

INTERNATIONAL

Objekt

d10

INTERIOR
DESIGN
ART +
MORE



HENNING WAGENBRETH

JUGGLER OF IDEAS AND ILLUSTRATIONS

A UFO landed in Montréal, dropping off its cargo of highly unusual graphic objects at the UQAM Design Centre. Curated by Marc H. Choko the spaceship's commander was the Berlin poster artist and illustrator Henning Wagenbreth.

His world is composed of comic-book characters that provide almost all of his works with a caricatured human presence, robots, rockets, and infernal machines.

Wagenbreth spreads his graphic design talent in all directions: illustrations, posters, books, stamps, record jackets, games, theatre costumes and sets, puppets. His colorful, teeming, deconstructed works may seem naïve, but they are perfectly thought out and masterful.

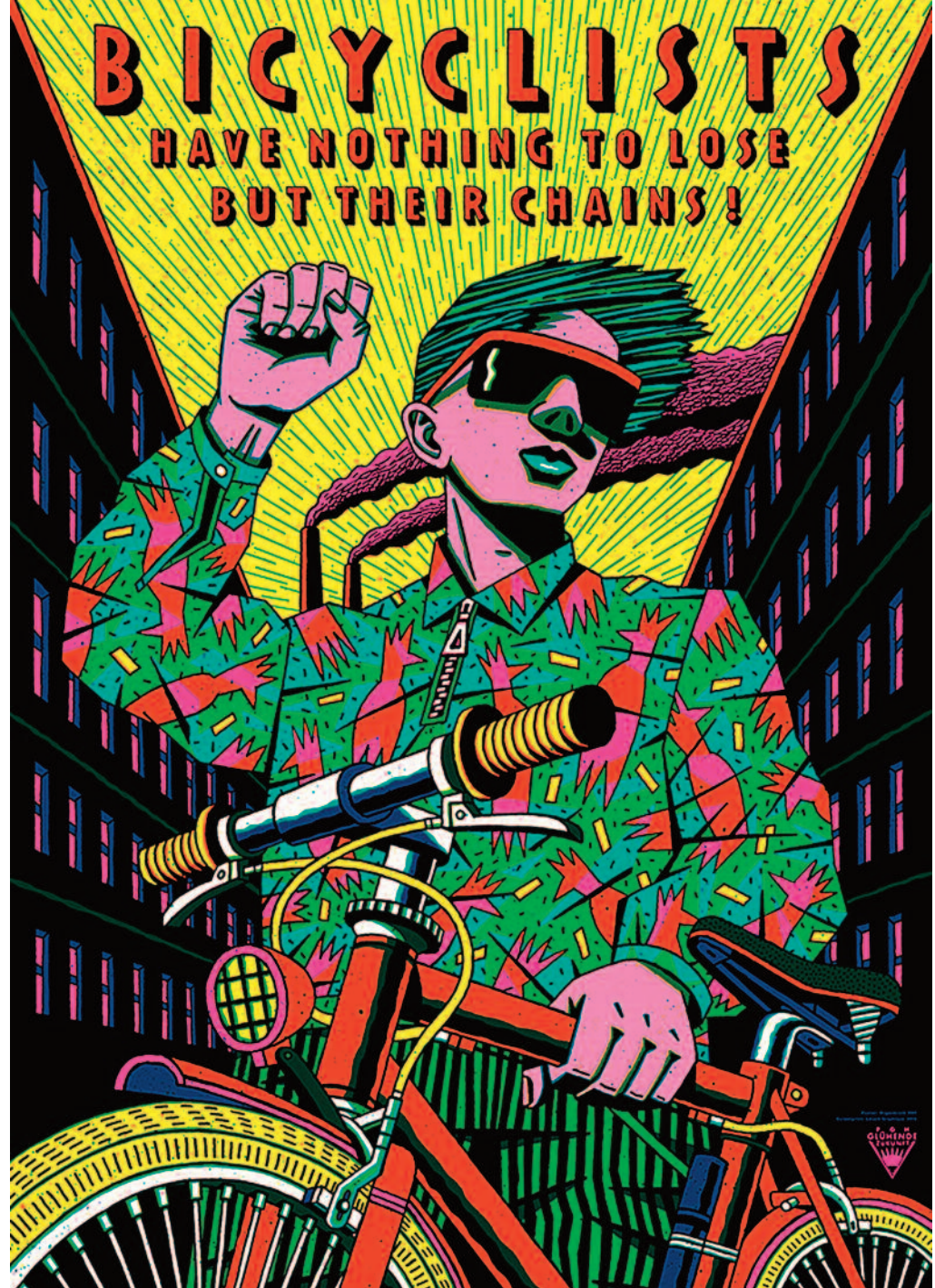
Easily identifiable, they have made their creator's name internationally.

