



PROJECTS

The Jane Antwerp, Barrancas House Mexico,
Stadtmuseum Kaufbeuren

SPECIAL COOKING + DINING

Eating is the new religion: Küchen, Kochen und Genießen

SPECIAL WELL-BEING

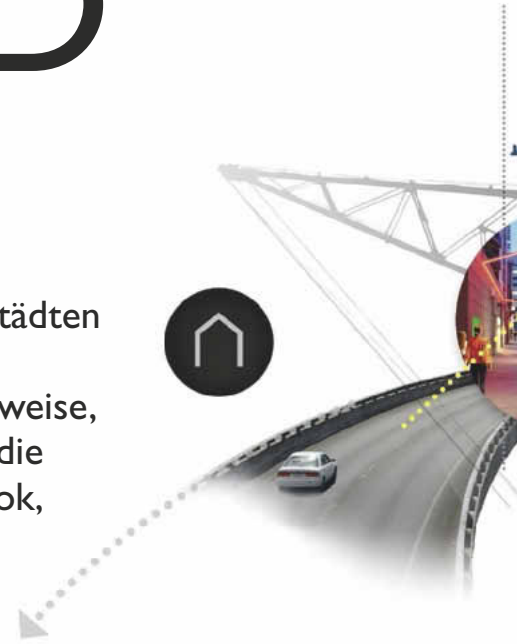
Just relax: Spas und Badkultur



Serie Round The World ArchitecTour 6

AUCKLAND & DAA

Ambitionierte Architekturbüros in faszinierenden (Welt-)Städten öffnen md-Korrespondentin Conny Kestel ihre Türen. Als Teammitglied auf Zeit bekommt sie Einblicke in Arbeitsweise, Projekte und Hintergründe. Die Büros zeigen ihrem Gast die Stadt mit Architektenblick. Nach Ljubljana, Istanbul, Bangkok, Tokio und Sydney nun Auckland in Neuseeland.



E English translation on page 92

Dorrington Atcheson Architects (DAA) (1) ist ein aufstrebendes neuseeländisches Architekturbüro unter Leitung von **Tim Dorrington** und **Sam Atcheson**. Die Räumlichkeiten im Süden von Auckland teilt sich **DAA** seit 2009 mit dem Schwesterbüro **Box living**. Das Box-Konzept: ein modulares System, das gute Architektur zeit- und kostengünstig realisierbar macht.

Die individuelleren Projekte planen **Tim** und **Sam** mit **DAA**, wie etwa das frisch bezogene 'Easterbrook'-Wohnhaus (2). Alle Räume für eine vierköpfige Familie sind hintereinander geschaltet – der lange Bungalow ruht mitten im Grünen. Die kurze Version gleich dahinter wurde das neue Heim der Großeltern. Die Konstruktion erscheint, wie viele **DAA**-Projekte, typisch neuseeländisch – viel Holz, leichte



