

NIKKEN SEKKEI

Designing the
New Camp Nou
for FC Barcelona

The **MVRDV**
founders on
what makes
them unique

Alejandro Aravena

On improving
public space

NATURE & THE CITY

Biophilic design
in Singapore

DAVID ADJAYE

"This is one of the defining moments of my career"



Wanda Xishuangbanna International Theme Park, China

START WITH AN IDEA... AND LET IT GROW.



Theme Parks
Water Parks
Retail and Mixed-Use
Resorts
Visitor Attractions

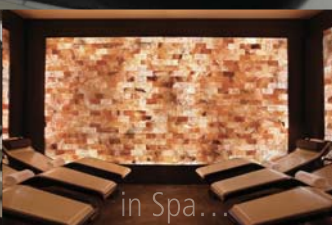


FORREC.COM

Wellness. Everywhere.



at Home...



in Spa...



in Suite...

Breaking the boundaries between spa and interior design.

Our range of heated natural stone loungers are the acknowledged gold standard in luxury spa furniture. The proven therapeutic benefits of long wave infrared treatments together with the unparalleled technical maturity of our products make them the first choice for discerning clients around the world.

Unique in their structure, our heated loungers combine wellness with design and technology as well as offering Architects and Interior Designers endless possibilities for customisation. Unlimited choices of Marble, Gemstones, Exotic Wood, Leather and Fabrics enable a perfect and seamless integration into any environment.



FABIO ALEMANNO DESIGN

For more information on our products and inspiration for Wellness Everywhere:

info@fa-design.co.uk | www.fa-design.co.uk



“ Access to free public space is a fundamental human right ”

Defending the public realm

Public space contributes to health and equality and where it is absent or poorly designed, cities become segregated and quality of life is undermined. We must fight for space - and for the peace, prosperity and opportunity it creates

“ Leisure space – public space – is at the very root of democracy,” says Richard Rogers (page 12), “We have a responsibility not only as architects, but also as citizens, to defend the quality of life of the individual.”

Rogers sees the erosion of public space in cities by developers as a critical issue and urged architects, developers and the public to “defend our public spaces and help solve today’s social and environmental challenges.”

His views mirror those of 2016 Pritzker Prize winner, the Chilean architect, Alejandro Aravena, who told CLAD, “Cities are measured by what you can do in them for free, particularly in unequal societies where you can’t have access to those kinds of amenities by paying. Public space in that sense is the redistribution of wealth and opportunity – by definition.”

Aravena is known for his groundbreaking work in social housing, but also has strong views about the fundamental importance of leisure in the built environment.

He says poor cities in Chile can have as little as 2sq m of public space per inhabitant, against a recommended international standard of 9sq m. As a comparison, wealthy Chilean cities have 18sq m and London 44sq m.

Aravena was on the international team which masterplanned the rebuilding of the Chilean city of Constitución – 80 per cent of which was destroyed by the devastating tsunami in 2010.

Using a creative approach, they saved money, added tsunami defences, reduced the impact of flooding, gave democratic access to the city’s river and increased the amount of public space from 2sq m to 9sq m per inhabitant. He tells us how on page 48.

By thinking creatively in this way and by challenging the status quo, architects can transform the built environment,



Post-tsunami transformation: the city of Constitución, Chile

The UN Habitat programme is aiming to provide universal access to safe green public space by 2030

improving leisure, wellbeing and quality of life and securing a better and more equal future.

The UN Habitat programme and the UN City Prosperity initiative are mapping the public realm globally, with the aim of providing universal access to safe, inclusive, green public spaces by 2030 – especially for women and children, older people and those with disabilities. The aim of this initiative – part of the UN’s ‘Goal 11’ – is to make all settlements “inclusive, safe, resilient and sustainable.”

Both public and private sector must aspire to build-in space for social and community use, space to breathe, to exercise and to be in nature. It is a fundamental human right.

Liz Terry, Editor, CLAD @elizterry

+44 (0)1462 431385 CLADGLOBAL.COM @CLADGLOBAL FACEBOOK.COM/CLADGLOBAL



52
Equinox's
Aaron Richter
shares his plans



42
David Adjaye tells us what his latest project means to him



64 MVRDV's founders on doing things their way



74

Andre Fu speaks out

5 Editor's letter

Good public space is vital for wellbeing, says Liz Terry

12 CLAD people

Richard Rogers, Norman Foster, Shigeru Ban and Vo Trong Nghia talk to CLADmag

24 CLAD news

News from around the globe

42 David Adjaye

Ahead of the launch of the National Museum of African American History & Culture, its designer tells us what the project means to him

48 Alejandro Aravena

This year's Pritzker Prize winner on the importance of leisure

52 Aaron Richter

As high end fitness chain Equinox prepares to enter the hotel market, its VP of design sets out his plans

64 In conversation: MVRDV

From flooding old shopping malls to revolutionising housing, MVRDV's founders like to do things differently

74 Andre Fu

The Hong Kong-based designer on his transportative year



94

David Gianotten on OMA's latest projects



102

The people behind Phuket's Keemala resort



82

The architects bringing nature
to Singapore's buildings**82 Greening the city**

The architects behind some of Singapore's greenest buildings explain how urban density and nature can go hand in hand

94 David Gianotten

Maybe it's time for architects to move away from the competition model and start taking control, says OMA partner David Gianotten

102 Forest fantasy

Phuket's entrepreneurial Somnam family decided they wanted to create a resort with a difference for the island. Keemala was the result



108 How FC Barcelona's Espai Barça project aims to grow the brand

**108 Total football/
Total architecture**

FC Barcelona is taking on its rivals, with its ambitious €600m expansion project. Kim Megson speaks to the architects involved

122 In the spotlight:**Tadao Kamei**

Nikken Sekkei's CEO tells us how the firm is drawing on more than 100 years of experience to design Barcelona's new Camp Nou stadium

126 CLADkit

New products from Philippe Starck, Bottega Veneta and more



126

New products hitting the market



Community of Leisure Architects & Designers

About CLAD The Community of Leisure Architects & Designers unites people who contribute to the success of leisure and the built environment, to enable them to do business.

