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**Storehouse Magazine**

Being Design Director gave me responsibility of leading a team of editorial designers alongside setting out the design direction for the magazine.

The two issues I oversaw had themes of 'Metamorphosis' and 'Play'





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Storehouse Online  
Credits

# B IS FOR CAT

A conversation about the role of play in design with Jim Sutherland, founder of Studio Sutherl&.

Interview has been edited for length & clarity.

The studio buzzes with energy, the air filled with the sound of ripping paper and the gentle chatter of students. Jim Sutherland, who sits across from me with a pen in one hand and a cup of coffee in the other, is leading a type workshop which serves as the backdrop of this interview. The Studio Sutherl& founder is well known in the industry for his vibrant and exciting work, which has earned him too many awards to list here. Play and joy are concepts which feature heavily in his work, and after giving a lecture outlining this, I went out on a limb and asked him to join me in this conversation to further explore how play features in his personal and professional practice. He is continually scribbling as we talk, underlining and sketching and adding notes to a well worn notebook.

**A:** To start off with, thank you for joining me today. It was really inspiring listening to you talk about how you work and what makes you excited about design. A lot of your work conveys a feeling of joy, can you tell me more about your definition of play?

**J:** Well, I think that is a really good question and I've thought about this quite a lot. In my talk yesterday there were a few really interesting dictionary definitions of play. There's the sort of obvious definition like playing with things without any outcome in mind – just doing stuff for the sake of doing it. But you can also play music or play football.

I think that's why I love the word play so much, because it has multiple meanings. I disagree with the idea that play is frivolous or a waste of time, because play leads me to solutions in my practise. The more you play the more you enjoy yourself, and that leads to better work.

**A:** Absolutely. I think that leads really nicely onto my next question. Yesterday you spoke a lot about forming ideas – can you tell me more about the role of play in your design process?

**J:** Yeah, I'm not sure you can apply this to every designer, but because I enjoy my work, whatever I'm doing tends to become quite playful. So when Rosie (my studio partner) and I work together on projects, it's very informal. There's lots of scribbling and talking and laughing and just literally playing about with ideas. Solutions come through discussion and playful activities as much as sitting on your own or a computer working on things.

Somebody was asking yesterday about what to do when you get a bit stuck. For me, you just keep producing things like we've doing in the workshop today, you produce stuff. Some of it is good, some of it isn't, but it's the beginnings of things and it gives you something to keep. I suppose to go back to the music analogy, it's like playing music, it's almost like you can riff off whatever you've just been doing and it leads to more and more things and I think as soon as it becomes

**"Play is not a luxury. Play is a necessity."**  
- Kay Redfield Jameson

pressured through deadlines or money or you haven't sold something and you've got a presentation coming up I think your brain starts to close down rather than open up. Whereas if you try and approach it – which isn't always easy – in a much more carefree way, I think you just come up with more ideas.

**A:** You work with a lot of really big clients, I can imagine that adds a lot of pressure in the sense of deadlines and clients looking over your shoulder. How are you able to kind of maintain that sense of freedom and play when the stakes are high?

**J:** I think I'm really fortunate in the sense that if ideas pop into my mind or a scribble suddenly turns into an idea, it completely lifts my mood. In regards to more 'serious' clients, I feel like the more enthusiastic and excited you are about the project, it rubs off on them. It's more about being playful and thinking of ideas that are going to be engaging for the viewer. I think also there's an element that the clients who come to me know that's the way I'm going to approach that project. I think also the other thing to say for me is that being playful doesn't mean it has to be for a kid's brand. It can be playful in the way you use typography, or the way you use colour, or the craft of it can be playful and interesting. I suppose the other thing I feel is that the process can be playful even if you're actually doing quite a serious project.

**A:** Thanks for your time, Jim – it was lovely speaking with you!

**J:** My pleasure.

# SILHOUETTES IN THE SYSTEM:

EXPLORATION INTO GENERATIVE ARTWORK

A Series of AI generated silhouettes with an 'almost human' feel. Developing my studio work for a recent project has led me to develop a fascination with generative artwork, which uses artificial intelligence to create and form art based on a series of parameters.

In other words, the AI plays within my practice creating bizarre and exciting imagery. The thrill of the unknown within the style of work has kept me hooked and developing it further beyond my studio projects, leading to a series of rather late nights and constant image generation.

The primary software I have been using to generate this work is called Artbreeder, which lets you collaborate with creatives all over the world to form and create generative artwork by merging imagery generated by other users with your own imagery/artwork. Whilst developing my ideas within Artbreeder, I created a series of accidental silhouettes with each image differing from the last but sharing a constant shape of something that was 'almost-human'. This series, which I named 'Silhouettes in the System' showcases the constant evolution of modern technology as well as the developing creativity within AI artwork.

You can try Artbreeder for yourself at: [artbreeder.com](http://artbreeder.com)

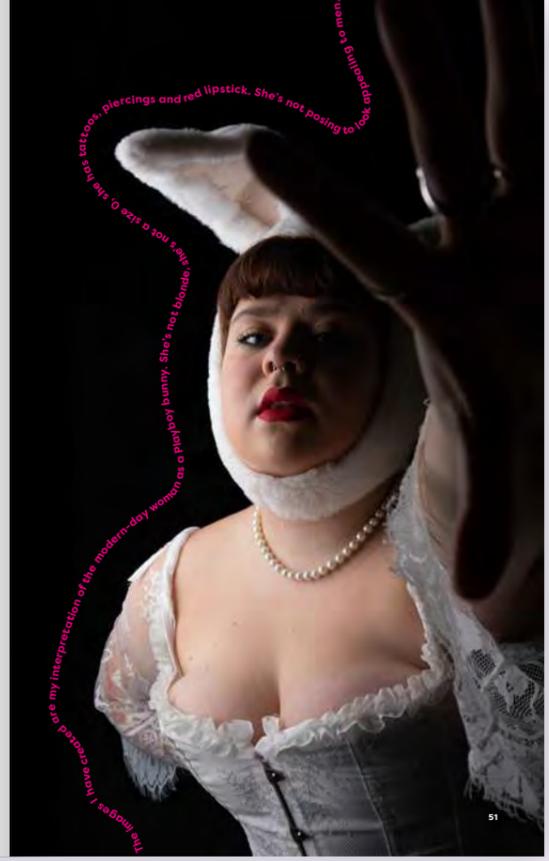
Jack Taylor  
He / Him

# GIRL GAZE

When I think of the word Play, the first thing that came to me was Playboy. I saw bunnies depicted in all my favourite films growing up: Mean Girls, Bridget Jones, Legally Blonde and I always thought, how am I ever going to look like that?