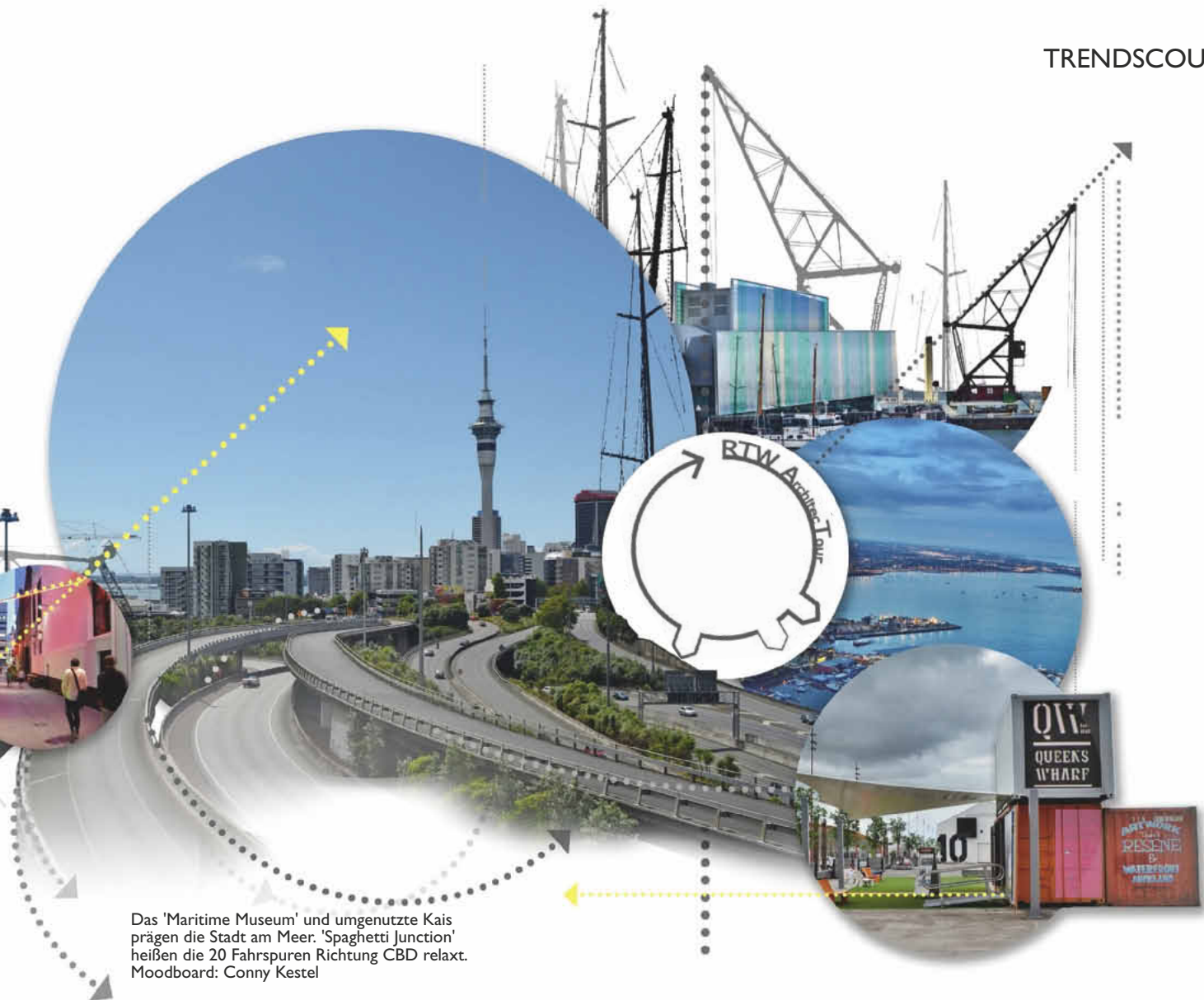
1| DAA – Tim Dorrington (links) und Sam Atcheson (rechts) umrahmen ihr Team.



2| In Reihe geschaltete Räume – Bungalow 'Easterbrook'. Foto: E.-J. Hetherington



3| Auckland City – Blick über den Viaduct Harbour auf den 'Skycity Tower'.



Das 'Maritime Museum' und umgenutzte Kais prägen die Stadt am Meer. 'Spaghetti Junction' heißen die 20 Fahrspuren Richtung CBD relaxt. Moodboard: Conny Kestel

Strukturen – Ferienstimmung! In den Wohnvierteln und auch sonst in Auckland sind Urlaubsgefühle allgegenwärtig. Die Masten der Yachten gehören zum Stadtbild und der Hafen nimmt großen Einfluss auf das städtische Leben. (3) Direkt am Stadtkern blockiert zwar noch eine gigantische Parkfläche den direkten Kontakt zum Wasser und verhindert die Chance auf eine große, belebte Promenade, aber es

tut sich was an der "Waterfront". Ganz im Westen hat das Melbourne Büro **Taylor Cullity Lethlean** den **Silo Park** (4) und die **North Wharf Promenade** in eine Kulturmeile verwandelt. **The Gantry** lädt zum Erklimmen ein – das skulpturale Metallgerüst bietet beste Sicht auf das bunte Treiben: Bars, Märkte, Open-Air-Kino und Sportstätten locken die Aucklanders zur Naherholung. Südlich bekommt



4| Kulturelle Umnutzung – Open Air-Kino, Markt oder Sport im 'Silo Park'.



