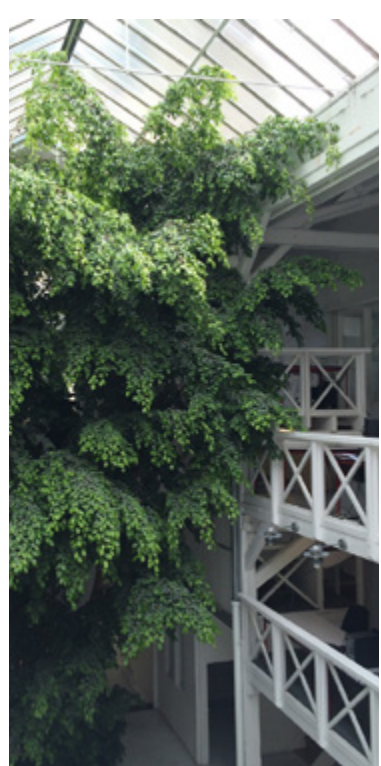
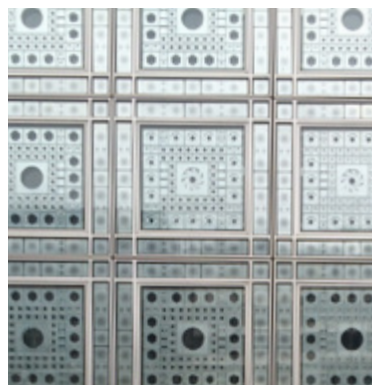
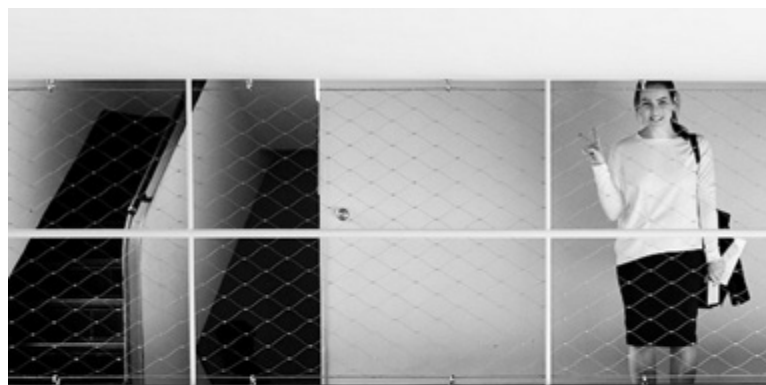
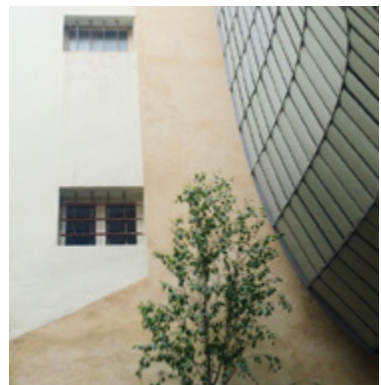


Tours Aillaud : Emile Alliaud /
Bibliothèque Nationale de France
: Dominique Perrault /
Mama Shelter : Stark /
Philharmonie de Paris : Jean Nouvel /
Parc de la Villette : Bernard Tschumi /
Palais de Tokyo : Lacaton and Vassal

