A L H A U S

Issue № 84

Architecture + design

Maya Lin

Tech Zero

Photo: Andreas Gücklhorn | Unsplash

At ALHAUS, we're committing to reach net zero emissions by 2030. This means limiting our company's carbon footprint in line with keeping global warming to below 1.5°C — the critical level of heating to avoid the worst impacts of the climate crisis.

Find out more and make the commitments
techzero.technation.io


VALENTIA ISLAND VERMOUTH
FIRST IRISH VERMOUTH
SWEET
ARTISAN
The Irish Food Awards
Blas na hÉireann
Bronze 2021
VALENTIA ISLAND
VERMOUTH
ÓR
TWELVE BOTANICALS
Sweet artisan vermouth, golden in colour and made with locally foraged plants and herbs from the Wild Atlantic Way.
IRELAND
700ml
19% alc./vol.

VALENTIA ISLAND VERMOUTH

TWENTY BOTANICALS

ÓR

WILD ATLANTIC WAY

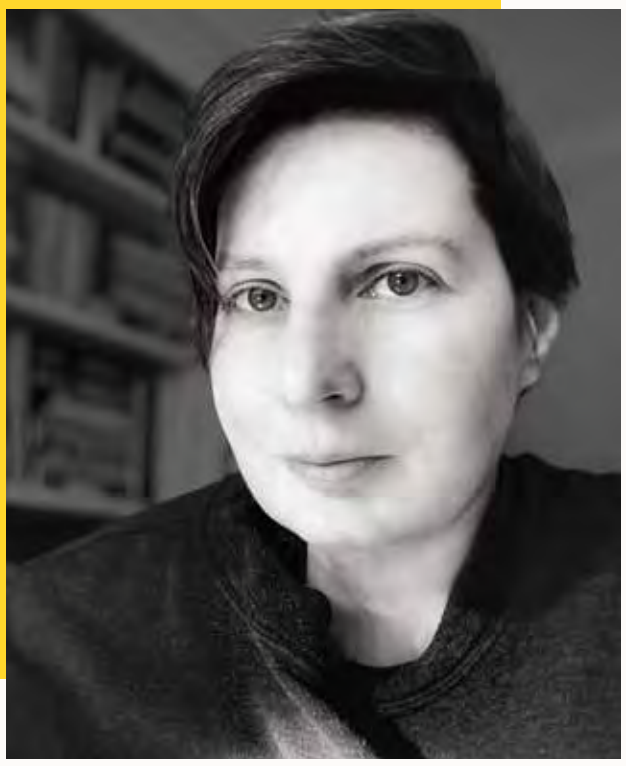
Ireland's first vermouth

Local plants from the island and wine from the mountains near Madrid are blended with homemade caramel to make this sweet artisan vermouth.

Visit valentiaislandvermouth.ie for stockists

LUSH

FROM THE EDITOR



I'VE ALWAYS had a fascination with design, sparked by an NYC-adjacent childhood spent visiting museums like the Metropolitan Museum of Art, Cooper Hewitt, Whitney, Frick Collection, and MoMA to name just a few.

Gazing for hours at examples of decorative arts and utilitarian objects spanning the centuries, my young mind marvelled at the monumental spaces where we display these public treasures. At the same time, I was becoming increasingly aware of the more ordinary places where we work, play and dream our private lives away.

It was undeniable that the quality of our day-to-day existence depends upon the comfort and ease that springs from thoughtful architecture and inspiring design; from the seamless convenience of intelligent built environments to the simple joy of an ornament that's chosen with care and placed with pride upon our respective mantlepieces.

What pleases the eye and works exactly as it should is a delight: but form and function are no longer the only considerations for today's designers. In an issue

Issue No.84

featuring many facets of architecture and design across the globe, sustainability and responsibility quickly emerged as recurring themes.

Our cover story on Maya Lin profiles the renowned artist, architect, designer and environmentalist and looks at how her *What is Missing?* project—a memorial to the planet—is shining a spotlight on the threatened habitats and species we can still save. At the same time, London-based architect and author Marion Baeli tells us about her passion for sustainable design, asking the question: 'Why design a completely new building if you can simply reimagine an existing one?'

We embrace repair culture and reconsider consumerism at the Victoria and Albert Museum‘s 'R for Repair: London x Singapore’ exhibition; while the award-winning team at THDP nods to a building's heritage, breathing new life into an old post office in Cologne.

We find design inspiration in Kuala Lumpur, highlight a free festival of architecture in Dublin, and travel from San Francisco to Paris by way of Sydney to admire architectural designs that were once hated and are now beloved icons.

Finally, we take a break from our world tour to stop for lunch at Carton House, A Fairmont Managed Hotel in the lush Irish countryside, where a behind-the-scenes tour of this fabulous five-star destination shows how past and present can combine beautifully.

My huge thanks to the ALHAUS team of writers and collaborators—and most fittingly on this occasion, our very talented (and patient) Senior Designer, Alex—who have excelled in creating such a variety of design-based pieces for our readers. But in all their diversity, there is a common thread: not only do these pages showcase form marrying function in blissful union, their stories demonstrate time and again how mastering old-meets-new can be an art in itself.

Emily Cathcart

WHERE CURATION MEETS CONTENT

Editorial team
Alison O'Byrne, Editor-In-Chief | Caitrina Cody, Senior Editor | Emily Cathcart, Managing Editor | Claire Dalton, Managing Editor | Cristina Dionisi, Managing Editor | Alex Anczewski, Senior Designer

Contributors:
Steven Knipp, Julie-Ann Sherlock, Jade French, V&A London

Get in touch
Publisher: publisher@alhaus.com
Editorial: editorial@alhaus.com
Advertising & media: advertising@alhaus.com

Marion Baeli // Photo by Adam Parker

In with the old, out with the new

by Caitrina Cody

Why design a completely new building if you can simply re-imagine an existing one? London-based architect and author Marion Baeli is passionate about sustainable design and brimming with ideas on how to make architectural practices more responsible. It's not too late to act now for future generations, she explains—and here's why.

IN THE wake of a global tsunami of construction and development over the last 50 years, it's easy to see old, out-dated buildings as eyesores—obsolete dinosaurs to be removed in favour of more contemporary spaces. Buildings that look modern, are more energy-efficient, that bring in light and appeal to today's aesthetic.

But for London-based architect Marion Baeli, there is beauty and purpose in the buildings of the past—and potential that should be investigated and uncovered before any decision is made to demolish. She explains that with more conversations happening around embodied carbon, many architects are now focusing on making the most out of the old rather than defaulting to demolition.

"I believe sustainability is now becoming an inherent part of the design process, rather than an add-on. Architects have had to almost 're-learn' how to design better buildings. Designers now need to understand building physics in much more detail, as well as understanding the impact their buildings can have on the wider environment, so they can design more responsibly. "This focus on retaining and redeveloping existing buildings with locked embodied carbon rather than demolishing and building brand-new is a recent 'trend'. I was surprised to hear recently that a developer has stopped working on new buildings and will solely work on existing structures from now onwards."

Marion is a partner with PDP London, an architecture, urban and interior design practice with an international portfolio and offices in London, Bath, Madrid and Hong Kong. "I have designed and delivered many large-scale, complex projects and I have experience across the whole spectrum of housing, from super-prime to affordable, as well as experience of significant office projects. I've worked on both heritage and new build schemes which involve the re-imagining and refurbishing of sites for new uses, alongside the creation of new places."

Across her work and experience, Marion has remained dedicated to sustainable design, low carbon architecture and, in particular, the principles of Passivhaus—a

Garrison Chapel, a refurbished heritage building // Photos by Adam Parker

performance-based set of design criteria for very low energy buildings, which promotes the creation of spaces that use around 90% less energy than the UK standard.

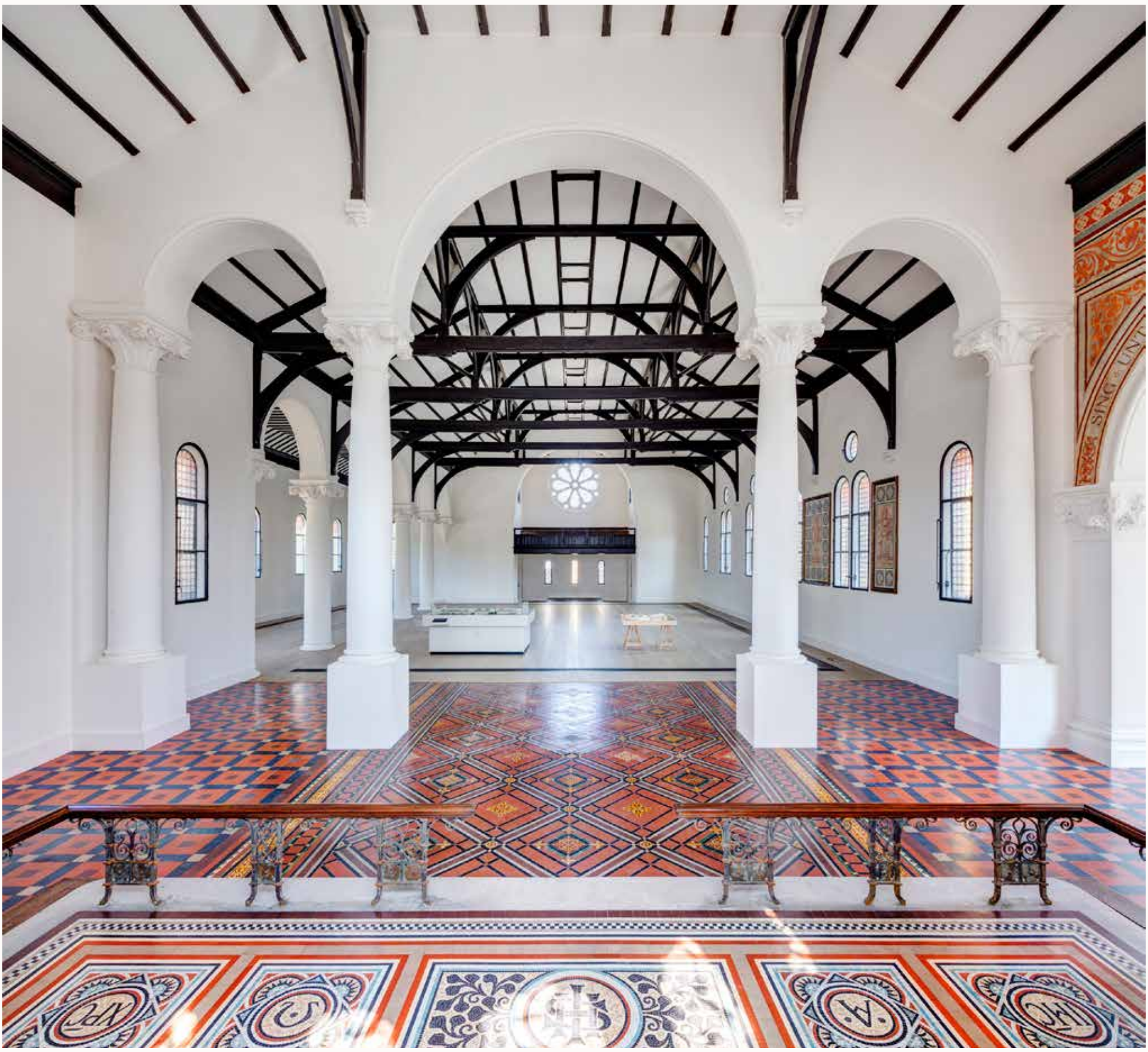
"My passion for sustainable design led me to retrain and undertake a Masters degree in sustainable architecture at UEL [University of East London], which ultimately led to me becoming an expert in Passivhaus and starting to deliver sustainable projects for the practice.

"We have certainly grown our expertise of large and complex projects, but also adapted to the imperative of a more responsible architecture and upskilled our abilities to deliver an architecture based on science and building physics—something that was not embedded in anyone's practice 18 years ago. Our work has become more and more interesting as we refined our design and delivery skills. In turn, this has fed back into the knowledge base, allowing our approach to sustainability to flourish and inform each of the projects we work on."

