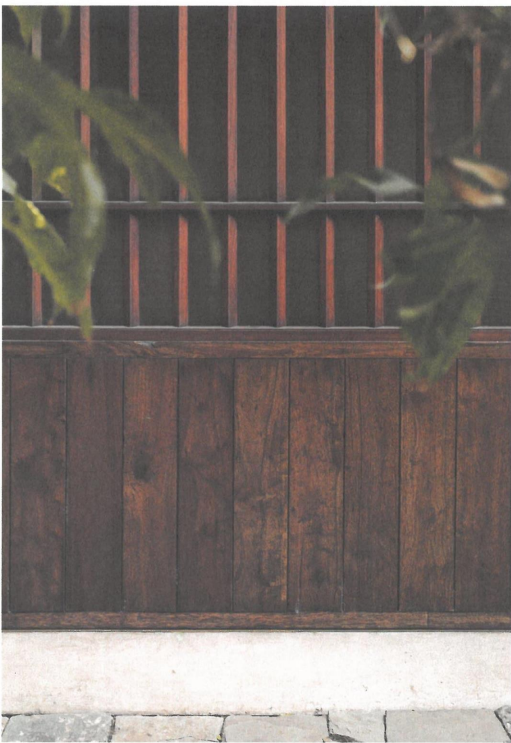


LIGHT

A. LIGHT — Light is not a purely visual sense. Standing in a pool of light by an open window wraps the skin in a warm embrace, and a well-lit room is one filled with materials whose temperature welcomes our touch. Light is also what transforms a space from minute to minute. At Acne Studios' flagship Seoul store, semi-transparent walls allow it to absorb and reflect the city's weather, while at Xavier Corberó's Barcelona estate, a kaleidoscopic effect is created as the sun moves overhead. As John Pawson informs us on page 46: "Light changes the feeling of a space minute by minute."



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NATURE

B. NATURE — Nature grounds us in the present moment. Take rainfall—its pattering sound, the way it feels on the skin, the earthy scent it leaves behind. To incorporate nature into our homes is to bring living things—and therefore life—into an otherwise static scene. On the outskirts of Mumbai, the thin wooden walls of a private residence (page 60) welcome the surrounding landscape (and occasional monsoon) inside, while at an art gallery in Denmark (page 86), the sea view has become as famous as the artworks. "These are bodily experiences," architect Jonas Bjerre-Poulsen explains on page 94.

C. MATERIALITY — Although architect Juhani Pallasmaa suggests on page 146 that the smooth surface of rocks might compel us to suck on them, materiality tends to make more of a case for craft, touch, and memory. Consider the aging process of natural materials such as wood and leather: textured surfaces invite us to touch them, and patinas bear the mark of time. At the De Cotiis residence in Milan (page 108), and at Frama, a design studio in Copenhagen (page 148), the rawness and changeable nature of these materials mature into a celebration of imperfection.

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COLOR

D. COLOR — “We often think of color as paint, but I’m always trying to get some sort of texture onto the walls,” says architect David Thulstrup on page 198. Architects who prioritize the senses treat color as an extension of a space’s materiality—not as an afterthought. For Emmanuel de Bayser (page 180), jewel-toned details brought a rainbow palette to the otherwise pared-back interior of his apartment, while for Norm Architects creating a Seaside Abode on the Danish coast (page 168) meant employing a color plan that would allow the house to blend seamlessly into its natural surroundings.

E. COMMUNITY — If a beautiful space feels uncomfortable, it has failed in its primary objective. “Design can be the glue that joins everything together,” insists Ilse Crawford (page 248) whose projects range from a London soup kitchen to an upmarket Stockholm hotel (page 250) where guests dine around a single table. Designing so as to bring people together is more important now than ever. As Debika Ray asks on page 230: “How can you design places and buildings in which communities can flourish when the idea of belonging has become detached from that of space?”

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F. APPENDIX — Haptic design is the contemporary expression of a movement that has its roots in the architectural experimentations that mushroomed during the early mid-century, in locations as disparate as the lush forests of Brazil and the Californian desert. The aesthetic and cultural theories that grounded these buildings were given form in seminal written texts and the art of the era, from the radical color codes of Wassily Kandinsky to the multidisciplinary practices of artists like Donald Judd and Isamu Noguchi. The products listed from page 274 to 283 represent the tangible, take-home heritage of these foundational endeavors.

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