Raised in East Germany, Wagenbreth was involved in some anti-regime activities until the fall of the Berlin Wall. Since then, his critical gaze at society has been embodied in images that are intended to make us think.

His social and political commentary is usually leavened with a bit of sarcastic humor and perceptive satire. His playful approach to graphic design first draws his clients in and then, at second glance, leads them to reflect on questions that are serious, even dark. Ultimately, the idea is not to please but to send a message.

His graphic style evokes Art Brut. Illustrations consist of cut-out pieces, almost like geometrical puzzles, to which are added the composite typography that Wagenbreth designs himself. All are arranged in a visual cacophony that may draw inspiration from the surrealists' exquisite corpse technique.

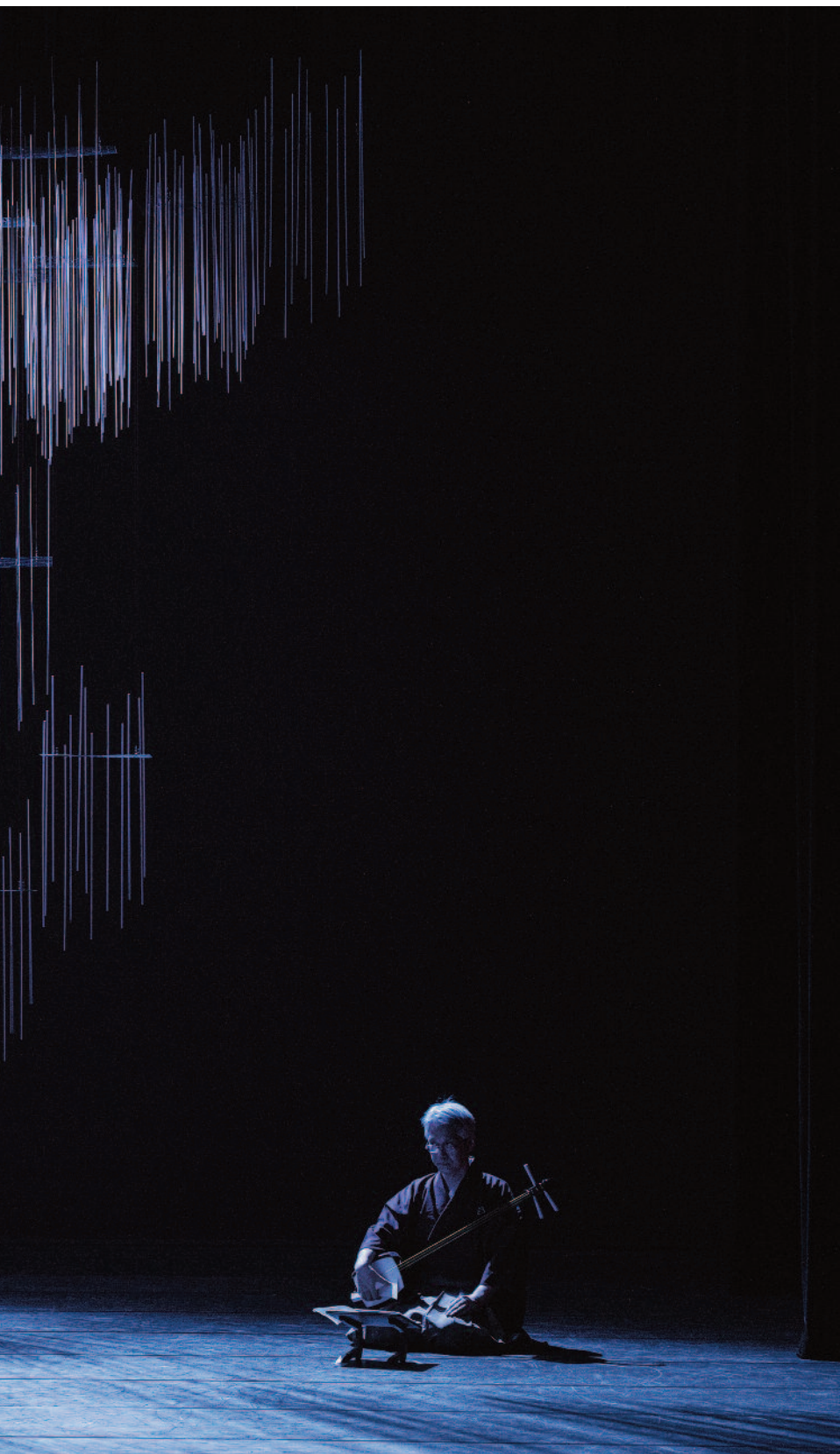




"The legibility of my idea is important. I grab people with an interesting image, and then they look at the rest."

In Wagenbreth's view, everything is worth a laugh.





*Fragrance with
Lotus Flowers*