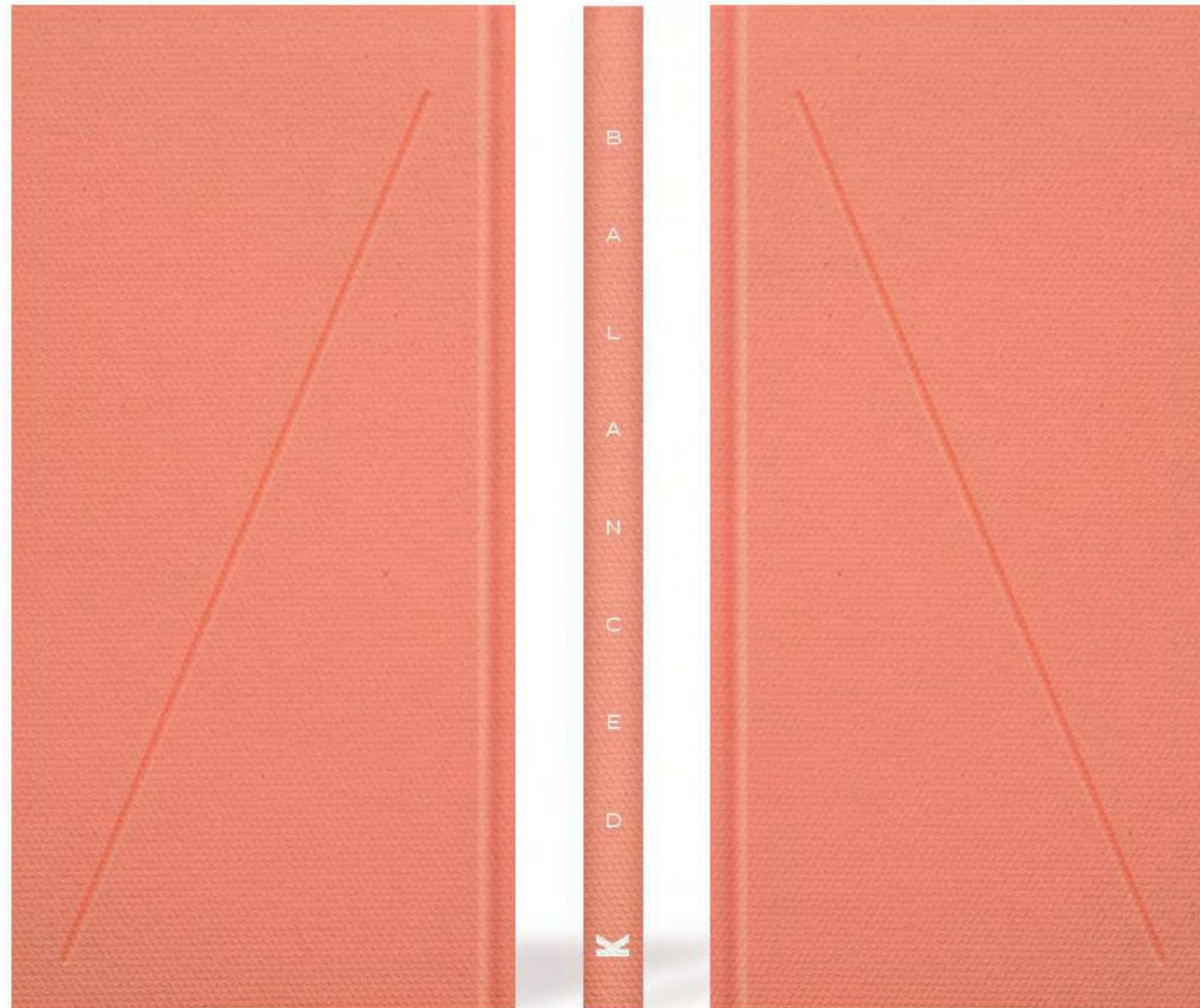
Growing up, I rarely saw someone that looked like me in the magazines and that's something I would like to change. The images I have created are my interpretation of the modern-day woman as a Playboy bunny. She's not blonde, she's not a size 0, she has tattoos, piercings and red lipstick. She's not posing to look appealing to men. She's there to be herself and inspire the viewer. This shoot is part of a much larger project called Girl Gaze. It focuses on the female gaze as well as the portrayal of women in the fashion industry and its lack of diversity.

