

Catalogue Three | 50 photographs of recent works

## Preface | Snapshot in time

As the name implies, this is the third in a series of catalogues about our work. While Catalogue 1 divided projects into their component parts (bathrooms, bedrooms, living and so on) and explained the narrative threads that ground our work through essays, Catalogue 2 was the opposite. There we presented our work as full-page photographs and no text, with only a key at the end.

The concept for our third book is to use photography as a starting point to speculate on the nature of our completed work. The publication is conceived as an exhibition catalogue to a show of 50 images chosen by Gareth Gardner, a photographer who has recorded many of our projects, working with designer Junko Fuwa. We wanted to present the full spectrum of our work in a simple but considered way. This is not a monograph, but more of a snapshot in time. There are two short essays that further articulate our position.

The result is certainly a highly edited overview of our work.

In choosing the images together, we found we were drawn to those that were rich in detail, texture and colour rather than more normative descriptive images showing the whole project or space. Perhaps this interest in the fragment allows the viewer to zoom in and inhabit a corner of our work, rather than to try and understand it as a whole. We began to feel comfortable with the idea that one or two photographs could communicate the essence of a project. The act of editing hundreds of pictures down to 50 was inevitably intuitive. This reminded us that being intuitive is an important and under-estimated aspect of architectural production, because it signifies that design is something felt as well as rational.

We are therefore delighted to present our work in Catalogue 3 and would like to say thank you to all the photographers we work with.

*Christopher Ash and James Soane*  
*Project Orange*





Plate 01: Jerwood Art and Design Building, Oakham – View of south façade





Plate 02: Chiswick Moran Hotel, London – View into typical guest room

Plate 03: Field Street, London – View along Field Street







Plate 04: Redcliffe Square, London – View of Corian kitchen



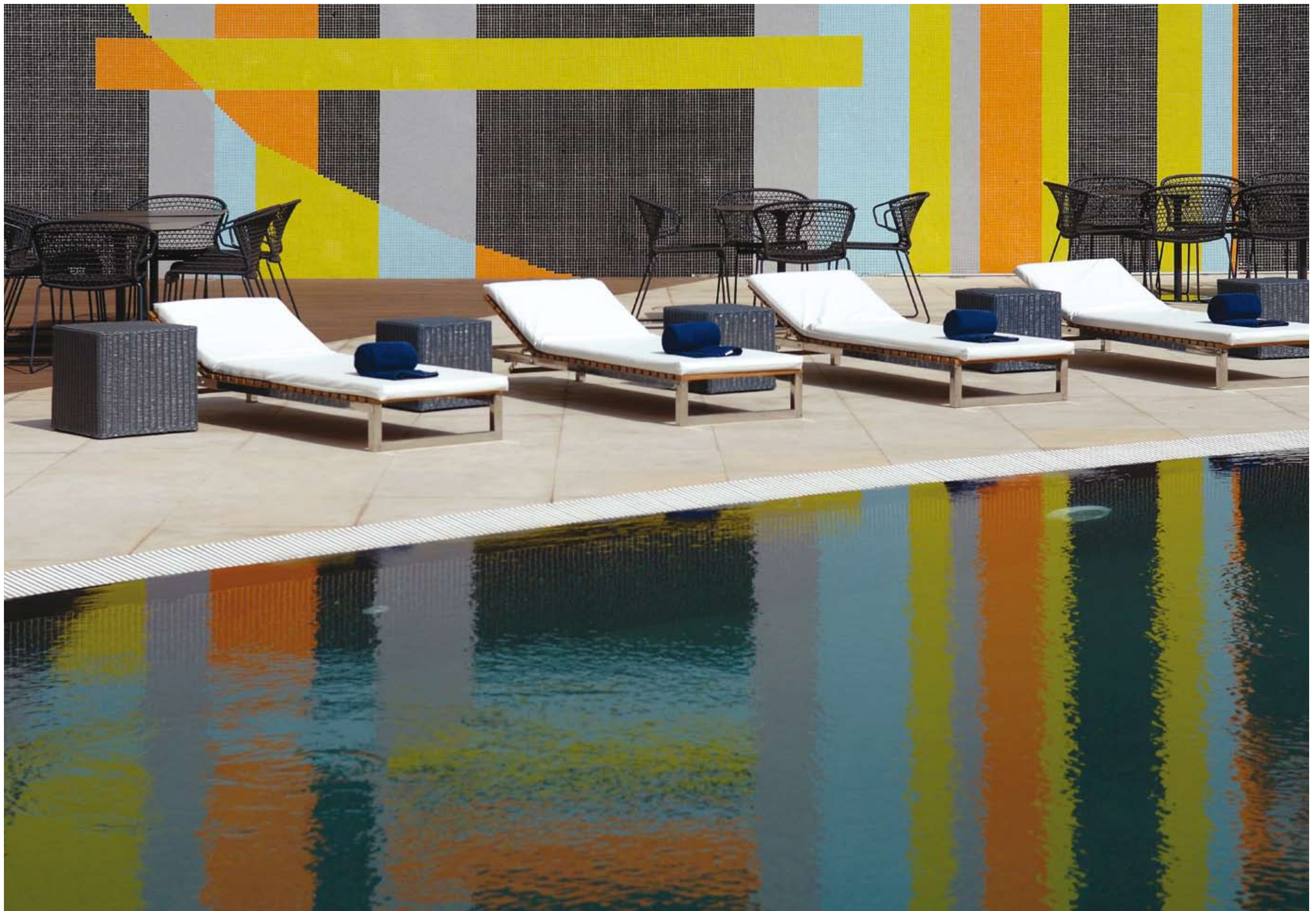




Plate 05: The Park Hotel, Navi Mumbai – View of glass mosaic wall and pool  
Plate 06: Hopton Street, London – Corner view of staircase and mezzanine