The installation *Fragrance with Lotus Flowers* for Japanese dance was based on the lotus, a sacred flower in Japan. It represented the beauty of Japanese space created by the shades of shadow of the fragile and weak light: a celebration to the main theme of Japanese spatial design. It is about designing a form itself, but to design the effect brought about by the manipulation of the form. The installation designed by Nakamura Kazunobu Design won two awards: BoY Honoree and AMP Best of Best.

Nakamura Kazunobu: "In Japanese gardens, ponds with lotus flowers are usually shrouded in a light mist in the early morning when the flowers are in bloom. A fog seems to visualize the fragrance of lotus flowers. In Japan, fog represents profundity and has a sacred atmosphere. It is a mist formed by delicate light and water particles that catch the light. I tried to design a new space by objects that have such a vague appearance."

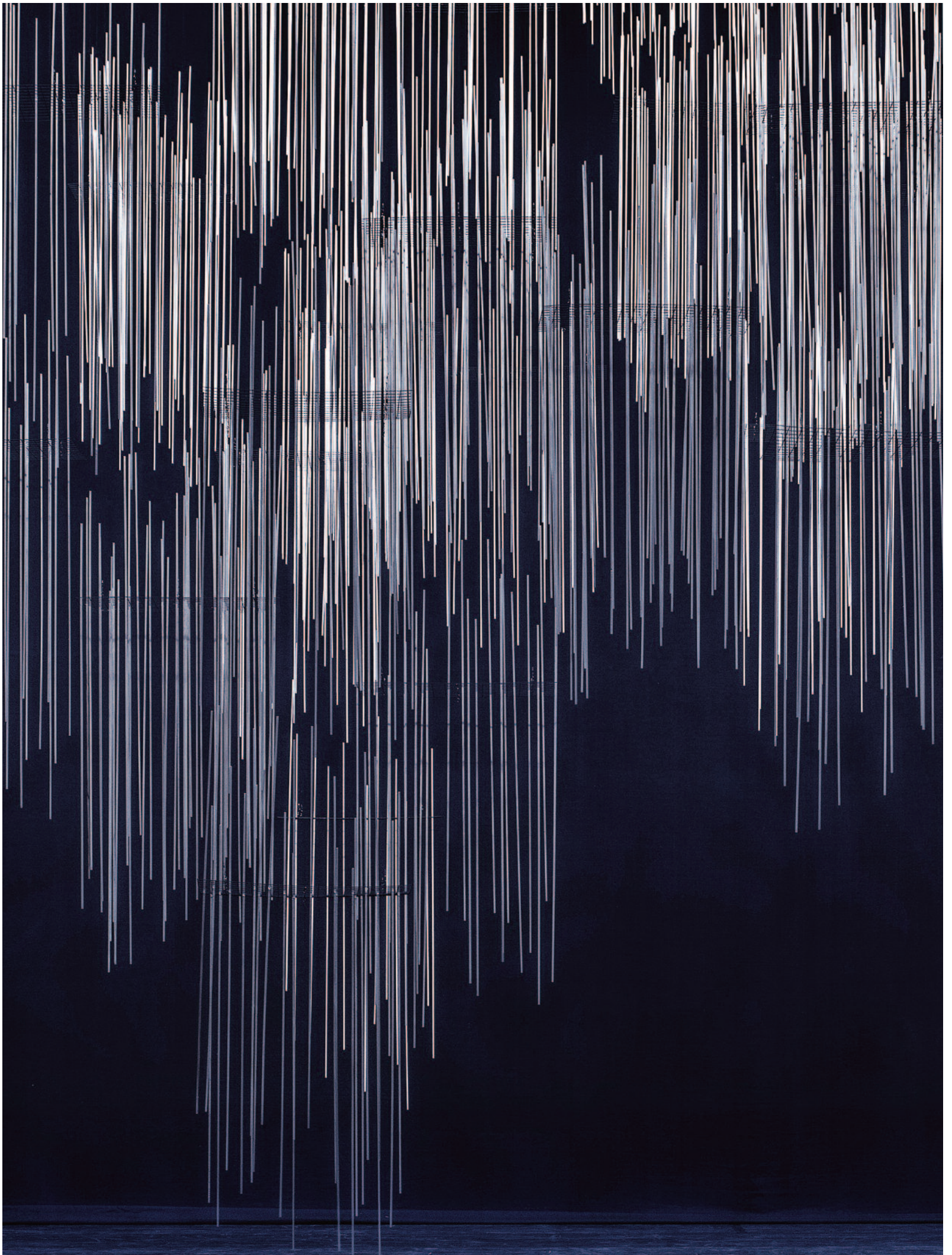
Over a thousand 'lines' filled the space. The 'line' celebrated Japanese beauty, as if it softly absorbs light, rather than strongly repelling it.