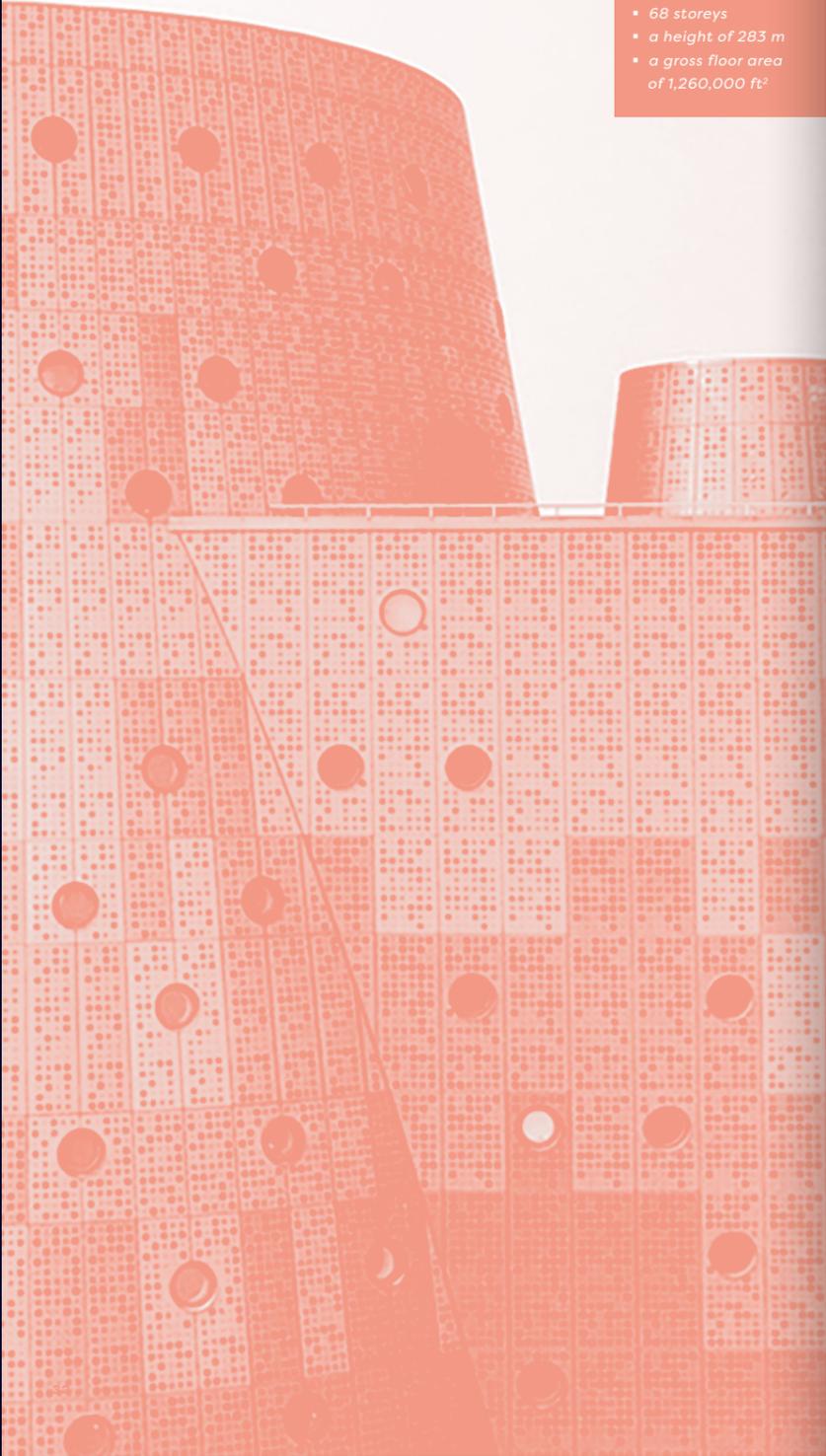
Beth Unsworth  
She / Her



**Balanced: Real World Feng Shui**

Book discussing Western and Eastern interpretations of Feng Shui, aiming to 'balance' out methods of knowledge through the use of only two colours.





CHEUNG KONG CENTRE HAS:

- 68 storeys
- a height of 283 m
- a gross floor area of 1,260,000 ft<sup>2</sup>

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ATRIUM ROOM,  
PROVIDING  
C L E A R  
ORIENTATION  
AND — SPATIAL  
C O H E S I O N "

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# BALANCED

REAL WORLD FENG SHUI

Michael Y. MAK  
Albert T. SO

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# FOREWORD

Unmistakably, the ancient Chinese practice of Feng shui is now widely acknowledged around the world. When I typed the keywords "Feng shui" into an internet search, I found tens of thousands of websites related to this topic. However, to my dismay, most of these sites seem to promote superstition. This can give a bad name to Feng shui and a bad impression of scientists, architects, and academics in the field. While it is true that there are, from time to time, phenomena that cannot be explained by known theories in science, such instances should not be used to advocate theories that insult our common sense and logical reasoning. I personally believe that many genuine Feng shui theories and applications will eventually be proved using scientific approaches, and the concept of harmonizing the natural and built environments should itself be scientific. The efforts taken by the authors will no doubt contribute to the implementation of this concept.

When I was the Head of Department of Building and Construction at the City University of Hong Kong, the same insight was shared with Dr. Albert So and Dr. Michael Mak. We created and pioneered an unconventional course called "Natural/Built Environmental Harmony" as part of the Masters of Science in Building Engineering Degree. The aim was to bring the study of Feng shui into tertiary education, so that it can be studied seriously and conscientiously, and removed from the realm of superstition. We must be brave enough to declare war on superstition but at the same time bring Feng shui back to its correct path, and hope that one day it can become a discipline in universities.

With this view in mind, I strongly promote the idea of establishing an international platform for us to exchange research results on Feng shui using a scientific approach. I am delighted to see Dr. Michael Mak and Dr. Albert So's series of "Scientific Feng Shui" books that constitute a big step towards this goal. In this enhanced new edition, you will find discussions on relationships between science and Feng shui, scientific bases of Feng shui theories, and contemporary applications to the built environment that are illustrated with case studies. I honestly believe that with all their efforts and those of like-minded scientists and academics, eventually Feng shui knowledge will serve as the foundation for a new field of science in the built environment.

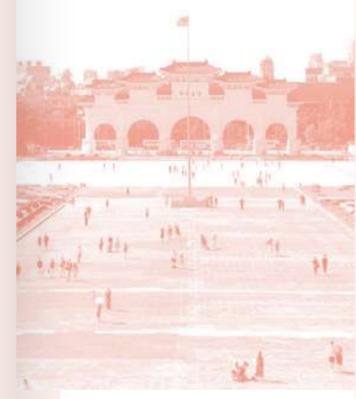


Prof. S. Kitzpantcha — Australia

# TAI FU TAI MANSION

Situated at Wing Ping Tuen of San Tin in New Territories, the Tai Fu Tai Mansion was probably built in the fourth year of Tongzhi (1865) of the Qing Dynasty (1644-1911) by Man Chung-luen, who was a descendant of Man Tin-shui.

The ancestor of the Man clan, according to the clan's genealogy, originated from Sichuan and then migrated to Jiangxi and Guangdong during the Song Dynasty (960-1126). One of the prominent clan members at that time was Man Tin-shui who was believed to be a blood-related brother of Man Tin-chung (Man Tin-xiang), a famous patriot at the end of the dynasty. Since the fifteenth century, the Mans began to settle in the San Tin area. "Tai Fu Tai Mansion" means a mansion of a person who has great reputation. This elegant house was built in 1865 as the residence of Man who was a government official of Qing Dynasty. Man Chung-luen was not only a successful merchant but also a renowned charitable donor to the poor. Owing to his generosity, he was granted the title "Lord" (Tai Fu) by the Qing Emperor. Man Chung-luen was not only a successful merchant but also a renowned charitable donor to the poor. Owing to his generosity, he was granted the title "Lord" (Tai Fu) by the



Tai Fu Tai Mansion, Hong Kong — Summer 2016

**SAN TIN HISTORY:**  
The San Tin area was largely settled and inhabited by a clan with surname Man. The clan's descent from Man San-go, who settled in San Tin in the 16th century.