5| Wolke oder Wurm? – Auf dem Queens Kai offeriert 'The Cloud' vom Büro Jasmx ein imposantes Ambiente für Outdoor-Events.



6| Restaurant 'Ebisu' – ein Gemeinschaftsprojekt. Foto: E.-J. Hetherington

der Bereich mit dem **Daldy Street Park** des Landschaftsarchitekten **Henry Crothers** bald eine Erweiterung.

Quert man die **Wynyard Crossing Brücke** Richtung Stadt, präsentiert sich links der Hobson Kai mit dem neuen **Maritime Museum** von **Bossley Architects**. Auf dem Queens Kai offeriert **The Cloud** (5) vom neuseeländischen Büro **Jasmax** seit der Rugby-Weltmeisterschaft 2011 ein imposantes Ambiente für Veranstaltungen.

Ein Großinvestor bemüht sich seit einiger Zeit um Aufwertung des angrenzenden **Britomart**-Viertels. Um den neuen unterirdischen Hauptbahnhof von **Mario Madayag** und **Jasmax**, der 2003 eröffnet wurde, sprießen seitdem neue Boutiquen und Bars.

Meine besondere Empfehlung für diesen Stadtteil: das japanische Restaurant **Ebisu** (6), ein Gemeinschaftsprojekt von **DAA** und **Kirsty Mitchell** vom Kreativbüro **Veneer**. Und danach? Vielleicht die designreiche Kneipentour, die **DAA** mit mir gestartet hat? Zuerst die **Tyler Street Garage** – ebenfalls von **DAA** – auf der einen Seite. Dann auf der anderen die versteckte Dachterrasse des **Ostro** (7), ein Projekt von **Fearon Hay**, dem ehemaligen Arbeitgeber **Tim Dorringtons**. Einmal über den **Takutai-Platz** und schon landet man in der **Racket Bar**. Am Ende – ein, zwei Straßen weiter – noch ein Absacker im **Everybody's**, wo Holzfällerhemd auf Anzugträger und Backstein auf grünen Samt treffen.

Mittlerweile rund um den Globus bekannt – das World Building of the Year 2013, die **Auckland Art Gallery Toi o Tamaki** (8). Dem Australischen Büro **FJMT** und **Archimedia** gelang mit dem Anbau an die historische Substanz ein ausdrucksstarker Ort für Kunst- und Architekturliebhaber. Die offene Struktur verbindet die Stadt mit dem Prince Albert Park, organische Elemente vereinen sich mit schlichter Architektur.

Wer die Kreativität mehr auf der Straße und in kleinen Läden sucht, für den ist die **Ponsonby Road** ein Must! Man schlendert an Cafés, Galerien und Designerlocations entlang und trifft am Ende auf die unaussprechliche

Karangahape Road, die jeder einfach nur **K'road** nennt. Unbedingt einplanen – das absolut sehenswerte Gebäude von **RTA Studio**. Extravagant, aber ökologisch sehr durchdacht zieht die **Ironbank** (9) mit Büros und Geschäften die Blicke auf sich. "Das Gebilde wirkt, als hätte man mit rostigen Containern LEGO gespielt", scherzen die Anwohner. Die nächstgelegene Brücke begeistert beim Überqueren: Ein dynamisches Schauspiel bieten die rund zwanzig bizarr gewundenen Fahrspuren, die vor der Kulisse Aucklands zum CBD, dem Central Business District, führen. – **Spaghetti Junction** nennen die Locals das geschmackvolle Verkehrschaos (Moodboard). Auf der anderen Seite erwartet mich das Büro von **DAA**, wo ich mich mit Modellbauen und CAD-Zeichnen bedanken kann – der obligatorische Nachtsicht darf nicht fehlen.