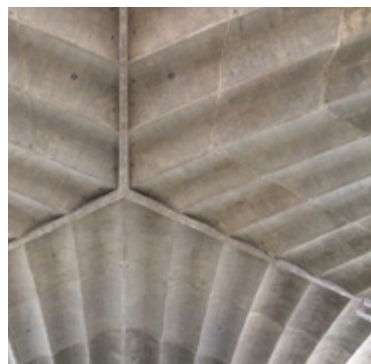
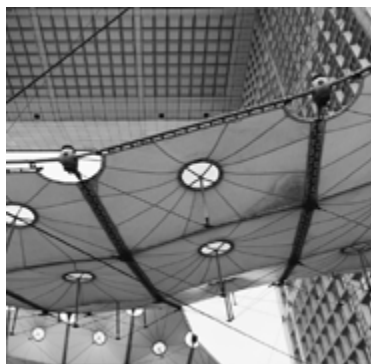
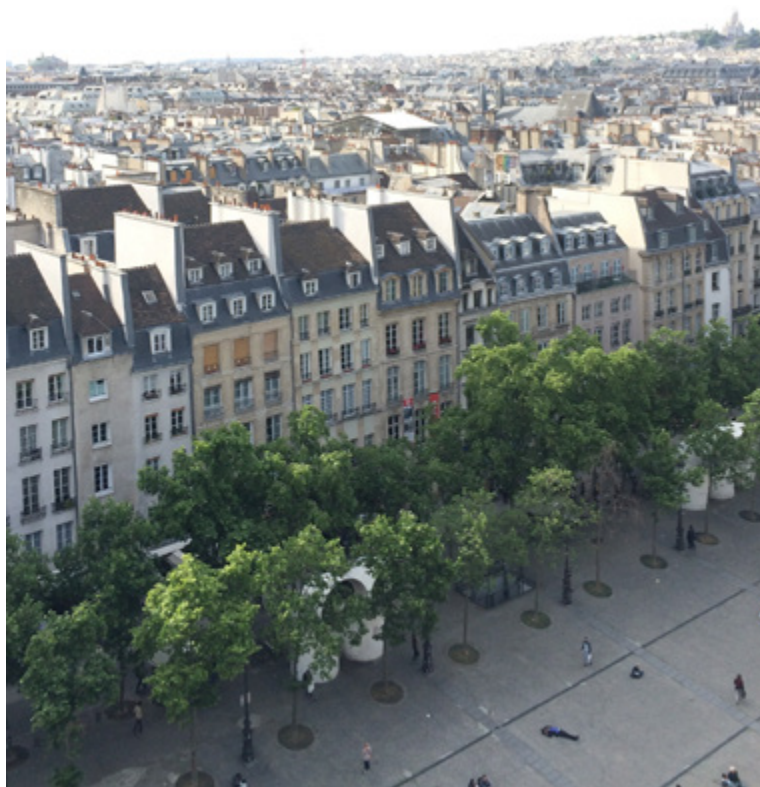


Maison La Roche : Le Corbusier
and Pierre Jeanneret / Fondation
Louis Vuitton : Frank Gehry /
Institut du Monde Arabe : Jean
Nouvel and Architecture Studio
/ Fondation Jérôme Seydoux-
Pathéw Renzo Piano Building
Workshop / Architecture-Studio

Paris



Le Train Bleu, Gard De Lyon /
View from Pompidou Centre
/ Grand Arche de la Defense :
Johann Otto von Spreckelsen and
Paul Andreu / CNIT / Régional de
L'Ordre des Architectes



Travelling with rapid succession from Melbourne to Tokyo, from London to Paris via numerous exemplar projects and practices affords an impressive ability to compare.

Evaluating the doing of architecture against both the familiarity of home, and the cumulative exposure to international practice during the course of the trip, drove our individual preferences, ethics and values to the surface.

This expansion of global professional context gained among local and imported peers, highlighted our own self-similarity and divergence, making us more sure of where we each sit or lean toward within the architectural community.

Progressively 'architect', 'atelier', 'studio', 'practice', 'office', 'firm', 'workshop' and 'campus' became pointed hints to the specificity and difference between what was on offer in a way that I wasn't used to noticing. Names that evoked an untested impression of scale,

focus, creativity, and corporate structure.

The starchitect became a curiosity for us who generally had marginal interest in works beyond a certain scale. Yet we learned about the realities and pitfalls of being a celebrity archi brand, and why I'll never aspire to be one. Why a succession plan is important, and what not having one and succumbing to ego might look like.

Collectively we curated, cowered and swooned [dear Kevin] about the value of good communication in architecture, how we present to an audience, digital and or otherwise, and mused about what personal image has to do with the success, public weighting and contribution in the world of architecture.

We noted rigor and rules of urban form that in these cities were scaled and designed to flex with tectonic movement, to duck below sight lines of St. Pauls Cathedral, or to follow the hierarchical limits of Haussmann's structures and streets to define

a consolidated city skyline. Now back in Australia, I suspect we are all still in mourning over our comparative weakness in urban logic and lack of respect for form based cohesion.

We saw inspired, considered design at Fuji Kindergarten that through occupation imparted knowledge, physical strength and sought to instill custom in children. We visited works that were fabulously beautiful and monumental like the brutalist Barbican Estate or the Cloud Towers 'Tours Aillaud,' yet in one way or another failed the community they served.

The trip started and ended with critical comparison of what we encountered and the approach we each brought along with us. From day 1 we attempted to classify ourselves into a diagram of contemporary Australian practice - enjoying trying to define our own relativity in terms of poetic, functional or narrative corners. This bunch of exceptional archi-nerds are gold, regardless of which corner they sit in.