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## ACADEMIC JOURNAL OF FENG SHUI

www.AJoFengShui.com — 2013

The Academic Journal of Feng shui is a peer-reviewed open-access online journal that publishes original research articles in all aspects of Feng shui. The first International Symposium on Scientific Feng shui and the Built Environment, at the City University of Hong Kong in 2009. Furthermore, two international conferences on Feng shui were hosted by Humboldt University, Berlin, Germany in 2010 and 2012. The common aim of these conferences was to provide an international platform to exchange research in the area of Feng shui, in order to extend into the future world-wide research on Feng shui in a sustainable way. This peer-reviewed open-access online Academic Journal of Feng shui will give a focus for rigorously researched contributions to the knowledge of Feng shui. The objectives of this journal are:

- To promote academic research in all areas of Feng shui.
- To collect publications and sources of information for Feng shui research.
- To provide news and information on academic activities related to Feng shui.

### THE EDITORIAL BOARD OF THE JOURNAL CONSISTS OF:

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Asian Institute of Built Environment  
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Internationally renowned researchers on Feng shui are invited to join the Advisory Board of the Academic Journal of Feng shui. The role of the Advisory Board is to monitor the quality of the papers to be published in the journal through the review process. Current members of the Advisory Board are:

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The University of Auckland  
New Zealand

The website of the journal also includes a Publications database aimed to collect a comprehensive list of publications in Feng shui research. Scholars and researchers are invited to submit a list of their "Ten Best Publications" in Feng shui research to the website.

### LIST OF PUBLICATIONS

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## SCIENTIFIC FENG SHUI FOR THE BUILT ENVIRONMENT

City University of Hong Kong Press, April 2011

Feng shui represented the most significant set of architectural theory and practice in Chinese history. Feng shui knowledge reflected the traditional Chinese attitudes towards the natural and built environment. There was, however, little research in this area and most of the investigations in Feng shui were predominantly focused on its influence on the historical development of Chinese Architecture. After the successful publication of the monograph *Research in Scientific Feng Shui and the Built Environment* edited by Michael Mak and Albert So in 2009, the subsequent numerous encouraging feedbacks led to the writing of the book. As Feng shui knowledge represents a holistic view in creating a harmonized built environment, research into the application of Feng shui to the built environment needs to be addressed. The book aimed to examine the scientific aspects of Feng shui knowledge in relation to the built environment. Firstly, the relationships between science and Feng shui are explored. Secondly, the fundamentals of Form and Compass Schools are explained, and more importantly the practice of these two schools of thought all discussed with illustrated case studies regarding the built environment. The forward of the book was written by Derek Walters, a globally renowned Feng shui researcher and practitioner. The book is organized into three main parts: (A) scientific Feng shui, (B) the Form School Approach, and (C) the Compass School Approach.

**Being "Practically Efficient" and "Bisually Correct" – The Application of Xingfa Pai and Liqi Pai Feng Shui in the Layout of Traditional Dwellings in China**  
Gyula Anders, Architect, Berlin, Germany

**Numerology and the Compass School**  
Albert T. So, Asian Institute of Built Environment, Hong Kong and Michael Y. Mak, School of Architecture and Built Environment, The University of Newcastle, Australia  
[Paper presented in the conference but not included in the published conference proceedings] (Reiter, 2013)

**Theory and Reality of Feng Shui and Architecture and Landscape Art: International Conference in Berlin 2013**

**RESEARCH IN SCIENTIFIC FENG SHUI AND THE BUILT ENVIRONMENT**  
City University of Hong Kong Press, February 2009

Three International Conferences on Scientific Feng shui and Built Environment in 2009, 2006 and 2007 were successfully hosted at the City University of Hong Kong, Hong Kong. These conferences were well attended.

C. Reiter hosted the second international conference at Humboldt University, Berlin, Germany, named *International Conference on Feng shui (Kan Yu) in Theory and Building Praxis* on November 5-7, 2012. Nine papers were presented and eight articles were included in the conference proceedings (Reiter, 2013). Papers presented included:

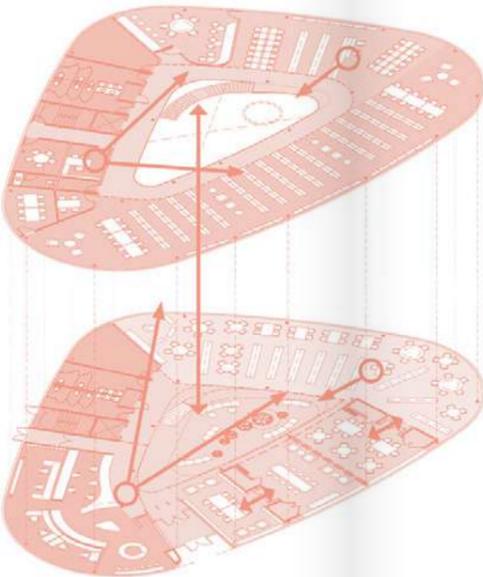
Humboldt University, Berlin, Germany, November 5-7, 2012

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Humboldt University, Berlin, Germany, November 5-7, 2012



Floor Plan for Chicago China Town Library — Winter 2010

... local knowledge and should serve as a community anchor where citizens can connect with global resources and ideas. SOU's team worked closely with CHL officials and with architect of record Wright & Co. to design a highly efficient building for present and future. Flexibility, geared toward inclusive community activities and driven by technology-based learning. Throughout the 16,000-square-foot library, a sequence of interconnected spaces creates a sense of discovery and exploration. The community area is fully visible from the street, allowing library patrons to look out at the urban surroundings and for pedestrians to take notice of the activities inside.