As a long-term board member of Passivhaus Trust and a member of the NLA Expert Panel on Net Zero (a group of industry professionals that advises New London Architecture [NLA] on activity and research priorities), Marion is well placed to bring her sustainable, responsible architectural vision to life, while balancing her practice commitments.

"The two positions are absolutely complementary, with the NLA Expert Panel offering an excellent opportunity to exchange ideas with other experts in the field, keeping abreast of everyone's thoughts and sharing exemplary projects from across the industry, which feeds back into the work we do as a practice. It also affords an opportunity to lobby in a way that is not possible in practice."

Amongst her inspirations she names Tokyo-based architect Kengo Kuma. "I've always been inspired by his outstanding design skills but



also by his call for an ‘architecture of relations’, respecting surroundings instead of dominating (an approach we cherish at PDP London as well, in a totally different context). His architecture is resolutely contemporary yet clearly inspired and remarkably responsible."

An influence on Marion’s love for re-using and re-imagining has been Paris-based Lacaton and Vassal, two Pritzker Architecture Prize-winning, sustainably-minded partners working in Paris. “Their inspiration is fundamentally contextual, reusing the existing and refusing demolition, preferring to renew the legacy of modernism. But my favourite project of theirs has to be the Maison du Cap Ferret, entirely built amongst the trees.”

“I believe sustainability is now becoming an inherent part of the design process, rather than an add-on.”

Princedale Road, certified as a Passive House // Photos by Adam Parker

For Marion, sustainable design practices are a fundamental part of the climate emergency response. “Thirty percent of UK carbon emissions come from the use of our buildings, so we have a huge responsibility to act as an industry to help address this pressing and existential issue. I firmly believe that we all need to re-learn how to build differently so we can offer better buildings that do not emit CO_2 for future generations.”

Her dream project? Naturally it involves Passivhaus. “A large Passivhaus retrofit building project made of natural materials and laid out in a way that it can be used for different building uses. The flexibility created can allow future users to change the use of the spaces without significant remodelling... a naturally ‘reversible architecture’.

Marion would like her legacy to be one of delivering responsible buildings that do not imperil future generations and the way they live in the world. “We are running out of time to avoid a climate collapse but it is not yet too late to act; we have to focus all our efforts on providing a decent future for generations to come.”

Eighty Strand, a re-imagined space
Photo by Andrew Meredith

View of St Patrick's Cathedral from the First Gallery of Marsh's Library // Photo by Conor Phelan / Courtesy of Open House Dublin

Open House Dublin

by Emily Cathcart

The stories behind the Irish capital's streetscapes unfold each autumn in an architectural celebration. From well-established Georgian classics to gleaming new steel-and-glass upstarts, 100+ guided tours, films, exhibitions and events across the city span built heritage and modern urban design over three jam-packed days.

TO FIND out more, ALHAUS magazine sat down for a coffee and a chat with Karen Lee Walpole, Open House Dublin Manager.

As Karen explained, Dublin is part of the Open House Worldwide network of 50 organisations starting conversations about architecture and design across the globe from Lagos to Taipei and New York to Santiago. Open House Dublin is brought to life by the Irish Architecture Foundation (IAF)—established in 2005, the IAF is dedicated to the promotion of architecture as culture. For them, this is a valuable opportunity to take the lead on public engagement, discourse and debate on architecture and city-making in Dublin.

A must for building buffs and design devotees, this free festival of architecture is also brilliant for anyone who's simply curious about how the city we see today took shape and continues to evolve. The roster of events provides loads of in-person experiences, a welcome change after a couple of years spent finding new ways to connect with participants when site visits and gatherings weren't on the cards.

But those challenges presented their own opportunities. In one example, Karen said, "We have quite an extensive outdoor programme that developed during COVID; cycling tours, boating tours, walking tours. We've kept that, because it proved hugely popular, so there will still be a lot of outdoor events." And for those visiting Temple Bar during the festival, open air activities include drop-in film screenings of *Site Specific*, a series of short films.

In making *Site Specific*, the IAF and Open House Dublin further demonstrated the ingenuity and vision required to keep going when a full-on festival couldn't happen. "Those films were the key elements of the last two years. And so they are all available to view again, online, but also—because we didn't get the chance to show them to a public audience on a big screen yet—they'll be running on a loop in Meeting House Square."


mm
ll
kk
ii
hh
gg
ff
ee
dd
pp
oo
nn
mm
ll
kk
ii
hh
gg
ff
ee
nn
mm
ll
kk
ii
hh
gg
ff
ee
mm
ll
kk
ii
hh
gg
ff
ee

The Long Room at the Old Library, Trinity College Dublin //
Courtesy of the Old Library

Photos by Ste Murray // Courtesy of Open House Dublin

And though traditionally it's been a matter of popping along on the day to see what you could find, that aspect of the festival has transformed too. "When we started out, the idea was that you'd rock up and join a queue. There was always an element of the programme that would have been booked in advance... but in the last few years, it was nearly all pre-booked by necessity. Now we're back to open access over the weekend in many locations, but there's still going to be a significant portion that is pre-booked"—thus offering different ways for visitors to enjoy Open House Dublin.

The idea of providing choices and considering the needs of different audiences isn't an add-on, but is intrinsically woven through the planning; this is a festival that centres inclusion. There's a junior programme for young people and families, along with a strong emphasis on improving the accessibility of events. Karen elaborated on what that entails: "It's a slow process. We started out last year with the IAF wanting to have an audience development strategy about accessibility and inclusivity. We worked with Rowena Neville and Sinéad Burke at the time; as part of that I worked with them on Open House.

"We put together a focus group of people from different communities who tried out different tours. It was limited because we had a limited programme at the time; but we were able to get a lot of really good feedback, both on the website and on the type of tours that

Fern Cottage // Design by The Architects / Photo by David Shannon, Edited by Simon Bates

Iveagh Trust Museum Flat // Photo by Eugene Langan Photography / Courtesy of Open House Dublin

might be available. And we then fed all of that data into the audience development strategy, across all of our activity.

"So we look at what might seem like simple things—I mean, things that sound simple, but people aren't always doing them—for instance whenever we have an event across the organisation, it's live captioned. Because more people use live captions than they do ISL [Irish Sign Language]; and sometimes we'll use ISL as well, but live captions are actually more accessible. Our minds are more conscious about all of these things as we plan every exhibition or every programme: it's not an afterthought, it has to be part of the planning process. So accessibility comes literally at the start of the process, which is important."

The programme of expertly guided tours of buildings old and new has been thoughtfully designed to incorporate residential delights ranging from No. 9/9a Aungier Street, dating to the 1660s with its beautiful original timber stair; to well-preserved time capsules like the Iveagh Trust's Museum Flat, still much as it was in 1915; to thoroughly modern re-imaginings and re-use of the city's older stock, like Another Level Living where old and new meet and contemporary living embraces historic features.

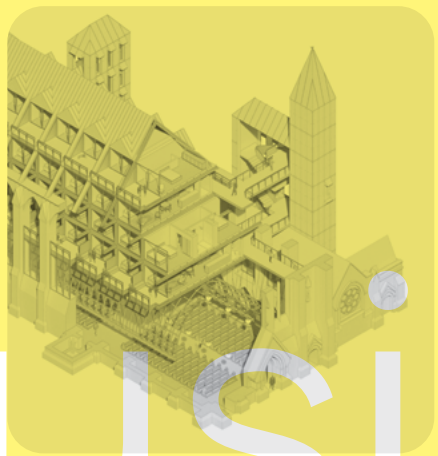
Other treats include fresh public spaces like a new park in the Liberties, centuries-old perennial favourites including St Patrick's Cathedral and Dublin Castle, and dozens more. With a mix of tours and events that need to be pre-booked on the website, and those which are open to join at dedicated times over the weekend, it's a diverse and exciting blend of architectural happenings, with each and every event free of charge.

The Science Gallery Dublin
Trinity College Dublin
Pearse Street

14 October 22
— 21 January 23
Tuesday–Friday 12–5pm
Saturday 2–5pm

Housing Unlocked Exhibition

Can vacant shops be used for housing?
The Working-Home



Can church sites provide housing?
Thirty-Three Churches

How do we build affordable homes and resilient communities?
Home⁴Community

How might we optimise quality of life in a compact urban block?
Model Housing – Urban Horticulture

How fast can we deliver low carbon homes?
Eco:Cube – A Modular Living Concept

Can we increase housing density at the edges of cities?
Start Spreading the Mews

Can towns find extra housing in iconic buildings?
Building Societies

How can we use untapped potential to solve housing problems in our towns?
Join the Dots – 100 small ideas for sustainable change

PRESENTED BY

Irish Architecture Foundation

An Ghníomhaireacht Tithíochta
The Housing Agency

For more information visit housingunlocked.ie

Channel the power of storytelling

WE ARE SKILLED CREATORS, ADEPT AT UNDERSTANDING A BRAND IN MOTION; HELPING IT TO UNFOLD AND GROW; AND NURTURING ITS SPARK.

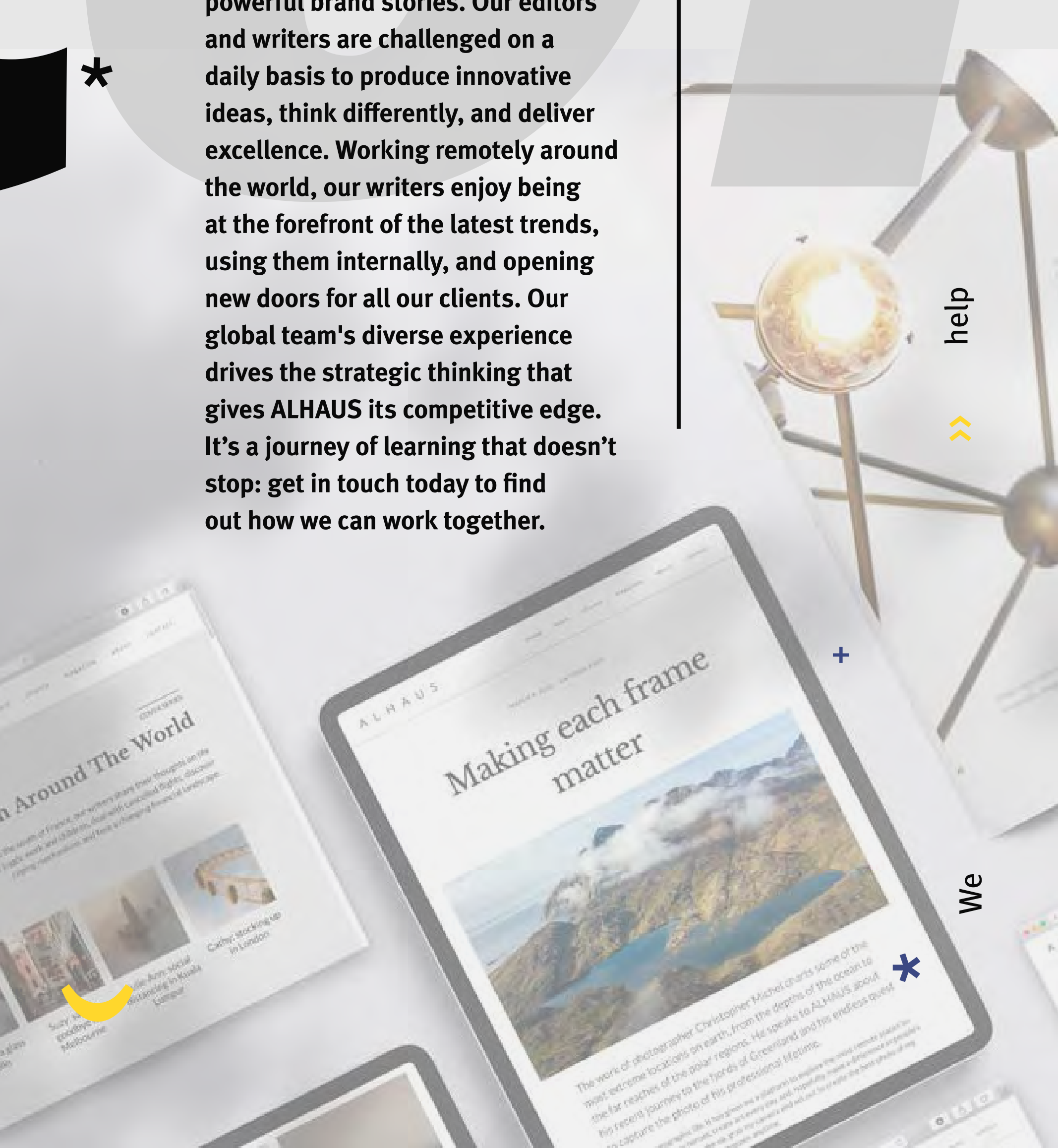
We are a storytelling agency

ALHAUS is a content and editorial agency that delights in telling powerful brand stories. Our editors and writers are challenged on a daily basis to produce innovative ideas, think differently, and deliver excellence. Working remotely around the world, our writers enjoy being at the forefront of the latest trends, using them internally, and opening new doors for all our clients. Our global team's diverse experience drives the strategic thinking that gives ALHAUS its competitive edge. It's a journey of learning that doesn't stop: get in touch today to find out how we can work together.