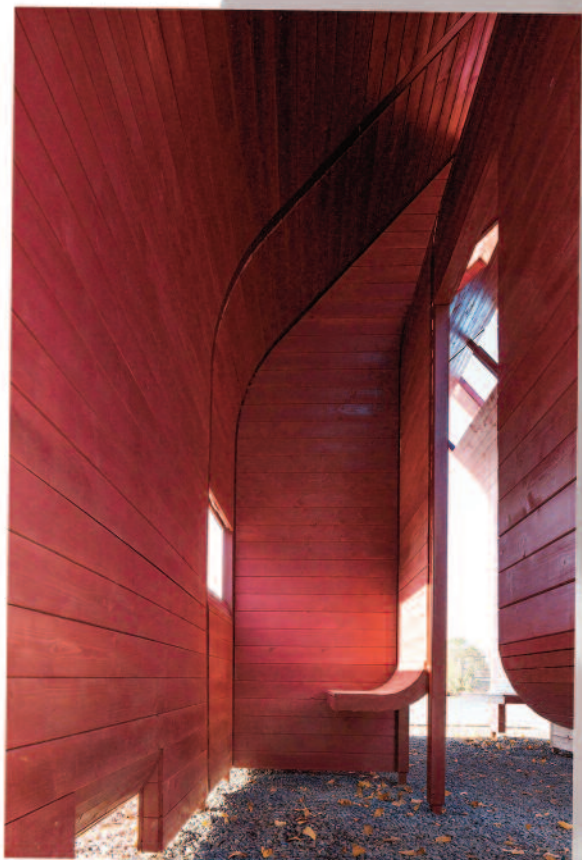
By designing the sparseness of how the lines come together, a gradation with shades of transparency is drawn, spreading across the space.

The designer: "We created a space that seemed to be enveloped in a rising mist develops Japanese Dance. The more than 1,000 lines are made of very thin wooden squares of 4 mm square. The lines are attached to a delicate lattice, assembled with metal rods of about 1.0 mm in diameter, and are suspended from the ceiling."

"The spatial points, such as the planar position and height of these square timbers, are calculated and placed, one by one, using 3D modeling design technology to create a fog-like gradation of light. It followed the way gardeners who maintain the beauty of Japanese gardens adjust the density of branches and leaves by pruning trees, creating gradations of sparseness, and denseness to design transparency and depth.