Plate 07: Whitechapel Art Gallery, London - View of dining rooms  
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Plate 17: Field Street, London – Interior view of typical apartment  
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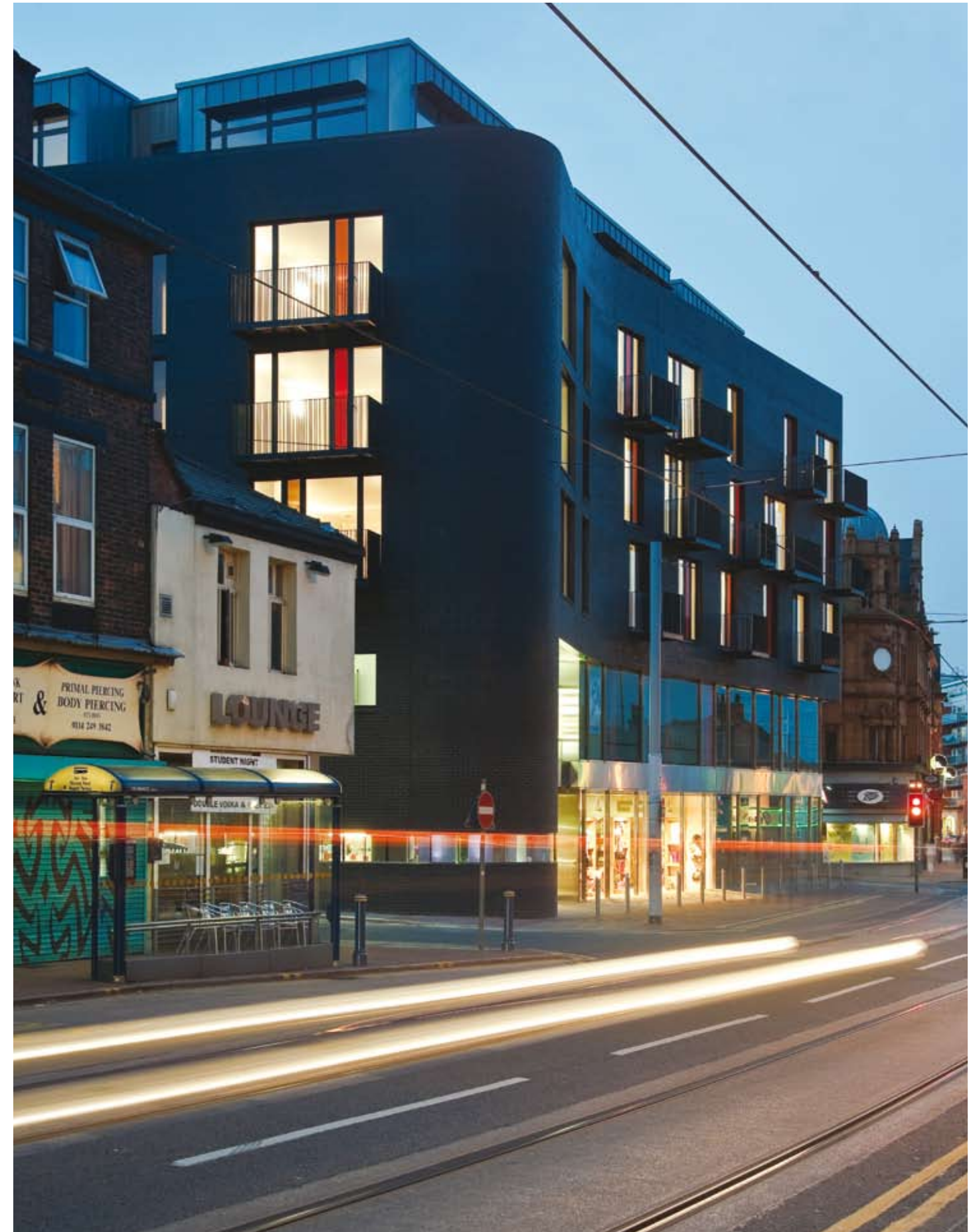