brands

help

We



Another stamp of approval for THDP

by Jade French

COLOGNE IS known for gilded medieval churches nestled against post-war reconstruction and big *Brauhaus* energy. It is a city of rebuilt grandeur, with a skyline dominated by High Gothic impact as the Cathedral comes into view around the dramatic bends of the Rhine. Located beside this historic centre is the Hilton Cologne, converted in 2002 from a postal savings bank building. Now, in 2022, stellar design team THDP has redesigned and refurbished the hotel's lobby, bar and social space to create Pigeon Post Bar & Eatery.

THDP has a reputation for taking cues from the heritage of the sites they design—and Pigeon Post Bar & Eatery is no exception. That the space once served as a postal savings bank (a landmark building on the famous Marzellenstrasse) allows for local culture and heritage to take centre stage. The building's story is conveyed through repurposed 1970s German office equipment and light fittings, artworks inspired by typography used in old post offices and the mid-century objets d'art dotted about.

Fuelled by creative curiosity, THDP invest in a narrative approach to hospitality design. At Pigeon Post, art tells the story in communal areas, with screening inspired by typewriter keys and mixed-media artworks using stamp collages, ceramics and digital prints to update the vintage aesthetic with a contemporary twist. The building's functional past is gestured to in the details: faux marble effects from Dekton and Neolith evoke durability and texture, whilst the signage mimics period-specific post office graphics. An ethos of repurposed materials (through working with local producers and using durable materials) chimes with THDP's recent Sustainable Manifesto.

Community is an important part of the design concept. In the café, bar, kitchen and co-working space, people are invited to drop in and spend time in these charming surroundings. Mailboxes and writing stands are placed to encourage guests to leave messages to fellow travellers, friends and family—with the hotel then posting them for free.

THDP was a recent winner of the 'Bar/Club/Lounge: Europe Award' category in The International Hotel and Property Awards 2022. The team's approach to design and storytelling, which combined the building's overarching periodic sensibility with beautifully crafted details, proved to be a successful strategy that stayed true to their own ethos.

All images courtesy of THDP // Photography by Stefan Bunkofer


COCKTAIL POST


PIGEON POST


bauhaus
bauhaus

Past and future meet at Carton House

by Emily Cathcart

On a wet Wednesday afternoon, I made the short car journey from Dublin to Maynooth, County Kildare in the pouring rain. But there was a bright spot on the horizon on this dull day—a planned lunch at Carton House, A Fairmont Managed Hotel, to be spent in the company of General Manager Martin Mangan.

All images courtesy of Carton House, A Fairmont Managed Hotel
Photos by Barry Murphy/Jack Hardy/Kevin Markham

AFTER DRIVING through the peaceful countryside, I approached the imposing 18th century building and sprinted through the deluge to be greeted by a surprisingly 21st century entrance—a new addition created as part of an extensive multi-million Euro refurbishment project completed in 2021.

Welcomed with a warming cup of tea as I was drying out, I had only just settled into a comfortable velvet-upholstered sofa in the reception when Martin appeared. After the inevitable discussion of the weather (an essential start to any Irish conversation), we were off on a walking tour of the property, beginning with that refreshed entranceway. Martin explained that it's been completely redesigned and also re-sited from its previous location to enhance the guest experience, "creating a real feeling of having arrived from the moment they get here".

It was easy to see why it's important to inspire a sense of occasion as soon as guests cross the threshold. Though new touches abound, there's a clear desire to both highlight and respect a storied history at this grand country house dating to 1739 in its surrounding demesne of 1,100 acres—this being the ancestral seat of the Earls of Kildare and Dukes of Leinster for over 700 years, after all.

To give an idea of the weight of history here, a (very abbreviated) recounting: the Carton Estate first came into the ownership of the FitzGerald family in 1170. Fast-forward by several centuries, and the estate was lost by the FitzGeralds in the 1920s when the 3rd son of the 6th Duke sold his

birthright to pay off an immense gambling debt. Jumping ahead once more, in the 2000s much of the demesne was redeveloped into two world-class parkland golf courses as the house itself transformed into a luxury hotel complex.

Even more recently, French hospitality titan Accor was the catalyst behind the just-finished revamp (with Dublin-based McCauley Daye O'Connell Architects overseeing the interior design and architecture strategy, in collaboration with Accor's luxury Design and Technical Services team). At the same time, the property was being rebranded as Carton House, A Fairmont Managed Hotel—taking pride of place as the first and only Fairmont Hotel in Ireland. For such an historic location, there's been a lot of change in a very short time, capped off with an upgrade to five-star status.

Touring the site, I had a behind-the-scenes peek at spaces that ranged from sophisticated to quirky to flat-out dazzling. We visited distinctive spots like The Duke's Rest, once Carton House's Game Hanging Room and now the venue for some serious wine tasting; The Whiskey Library, the house's original library reborn as a home to over 120 pot stills, malts, and bourbons from around the globe (Martin tells of more than one long evening spent in these cosy confines); and the liberally gilded Gold Salon, where Afternoon Tea service unfolds elegantly in the place where aristocratic visitors were once entertained.

Martin enthusiastically showcased the individual character of the different rooms, pointing out where old and new work hand-in-hand; and the all-pervading feeling of past and future effortlessly combining provides a sense of continuity throughout. "Where an antique limestone floor or original door can be preserved, cracks and all, they have been retained and restored; where modern conference facilities were needed, they have been created from the ground up."


Kathleen's


Kathleen's

A building of this vintage also has many previous lives to draw upon; where it once had a working brewery, distillery, bakery they are now being repurposed and re-newed. As Martin says, “We’re still thinking about the best ways to use all of these in-teresting spaces, and make the most of our unusual nooks and crannies”.

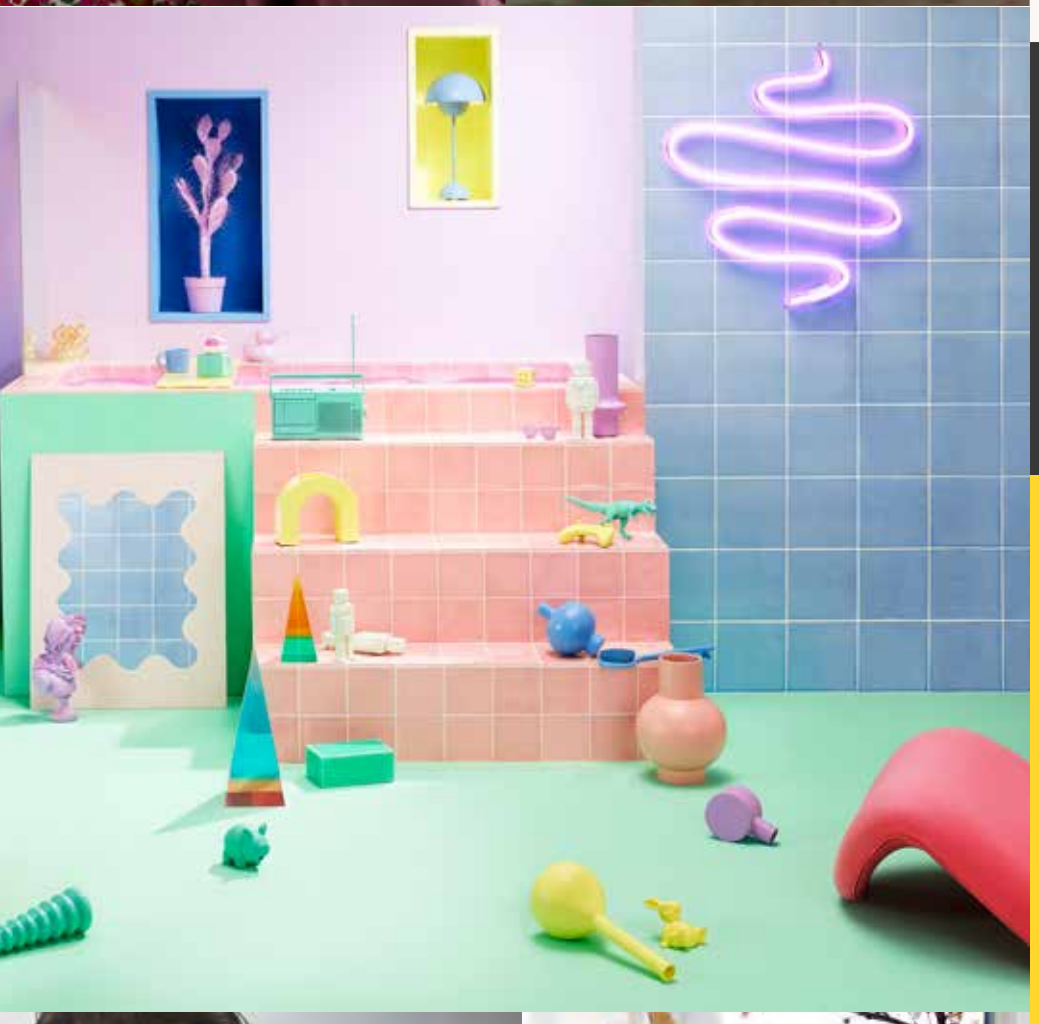
Walkthrough complete, we sat down to lunch in Kathleen’s Kitchen surrounded by period features like huge cast iron stoves from the 1700s in a room flooded with light, even on a gloomy afternoon. As white wine was poured and posh cheese toasties appeared alongside a well-appointed char-cuterie board, we talked about how special an experience it is to be General Manager of Carton House, and the challenges of man-aging a large heritage property.

“It’s about how you manage your time; this is a big resort. With 169 bedrooms and suites, it’s a long journey from one end to the other. You’re managing the movement of people, and you try to match that with where our guests are. We have a network of tunnels here for our teams that run from the Carriage House all the way to the loading bay. And then there’s other areas like the spa, golf… I may not touch every area every day, but I’ll try to get to them all over the course of the week.”

Though the job keeps him running, it’s clear how invigorating and rewarding Martin finds the role, and everything that comes with it. “It’s wonderful to be a custodian of a unique place like this. To protect the her-itage and character of the property, while giving guests an unforgettable experience: it’s a privilege.”

MAGAZINE

ALHAUS MAGAZINE



ALHAUS MAGAZINE ONLINE

Access new monthly digital editions
alhaus.com/magazine

E ONLINE

Maya Lin
Existing between boundaries

Having met and interviewed renowned designer, artist, architect and environmentalist Maya Lin, writer Steven Knipp revisits some of her landmark achievements and catches up with what's happening in her work right now.