The material for the 4mm square ultra-fine square lumber is Japanese cypress. In Japan, the Japanese cypress is considered to be a tree in which the gods dwell."





photos: Songkai and Lin Lifeng

SIMPLY RED WOOD #2

Wooden Pavilion #2 in Zhenjiang, Jiangsu, China, is a spatial experiment on using small-scaled temporary buildings to stimulate the site. It was designed by Lin Lifeng and Zongrui Chai, LIN Architects.

Wooden Pavilion #2 is a prototype based on the human scale, It can be adjusted from a primitive hut with the basic needs of human living to a church.

The architects developed a new architectural approach from detecting macroscopic urban problems and propose systems and correcting them by of architecture interventions.

On a small scale, it raised communication opportunities for people and further activates the vitality of the community at a macro level.

Each section of the pavilion sets different guides for people and their interaction patterns.

In terms of the specific design process: the formation strategy started from the human scale, and then combined proxemics, behaviorology, and ergonomics to further set up the specific path and behaviour of visitors.

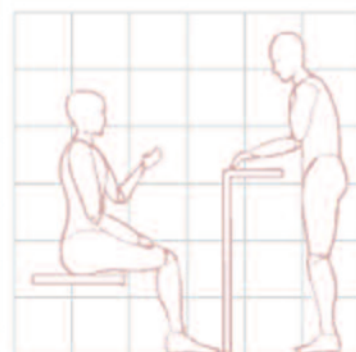
Wooden Pavilion #2 not only creates a dialogue with the traditional architectural forms of the village, but also serves the local residents who, in their leisure time, can communicate and enjoy the harmonious relationship between the architectural space and its surroundings.