Plate 19: Glossop Road, Sheffield –Street view at night





Plate 20: i-bar, Bangalore – View of timber bar in front of carved stone screen

Plate 21: Cramner Court, London – View along internal corridor with red carpet

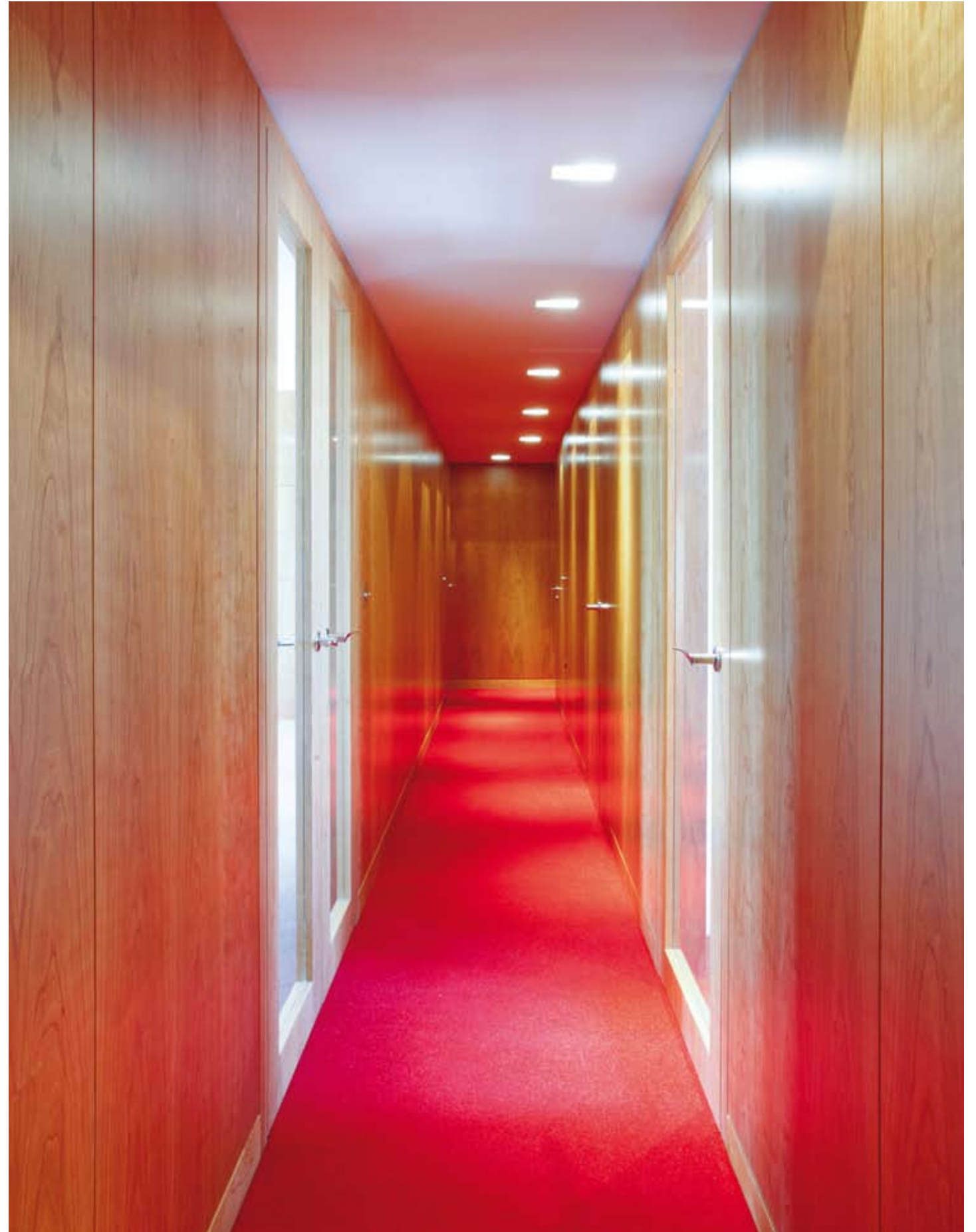








Plate 22: The Park Hotel, Navi Mumbai – Night view of south façade  
Plate 23: Judd Street, London – Detail of customised PVC curtains





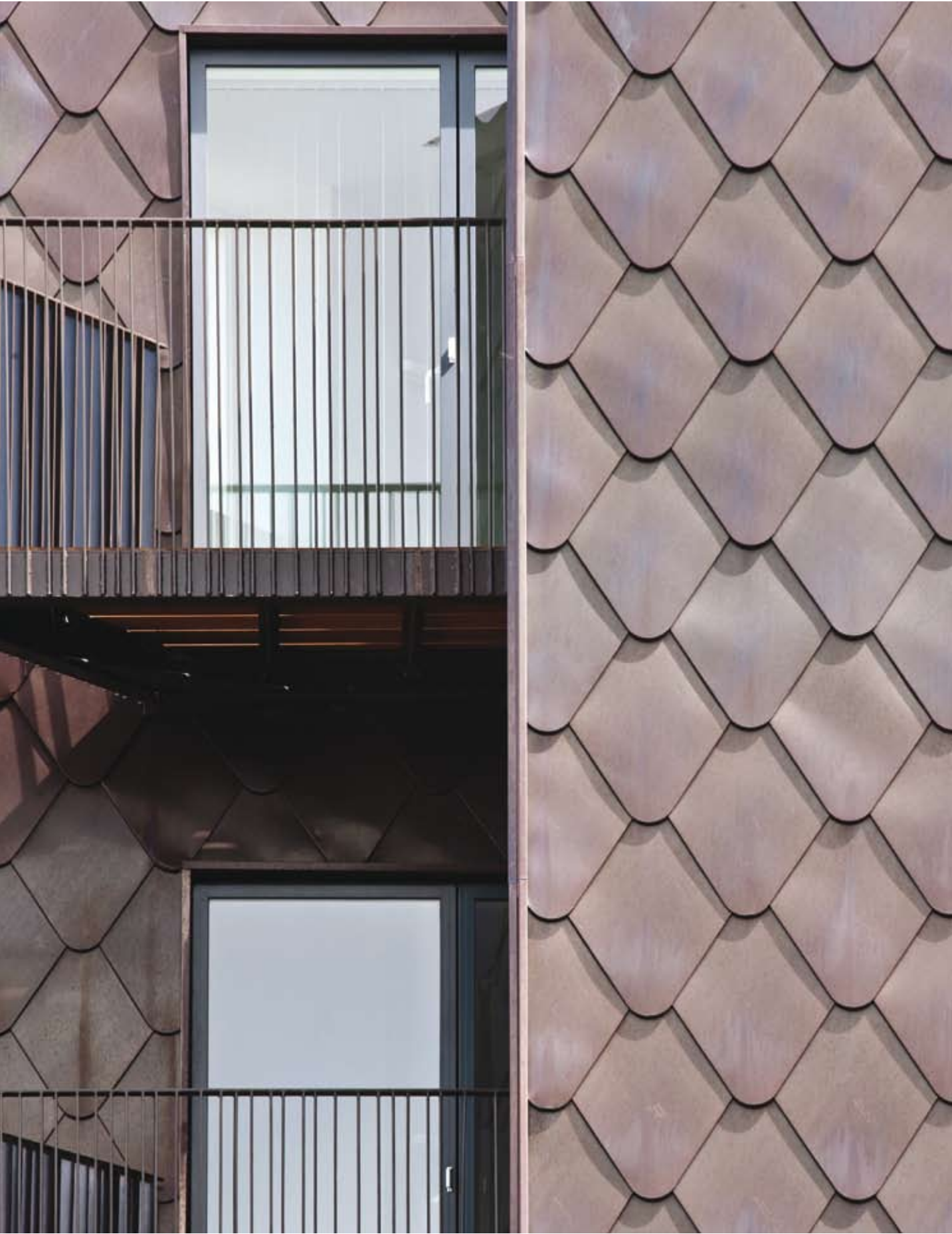


Plate 24: Field Street, London – Detail of copper façade cladding



Plate 25: Raoul's W9, London – View of marble deli counter







Plate 26: Eynsham Hall, Oxford – View of refurbished bedroom  
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Plate 28: Farnham Estate, Ireland – View of cellar bar