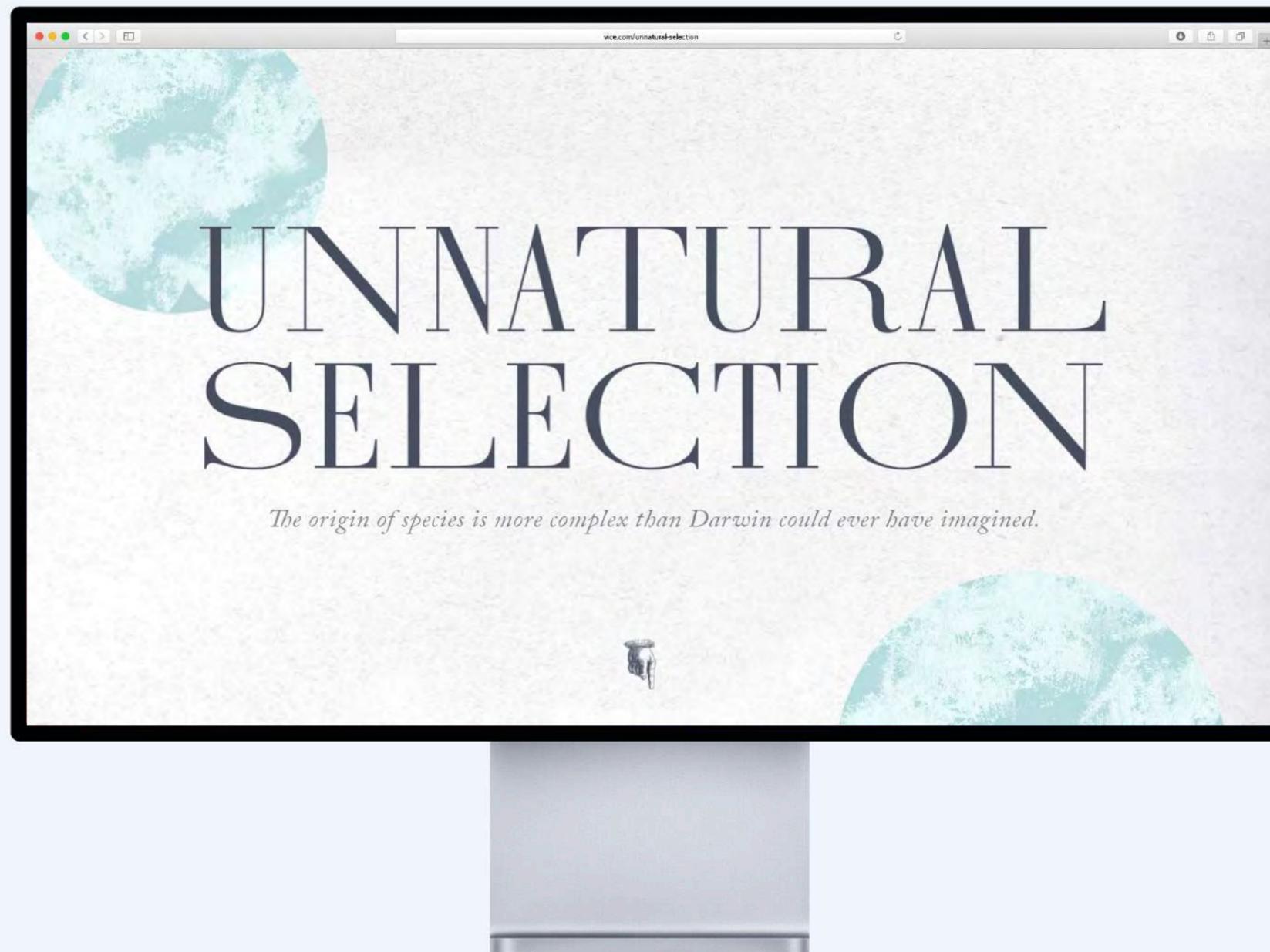
... An open plan with very few enclosed spaces accommodates multiple uses and arrangements of furniture and fixtures over time. The children's zone, exhibition space, central circulation hall, and a community meeting area occupy the ground level. The placement of the community space allows it to serve as a flexible, multipurpose room at the center of

WEBSITE DESIGN

**Unnatural Selection**

An interactive news site that explores the impact global warming has had on animal mating patterns and how this has resulted in new hybrid animals.

The project was a collaboration with Amber Conte and Katie Foreman.



# FUTURE HYBRIDS

This is just the beginning. What happens when global warming forces more species to move across the globe?

IV

Introduction

Causes

Effects

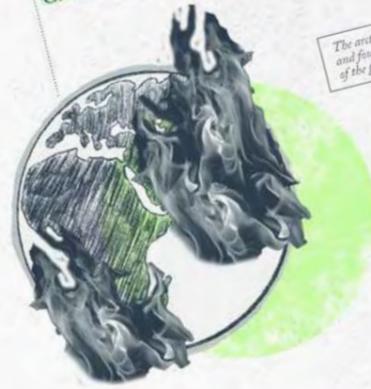
Future

Animal hybrids are the resulting offspring of different species. These fertile hybrids can become the foundation of new species, and are the key to our modern day understanding of evolution. (1)

Hybridization is a topic surrounded by much controversy.

Future

## Climate Change



The arctic is warming between two and four times faster than the rest of the planet

Human activities such as burning fossil fuels, farming livestock and cutting down rainforests increases the amount of greenhouse gases in the air, leading to global warming.

Rising global surface temperatures increases the likelihood of droughts and therefore more storms occurring.

This means animals are being forced to adapt and as a result alter breeding patterns to survive these changes. (2)

Introduction

Causes

Effects

Future



Click to Follow Link

Living Planet Report 2014  
A report on species and hybrid populations

Introduction

Causes

Effects

Hybrids are important and we should be actively encouraging hybridization.

Click to Vote

Hybrids are the result of mankind's mistakes and we should eradicate them.

Hybrids are irrelevant; it's a non-issue

Hybrids are a natural extension of evolution which must be protected.

Introduction

Causes

Effects

Future

Air

Land

Sea



Brewster's Warbler  
Hybrid of Gold Winged Warbler & Blue Winged Warbler  
Photo Gallery

Located across North East Canada, the appearance of this hybrid varies; for instance, the distinctive yellow patches on its wings, the golden head, and the jet-black collar of a golden-winged warbler but with the yellowish belly of a blue-winged warbler.

Introduction

Causes

Effects

Future

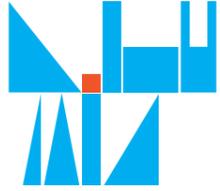
Hybrids are the result of mankind's mistakes and we should eradicate them.