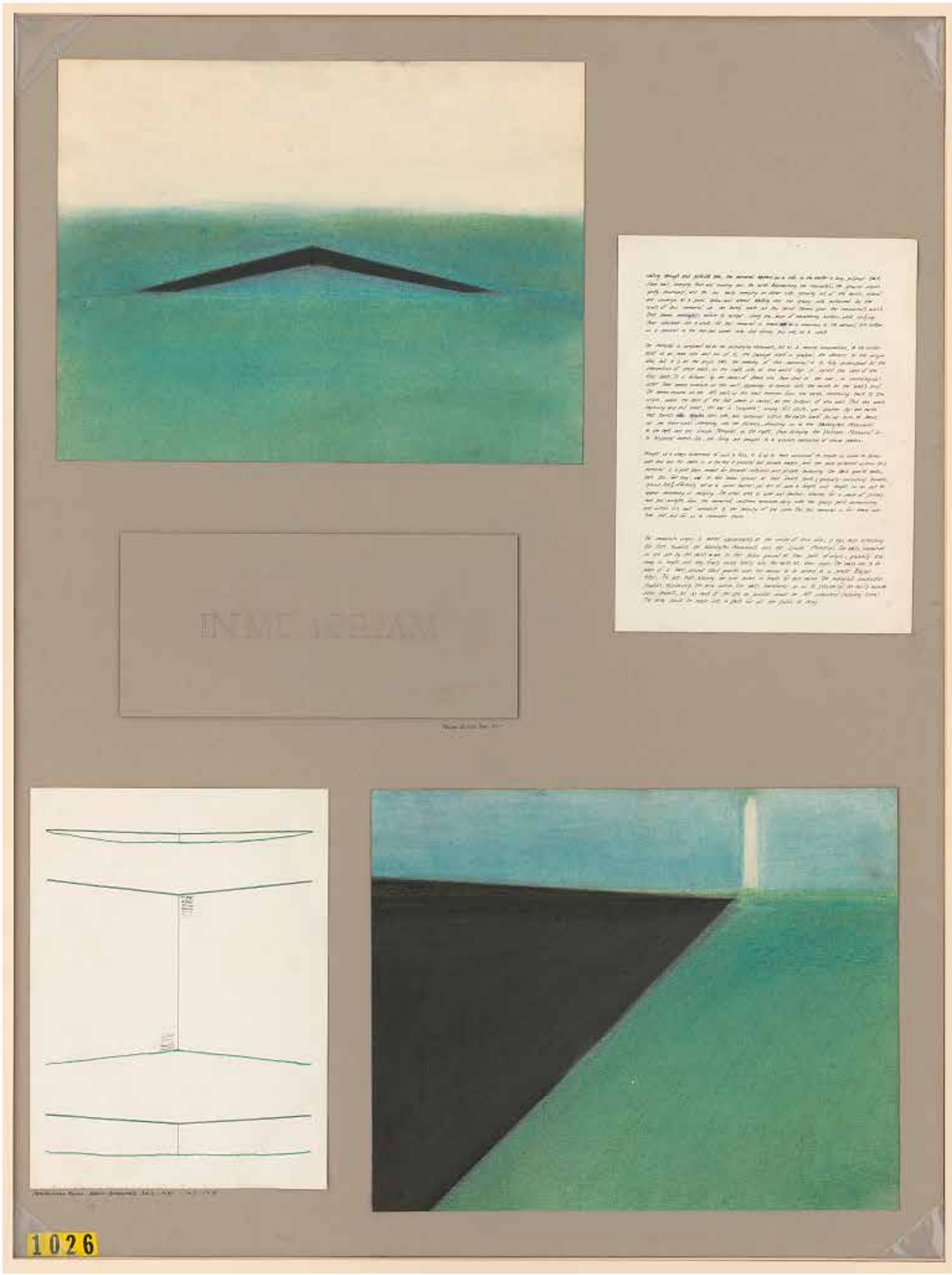
AP Photo/Jackie Johnston

AT 21, a shy university student found herself catapulted, literally overnight, from obscurity to international fame. The year was 1982, and the deep emotional wounds of the Vietnam War were still raw in the hearts and minds of millions of Americans.

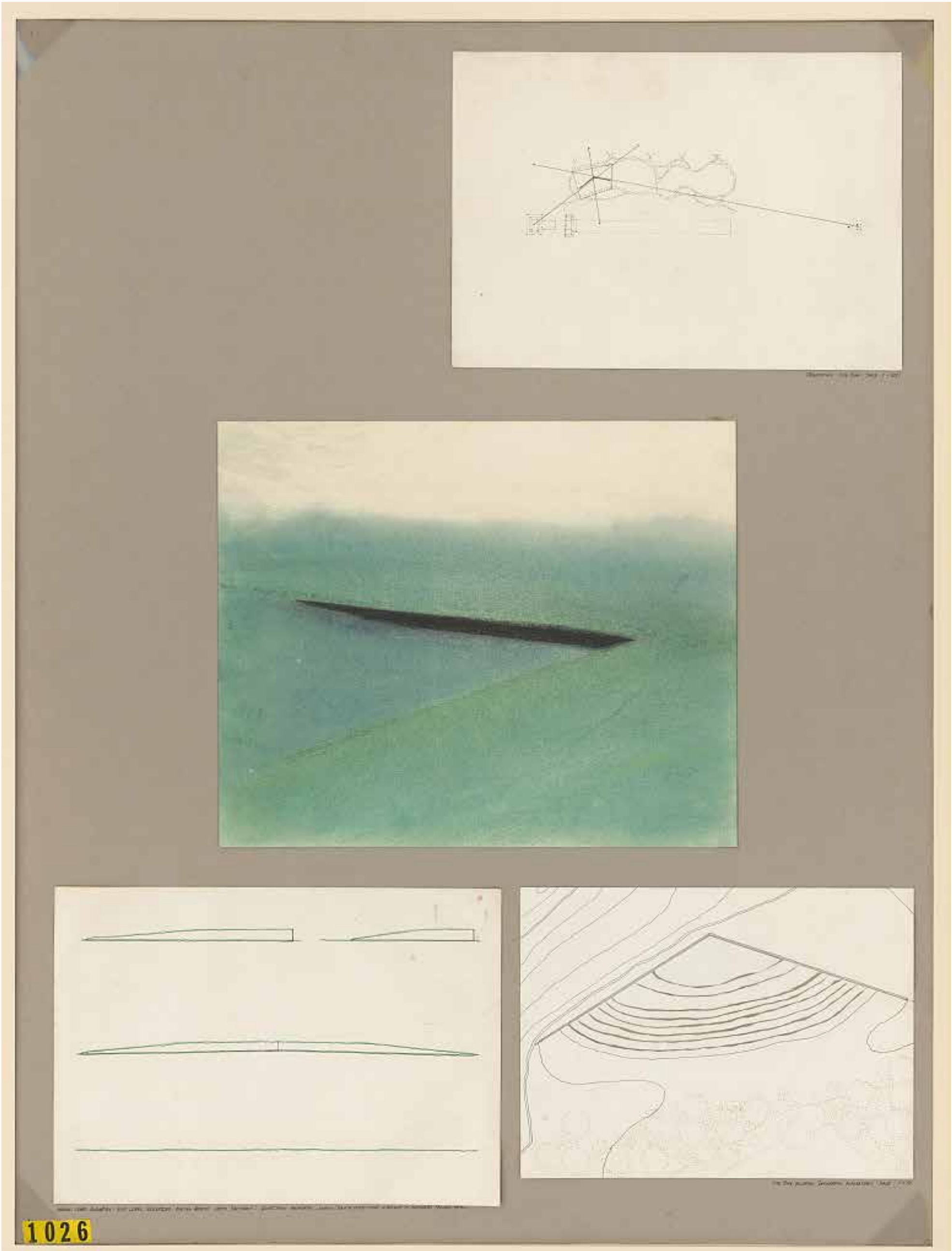
Maya Lin was a senior studying architecture at Yale when a classmate told her about a nationwide design competition to create a memorial in Washington, D.C. honouring the Americans who gave their lives or remained missing in Vietnam. To ensure a fair contest, bids were blind: numbered, with no names used.

When the all-male panel of eight judges selected the work of a complete unknown, Lin had bested 1,420 entries—including those by the finest design firms in the United States and acclaimed architects three times her age.

Lin's design was unlike any other war memorial. No bronze heroes on rearing horses. No cannons. No flying flags.



Original competition submission // Maya Lin / Library of Congress / Vietnam Veterans Memorial Fund Collection [ADE - UNIT 2228, no. 1 (L) & no. 2 (R) (E size) [P&P]


1026

Twilight at the Vietnam Veterans Memorial // U.S. Department of Defense

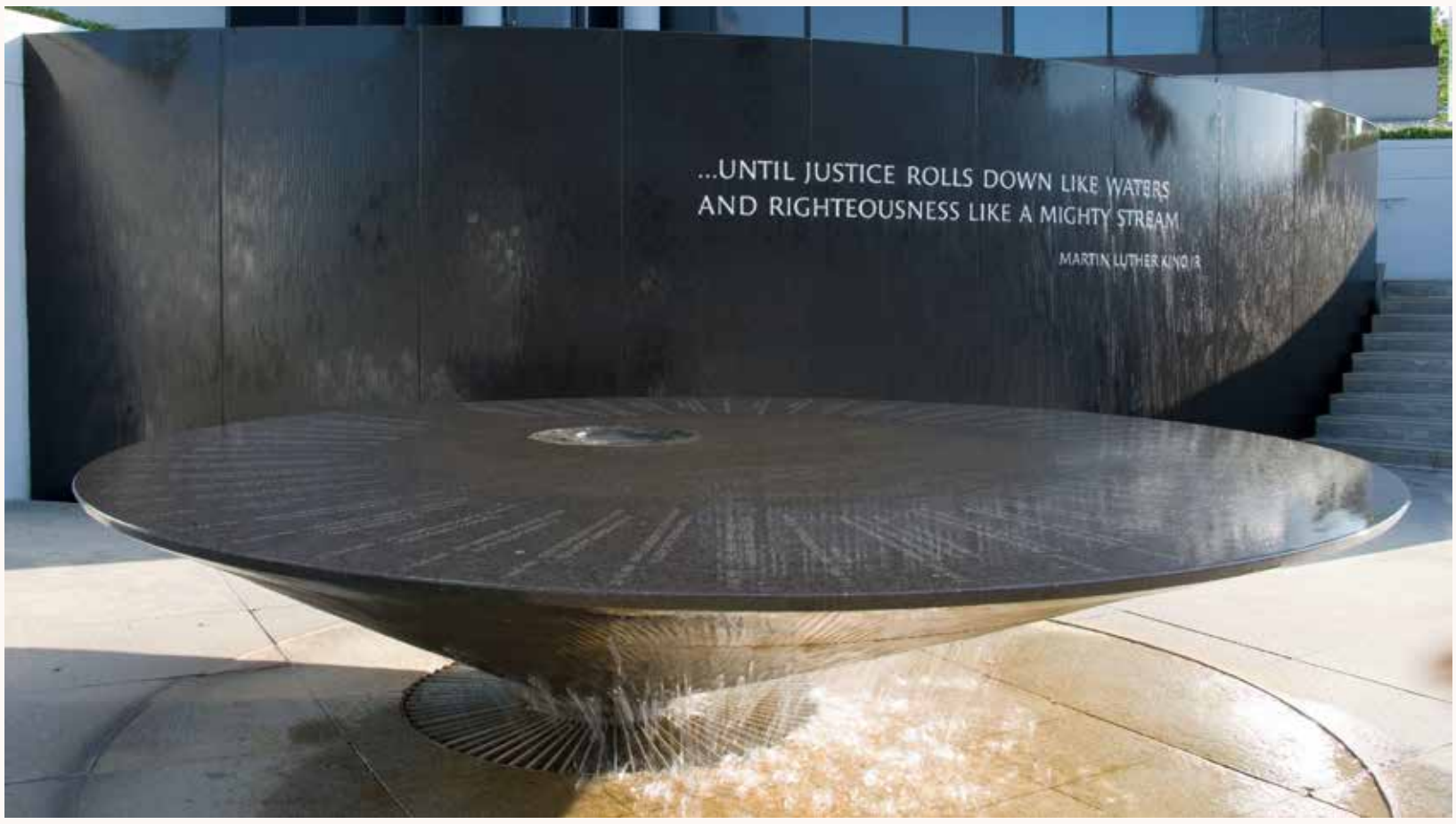
Her concept was starkly simple, yet astonishingly powerful in its emotional impact. Two austere polished black granite walls, each 75 metres long, rising out of the grass of the National Mall. Inscribed on the wall panels would be the names of over 58,000 Americans who served in Vietnam, including eight women service members who had died in the course of that conflict.