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Plate 47: Fitzwilliam Hotel, Belfast – Detail of restaurant booth





Plate 48: Orange Cottage, Lavenham – View of house from garden by night



Plate 49: Fitzwilliam Hotel, Belfast – Detail of lobby seating area





Plate 50: Jerwood Art and Design Building, Oakham – View of shingle roof line

Part Two | Text



# James Soane | Still Lives

*“Photography and architecture use each other. Photography encounters architecture specifically as a means of representation and dissemination.”<sup>1</sup>*

In a fraction of a second, an image is captured that may serve as the consummate single expression of years of design. This compression of a huge investment of time into a single click carries with it a great deal of significance. Much rests on the results.

There is an ongoing debate about the value of refined and aesthetically-framed views of buildings, spaces and places. Are they real enough, authentic enough, truthful enough? While I would agree with the notion that image-making can be purely concerned with the photograph-as-art, I think it is disingenuous to discredit the value of a composed and controlled view. After all, when looking at a recipe in a magazine, the image whets your appetite, though you cannot taste it. Likewise the architectural image may transport you to a place or space, although you are not able to touch it, feel it or see around the corner. It therefore stands as a cipher; a clue to a possible experience but not a facsimile. What, therefore, might remain contentious about the nature of architectural photography and why, in a book of images describing our own work, am I interested in the tension between the space as depicted in the image and the space as experienced?

The answer lies in the way Project Orange practices and our collaboration with the photographers who have visited and recorded our projects, in particular Gareth Gardner, who is also curator of Catalogue 3.

Our own work embraces a broad spectrum of styles and aesthetics, which is evidenced in this collection of images. The current orthodoxy in architectural cataloguing tends to

separate the outside of a building from the inside. It also predicates stylistic consistency, which results in a critical response that favours similarity over difference. We do not fit into this mould. Here we celebrate the differences that define photography’s relation to architecture. Some of the pictures show traces of occupation, such as Judd Street, while others remain more abstract and poised, such as the Chiswick Moran Hotel or Oakham School. A lot depends on aspects out of our control: the weather, the time we have, our own moods and how the project has been inhabited. Some of these may be pre-empted, while others are constraints to be worked within. In the end, while the architect is the creator of the subject, it is the photographer who is the creator of the image or object. It is this joint authorship which is critical.

For us the process of briefing and discussing possible outcomes is a mirror to the briefing process with the client. With the project realised, the recording of it is handed to the photographer whose lens serves as the eye of the majority, that is, those who will never experience the place in person. Thus the image becomes loaded precisely because it purports to tell so much with so little. Yet even if we were to make a film, the story would be incomplete. How many times have you been to a space and found it different by day and by night, when it rains or is sunny, when it is cold and when it is warm, when you feel good or feel low? All architecture is contingent on our own realities and perception.

I therefore see this collection of our work as another kind of snapshot; one that creates a dialogue between projects and ideas that come together as a product of this particular publication. They talk to each other in a new way, and the production of it has made us reflect upon our own working practices, from beginnings to ends. I enjoy the sense in which this feels less like a retrospective and more of a preview.

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<sup>1</sup> The Use and Abuse of Photography in Architecture. Ali Malik. Precis no 14.

The process of architectural photography says as much as the resulting images as about the work being photographed. This experience has remained remarkably consistent during my 20-odd shoots with Project Orange, despite the apparent breadth and eclecticism of the work being captured – not to mention the different ways that the photographs themselves have been taken.

Some architects like to drive from the back seat, making frame shapes with their hands and telling you where to plant your tripod. Others have no desire to attend the shoot, leaving the photographer to second-guess their intent and hopefully deliver images to their liking. Is it coincidental that these are usually situations where the architect and client have fallen out, and communication has broken down?

However, working with Project Orange is a more rewarding experience, usually involving the participation of at least one member of the studio. From a photographer's point of view, this fosters genuine dialogue about the work being shot. Project Orange is comfortable around photography and photographers.

The result is a body of work – of which the images reproduced here represent a snapshot of recent commissions – spanning one of the most significant revolutions in the history of photography. It wasn't long ago that projects were captured on film with a large format camera. The received wisdom was that architects would never abandon the clarity and precision of a five-by-four inch transparency.

Over recent years, the advance of digital cameras has been truly breathtaking, and arguments about image quality and expediency have been won. In particular, digital SLRs offer unprecedented flexibility. Stylistically, architectural photography has yet to embrace fully these possibilities to create a new paradigm that replaces the formal and static conventions developed as a result of using huge cameras – little-changed since Victorian times – and slow-speed film.

There is much talk – and some visual evidence – that architectural photography will relax and include people in the frame, thanks to the superior light sensitivity of digital sensors. This is being influenced by documentary photographers, who have become increasingly interested in the built environment, offering a more spontaneous and people-focused view of architecture.

Will we see a revival of the monochrome documentary style, showcased by the Architectural Review's landmark Manplan series of 1960/1970? Perhaps not, because the aesthetic of architectural photography is partly driven by the

commissioning process.