TYPE DESIGN

**Northward Typeface**

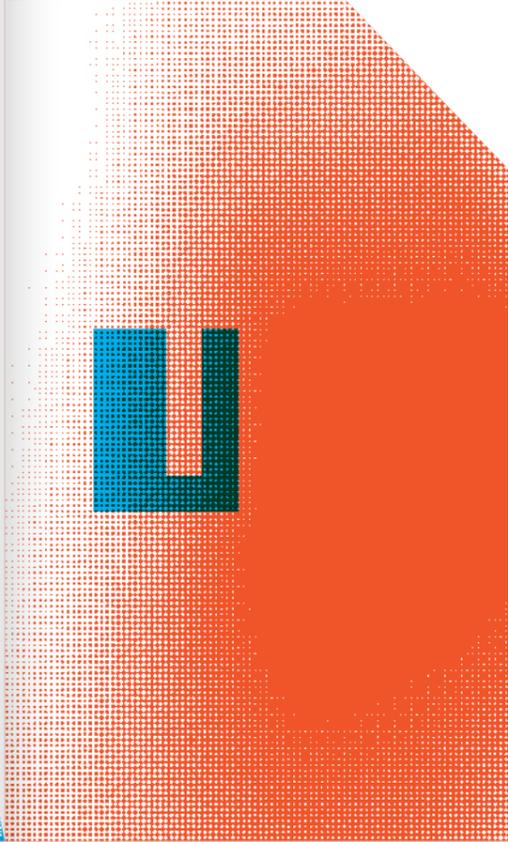
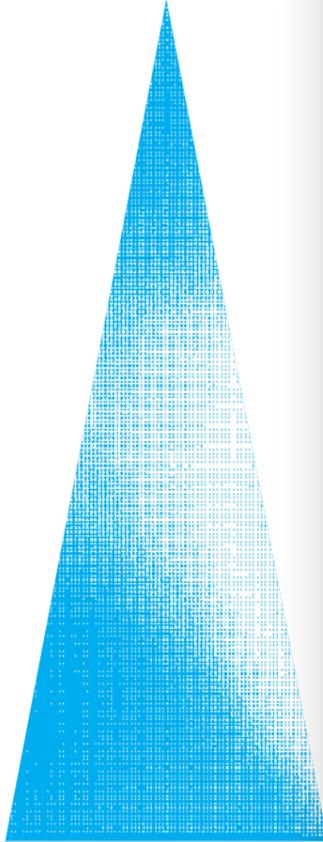
What would typography look like in the second dimension?  
Northward is an experimental typeface that was created to  
abide by the parameters set out in Edwin Abbott's *Flatland*.



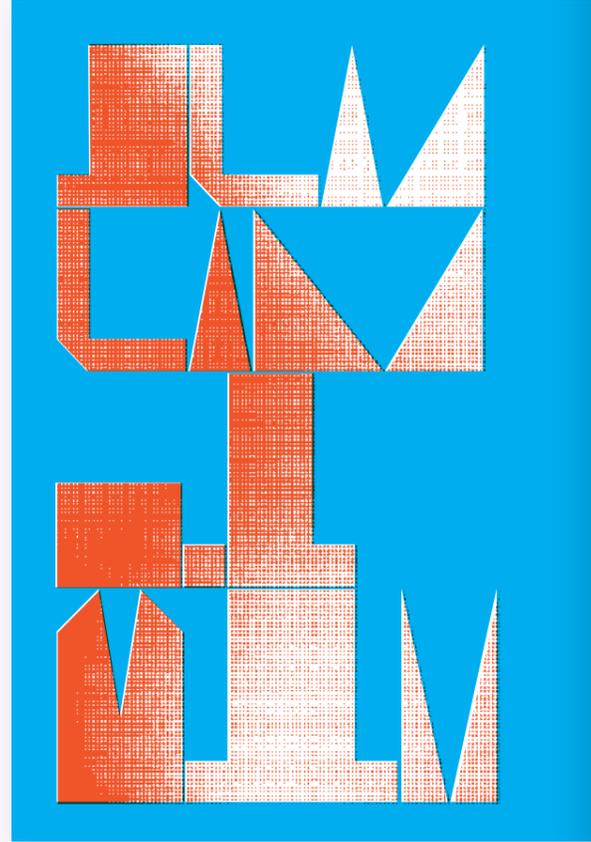


Northward is a typeface created to be read in the second dimension.

Following the rules of Edwin Abbott's Flatland, the typeface is designed to inhabit and be used by the residents of Flatland, who can only view each other as straight lines, and tell each other apart by the depth of each other's angles. This is aided by a thick fog which creates a 'gradient' along the sides of each shape, making it easy to tell the difference between a square and a hexagon due to the difference in angle. Inspired by this, Set Side, the first font included in Northward, contains glyphs of all the same width but vary in depth, resulting in a gradient or change in tone for some characters. Set Above represents the same glyphs, but viewed from above. Displaying the different shapes and depths used to create the gradients seen in Set Side. Together they combine to produce Northward, which is named after a quote from Flatland: "Upward, not Northward", after a character from the second dimension tries to explain the third dimension. You must also be north of the typeface in order to view it from Set Side within the second dimension.

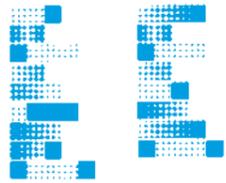


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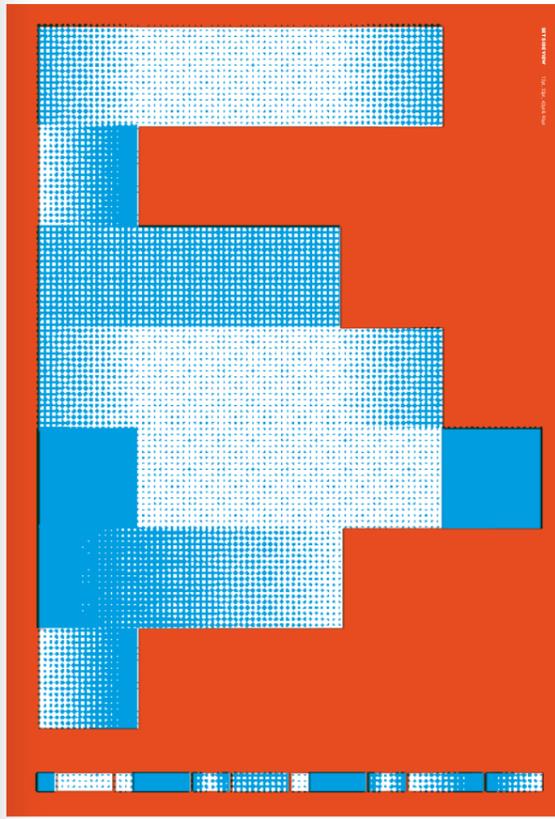


A block of text from the typeface, demonstrating how the characters are designed to be read in the second dimension. The text is composed of various geometric shapes and halftone patterns, creating a gradient effect.