Though initial public reaction was positive, critics began to protest the selection. An increasingly vocal cabal of powerful conservative businessmen and politicians disdained everything about the design, claiming that Lin's concept wasn't patriotic enough: demanding a more traditional choice, they pushed for Congress to hold hearings which then took place over several months.

AROL A E DRAZBA · DA
HARLES M HONOLR Jr · LEO J HORAN · ELIZABETH A JONES
AMES W MIZE Jr · JOSEPH V MURRAY · WILLIAM L OAKLEY · DOMINIC J PREIRA Jr · WILLIAM C RIG
HEPPARD ROBINSON Jr · JAMES T RUFFIN · THOMAS A SCHROEFFEL · DONALD M SHAFER JI · ALBERT M SMITH ·
HOMAS W STASKO · WALTER A TERLECKI · ELZIE J COLLINS Jr · HURSHEL FRASURE · PAUL A GILBERT ·
REDDIE W GREEN · JOHN M HOELSCHER · JACK L JAMES · RONALD M KENNY · KENNETH W LANTER ·
OBERT C LILLY · CLARENCE MEDLEY · RAYMOND L NAYLOR · GEORGE K NEWMAN · ROBERT Q ROENTSCH ·
RRY D STEWART · DOUGLAS J WADE · THOMAS M DILLARD · ARFIEN C ALI · JAMES O ALLEN · GERARD A BINGER ·
ONARD J CHISLOCK · WILLIAM A DAVISON Jr · EMMITT C ADAMS · RICHARD A FILLIATOR · PETER T FITZPATRICK ·
AYMOND S FORD · MARSHALL R FRIZZELL · JERRY B HARRIS · MYRON McCLELLAND · VICTOR J KOHLBECK ·
ICHARD P LANCASTER JF · JOHN E KERNS · JEROME L McCORMICK · JOHN W ROBBINS · JAMES R RUTLEDGE ·
EDRO SANTOS-PINEDO · CHARLIE K SCATES · LARRY D STICE · RAYMOND D W EIAND · CARROLL L WELTY ·
ERNON G CHASE · JOHN A CIROD Jr · MARSHALL R HIRSCH · VERNON A MERRITT · CHRISTOPHER E RUBERG ·
LINTON R ANDERSON · ROBERT L BEATON · WILLIAM T CALLERY · RICHARD H CASSUBE · BILLY B DAY ·
AMES L FAIN · LYNDSEY F FONGER · GARY W GARIS · CALVIN R HEBERT Jr · LEO F KRUMBINE · RONALD L POWELL ·
OBERT L MACK · RALPH A MAXHAM Jr · MICHAEL W McDONALD · MICHAEL J NEMCHICK · VICTOR L NETTLES Jr ·
DAN MONSIVAIS OLVERA · WILLIAM B PARNELL · RICARDO J PEREZ · CHARLES A SOUTHARD III · JOE K TAYLOR ·
AVID W UTLEY · CLARENCE WILLIAMS · DONALD B ADAMSON · WILLIAM O ALLEN · CHARLES E BROOKS ·
ARMON C BURD · WILLIAM H COBURN · CHARLES R DALE · ARLEN J DUCKETT Jr · RONALD W DUCKETT ·
HARLES E DYSON Jr · RODGER L ECOLF · DOVE ELHONDAH · MATTHEW HOUGH · JOE N JAMES ·
ALMER D JUREK · BURTON C MONTROSS · WINSTON MORRIS · ISAIAH MULWEE Jr · GEORGE W McNEES ·
ATRICK C NEVIN · TOMMY L NICHOLAS · W H NORMAN · JACK RABINOVITZ · RICHARD RANGEL ·
ENNETH A REYNOLDS · FRANKIE SANCHEZ · JIMMY C SEXTON · MARSHALL R SMITH · TERRENCE L SOUHRADA ·
ILLIAM J STEPHENSON · PAUL J STOCHAJ · WILLIAM B WATSON Jr · MARVIN J WILSON · LEE D ANDERSON ·
MMY E BOAN · JAMES R BOLAND · FELIPE BONILLA-VIERA · HARVEY L BOWEN Jr · ROBERT L CLARK ·
ILLIE A COOPER · JAMES B W DETRIXHE · JAMES R FOLEY · JIMMIE LEE FOSTER · FLEMMON P FREEMAN ·
ENTRY GRAHAM · FLOYD S HARMON · THOMAS E HARTUNG · RAYMOND H HETRICK · RICHARD A MARSHALL ·
OE C LILE II · ROBERT K LOWE · LARRY LEE KEENER · ROBERT D MERRELL · GEORGE A MORGAN · GEORGE A BELL Jr ·
HOMAS J OGLETHORPE · ROBERT [illegible] · ALLEN L PIERCE · DONALD C PIPER · WILLIE PIPPINS Sr ·
OSEPH L ROBINSON · CHARLIE [illegible] · BENNIE LEE SIMMONS · FREDERICK A SLEMP · CECIL Y WARE ·
LBERT R WHITE · O'DELL [illegible] · E LEE WILLIAMS · JESSE J BOLTON · FRANKLIN V BRODNIK ·
OHN B CAUSEY · PHILIP [illegible] · SOCHACKI · JAMES M TERMINI · CLYDE W WITHEE ·
EORGE W WOOD [illegible] · YMIE BELLAMY Jr · ELMER E BERRY · THOMAS C BREWER Jr ·
AMES T BROWN · [illegible] CLARKE Jr · CHARLIES E DANIELS · JOHNSON F FRANK ·
AMAR D FRE [illegible] · HIMES · ROBERT L HOSKINS Jr · DANIEL R JAMES ·
RNEST [illegible] · ALD S NEWTON · ROBERT D WILLIAMS Jr · FREDERICK E SMITH ·
[illegible] · LUM · FRANCIS D WILLS · WILLIAM F AYRES · RONALD L RUNKEL ·
[illegible] E HELSEL Jr · RICK E KOPKA · LAWRENCE B McCLOUD ·
[illegible] NCE · ROGER D BULIFANT · HENRY C CASEBOLT ·
[illegible] W FIELDS · WILLIAM FUCHS Jr · FRANKLIN D R GILBERT ·
[illegible] ACKSON · MARSHALL JESSIE · CHARLES JOHNSON ·
[illegible] ND E MEYERS · KENNETH D MIDDLETON · MARK E MORGAN ·
BRENT A McCLELLAN · GEORGE E McCOY · CURTIS J McGEE ·
[illegible] McLEMORE · JOSE TORRES · RICHARD J WOLCHESN ·
[illegible] EL D PLISKA · DARRELL T RAY · ALBERT C ROBERTS ·
[illegible] MS · CLIFTON L TART · MIGUEL E [illegible] ·
[illegible] N WOODWORTH Jr · CHARLES A YOUNG · ALBERT H BAIRD ·
[illegible] LIAM P FOR [illegible] · WILLIAM [illegible] · DONNIE R KANE ·
[illegible] LIAMS · DONALD J WOLOSZYN · DONALD ZOBOBUSH ·
[illegible] M HOLT [illegible] · JACK M HOPKINS · [illegible] · JEANETTE J JENNINGS ·
[illegible] ER · ROB [illegible] FIELDER · PAUL E KLINE · [illegible] · ROGER A ARNOLD Jr ·
[illegible] W RADER [illegible] · DENNIS L TALLINGTON · MARK C ALLEN ·
[illegible] ANDREW [illegible] HERIBERT [illegible] · [illegible] · JAMES S CUCCHIARA ·
[illegible] RAYMOND [illegible] BLANCHETTE · [illegible] · [illegible] W BROWN ·
[illegible] EN III · PHILIP H CLARK · [illegible] · [illegible] ·
[illegible] E DAVIS · [illegible] NLEY T [illegible] · [illegible] · [illegible] ·
[illegible] A L HAST [illegible] S · RON [illegible] · [illegible] · HARRY M GODWIN ·
[illegible] HARDE [illegible] MICHAEL [illegible] · [illegible] · [illegible] ·
[illegible] HOLLO [illegible] · HENRY J HOOPER · [illegible] W HRINKO ·
[illegible] RVEY W JO [illegible] · ARNELL KEYES · LEWIS A KIMMEL II ·
[illegible] LABBE · J [illegible] LINDSEY · FRANK LOPEZ Jr · DAHL L MORTE ·
[illegible] RCADO · [illegible] RD F MICHAEL · PETER D SCARUZZO ·
[illegible] SONS · JACK [illegible] REYNOLDS · JOEL M REYNOLDS ·
[illegible] R SCOTT · MICHAEL A SHANDS · [illegible] SMITH ·
[illegible] BE Jr · ROSCOE L VICK · CHARLES E [illegible] WORTH ·
[illegible] N · CHARLES R WETZEL · MICHAEL R YOUNG ·
[illegible] AVID L BAUMGARDNER · WILLIE JOE BRAMLET ·
[illegible] S J BRADLEY · KENNETH E BEAUREGARD ·
[illegible] CALIBOSO · PHILIP FITCH · ROBERT C HESSOM ·
[illegible] ES L EDWARDS · THOMAS W EDWARDS ·
[illegible] STEVEN A CHURCH · RICKEY D GARNER ·
[illegible] S P HERNANDEZ · CHARLES E CRUTCHFIELD ·
[illegible] QUIST · THOMAS A JENNINGS ·
[illegible] RODERICK G LYNCH Jr ·
[illegible] · [illegible] · CECIL W BURTON ·

· SAMUEL MEDINA RAMIR
CLARENCE A WHITEHEAD
THEODORE N MISHEIKIS
DAVID COLVIN · RICHAR
ROBERT B KNUTSON · RO
ANTHONY G VELARDO ·
MICHAEL R BECK · EDMU
RICHARD L MAYES · JOHI
ALBERT C RISING · WILLI
COLON R RODRIGUEZ ·
· RAYMOND L FORD · FRA
LEE B TATE · JERALD R TO
DAVID L ARNOLD · PAUL
LAWRENCE A BRITTEN · C
DAVID H ELMAN · JAMES
DENNIS E HOLT · FLOYD
RAYMOND C ROBINSON
DAVID L McCONNAUGH
JOHN S SABINE IV · RON
GIOVANNINO TUMMINIA
· ROGER L GERTSEN · DON
JESSE J COFFEY · WILLIAM
CHESTER L LEE · DANIEL V
JAMES L TEWKSBURY · CU
DAVID M DAVIES · DONA
WILLIAM D HASTY · JAME
NORMAN N MILLER · PAU
THURMAN W OWEN · DA
KEITH L SHIPP · JIMMY B T
RALPH M WILLIAMS · RIC
· GARY D NAIL · DAVID E H
ARTHUR C MORRIS Jr · KE
DONOVAN J PRUETT · TO
JACK D GILBERT · FRANKL
JAMES W BROWN · GERM
KEITH W KAUFFMAN · HA
LAWRENCE McCREA · CH
EDWARD M STANCHEK ·
ARNOLD WOODSON · BI
DENNIS P COOK · JAMES
· ROBERT A KREUZIGER · JO
THOMAS J RALSTON · JAC
JOHN M BROWN III · MAR
ARTHUR J BAYLOR · THOM
GEORGE L SAMUELS · CH
RALPH S KOROLZYK · THO
RONALD T SHELTON · TO
HOWARD C BLEVINS · RIC
RALPH COLEMAN · ZED C
JOHN H EAGLIN · PHILYAV
· DONALD W HALL · DAVID
PHILIP A JONES · EVERETT
RICHARD NOYOLA · JAME
EDWARD W REILLY · CHAR
J C LESLIE SHORT · JOSEPH
GEORGE H WARD · JOHN
LAVALE DURR · WILLIAM A
EDMUND H HORNSTEIN
COLEY L WASHINGTON Jr
JESSE L CLARK II · GREEN C
· FLOYD FIELDS Jr · PHILLIPS
JOSE A PACHECO · RONA
JOHN C MAPE · JIMMY RA
CHARLES J MURPHY Jr · BU
LEWIS M THOMAS · ROBE
RALPH H LIVESAY · JOHN
WALTER H ANDERSON · A
GALEN D GRETHEN · TON
MICHAEL J McGOLDRICK
CLARENCE A [illegible]

Civil Rights Memorial // Carol M. Highsmith's America / Library of Congress [LC-DIG-highsm-04439]



Civil Rights Memorial // Carol M. Highsmith's America / Library of Congress [LC-DIG-highsm-04786]

But Lin, whose parents fled China just before Mao took power and went on to become educators at Ohio University—her father a ceramicist and dean of the College of Fine Arts; her mother a poet, literature professor and sole member of the Asian Studies department—stood strong, with a patience and composure far beyond her years.