Publishers – especially within the trade press – enjoy less power and freedom than their forebears. In the UK at least, little photography is commissioned by architectural magazines. Commercial pressures and stylistic pluralism also mean that publications take a less polemical and single-minded view.

Meanwhile, architectural practices commission images with the motivation of attracting new clients through PR and marketing, or more simply to record aspects of a project for internal use. According to photographer David Cowlard, architects favour the 'hero shot' for publicity rather than a more informal image.<sup>1</sup>

For Project Orange, the digital revolution has manifested itself in images that simply wouldn't be possible – or would be incredibly difficult - with old-style equipment. In some cases, I think it has resulted in a less formal, more spontaneous and dynamic aesthetic.

While curating this project, I was prompted to question why people appear so rarely in the photographs. Partly it is because of conditions on the shoot – there might be few other people around – but it is also because Project Orange delivers schemes that are rich in colour, texture and references. There is no need to 'pad out' an empty space within the frame, or attempt to provide some dynamic interest with the creative use of blurred people. The experience is full enough already.

Furthermore, their projects communicate intuitively. There is no need to attempt to explain how something works, by showing people using a space. While all practices claim to design for the end user, this is something that Project Orange really achieves. As a result, clients are often enthusiastic participants in the photo shoot.

Most tellingly, apart from a bit of superficial dusting and chair-straightening, little usually needs to be moved/removed to create a set-up that matches the design intent. This is far from the norm, and prompts me to recount an incident in 1963 when the late, great Julius Shulman photographed Richard Neutra's Maslon House in Cathedral City.

*Neutra's concept of a house is an empty one. So when we photographed the Maslon House, he took out all the art and most of the furniture. Never before had I been so offended... two weeks later I went back and photographed the house the way [the owner] lived in it.*<sup>2</sup>

Like Shulman's second shoot, the images contained within Catalogue 3 hopefully offer an authentic experience of how Project Orange's buildings and spaces are inhabited and used.

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<sup>1</sup>The New Photourbanism. David Cowlard. Blueprint, May 2009.

<sup>2</sup>Quoted in A Constructed View: The Architectural Photography of Julius Shulman, Joseph Rosa. Rizzoli, 1994.



**Plates 01, 27, 41, 50**  
Jerwood Art and Design Building, Oakham, UK  
Client: Oakham School  
Completion: 2008  
Photography: Gareth Gardner

This commission is a new building for the Design and Technology Department within this established public school. The project includes provision of a CAD/CAM studio, materials workshop, technology studio, preparation rooms and an office.

The concept is a large 'shed' clad in cedar shingles, reflecting the vernacular surroundings, inspired by traditional barn buildings. A double-height glazed entrance marks the way into the hallway, while at the heart of the scheme is a void, allowing a connection between the design and fabrication spaces.

**Plates 04, 12**  
Redcliffe Square, London, UK  
Client: Private  
Completion: 2006  
Photography: Gareth Gardner

Project Orange was commissioned to refurbish a striking three-storey roof-level apartment overlooking a classic London garden square.

Sham traditional details of the apartment were stripped out and replaced with a strong palette of exotic dark timbers and sparkling marble, combined with contemporary minimal detail. Timber stairs and library wall act as a screen to the new kitchen area tucked beneath the mezzanine, a space dominated by a sculptural island unit in rich dark timber and immaculate white Corian.

**Plate 07**  
Whitechapel Art Gallery, London, UK  
Client: Whitechapel Art Gallery  
Completion: 2009  
Photography: Richard Bryant

The brief to design the new dining rooms was part of the Whitechapel Gallery's ambitious expansion plans, which doubled the size of the venue by extending into the Victorian library building next door.

Our approach was to forge a synthesis between the history and character of the original Arts and Crafts building and the contemporary cutting-edge of the exhibited works. In contrast to the expansive gallery spaces, the dining rooms are intimate and cosy, characterised by their timber panelling, pendant lighting and leather upholstery.

The effect is a timeless room that seems at once modern and traditional, where materials will change and improve with age and use.

**Plates 20, 30**  
i-bar, Bangalore, India  
Client: Apeejay Surrendra Hotels  
Completion: 2007  
Photography: Pallon Daruwala

Luxurious, mysterious and decadent, i-bar mixes traditional pink sandstone with carved timber screens, fusing established materials with a graphic sense of pattern and colour. It creates an ambience that is rich and enveloping.

The concept of 'patchwork' is introduced both as a motif and as a metaphor for the city. Elements are collaged together from the different pink colours on the floor to the dusky pink mirror on the walls, as well as the ceiling tiles to the entrance.

The layout is understood as a box within a box, where the inner sanctum is accessed via sliding timber screens. At the far end is the bar itself, which stands in front of a textured hand-carved sandstone relief.

**Plates 26, 29, 34**  
Eynsham Hall, Oxford, UK  
Client: Cathedral Group  
Completion: 2008  
Photography: Richard Learoyd/Ed Kingsford

Eynsham Hall, Oxfordshire, is a wonderful example of the Jacobean Style that was very much in vogue at the turn of the 20th century.

Project Orange was initially invited to redesign the hotel bar in order to test design strategies and methods for modifying a historic building such as Eynsham. Originally the gunroom for the Mason family's collection of firearms, the new bar – now known as The Gunroom – fuses old with new, with a touch of Art Deco glamour.

Following the completion of The Gunroom, Project Orange turned their attention to the guest bedrooms.

Highlights include a first-floor deluxe bedroom with dramatic bay window and original marble fireplace. Previously a tired meeting room, a luxurious black marble bathroom has been installed to the rear of the bed, creating an elegant backdrop.