Text und Fotos: Conny Kestel
www.dorringtonarchitects.co.nz
www.boxliving.co.nz
www.ebisu.co.nz
www.tylerstreetgarage.co.nz
www.fearonhay.com/ostro
www.britomart.org/ostro
www.aucklandartgallery.com
www.ironbank.co.nz

NÄCHSTE STATION SÃO PAULO



CONNY KESTEL

Frisch diplomiert und voller Neugierde startete Conny Kestel im Herbst 2013 ihre Round The World ArchitecTour. Ihr Studium der Innenarchitektur an der Akademie der Bildenden Künste und das anschließende Architekturstudium an der TU München sind beste Voraussetzungen, Praktika und Internships bei namhaften Architekten wie Baumschlager & Eberle Architects, Plasma Studio London, Yes Architecture oder SAS Architekten helfen, Türen zu öffnen. Die sprachtalentierte Münchnerin hat Appetit auf das Überschreiten von Grenzen. Conny Kestel kartografiert die Welt aus einer ganz persönlichen Perspektive.



7| Trendlocations im Stadtteil Britomart – 'Tyler Garage' (links), 'Ebisu' (Mitte) und 'Ostro' (rechts).



8| World Building of the Year 2013 – die 'Auckland Art Gallery Toi o Tamaki' – lockt mit großer Geste.



9| Extravagant – 'Ironbank', eine Art Puzzle mit rostigen Containern.

packed fruit, the packaging of carrier materials in kitchens and bathroom does certainly make more sense. Here quantities and opportunities will be worthwhile. Text: Hannes Bäuerle

E English translation from page 46

Auckland & DAA

Round The World ArchitecTour Series 6



Ambitious architects' studios in fascinating (cosmopolitan) cities open their doors to our correspondent Conny Kestel. As a temporary member of the team, she will gain an insight into their working methods, projects and backgrounds. The studios show their town to the guest from an architect's point of view. After Ljubljana, Istanbul, Bangkok, Tokyo and Sydney it's now Auckland in New Zealand.

Dorrington Atcheson Architects (DAA) (1) is an upcoming architectural studio in New Zealand managed by **Tim Dorrington** and **Sam Atcheson**. Since 2009, DAA has shared the location in the south of Auckland with the **Box living** sister office. The Box concept focuses on a modular system that makes good architecture possible in a time and cost-effective manner.

Tim and **Sam** plan the more personal projects together with **DAA**, as in the case of the freshly moved-in 'Easterbrook' residence (2). All rooms for the family of four are arranged one after the other – the long bungalow-like building reposes in the middle of a green landscape. The shorter version immediately behind it became the new home of the grandparents. Like many **DAA** projects, the building looks typically New Zealandish – a lot of wood, lightweight structures, radiating a holiday feeling! A mood of being on vacation is omnipresent in the residential areas and also elsewhere in Auckland. The masts of the yachts are part of the

cityscape, and the harbour has a strong influence on life about town. (3) It is true that directly on the fringe of the city centre a gigantic parking lot obstructs direct contact with the water, thus forgoing an opportunity to create a big lively promenade, but things are beginning to change at the "waterfront".

In the very west, Melbourne-based **Taylor Cullity Lethlean** studio has transformed **Silo Park** (4) and the **North Wharf Promenade** into a cultural boulevard.

The Gantry invites you to climb up – the sculptural metal framework offers an excellent view of the colourful hustle and bustle. Bars, markets, open-air cinema and sports facilities lure Aucklanders to indulge in local recreation activities. In the south, the area will soon be enlarged by the **Daldy Street Park** project by landscape architect **Henry Crothers**.