In testimony before the Congressional hearings, she calmly explained her design goal was never to promote the military, or defend a war. It was to remember thousands of shattered lives and help heal broken families. After the Wall's dedication, one mother wrote to Lin relating how she burst into tears when she found her son's name was at the right height to kiss.

Today, 40 years on, the Vietnam Veterans Memorial is the single most visited place in the American capital. Dramatically flood-lit after dark, it's seen by five million people each year.

There were some who believed Maya Lin's debut achievement was a mere fluke. Especially after she quietly returned to Yale to complete her undergraduate degree, and subsequently got her architect's license. Lin then set up her own small studio in New York City and went on to produce a string of remarkable creations. These included a Civil Rights Memorial for the Southern Poverty Law Center in Alabama, a tribute to those who died in the American civil rights struggle between 1954 and 1968. The acclaimed memorial is a simple 12 by 3 metre granite table placed in front of a Biblical paraphrase used by slain civil rights leader Martin Luther King Jr—"We will not be satisfied until justice rolls down like waters, and righteousness like a mighty stream"—over which a steady stream of water flows.

Edward Ashworth, the Center's board member who commissioned Lin, recalls: "On dedication day, the first visitors to see the memorial, adults and children, immediately put their hands in the cool water. Their tears dropping and mingling with the water on the table—it was just unbelievably emotional."

Many of her most celebrated designs incorporate running water and natural landscapes. As a girl growing up in bucolic Athens, Ohio, Lin spent endless hours exploring the woods and rolling hills near her home, becoming an environmentalist long before it was fashionable. And she has long been committed to using sustainable materials and creating buildings that aren't too big, "because I like utilizing outdoor rooms."

Discussing her meticulous work process, Lin, who speaks with a deep voice belying her compact size says, “My work is heavily researched. But then you have to kill off that side of you to find the poetry within the thought. Once I have visited a site and have a sense of where I want to begin to work, I start sculpting in clay at a small scale.” In her book *Boundaries*, she writes “I see myself existing between boundaries, a place where opposites meet; science and art, art and architecture, East and West. My work originates from a simple desire to make people aware of their surroundings.”

Two of Lin’s most compelling environmental works include *The Wave Field* series and *Ghost Forest*. Using aerial photography and topographic mapping, she made a three-month study of fluid dynamics, aerodynamics and turbulence, before moulding a 930 square metre field of grass at the University of Michigan into what appears to be a series of gentle waves. The effect is so calming, viewers can almost feel the ocean breezes. Two further *Wave Field* projects followed: the dune-like *Flutter* in Miami, Florida and an undulating 11-acre sea of grass at Storm King Art Center in upstate New York.

For her haunting *Ghost Forest*, Lin retrieved a towering grove of 49 dying Atlantic white cedar trees scheduled for clearance and re-sited them inside a public park in Midtown Manhattan—a disturbing vision few city dwellers ever expect to encounter. Part of the expansive *What is Missing?* project, it’s a dire warning about the devastation of climate change.

Certainly, *What is Missing?* is Maya Lin’s most ambitious environmental venture. The designer, recently widowed and the mother of two college-aged daughters, calls it “my fifth and last memorial.” A collaboration between art and science, the project encompasses a series of permanent sculptures, media exhibitions and also a presence in the virtual world at the immersive whatismissing.org website.

Opposite: Wave Field, University of Michigan // Photo by Balthazar Korab Studios / Library of Congress [KORAB F4125, no. 1 [P&P]

Above: Ghost Forest // Madison Square Conservancy

Her goal, Lin says, is "to focus attention on species and places that have gone extinct or will most likely disappear within our lifetime if we do not act to protect them."

"I have known for almost twenty years that I would end the Memorial series with a memorial focused on the environment. Ever since I was a child, the ability of one species, mankind, to alter so drastically life on the entire planet has weighed heavily on my thoughts. I cannot think of a greater threat to us and to every other species on this planet than the current crisis we are facing today concerning species and habitat loss and the threat of human-induced climate change."

For Lin, this is the ultimate reimagining of a what a memorial can be; not a fixed static monument, but a work that exists in several mediums and in multiple places simultaneously.

"The website takes me to the final dematerialization of the form of a monument. From my first Memorial, which I have never seen as an object but rather a pure surface with the names becoming the object, a mirror that gave us darkly a separation between our world; and now the surface of a screen that each person explores privately yet one shares and explores and contributes a memory so that you become a part of this growing online collective memorial. And whose goal is to not just make us aware of these losses but to give us direction and hope for what can be done to help."

Ghost Forest // Maya Lin Studio

R for Repair: London x Singapore' at the V&A London

The newly opened *R for Repair: London x Singapore*, the second edition of the R for Repair exhibition, shines a timely spotlight on consumerism by showing how, with a little ingenuity, cherished but broken objects can be given both new meaning and a fresh lease of life.

PRESENTED BY DesignSingapore Council, National Design Centre (Singapore) and the Victoria and Albert Museum (London), the second phase of the project makes its international debut at the V&A London. Co-curated by Hans Tan Studio (SG) and Jane Withers Studio (UK) as a London x Singapore exchange, *R for Repair: London x Singapore* is being shown during the London Design Festival (LDF) 2022 and in conjunction with Singapore Design Week.

The original exhibition debuted at the National Design Centre in Singapore in January 2021. Initiated by Hans Tan Studio and commissioned by DesignSingapore Council, the project sits within a growing landscape of initiatives designed to encourage a repair culture. As we address global waste output and the need to rethink our relationship to objects, *R for Repair* embraces our attachment to things and explores how creative repair can both preserve meaning and breathe new life into our possessions.

The first edition of *R for Repair* in 2021 featured a call out for people to submit broken objects as well as share the stories that gave these items significance. The objects were then passed on to designers for creative repair, with the brief of giving them a new persona or form while respecting the owner's attachment. This process returns for the 2022 edition, presented at the V&A London.

Opening in time for London Design Festival 2022, this edition of *R for Repair* is a special exchange between the UK and Singapore with objects from both countries creatively repaired by a selection of Singaporean and UK designers. The exhibition includes 10 items repaired by 10

different designers for 2022, alongside three repaired objects from the original exhibition in 2021. The exhibition is on show in the V&A Design 1900–Now gallery in a display created by Nice Projects. Everything on display will be returned to the owners thereafter.

The co-curators comment:

"Though repair used to be the first response when something breaks down, current day hyper-consumption has diminished the transformative role of repair. It is important to reframe repair in the contemporary context through design, which I believe when done well, comes with a good value system for how we could consider ownership." — Co-Curator, Hans Tan

"What interests me with this project is how we can create a richer understanding of repair culture. It celebrates the possibilities of repair as a creative process, something that adds new layers to an object's identity and meaning—addressing the 'emotional' as well as the 'functional'. — Co-Curator, Jane Withers

The charm of *R for Repair* lies in the stories behind the objects and their owners' attachment to them, ranging from decorative objects (a wooden puffin, for instance) to the everyday items (a green glass bottle, a dog ball). The rich histories that accompany the objects, despite their fractured state, add a unique sense of character and sentiment to the items, inviting us to rethink the ways in which we, as a society, relate to old and damaged objects and ascribe value to the material items in our lives. Even a humble plate can tell an epic story, such as the tea saucer included in the exhibition that was smuggled out of Paris' iconic Maxim's restaurant by actress Jane Birkin in the 1970s. Submitted by Andrew and Karen Birkin, this memento to the fashion muse has been repurposed by designers STUDIO DAM.

Stories of loved ones and memories of celebratory life events are also attached to the various objects in the exhibition. These include a grandmother's no-longer-working camera, which has been redesigned by Singaporean experimental architect and designer Syafiq Jubri—whose work focuses on drawing and mechanical design; and a shattered glass from a Jewish wedding ritual refashioned by London-based multidisciplinary artist, Attua Aparicio Torinos—who works at the intersection of design, craft and art.

The owners have kept these objects, despite the fact they have lost their utility or original form, highlighting an unseen element—an emotional connection—between object and owner. By entrusting these cherished broken objects to the designers, the owners are taking a leap of faith—demonstrating the belief in the value of creative repair, not only to preserve, but to add a new layer of memories.

Repaired Objects 2022: a selection

Puffin (Graham Secrets) wooden toy repaired with rattan and thread, part of R for Repair 2022 // Images by Zuketa Film Production

Owner: Oli Stratford (UK) // Repaired by: Ng Si Ying (SG) in Singapore, 2022

Puffin (nicknamed ‘Graham Secrets’)

The Puffin is a contemporary edition of a classic wooden toy designed by Kay Bojesen in 1954. Nicknamed ‘Graham Secrets’ by its owner, it was a gift from his parents for his 30th birthday.

On submitting the puffin for repair, Oli wrote: “Unfortunately, Graham was attacked in the night by my cat Edward, and the poor lad has never been the same since. I tried to fix Graham’s wing, but it turns out that DIY kintsugi is really hard, and my puffin is now smeared in gold, which has stripped off the lacquer in blotches on his tummy, leaving him quite shabby and, if anything, has made the wing look even worse.”

Designer Ng Si Ying has fashioned a cast for the broken wing, using an intricate rattan weaving technique that covers the clumsy repairs and restores the toy’s dignity. In order to avoid using adhesive, the belt serves to hold the sling in place.


DEAR OLI
I AM SO GLAD
TO BE BACK.
PLEASE KEEP
ME SAFE NOW.
GRAHAM
2022
PS. LEAVE ME
ALONE EDWARD

Sewing Chest repaired with ash, cherry, sapele, walnut, paint and glass, part of R for Repair 2022 // Images by Zuketa Film Production

Owner: Eleanor Suggett Stephens (UK) // Repaired by: Rio Kobayashi (UK) in London, 2022

Sewing Chest

When the owner inherited this 18th century sewing chest from her grandmother, she discovered it contained sketches and watercolours that no one knew she had made.

Eleanor explained: “My grandmother was from a generation of women who lived very formally, and she didn't tend to speak about her passions. After her passing, I learnt she wanted to become an artist, but that this dream was halted when she had to become the family breadwinner in her teens. This piece of furniture represents that creative dream which never happened for her and reminds me how fortunate I am to have a career in the arts.”

Maker and designer Rio Kobayashi opened up the chest to form a tabletop, comparing the transformation to a flower blooming. The traditional Japanese joinery techniques used to raise the feet rely on a combination of intricate joints and wooden pegs that dispense with the need for glue or nails. The recess in the centre is intended to display the original sketches.

Saucer from Maxim’s de Paris, porcelain plate repaired with steel staples and epoxy glue, part of R for Repair 2022 // Images by Zuketa Film Production

Owners: Andrew and Karen Birkin (UK) // Repaired by: STUDIO DAM (SG) in Singapore, 2022

Saucer from Maxim’s de Paris

This saucer is part of a monogrammed dinner service produced by Maison Haviland for the famous restaurant Maxim’s de Paris. It was pinched in 1975 by actress and singer Jane Birkin for her brother Andrew, who submitted the piece for repair with his wife Karen.