With special thanks to :

Dulux Australia

_Phil White

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Architecture Media

_Katelin Butler

2015 DST Peers

_Nic Brunsdon - WA

_Casey Bryant - NSW

_Monique Woodward -VIC

_John Ellway - QLD

The injection of creative industries and individuals to revive neglected urban areas may be a relatively established ruse, but in the case of Shoreditch it is evidently successful. Before arriving at the Tea Building, I knew nothing of the design and technology cluster that had been reinvigorating London's inner East End since the 1980s.

When the bottom fell out of the commercial rental market in the area, Allford Hall Monaghan Morris (AHMM) responded with a series of strategic architectural and curatorial moves that saw the seven-storey brick warehouse reinhabited with an evolving collection of trending tenants.

The Tea Building is surrounded by the work of Hackney's prolific street artists, Box Park pop-up mall by Waugh Thistleton Architects, and the filmic luxe interiors of private members club and hotel Shoreditch House by Tom Dixon. Intrigue and creative capital in Shoreditch is booming.

In Australia, there are numerous examples where artistic individuals and professionals have been co-located to form a collaborative-

and area-rejuvenating hub. Conversely, creative areas with affordable rent are often disbanded through gentrifying market responses to the desire to buy-in to the cool. Breathe Architecture, the practice where I work, has enjoyed being involved in such projects, and tend to take on this issue by challenging established preconceptions of spatial requirements and building only what is required in an effort to pass construction savings on to users.

AHMM have refurbished the 24,100 square metre amalgam of interconnected buildings known as "Tea" and "Biscuit" progressively since 2001. Formerly a bacon curing or Lipton tea warehouse, the most recent development phase, "Green Tea," was a move to increase its ongoing sustainability by upgrading to more efficient lighting and heat exchange systems.

The interior has been stripped back to its imperfect masonry shell, with only the exposed services, lighting, openings and signage to adorn it. Specific necessary upgrades and

interventions have kept the refurbishment costs to an absolute minimum, while enabling the tenancy shells to be fitted out and inhabited in a flexible and infinitely varied way.

"Building more with less" is a mantra to which I constantly refer when practising back in Melbourne. Certainly AHMM's design tactics seem to have taken a similar approach and the outcome is both playful and engaging.

Replicable design parameters prescribe rules on what is retained and what is demolished, or how the pipe runs, cable trays, lighting plan, and palette are to be laid out, depending on where in the buildings you are. White painted brick walls and raw concrete floors are overlaid with a cohesive language of way-finding graphic signage by Studio Myerscough, and a series of perforated patterned services enclosures that embellish and tie the irregular series of spaces all together. Box Park opposite has furthered this approach by applying a style guide to each shipping container tenancy, resulting in a clear and

strong image for savvy self-promotion.

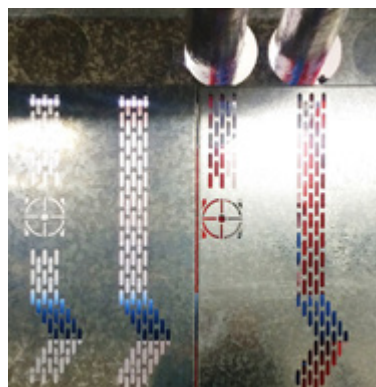
While a combination of proximity, affordability, form and density were the main catalysts for the proliferation of the "creative class" in Shoreditch, it is also important to realise that the robust simplicity of these strategic responses is what has made the office spaces genuinely engaging. There is enough in the consistent gestures of AHMM's Tea Building for you to relate to and want to personalize. Creativity breeds creativity. So as long as the flexibility of studio space and rents allow, there is no reason to think that the area won't continue to evolve and reshape to maintain its vitality.

That said, since visiting a relatively recent and partly adaptive reuse college in London's King's Cross, it became clear that it could be easy to miss the point. These types of architectural gestures ought to be inbuilt, considered and resolved enough to inspire collaboration and enable a sense of ownership, without the distasteful hint of exploitation for creative capital.

- Bonnie Herring



Tea Building AHMM



AAU Postcard

Maison La Roche and Le Corbusier at the Pompidou

Given the giddy enthusiasm of the Dulux Study Tour at London's Barbican Centre, backed up by our shared hunger for travel stories of Le Corbusier's Brutalist icons Couvent Sainte Marie de La Tourette, Notre Dame du Haut and even Chandigarh Master Plan, it was logical that we would seek out a gap in the schedule to hunt down the roots of Corbusian Modernism.