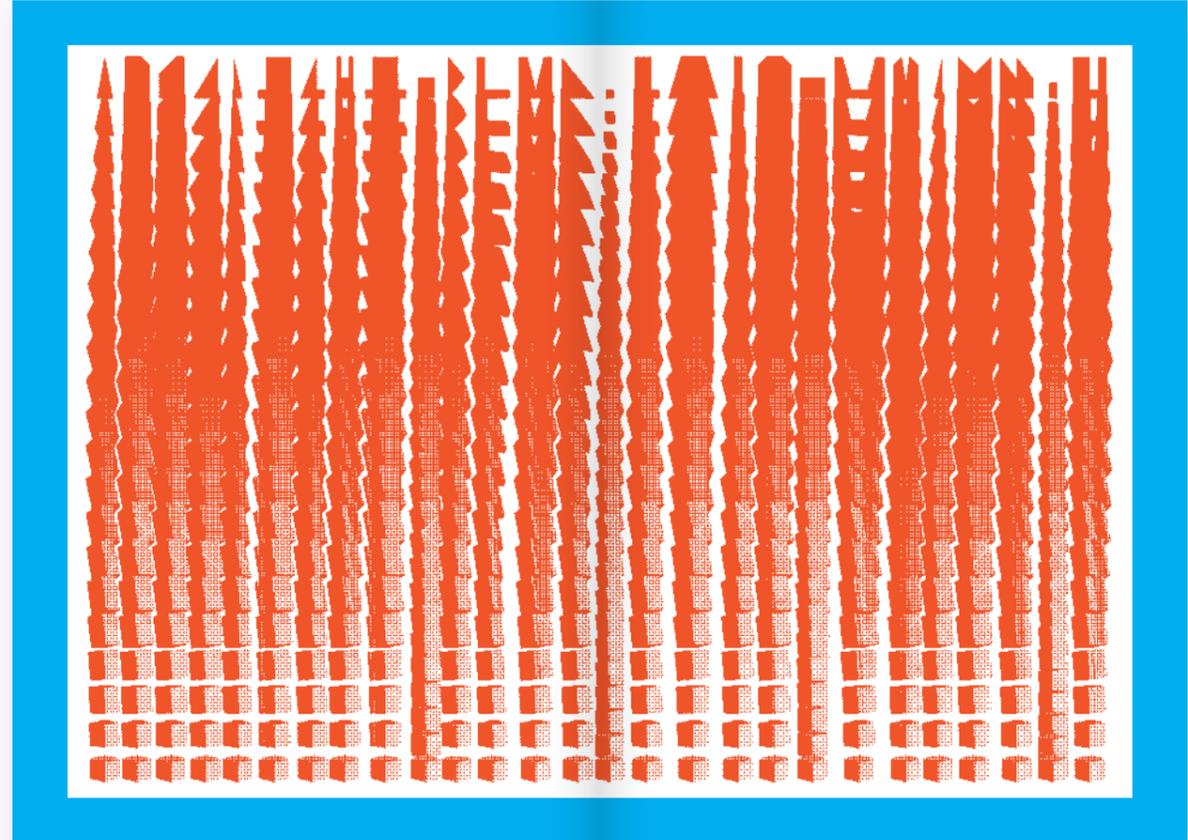
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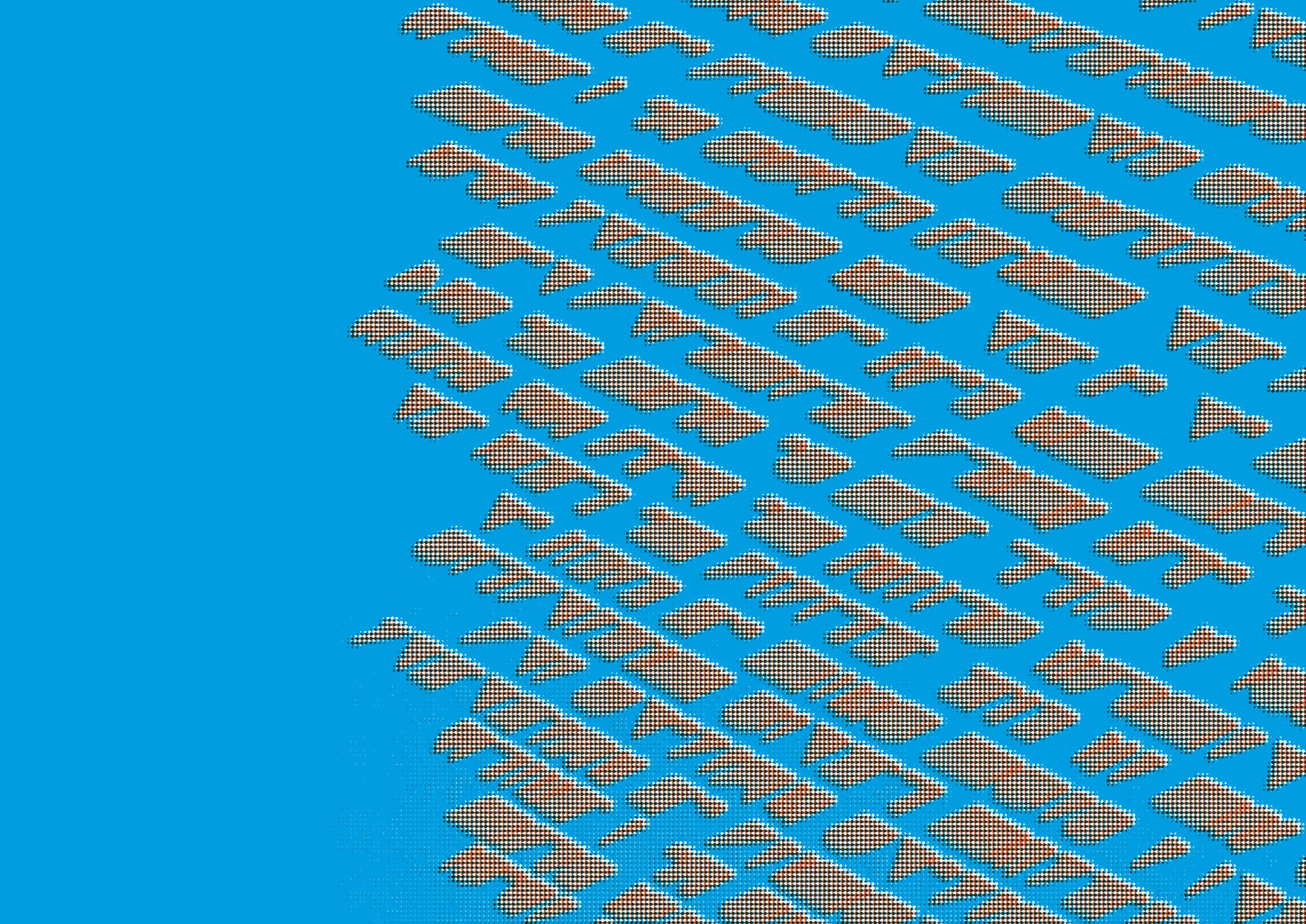


A block of text from the typeface, demonstrating how the characters are designed to be read in the second dimension. The text is composed of various geometric shapes and halftone patterns, creating a gradient effect.