Andrew recalled the night the plate was broken: "Jane secreted a few pieces of crockery into her voluminous basket. As we were leaving Maxim’s, bleary-eyed in the new year’s dawn, someone stopped her for an autograph. Jane put down her top-heavy wicker basket, whereupon it capsized, and to her toe-curling embarrassment, out rolled a dozen saucers and plates across the dining-room floor. The head waiter nonchalantly gathered them up and handed them back to Jane. ‘A gift from Maxim’s. If you require more, you only have to ask.’ Such is fame.”

When asked how far multidisciplinary design agency STUDIO DAM could go with their repair, Andrew responded they could make a spaceship out of it. The repair is inspired by Stanley Kubrick’s 2001 A Space Odyssey, which Andrew Birkin worked on early in his career. This is STUDIO DAM’s take on Juci — 锔瓷, a Chinese porcelain repair technique centred around the use of metal staples.

Doll's House and Doll's House Furniture, new ash doll's house to accommodate the miniature toy furniture, part of R for Repair 2022 // Images by Zuketa Film Production

Owner: Charlotte Philipps (UK) / Repaired by: Studiomama (UK) in London, 2022

Doll's House Furniture

The furniture is thought to have been purchased from a German toy shop called Spielwaren Kurtz in Stuttgart in the late 1960s or early 1970s by the owner's parents. These are the few remaining pieces from a cherished doll's house and furniture collection.

Charlotte recounted: "My sisters and I each had a small doll's house—more like a sophisticated cardboard box which our father had made. Every Christmas, these doll's houses would be brought to us by Father Christmas with one or two new items of furniture or accessories. We could not wait to start playing, decorating, furnishing, and throwing elaborate parties inside the dolls' houses. Of course, the scale of the items does not match at all—but we never noticed."

A repair can sometimes consist of bringing back what was missing—in this case, the Doll's House itself. Taking inspiration from Charlotte's original doll's house and adding the sliding door/wall she always wished for, Nina Tolstrup and Jack Mama of Studiomama have created a new stage for the furniture and associated stories to live on.

Winnie the Pooh Clock, original clock mechanism and decorative elements rehoused in a new powder coated aluminium casing, part of R for Repair 2022 // Images by Zuketa Film Production

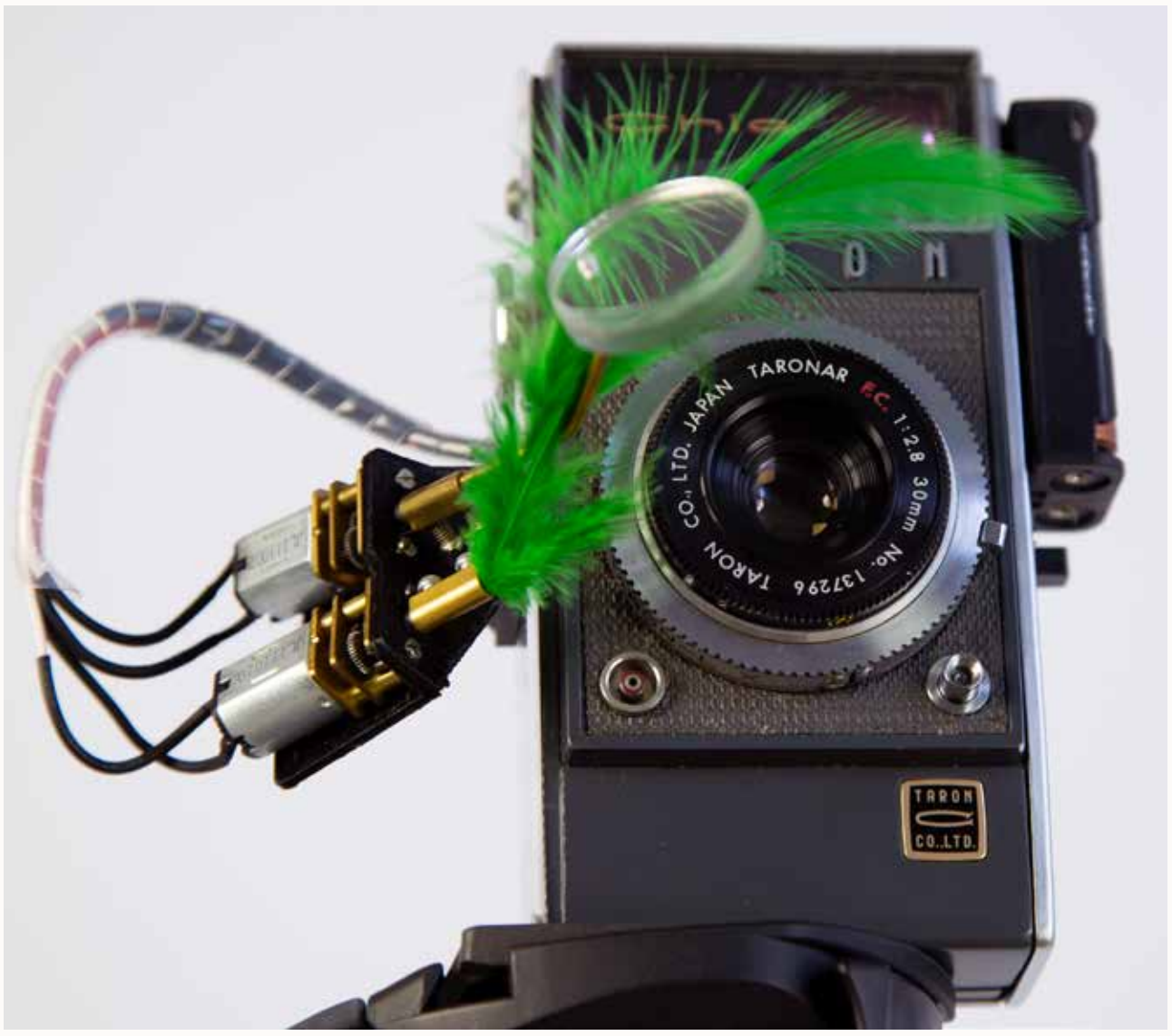
Owners: Yip Sisters (SG) // Repaired by: Brown Office (UK) in London, 2022

Winnie the Pooh Clock

This clock features characters from *Winnie the Pooh*, a collection of stories created by A.A. Milne and E.H. Shepard in 1926, and later licenced to Walt Disney Productions. After 21 years of use, the clock stopped working a few months ago.

Stacey Yip recalls: “This clock was a housewarming gift from our dad’s Japanese friend when we were just 4 and 6 years old. Over the years, the clock progressively lost some of its functions—starting with the rocking motion of the see-saw, the hourly musical tune falling silent and the disintegration of the graphics on the metal backplate. We cannot remember a time without this clock.”

Dean Brown of Brown Office stripped the original clock back to its components and recomposed it as a ‘grandfather clock’ that prominently features the sisters’ beloved see-saw element. Emphasising the global nature of this artifact, two smaller clocks have been added to mark the time of the Walt Disney Company and Hundred Acre Wood, the fictitious location of the *Winnie the Pooh* stories.



My Grandma's Camera, analogue camera restored and modified using brass, acrylic, 3D printed PLA and assorted mechanical and electrical components, part of R for Repair 2022 // Images by Zuketa Film Production

Owner: Rachael Hymas (UK) // Repaired by: Syafiq Jubri (SG) in Singapore, 2022

My Grandma's Camera

Designed to be held vertically, this Taron Chic camera was originally released in Japan in 1961. It belonged to Rachael's grandmother, who retired early to embark on a life of travel with her husband in a campervan from 1986 to 2008.

Rachael, who is now following in her grandmother's footsteps by refurbishing a campervan herself, said: "I love the idea of experiencing the world as my grandparents did and I hope to drive to Morocco, which was their favourite destination. This camera doesn't work anymore, but it has a lot of value to us as a family so I'm looking forward to seeing how it might be transformed."

Architect and designer Syafiq Jubri has restored the camera by mending the mechanical fault in the gear assembly. Challenging the idea of the camera as a 'perfect translator of light', he has added a rotating mirror that captures blind spots and a green feather that 'tickles the light' to give the photographs a more playful and spontaneous character.

Justin and Sheere's Clock Radio (one of the *Repaired Objects 2021* also on show):

Owners Justin Zhuang and Sheere Ng explain: "We bought this clock while studying in the US. As we were living apart and alone at one point—Sheere was in Boston, while I was in New York—I got each of us a clock radio to provide some background noise in the house. While searching on eBay, I was intrigued by the name and design of this series of 'Dream Machines' from Sony. I ended up buying two different second-hand models and this retro-looking one was for Sheere, which she brought over to New York eventually. It became our companion as

Justin and Sheere's Clock Radio, repaired story-telling alarm clock, part of R for Repair 2021 // Image by KHOOGJ

Owner: Justin Zhuang and Sheere Ng (SG) // Repaired by: Clement Zheng (SG) in Singapore 2020

our apartment is along a quiet street. We literally fell asleep, dreamt and woke up to this clock radio. It became so symbolic of our time overseas that we brought it back to Singapore for our new home. Alas, I blew the fuse when I plugged it in. I should have listened to my wife who warned me that the two countries use different voltages!"

Clement Zhang, repair designer comments: "An ever-present bedside companion while in the US, this alarm clock radio met its demise when plugged into a Singapore wall socket. The repaired object tells the time again; and also recounts eleven stories written by the owners about their time overseas. A new story is triggered with each press of the snooze button, rendered through scrolling text on a bespoke LED panel, and to the tune of white noise generated by the refurbished radio speakers."

brand

help

We

10 things you may not know about ALHAUS

We do more than make magazines

Established by Editor-In-Chief Alison O'Byrne in 2003, ALHAUS is a creative editorial agency that delights in pushing content boundaries across online, print and design media.

Our writing team is made up of over 5 nationalities based across 3 continents

Working remotely around the world, we're at the cutting edge of every trend. We may not be in the same time zone often, but we're always on the same wavelength.

We build new brands from the ground up

We are skilled creators, adept at understanding a brand in motion; helping it to unfold and grow; and nurturing its spark (and the results have been stunning if we do say so ourselves).

We're passionate about Ireland

We might work all over the world, but our fondness for Ireland—a small country with huge personality—remains strong. We showcase Ireland's incredible tourism offering for a variety of clients and we're experts at promoting Team Ireland through trade show e-zines and blog pieces.

Our portfolio includes over 30 brands

Over the years, we've created and managed award-winning content for well-known brands in both Ireland and abroad.

We work with a network of content specialists

Our network of carefully chosen partners ensures we have the ideal resource at hand for every project (and that we're never stuck for an expert local guide or bed for the night when travelling!).

We work with amazing creators

By collaborating with photographers like Christopher Michel and creatives like Danilo Venturi, we bring beauty and inspiration to both our client projects and the pages of ALHAUS magazine; and learn a huge amount in the process.