Leaning@rouching



Sitting



Chatting



Detouring



Discovering



Passing

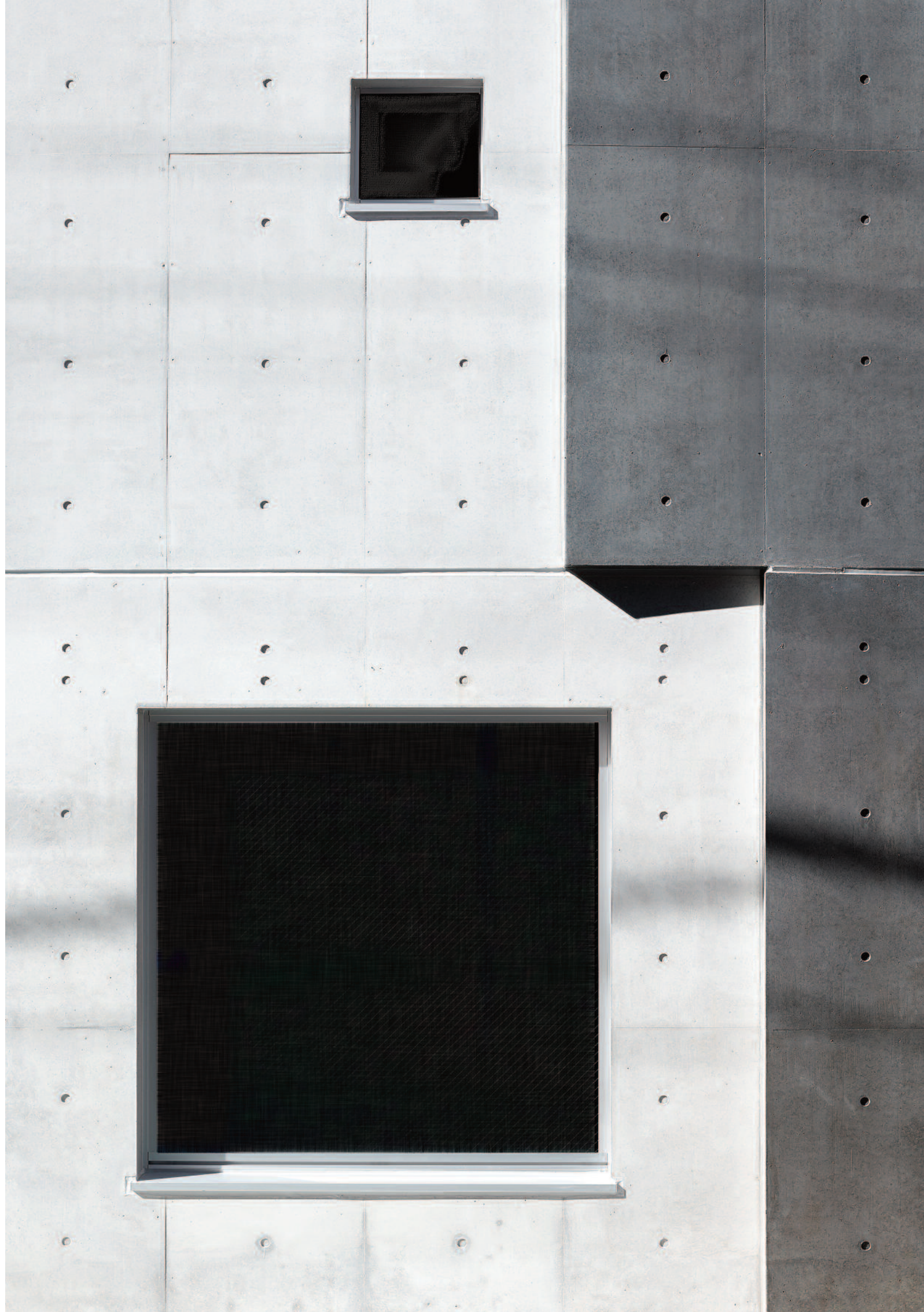


Sitting

SHIROKANE



MY DARLING







The striking building is located in Shirokane, Minato ward in Tokyo, Japan, at a corner of a four-way intersection on Gonohashidori street, a road which extends to the south of Furukawa River.

The project has a triple role of residential, retail, and office space. At first glance the street seems to have an old-fashioned touch to it, but it is not as narrow as what the traditional Japanese streets look like.

Both facades of the building could be seen from a far distance and for this reason, it was important to design the project to portray the architectural structure as an iconic presence on the street. Ryuichi Sasaki/Sasaki Architecture won with this project the Best of Best in the Mixed-Use Architecture category at Architecture Master Prize 2021.

The architects Ryuichi Sasaki / Sasaki Architecture and Rieko Okumura/Ytro Design Institute came up with a simple design with a minimal amount of waste, and a high degree of spatial freedom within the architectural structure.

The five-story building's exterior is composed of reinforced concrete bearing walls. The shimmering surface in the light was achieved through the shifting stainless-steel panels and concrete spirals design. This composition of the facade allowed the shadows falling on the street to shift depending on

Escenario Shirokane

Design Team: Ryuichi Sasaki, Gen Sakaguchi, Yuriko Ogura / Sasaki Architecture.

Light Design: Natsuha Kameoka/Lighting Sou. **Photography:** Takumi Ota Photography, Bauhaus Neo. **Client:** Nobumitsu Ohashi / Shukou Kensetsu Co., Ltd



the time of day and seasonal changes, allowing for a wide variety of expressions.

The design was inspired by the lively Shirokane town and allows residents, visitors, pedestrians, cyclists, and drivers to catch the reflections of its vitality. While the first floor of the building consists of restaurant units, accessed through a glass sliding door, the second to fourth floor each have two residential units. Finally, on the fourth floor, an entrance to a staircase leads up to the fifth-floor office space.

The residential units range from a one-person studio to one-bedroom apartments with living, dining, and kitchen spaces. They are designed with large square openings to recreate the effect of space, light, and wind.

Sliding walls enabled the bedroom and the living room to be used as one single unit. To emphasize the contrast of the materials, white and concrete walls are used. The spatial relationship between the room areas is designed to meet the individual needs of each resident, compromising a flexible structure.

Additionally, the maisonette designed as a two-story oft space, with 3.7 meter high ceilings, can be used not only as an office space, but also as a residential area.

The playful use of materials in the spatial flexibility was based on the idea of minimalism in relation to the building's surrounding environment, providing a rich and unique experience.

The dialogue between the existing architecture and the surrounding environment was firmly established through the various use of materials and the architectural design of the structure .