**Plates 05, 11, 22, 42**  
The Park Hotel, Navi Mumbai, India  
Client: Apeejay Surendra Hotels  
Completion: 2007  
Photography: Amit Pasricha /Ali Rangoonwala

The ambition behind the latest Park Hotel was to create an iconic, 80-room hotel for New Mumbai. The interiors mix traditional Indian patterns and textures with clean lines and modern shapes, bringing together East and West. Facilities include a reception, bar, coffee shop, restaurant and poolside area on the ground floor.

On the upper floors is a large banqueting hall adjacent to three interconnecting business suites. Bedrooms are arranged around an enclosed atrium. On the top floor are larger rooms; there is one master suite, a gym and small spa.

The building was abandoned, uncompleted, for 20 years. Project Orange installed glazing and painted the building white. By night the elevation is illuminated by LED lights. The poolside terrace is characterised by an abstract glass mosaic, creating a graphic backdrop for the elliptical pool.

The bedrooms are generously proportioned with high ceilings, decorated in a classic neutral palette lifted by flashes of bright colour.

**Plates 15, 18, 47, 49**  
Fitzwilliam Hotel, Belfast, Northern Ireland  
Client: Graffan Properties with Hotel Partners  
Completion: 2009  
Photography: Tony Higgins

Located adjacent to the magnificent Opera House in the heart of Belfast, The Fitzwilliam Hotel in Belfast is a five-star, 132-bedroom hotel. Project Orange was appointed to work on the interior fit-out.

Our designs bring together simple, bold colours, warm oak panelling, quirky fabrics and luxurious marbles to create a decadent, glamorous setting.

The ground floor lobby draws on the inglenook as a central element to create a key zone for the hotel. Stepping away from the inglenook, a double-height reception area unfolds, with hints of luxurious marbles, bronze and oak detailing.

The first floor restaurant plays on the theme of the traditional 'oak room', configured as a series of three dining carriages lined in oak throughout.

**Plate 09**  
Monsoon Arndale Centre, Manchester, UK  
Client: Monsoon plc  
Completion: 2005  
Photography: Gareth Gardner

Project Orange originally developed a loft concept to add personality to the retail box. The beamed ceiling throughout reinforces this theme. The palette for the interior is a combination of soft pinks, mauves and grey, with a highlight of bright red. We also introduced a layer of pattern through the use of wallpapers and textures.

At the Arndale centre in Manchester, the design challenge was to connect two floors of flagship retail in a 'mall environment'. This was achieved by creating a double-height entrance zone with a linear staircase rising up behind a two-storey copper-clad wall. A glass balustrade to the mezzanine gives views of the upper retailing area, and is inhabited by mannequins casually looking down on the shoppers below.

**Plate 14**  
Fitzwilliam Hotel, Dublin, Ireland  
Client: Fitzwilliam Hotel Group  
Completion: 2005  
Photography: Gareth Gardner

The penthouse at the Fitzwilliam in Dublin is situated in a new-build 160 sq m two-bedroom suite, designed with a masculine but luxurious sophistication. A moody selection of materials sets the scene of an exclusive members' club: travertine, fired acacia wood and deep claret Chinese lacquer. An elegant pewter bar sits in front of a red lacquered wall, behind which is a kitchen.

Other spaces include a master bedroom lined with silk and cream leather. The adjacent master bathroom is designed as a travertine haven for two. A fully-equipped shower room is provided en-suite to the second bedroom. A striking sculptural ceiling unites all the rooms.

**Plates 19, 32, 36**  
Glossop Road, Sheffield, UK  
Client: Cristian Sinclair  
Completion: 2006  
Photography: Gareth Gardner

266 Glossop Road, Sheffield, was home to Sinclair's China and Glass shop for over 30 years. Project Orange was appointed to produce proposals for the redevelopment of the site, creating a new retail emporium and offices for the client, together with 22 apartments and basement parking. The form of the five-storey building can be seen as a collision between two geometries, with a flowing curvilinear façade meeting a rectilinear core.

The three public façades of the building are wrapped in jet-black machine-made brick, challenging the orthodoxy of the municipal red brick vernacular. The floor-to-ceiling windows to the apartments are deeply recessed within the brick skin, and occur at random intervals.

We perceived the building as a metaphor for the client's business, embracing the paradox of presenting the refined, precious and decorative against a hard-edged industrial townscape.

**Plate 39**  
St Pauls Place, London, UK  
Client: Private  
Completion: 2006  
Photography: Gareth Gardner

Work to this Grade II listed house in Islington, London, comprised a new build extension, internal alterations, complete refurbishment and interior design.

A key objective was to improve the quality of space on the lower ground floor, enhancing its connection to the garden. In addressing this problem, Project Orange relocated the kitchen within a new extension, creating both formal and informal dining areas.

Upstairs, a new set of deluxe rooms was created in harmony with the rich detailing of the listed building. The new en-suite bathroom is clad in white statuary marble. Here a freestanding marble wall provides a screen to the shower and WC, as well as a backdrop to the bath sitting on the black linoleum floor.

**Plate 37**  
Bolton Gardens, London, UK  
Client: Private  
Completion: 2006  
Photography: Gareth Gardner

An existing mansard-level apartment was reconstructed in a classic London Kensington terrace. Ceiling heights were low, and the decision was taken to rebuild the roof to a new structural design, making best use of the volume available within the original roofline.  
The result is a bright and airy apartment with extensive skylights flooding the space with light. This is used to particular effect in the new living/dining/kitchen area, where a linear skylight subdivided into bays projects pools of morning sunlight.

**Plate 06**  
Hopton Street, London, UK  
Client: Owen Property  
Completion: 2009  
Photography: Gareth Gardner

These twin apartments, located within the Bankside Lofts development adjacent to the Tate Modern, were reconfigured by Project Orange. With dual aspect and a loft-style interior space, the large expanses of glazing to the front elevation take in stunning views of the city, while a mezzanine allows a degree of separation for the bedrooms, as well as access to rear balconies.  
Part of the brief was to maximise the floor space while retaining the double-height space to the front of the apartment. This was achieved by extending the existing mezzanine and constructing new staircases.  
The master bedroom is located at the front edge of the mezzanine, with a sliding folding screen allowing the bedroom to be closed off for privacy. The high gloss lacquer finish of the screen reflects light and the external view.

