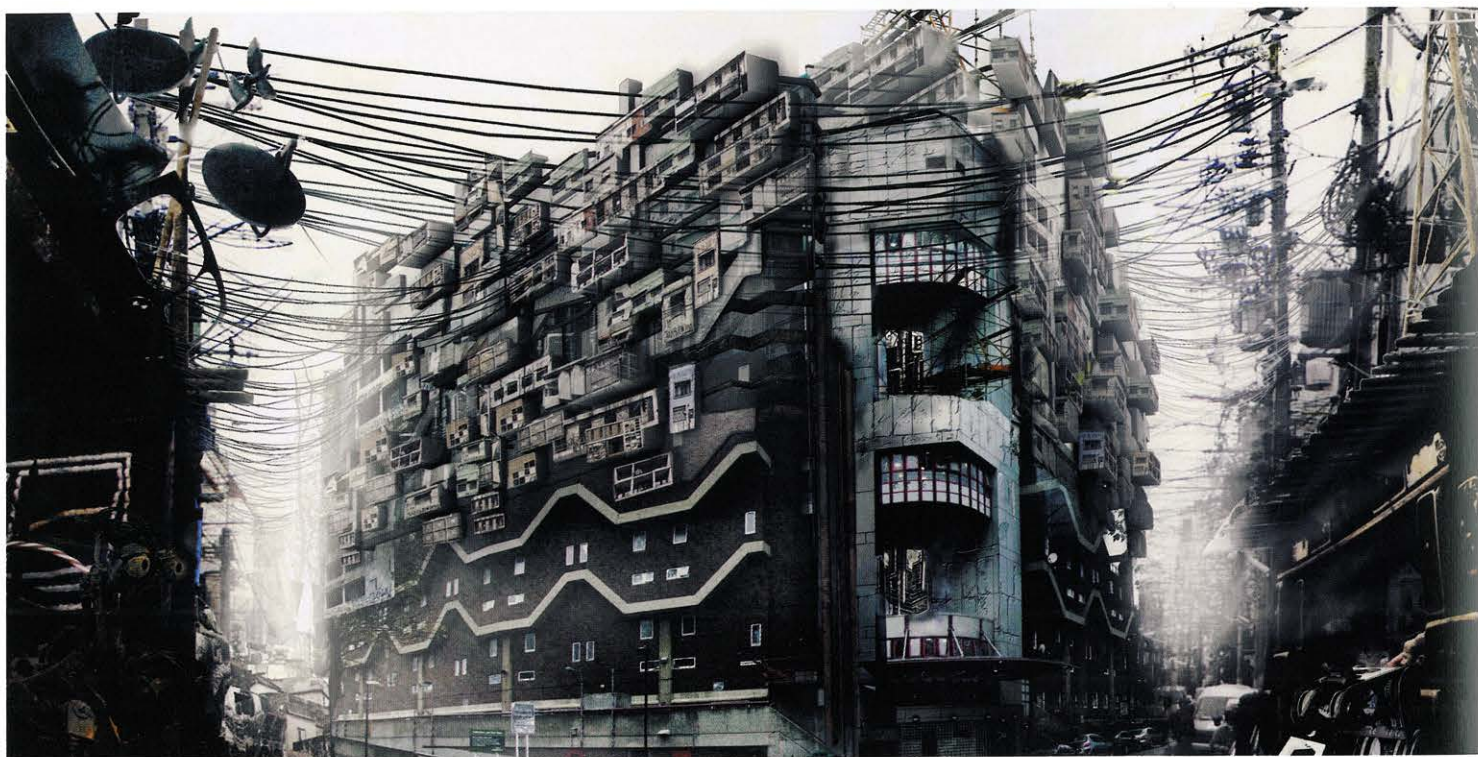


project
Scrumptious Reads

design practice
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(2) Robots of Brixton by Factory Fifteen

In the wake of last year's London riots, a shaken bourgeoisie cried out that we are of an "ill-bred" generation. Months before the first rock was thrown, the short film *Robots of Brixton* was circulating the internet in a case of what might be life imitating art. In the film, the future cityscape of Brixton is populated with an "ill-made" robot underclass that storms the streets and rises up against the police in an epic battle.

Robots of Brixton was made by Factory Fifteen, a group comprising graduates of Nic Clear's visionary

Unit Fifteen course at the Bartlett School of Architecture, London. Consisting of film, animation and architectural representation, the aim of their work is to inspire new thinking in much the same way the surrealists did.

While *Robots of Brixton* paints a disturbingly bleak future, Factory Fifteen nonetheless lives in hope of a coming together of artists and architects to forge a creative practice where specialization gives way to a hybrid, multi-skilled approach.

words MARCUS COSTELLO

(3) Scrumptious Reads by A-CH

There's much visible joy in A-CH architects' design for Scrumptious Reads. As the name so clearly suggests, this is a bookshop devoted to eating, cooking and food worship. In a *MasterChef* world, Scrumptious Reads lifts the bar and concentrates on beautiful, intelligent and seriously researched literature, without losing the fun side. Smart homewares, dining accessories and kitchen tools are also on offer.

A-CH directors Melody Chen and James Hung have obviously enjoyed their first dabble in a commercial interiors project that not only encompasses a temporary fitout, but also thoroughly engages with the branding of the new business.

Establishing the store's brand identity became inextricably linked to designing the interiors. Pop-up stores often suffer from their appearance of collapsibility. A bespoke bookshop that ferries

arthouse foodie lit is very much about the experience, and here A-CH flips temporality on its side in order to create a fetching, artificial landscape from disposable cardboard coffee cups. "We hadn't intended to use paper cups," says Chen. "We experimented with a number of food-related containers but the cups work well because of their form."

The mocha-coloured cardboard cones are recyclable, disposable and deceptively strong. Their stacking in strata makes play of the repeating patterns of the surface corrugations.

The gaps between the cone shapes are also exploited through backlighting, so that the walls – or cliffs – of cups affect filigree screens. Spheres and part-spheres drop from the ceiling as stalactite pendant lights, and the metaphor of entering a cave is inherent.

With a tight budget and an even tighter time frame, the construction method was suitably simple. Hung and Chen enlisted their studio staff to make models in-house as well as setting the owner, themselves and "people off the footpath" to work for a six day bump-in.

The cups are stapled together at their rims, with their base line glued to the floor. Shelves of MDF rest on the cup plinths, and patches of blackboard applied to the walls offer customers quotes and words of wisdom. Floors are marked in thick linear strips of recycled green contact, directing traffic while signaling the subliminal message that pops up in the form of the giant green apples dotted around – green is good.

words MARGIE FRASER
photography JON LINKINS

project
Robots of Brixton

design practice
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