When you cross the **Wynyard Crossing Bridge** in the direction toward the city, Hobson Quay presents itself with the new **Maritime Museum** by **Bossley Architects**.

On Queens Quay, **The Cloud** (5), created by the New Zealand Jasmax office, has offered an impressive environment for events since the Rugby World Cup in 2011. For some time now, a major investor has endeavoured to upgrade the adjacent **Britomart** quarter. Since then, new boutiques and bars emerge around the new main underground station by **Mario Madayag** and **Jasmax**, which was opened in 2003.

My special recommendation for this district is the Japanese **Ebisu** restaurant (6), a joint project by **DAA** and **Kirsty Mitchell** of the **Veneer** creative studio. And afterwards? Perhaps the pub crawl, rich in design landmarks, that **DAA** started with me? First the **Tyler Street Garage**, also by **DAA**, on one side. Then on the other one the hidden roof terrace of the **Ostro** (9), a project by **Fearon Hay**, **Tim Dorrington's** former employer. After crossing **Takutai Square** you will find yourself in the **Racket Bar**. At the end, one or two streets further on, you stop for a nightcap at **Everybody's**, where lumberjack shirts will meet suit wearers and brick encounters green velvet.

Meanwhile well-known all around the globe: the World Building of the Year 2013, the **Auckland Art Gallery Toi o Tamaki** (10, 11). With the extension

to the historical structure, the Australian **FJMT** studio and **Archimedia** succeeded in creating an expressive location for art and architecture lovers. The open structure connects the town with Prince Albert Park, and organic elements are combined with plain architecture. If you are rather looking for creativity on the street and small shops, **Ponsonby Road** is a must! Strolling along cafés, galleries and designer locations, you will in the end reach unpronounceable **Karangahape Road**, called simply **K'road** by everybody. A visit to the **RTA Studio** building, which is absolutely worth seeing, is imperative. Extravagant but ecologically well thought-through, **Ironbank** (9) with its offices and shops catches the eye. Local residents say in jest: "The structure looks as if somebody had played LEGO with rusting containers." You will be enthusiastic about the nearest next bridge you will cross. About 20 bizarrely convoluted traffic lanes, leading in front of Auckland's scenery to the Central Business District, offer a dynamic spectacle. The locals call this tasteful traffic chaos **Spaghetti Junction** (see Moodboard). On the other side the **DAA** office awaits me, where I can thank the team by building models and creating CAD drawings – the mandatory dessert must not be left out.

www.dorringtonarchitects.co.nz

www.boxliving.co.nz

www.ebisu.co.nz

www.tylerstreetgarage.co.nz

www.fearonhay.com/ostro

www.britomart.org/ostro

www.aucklandartgallery.com

www.ironbank.co.nz

Next stop is São Paulo



Recently graduated and full of curiosity, our author **Conny Kestel** started her Round The World ArchitecTour in the

autumn of 2013. Her studies of interior design at the Academy of Arts and after that of architecture at TU München are ideal prerequisites. Traineeships and internships with renowned architects like Baumschlager & Eberle Architects, Plasma Studio London, Yes Architecture or SAS Architekten help open doors. The young woman from Munich has a talent for languages and an appetite for

crossing borders. With her architectural world tour, Conny Kestel maps the world from her very personal perspective.

E English translation from page 54

Less is more

Space and Material series 19



The name says it all: LIM is short for less is more – a Japanese beauty-salon chain where clients can have their hair cut or dyed, get a manicure or allow themselves to be beautified. The most recent branch is a nail bar in Osaka, created by Tokyo-based designer Yusuke Seki.

The design studio's concepts, founded by Yusuke Seki in 2008, could be defined as poetic minimalism. Seki's inspirations come from the context or a particular environment, which he then translates into a design idiom that combines irrational moments with functionality. In this connection, materiality and atmosphere play a central role for him.