**Plates 08, 23, 35, 46**  
Judd Street, London, UK  
Client: Private  
Completion: 2009  
Photography: Gareth Gardner /Jonathan Pile

Two flats were built by an architect in the form of a four storey house, to provide a home for himself on the upper levels and a rental apartment on the lower floors. The new building, completed in 1985, stands at the end of a brick Georgian terrace, the proportions of which it echoes.  
Project Orange first became involved in phase one of the project, converting the two apartments into one house in 2001. We returned to work on phase two involving the reconfiguration of the second floor to create a master suite, the construction of a new roof pavilion and the creation of a new guest suite on the lower ground floor.  
The result is a collage of eccentric materials and elements. Each phase of the works both enhance the existing architectural language of the building and also acknowledge themselves as a new 'campaign' in their own right.

**Plates 03, 17, 24, 38**  
Field Street, London, UK  
Client: The Joint  
Completion: 2009  
Photography: Gareth Gardner

Field Street is a 1,800 sq m mixed-use development in the Kings Cross regeneration area of London. An existing building, home to rehearsal studios, was expanded and two floors of private apartments constructed above.  
The new construction perches elegantly on top of the existing roofline. The external façade is clad in oxidised copper 'scales' that overlap and soften the dominant geometry of the building.  
The construction of the building presented a number of challenges, thanks to its proximity to the Thameslink railway line and a need for acoustic separation between the rehearsal studios and private apartments above. The resulting building manages to unify this difficult site and create a new urban block that is striking but simple.

**Plates 28, 40**  
Farham Estate Hotel, Cavan, Ireland  
Client: Roy McCabe / Radisson SAS  
Completion: 2006  
Photography: Gareth Gardner

Farnham Estate is a luxury 158-room spa destination with global appeal. The existing Georgian Farnham House, located near Cavan in Ireland, is the historic lynchpin and acts as the counterpoint to the contemporary new buildings designed by Gilroy McMahon Architects.  
Our interior design provides a variety of moods and experiences that connect outside with inside. Inspiration was taken from the colours and textures of the surrounding landscape, with a calm and naturalistic palette of materials and colours.  
A dramatic glazed lobby links the old house and the new bedroom blocks. From the reception, a series of enfilade rooms, part of the original house, has been renovated and individually decorated.  
The bedroom design is characterized by a bull-nosed curved timber wall concealing the wardrobe, as well as a sliding door, which can be opened to connect the bathroom and bedroom.

**Plates 02, 31, 33**  
Chiswick Moran Hotel, London, UK  
Client: Moran Hotels  
Completion: 2006  
Photography: Gareth Gardner

This 120-bedroom hotel is situated on Chiswick High Road in West London. Housed in a 1960's former office building, the concept is 'West Coast/West London'. The vibe is a contemporary evocation of 1960's California.  
The Globe Bar takes its name from the huge shimmering globe that pivots between reception and bar. The restaurant features an aesthetic of cool marble, ebony laminates and crisp green leathers. A striking feature is a series of screens of polished stainless steel and rotating green Perspex ellipses, affording glimpses into the residents' bar.  
Bedrooms are coloured according to the themes of surf, turf and desert. Bespoke furniture is a cool and rectilinear combination of faux ebony veneer and mirror.

**Plate 44**  
Raoul's Notting Hill, London, UK  
Client: Michael and Geraldine Leventis  
Completion: 2006  
Photography: Gareth Gardner

Raoul's is a new chic neighbourhood restaurant in Notting Hill. Entering the restaurant, diners encounter a woven Lloyd Loom wall, rich damask wallpaper, sparkling mirrors and a polished brass screen that connects the entrance area to the lower level. Reminiscent of Parisian café culture, the mature palette of pattern, texture and colour is designed to embrace the hectic transient atmosphere.  
Below is an altogether different experience. Glowing lights edge the dark ebony panelling to the walls, while the floor is white marble. The brass screen to the staircase picks up the flickering flame of the mirror-framed fireplace that forms the focal point of the room.

**Plates 10, 16**  
i-talia, Delhi, India  
Client: Apeejay Surrendra  
Completion: 2009  
Photography: Ram Rahman

The design of the new i-talia restaurant and café takes the sophistication of the original Bangalore brasserie to a new level, inspired by the collision of rustic simplicity and catwalk glamour.  
Within the classical shopping centre environment at Vasant Kunj, we wanted to create two very different dining experiences that were true to the roots of their Italian cuisine.  
We were also minded of the historic connections between India and Italy, which saw Roman ships making use of the monsoon to cross the Indian Ocean in order to trade spices, gems and ivory with gold. We felt that this dialogue created a narrative that ties these two countries together and generated our brief for the restaurant.

**Plates 13, 43**  
Whitecross Street, London, UK  
Client: Private  
Completion: 2009  
Photography: Gareth Gardner

The client's family business has occupied the premises at 115 Whitecross Street since the 1850s. The existing four storeys date from the 17th century while, post war, additional residential accommodation was built over the rear of the site.  
Our brief was to redevelop the rear of the site to create a new family home, and upgrade and renovate the buildings onto the street, converting them into rental apartments, while retaining and renovating the existing ground floor business use.  
The aspect of the new-build house is refocused towards the adjacent park, opening generous areas of glazing to benefit from long views and light penetration.  
Living spaces are raised to first floor level and link the expansive areas facing the park to more intimate zones grouped around enclosed internal courtyards. The cubic forms of the new upper storeys are characterised by an armature of sheet copper cladding, from which emerge volumes finished in rustic oak shakes.