My first impressions of Maison La Roche (1925), home to the Le Corbusier Foundation, weren't as positive as I'd anticipated. The internal ramp was ridiculously steep and almost unusable. The rooms were typically humble in scale, while the circulation dominated the floor area. More gallery than house, Maison La Roche's plan made it impossible to manage thermally and being unfurnished and without the art collection for which it was built, it was hard to imagine the space being inhabited comfortably.

Still, the central triple height void, adjoining library, bridge and landing spaces were quite special, the driveway approach and outlook both terribly desirable. Its sense of pioneering novelty and architectural esteem battled with my initial opinion. It's worth remembering that their architecture and thinking was radical at the time. Le Corbusier,

alongside his counterpart and cousin Pierre Jeanneret, were architectural radicals. While few can overlook Corb's more bizarre personal characteristics, his work was bold and courageous on many fronts.

Respectfully and in hindsight, I'm happy to be convinced otherwise. Having visited the Le Corbusier – Mesures de l'Homme exhibition at the Pompidou shortly before, I might have noticed that the palette used at Maison La Roche was borrowed from his Purist artworks, or that here his fixation with promenade and spatial sequencing matched well with the alliance he sought between art and architecture. While red-brown, cerulean blue and raw sienna aren't popular today, they are representative Raoul La Roche's now absent art collection and the overlap between Corb's creative works.

Among other things, Le Corbusier will always be remembered for his series of houses in the 1920s. Maison La Roche preceded and no doubt informed Villa Savoye (1931), which was the project that epitomized the early modernist's five-piece tool kit of: (1) pilotis, (2) rooftop garden, (3) open plan, (4) ribbon windows and a (5) "free façade". These houses were championed as functional "machines" that articulated

modern ways of living and transport through the then-unfamiliar use of reinforced concrete, steel and glass, and a visual language devoid of historic references and ornament.

Yet, of course, domesticity has continued to evolve. The concept of "open plan living" achieved with Corb's toolkit has progressed far beyond the pre-war remnants of Edwardian era servanted homes. Rather than being hidden away in tightly proportioned spaces as in La Roche, kitchens are now generally positioned as keystones in the open plan. Contemporary domesticity and equality has also since evolved, stepping even further beyond the early modernists' radical typological departures, into something often more fluid and with even fewer stylistic rules.

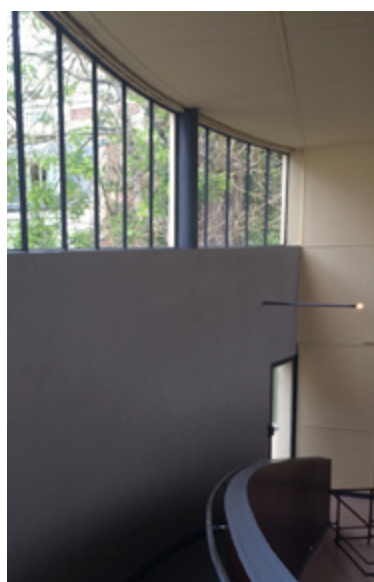
Corb's houses celebrated the vehicle and ground floor as its domain, which as a result became the driver for the architectural form. Rarely now with such ceremony of entry or proud display, the car still often dominates the facade and experience of the home just as brazenly. Further, residential and commercial car parks structurally determine the layout and scale of apartments and commercial buildings from the foundation up. Perhaps if we all drove

beautifully designed Citroens I'd be compelled by this, but designing firstly for life rather than inanimate objects seems to make the greatest sense. Certainly this is how our office prefers to approach design, albeit often against ingrained attitudes of a car-centric culture.

Mesures de l'Homme took us through Corb's various phases of work, medium, methods and styles in a chronological fashion. Guiding us beyond the villas and now classic standardized furniture of the 1920s, through to his controversial post-war plans for urban reconstruction and ruggedly beautiful midcentury Brutalist behemoths.

Beyond built works, Le Corbusier gave us memorable maxims, manifestos and legacy motifs like Le Modulor, Five Points Towards a New Architecture, "machines for living", the Open Hand, and "streets in the sky". Corbusier was criticized for many of these, and for good reason, but while great minds are often considered outrageous, even through their failures they have a tendency to stimulate critical discussion that can snowball into bigger and better movements than those ever imagined by the original author.

- Bonnie Herring



Maison La Roche | 'Mesures de l'Homme' Exhibition | Centre Pompidou



2015 Dulux Study Tour



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Casey Bryant - NSW
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Bonnie Herring - VIC
John Ellway - QLD