We breathe new life into existing brands

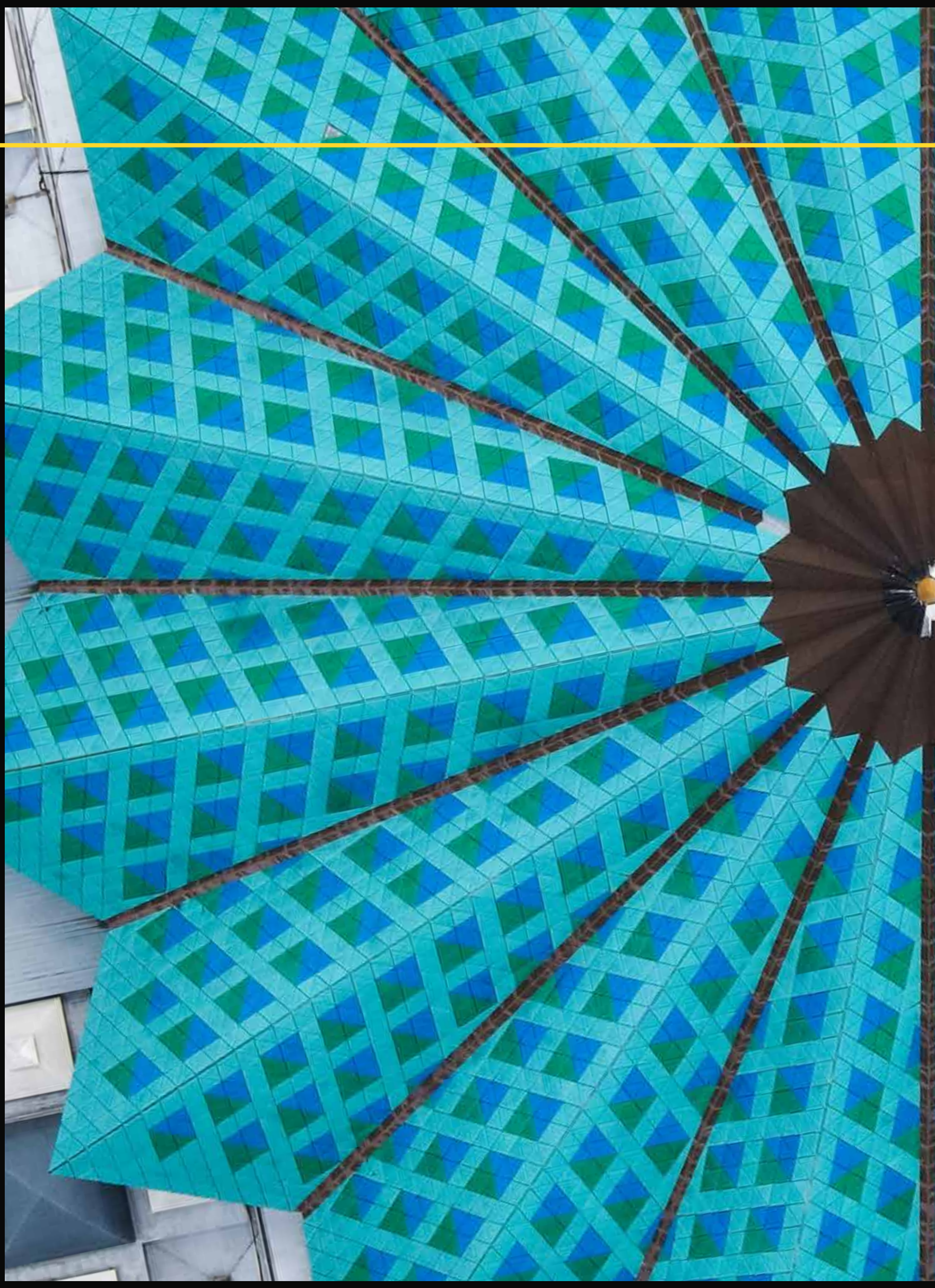
Don't move, improve! Sometimes it's more cost-efficient to teach an old dog new tricks, so we work with your existing assets by optimising what's already there until it's the right time to upgrade.

We're good at speaking to people

We interview storytellers, writers, artists, designers, industry leaders and entrepreneurs in their homes or on the phone, bringing their stories to life using powerful words.

content

Creative



Islamic inspiration

in Kuala Lumpur

by Julie-Ann Sherlock

Previous page: (Left) Majid Negara design detail // Photo by A95/Unsplash | (Right) Petronas Towers design detail // Photo by Pawel Szymankiewicz/unsplash

AS ONE of Southeast Asia's most modern, vibrant cities, Malaysian capital Kuala Lumpur offers stunningly designed skyscrapers and some of the loftiest buildings in the world. From the instantly recognisable 88-storey Petronas Towers (tallest twin towers in the world) to the still under-construction Merdeka 118 building, the city's skyline is dotted with glistening glass and metal structures that create an almost futuristic vibe.

Other architectural gems nestle amongst these engineering masterpieces, with many reflecting the varied culture and history of Malaysia and its people. The population of this Southeast Asian melting pot country primarily consists of three ethnic groups: Malay, Chinese and Indian.

Left: Sultan Abdul Samad Building // Photo by Najua R/Unsplash | Above: Sri Maha Mariamman // Photo by Shäng Dì/Unsplash

Once a British territory, the city centre is home to the mock-Tudor style of the Royal Selangor Club, which played host to cricket matches and other sporting events on the vast lawn to the front of the building, now called Dataran Merdeka (Malay for Independence Square). Across the road, the Sultan Abdul Samad building, with its Moorish styles and neo-Mughal influences, is another former jewel in the colonial crown. Once the British Colonial Administration Offices, it is now home to the Malaysian Ministry of Communications and Multimedia and the Ministry of Tourism and Culture of Malaysia.

In Chinatown, old shophouse buildings tell stories of this community, complete with 5-foot covered walkways to protect from the sun's heat. However, the area is not just echoing the Chinese community in its walls as the city's oldest Hindu Temple, the Sri Maha Mariamman, is smack bang in the middle of this part of the city. In the Brickfields area, also known as Little India, colourful arches decorate the streets, an elephant-themed fountain marks a road junction, and a "Torana Gate", gifted to Kuala Lumpur by India, commemorates the connections between the two countries.

Masjid Wilayah Persekutuan // Photos by Muhammad Faiz Zulkeflee/Unsplash

But it is perhaps the Islamic influences that truly set the city apart. The geometric shapes, the domes and the minarets are ubiquitous throughout many of the city's finest structures. Even the Petronas Towers are designed to honour the country's predominant religion. Its star-shaped Rub-el-Hizb motif layout represents Islam's unity, harmony, stability and rationality principles.

With many stunning examples of Islamic architecture to be found all over the city in historic buildings such as the old KTM train station and the beautiful Masjid Jamek, and newer constructions such as the Dayabumi Complex and Masjid Wilayah, Kuala Lumpur is very much a city that wears its culture on its buildings.

But, for me, the most interesting Islamic construction in the capital can be found in the National Mosque or Majid Negara. Upon gaining independence in 1963, building work began on the National Mosque with a theme of unity and protection at the heart of its design. The roof was constructed to resemble an open umbrella to protect anyone seeking solace. Consisting of 18 points, the prongs of the umbrella represent the 13 states of the newly amalgamated country and the five pillars of Islam. The green and blue roof tiles make it even more breathtaking to behold from any of the many nearby taller buildings.

The 73-metre high minaret (designed to call worshippers to prayer) continues the umbrella theme, resembling one that has been folded up. Embracing influences from various Islamic buildings from around the globe, the Masjid Negara is a homage to the most beautiful aspects of Muslim culture and design.

If you visit this cosmopolitan city of complexities, check out the sparkly skyline, but don't miss the equally impressive cultural architecture that tells the story of this fascinating country.

Once hated, now loved

by Steven Knipp

By the time we reach age 15, most of us realise that “love at first sight” is a painful myth. Even simple fondness takes a while. And actual love can take a long time.

The same is true when we first gaze at new-fangled architectural designs.

In fact, if we look at some of the world’s most iconic and architectural landmarks, we find that many of them were initially scorned by the public. Here are three examples of world famous structural icons once considered costly eyesores.

San Francisco’s glorious Golden Gate Bridge

How can anyone get all misty-eyed over anything made of iron and steel? Ask someone who’s seen California’s Golden Gate Bridge and you’ll have your answer. There really is something majestic about this splendid span, which goes far beyond its millions of iron rivets. Today, the bridge’s serenely elegant beauty gives physical form to San Francisco’s standing as one of the world’s most romantic cities.

Yet, when it was announced the bridge would be built, few wanted it—2,000 lawsuits were filed to halt construction citing exorbitant costs and that construction would be too dangerous (the tidal flow was three times that of the Amazon; and fierce winds and dense fog swirled through the headlands).

Despite such qualms, after four years of construction, and the deaths of 10 men who fell through safety nets into the sea, the mammoth span opened in 1937.

The bridge’s perplexing paint job shocked San Franciscans. Previous spans had been rendered in shades of grey, while the Golden Gate was painted a startling burnt carroty colour known as “International Orange”. The alarming shade, however, was never a matter of style, but pure practicality. The unsightly hue offered both protection from the salty air and visibility to aircraft during foggy months.

Eventually, residents and visitors alike came to realise the Golden Gate’s signature Kodachrome-coloured towers created a beguiling postcard-perfect contrast to California’s cobalt blue skies and golden hills.

Sydney Opera House // Photo (right) by Thomas Adams

Australia's magnificent Sydney Opera House

Instantly recognised around the world as a shining emblem of modern Australia, Sydney's magnificent waterfront Opera House is treasured by generations of Australians.

But that wasn't always true. In 1957, the government held an international contest to select an architect to design its future "National Opera House". Out of 233 applicants, the winning entry was that of 38-year-old Danish architect, Jørn Utzon. The young Dane's conception was not the typical boxy buildings common then, but rather a series of vaulted structures clad in millions of white tiles that resembled a sequence of massive white spinnaker sails.

Trouble began almost as soon as the construction crew of 10,000 set to work. Delays were frequent. Costs mounted, soaring from the original estimate of A$7 million to A$102 million. Relations between Utzon and the engineers tasked with completing his design soured. Midway through construction, Utzon was sacked and he vowed never to return. Australians wondered: would their much-debated opera house become a global laughing stock?

Nonetheless, after 14 years, instead of the original four planned, Queen Elizabeth II opened the gleaming white Opera House in 1973.

"Suddenly," recalled one Sydney commentator, "Australia was on the world map. We didn't just eat pies and go to the beach and surf and drink beer—we had culture, too."

In 2007, the Opera House became a World Heritage Site. UNESCO described the building as "one of the indisputable masterpieces of human creativity. Not only in the 20th century but in the history of humankind."

Paris's elegant Eiffel Tower

Constructed over 24 months (1887 to 1889) by French engineer Gustave Eiffel, today we all tend to agree the Eiffel Tower is one of the most beautiful structures ever created.

Whenever we see an image of the Eiffel Tower, it immediately embodies everything we admire about the City of Light. Its physical elegance as well as its aura of romance and glamour.

Ironically the tower was never meant to be a permanent structure, and when it was inaugurated, Parisians loathed it. The ancient French capital was a metropolis of stylish stonework, marble and masonry, adorned with grand facades and intriguing gargoyles glaring down on passers-by while the "modernistic" Eiffel Tower was a raw, naked, skinless steel structure. One newspaper called it a "tragic street lamp". Poets signed petitions protesting it. France's literary lion Guy de Maupassant took his lunch every day at the base of the rising tower because it was the only place in Paris where he didn't have to look at it.

By the 1920s, disdain for the monument was such that it was used as a hellish advertisement for a French car-maker with 250,000 garish lights.

The Eiffel Tower under construction, and used as an advertisement circa 1920s

No. 'Twas never a case of love at first sight—but as with all long-term relationships, more a matter of deep affection fostered by patience, perseverance and, ultimately, sheer stubbornness.

LYRE'S

NON-ALCOHOLIC

NOT DRINKING? MAKE IT A LYRE'S MARGARITA

STAY SPIRITED. MAKE IT A LYRE'S.

AVAILABLE AT LYRES.CO.UK


DIOR
DIOR
DIOR


whole life was a hau
haunted l
the
erica, at the divid
e betwe
e, and maybe that's
happen
But I had to get
nd sto
o the old hotelkeepe
ting by t
nd ice cream ---
tting
the ice cream
ess, the Wes
, slept th
with Bill
mes had
with his
ed he
s All
d. «O
d Den
ey» Ha
when t
n the Roc
e gang. An
ll Tomson
laid shirt
the whole en
. Everybody
an came out,
ticket to Sa
afternoon. E
ver streets.
pod
come
Neal

DIOR

DO WHAT MOVES YOU

At ALHAUS, we're committing to reach net zero emissions by 2030. This means limiting our company's carbon footprint in line with keeping global warming to below 1.5°C — the critical level of heating to avoid the worst impacts of the climate crisis.

Find out more and make the commitments: techzero.technation.io