**Plates 45, 48**  
Orange Cottage, Lavenham, UK  
Client: Private  
Completion: 2007  
Photography: Jonathan Pile

This new-build 200 sq m timber-framed house is situated in the heart of the picturesque village of Lavenham, Suffolk. All the adjacent buildings are listed.  
Located behind an existing brick and flint wall, the form of the house, with its steeply pitched roof, is a version of the local vernacular. The street elevation is intentionally laconic, using a simple language of solid oak casements and limewashed render over a red brick plinth.  
To the rear, the composition of central gable, brick lean-to and chimney is more purposeful and modern. This impression is generated by the arrangement of projecting oak frames, full height glazing and oak panelled screens.  
The open plan ground floor is organized around the curved form of a top-lit winding oak stair. A music room/library and open kitchen are wrapped around a sunken living area. The upper floors contain four bedrooms and three bathrooms.  
A limited palette of traditional materials informs the interior, providing texture and grain reminiscent of its more historic neighbours, but detailed in a contemporary way.

**Plate 21**  
Cramner Court, London, UK  
Client: Owen Property  
Completion: 2009  
Photography: Gareth Gardner

An apartment on the seventh floor of a Chelsea residential block has been considerably refurbished to create a contemporary three bedroom apartment.  
The interior was stripped back to the structure and services in order to eliminate as much as possible of the extensive boxing-out that had accumulated over many years.  
We were influenced by the period of the building and the design alludes to the inspiration of a luxury cruise liner. Flush timber panelling to the hall provides the main corridor off which all of the rooms are located. The doors have been carefully detailed to align completely flush with the adjacent wall panelling, providing an elegant and streamlined look to this circulation space.  
The simple materials palette of cherry and travertine provides a warm and homely feel, with added interest being provided by the red highlights of the hall carpet and high-gloss kitchen units.  
  
**Plate 25**  
Raoul's W9, London, UK  
Client: Michael and Geraldine Leventis  
Completion: 2004  
Photography: Gareth Gardner

Having already designed the original café and express store for Raoul's, Project Orange was asked to create a new deli concept store for the brand, located in a site opposite their café in Maida Vale.  
Occupying two adjoining units, the new shop combines patisserie and delicatessen in a sophisticated and luxurious environment that both celebrates the product and enriches the process of shopping.  
Through the display windows, supergraphics can be glimpsed denoting one half 'patisserie' the other 'delicatessen'.  
The units connect towards the rear and share a selection of materials evocative of traditional food emporia – white marble, mirror, stainless steel, timber and basket weave Lloyd Loom.



# Catalogue Three | Photography and design

## Photographers

Richard Bryant  
Pallon Daruwala  
Gareth Gardner  
Tony Higgins  
Ed Kingsford  
Richard Learoyd  
Amit Pasrica  
Johnathan Pile  
Ram Rahman  
Ali Rangoonwala

## Design/curation

Junko Fuwa  
Junko Fuwa moved tso London from her native Japan in 1992. After graduating from the Royal College of Art with a master's degree in graphic design, she worked as a senior designer at a Soho-based creative studio before being appointed art director for Blueprint magazine. She currently runs the graphics/communications design consultancy fuwagardner with Gareth Gardner, as well as working as an independent art director and journalist. Her clients includes 100% Design London, the Spanish Embassy, the Royal Norwegian Embassy and Issey Miyake. She has also contributed to publications including Blueprint, Interiors, Fashion Week, PEN (Japan), BRUTUS (Japan) and GQ Japan.

Gareth Gardner  
Gareth Gardner is a London-based photographer and writer specialising in architecture and design, as well as one half of graphics/communications design consultancy fuwagardner. He has worked with a wide range of architecture and interiors practices, organisations including CABE and the Design Council, as well as brands including Harrods and 100% Design London. A former editor of FX and features editor of Building Design, he has also contributed to publications including Blueprint, Design Week, Kitchens Bedrooms & Bathrooms and Vogue Living Australia. He has a master's degree in civil engineering and studied photography at London College of Printing.

## Project Orange | About the practice

Project Orange is an award-winning architecture and design studio based in Clerkenwell, London. It was set up by Christopher Ash and James Soane in 1997. The practice is now recognised as one of the UK's leading young architectural practices.

We have a broad and original portfolio of work that spans retail, hotel and residential projects. Our work is modern though eclectic. Ideas are generated on a case-by-case basis, resulting in a different 'narrative' for each project. We strongly believe in the power of good design to transform lives; from the individual in their own home, to those who move around our cities. Our professional and ambitious approach is collaborative and we like to engage with all our partners to ensure a lasting and sustainable outcome on all projects.

The practice completed its first large-scale new building in Sheffield for a private developer. This consisted of 22 apartments, retail and office space. It won a gold in the 2006

Roses Award scheme, a 2007 RIBA National Award and was named one of six 'Buildings for Life' by CABI in 2008. Project Orange was chosen by the Architect's Journal as one of the '40 under 40' practices to be exhibited at the V&A. We were also named Interior Architect of the Year by Building Design in 2007.

Both directors have been involved in teaching and research. James has taught architecture for nine years at the Bartlett and Kingston University and continues to be a guest critic and lecturer at UCL, Edinburgh, Westminster and Bath. As a writer he is a frequent contributor to the architectural press and wrote a book 'New Homes' published by Conran Octopus. Both are actively involved in the RIBA.

**Project Orange People:** Christopher Ash, Natalia Boguslawska, Rachel Coll, Alesia Jegorova, Ruth Silver, Gaurav Sharma, Cecilia Sjöholm, Robin Sjöholm, James Soane, Barry Stirland, Abi Tuttle, Michael Veal, Helen Woodcraft



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