'Kolmio- LIM', the name of the new salon determined by the chain's owner, is derived from Finnish: Kolmio means triangle. The designer, born in 1978, took this in the literal sense and as a source of inspiration for the central design element. The two functional areas of nail bar and eye cosmetics are separated by a room-sized triangular passage. The pleated and lacquered wooden wall plays with incident light and creates bright and dark reflections on the surface inspired, according to the designer, "by brush-strokes and light reflexes on lacquered nails". For Yusuke Seki, the colours of the bright wall and the changing colour effects of the strip flooring mirror various natural skin and nail shades. He translated the Japanese saying "different people, different characters" into colours. Everybody has their very own colour spectrum of skin, nail and hair tones, and it is the characteristics of these shades

with which the studio's stylists are concerned. The room's warm wood and lacquer colours generate a pleasant atmosphere of well-being for the beauty treatments.

Inspired by lacquered nails

The wooden flooring is a one-off production. The budget for the shop fittings was small, so low-priced blockboard was used. The core layer of the 30 mm thick wooden material consists of wooden strips of various lengths arranged in parallel and covering veneer layers diagonally bonded onto the core on both sides. The material, also known as plywood, was not laid in complete boards but cut up in strips. By turning the cut strips by 90 degrees, the surface of the floor does not present the covering board layer but the strip layers in between. The inner life, which normally is not visible, consists of scrap and waste wood and therefore looks heterogeneous. This results in an overall view of the strip floor, characterised by a colourfulness of lively and different shades.

Two additional colour accents in the room refer to the opposite façade of a humdrum inner-city office building: Yuyuke Seki transferred the colours of the turquoise blue glazing and the salmon-pink curtains of the next-door house as chromatic accents in his own design, painting the walls of the waiting area and in a mirrored niche with these colours he had detected by chance nearby. Metalised curtains screen the three treatment zones for eyelash tinting; they contrast with the predominantly matt surfaces and provide a touch of glamour. The manicure treatment tables are made of blockboard like the floor and are complemented by oak chairs from the 'About a chair' collection by HAY. The traditional Japanese wood-furniture manufactory Karimoku New Standard supplied the grey-lacquered tools for the make-up area. Only a few objects turn this comparatively small design task into a room that is both reduced and full of character. The associative design approach condenses the different elements like form, colours and materiality into a friendly, confident ambience, where clients will feel comfortable right away and enjoy being treated.



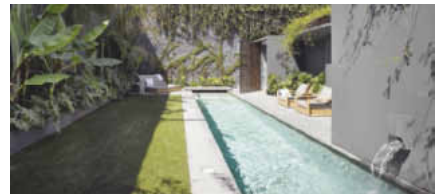
Our author **Christiane Sauer** is an architect and materials specialist, working on the topics of material and space both in practice and teaching. She founded the 'formade' studio for architecture and materials, is a partner of LülingSauer Architekten and professor for textile and surface design at the Berlin Weissensee School of Art. Since 2006, she has been the author of md's 'New Materials' and 'Space and Material' series. Her most recent book entitled "Made Of – Neue Materialien für Architektur und Design" was published by Gestalten Verlag, Berlin, in 2010.

www.formade.com, www.luelingsauer.com

E English translation from page 62

Outside in

A residential building in Mexico City



It's hard to believe: 'Barrancas House' in Mexico City is a building that really dates back to the 1970s. Ezequiel Farca architecture & design used the generous spaces for renovating the building into a villa with swimming pool and a noble wellness area on the roof.

Before its conversion, 'Barrancas House' in Mexico City was far from attractive, but the architects recognised the great potential of the well laid-out, generous rooms and the opportunity to create spaces out of the difficult slope situation that would fulfill also very demanding living requirements. Deliberate concentration on only a few colours and materials resulted in a building with a strong charismatic aura. Plaster, marble, natural stone plus oak and teak are the predominant materials, combined with neutral, unobtrusive colours. Architects Ezequiel Farca, Fernanda de la Mora and Cristina Grappin told us that they saw the modernization of the unat-