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EDITORIAL LETTERING

**The Boy Who Fell to Earth**

Alongside my design practice, I like to complete lettering projects in my spare time. This piece is in context of a magazine article.

THE  
BOY  
WHO  
FELL  
TO  
EARTH

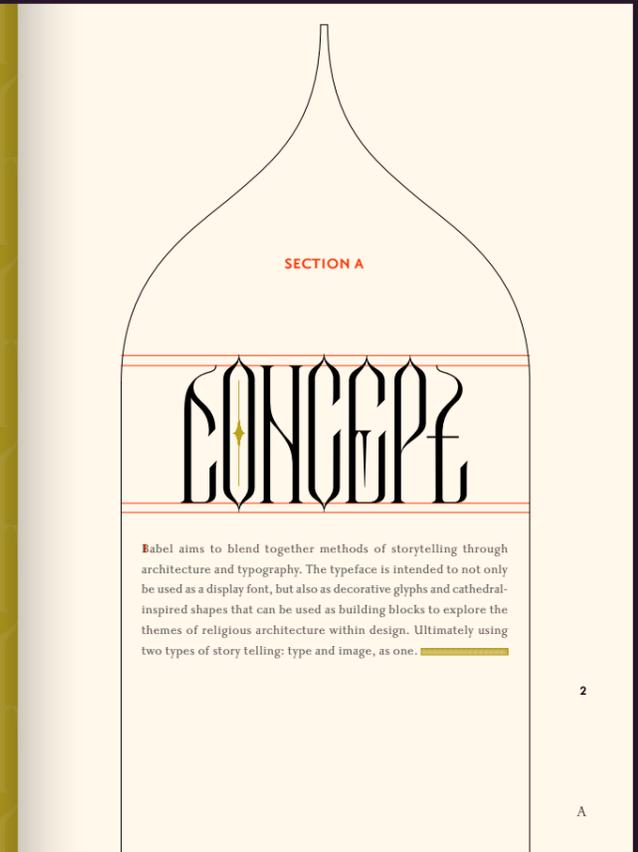
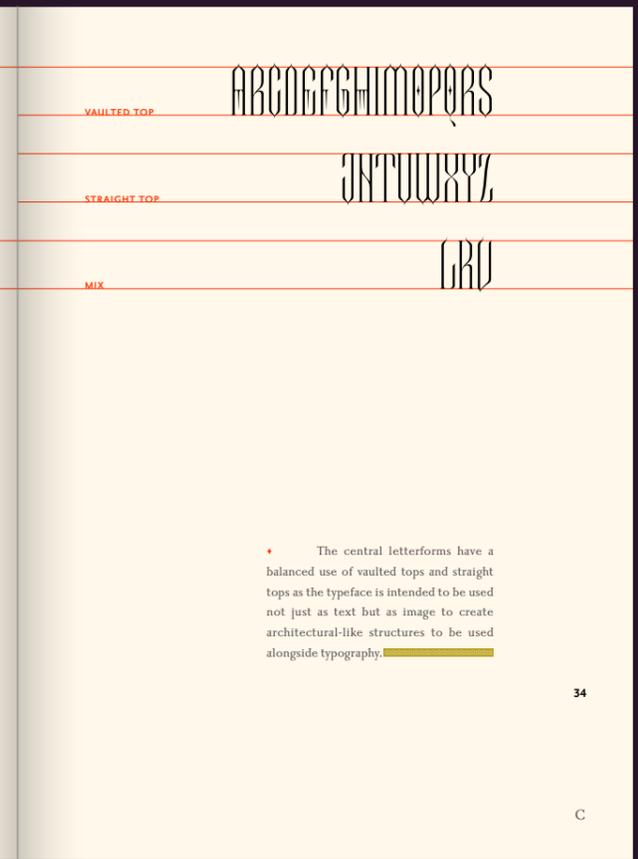
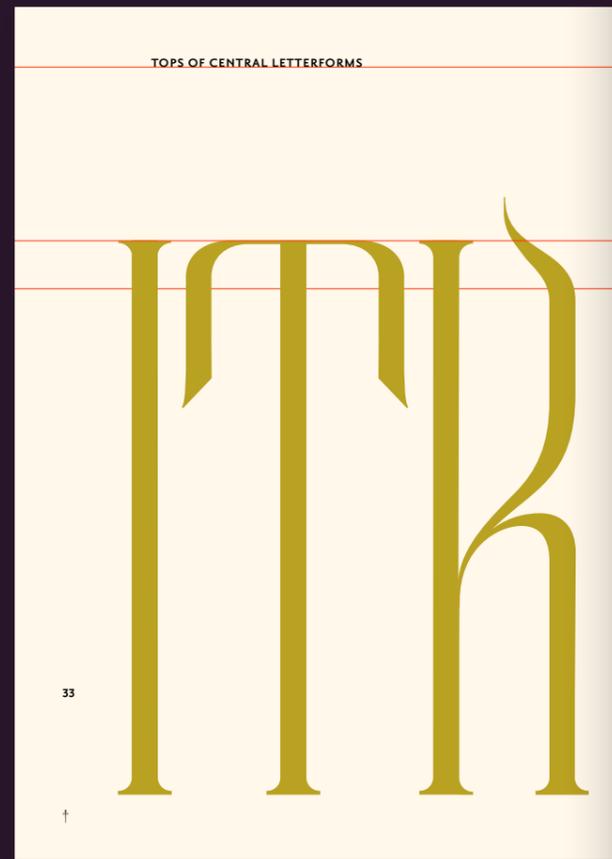
**Babel Typeface**

Babel is a typeface inspired by the Gutenberg Bible and Gothic architecture; aiming to bring together two story telling methods.

BABEL

AAA BBB CCC DDD EEE FFF GGG HHH  
I JJ KKK LLL MMM NNN OOO PPP  
QQQ RRR SSS TTT UUU VVV WWW  
XXX YYY ZZZ 1 2 3 4 5 6 7 8 9 0 & .

SECTION A	02	CONCEPT
SECTION B	16	ABOUT
SECTION C	30	FEATURES
SECTION D	50	IN USE



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