CLADglobal, the organisation behind CLAD, is a media business creating magazines, books, websites and digital feeds to enable CLAD professionals to share news, opinions and best practice. Find out more about the CLAD portfolio at CLADglobal.com

Leisure – a definition CLAD's definition of leisure includes all aspects of out-of-home activity: arts & culture, museums & heritage, hotels & hospitality, bars & restaurants, sport & recreation, spa & wellness, health & fitness, attractions, theme parks & entertainment, greenspace, regeneration and retail.

It's the biggest area of consumer expenditure in the developed world and the biggest driver of growth in the developing world.

Meet the CLADmag team



EDITOR
Liz Terry

+44 (0)1462 431385



MANAGING EDITOR
Magali Robathan

+44 (0)117 9723101



CONTRIBUTOR EDITOR
Alice Davis

+44 (0)1462 471918



NEWS EDITOR
Kim Megson

+44 (0)1462 471915



PRODUCT EDITOR
Kate Corney

+44 (0)1462 471922



PUBLISHER
Paul Thorman

+44 (0)1462 471904

SUBSCRIPTIONS

Denise Adams

+44 (0)1462 471930

www.leisuresubs.com

CIRCULATION

Michael Emmerson

+44 (0)1462 471922

NEWSDESK

Jak Phillips

+44 (0)1462 471938

Tom Anstey

+44 (0)1462 471916

Jane Kitchen

+44 (0)1462 471929

Matthew Campelli

+44 (0)1462 471934

ADVERTISING SALES

Jan Williams

+44 (0)1462 471909

John Challinor

+44 (0)1202 742968

Astrid Ros

+44 (0)1462 471911

Julie Badrick

+44 (0)1462 471919

CONTRIBUTORS

Tom Walker

+44 (0)1462 471934

Kate Cracknell

+44 (0)1462 471906

Katie Barnes

+44 (0)1462 471925

Kathryn Hudson

Christopher DeWolf

Rhianon Howells

WEB TEAM

Michael Paramore

+44 (0)1462 471926

Tim Nash

+44 (0)1462 471917

Emma Harris

+44 (0)1462 471921

Dean Fox

+44 (0)1462 471900

DESIGN

Andy Bundy

+44 (0)1462 471924

ADVERTISING & ARTWORK

Ed Gallagher

+44 (0)1905 20198

FINANCE

Denise Adams

+44 (0)1462 471930

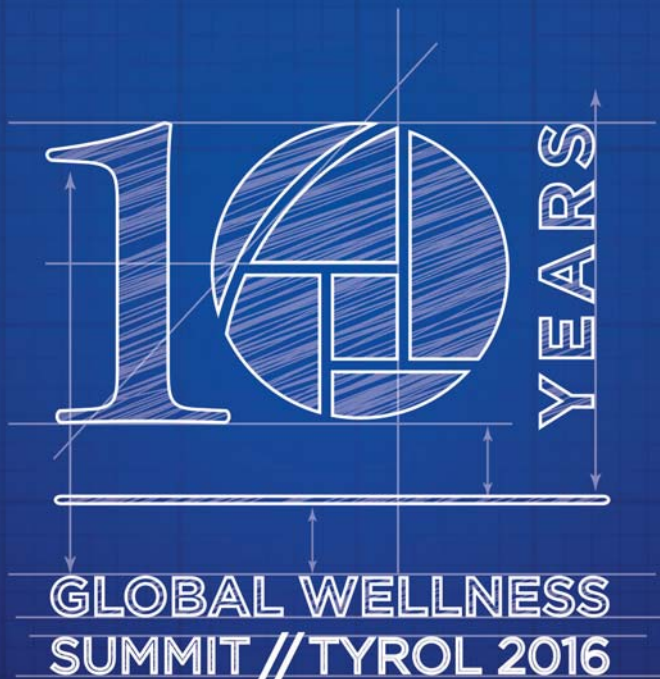
CREDIT CONTROL

Rebekah Scott

+44 (0)1462 733477

email = contact's fullname@CLADglobal.com

CLADmag is published four times a year by The Leisure Media Co Ltd, Portmill House, Portmill Lane, Hitchin, Herts SG5 1DJ, UK. The views expressed in this publication are those of the author and do not necessarily represent those of the publisher The Leisure Media Co Ltd. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by means, electronic, mechanical, photocopying, recorded or otherwise, without the prior permission of the copyright holder, Cybertrek Ltd 2016. Printed by The Manson Group Limited. Distributed by Total Mail Ltd globally and Royal Mail Group Ltd and Whistl Ltd in the UK. ©Cybertrek Ltd 2016 ISSN print edition 2058-3338, online edition 2058-3346. To subscribe to CLADmag log on to www.leisuresubs.com or email: subs@leisuremedia.com or call +44 1462 471930. Annual subscription rate is £100.



Join us as we explore a blueprint
for the future of wellness architecture
and wellness communities

October 17-19//Tyrol, Austria
GLOBALWELLNESSSUMMIT.COM

Choose how you read CLADmag



PRINT

CLADmag is available in print on subscription. Sign up at leisuresubs.com



DIGITAL

Read CLADmag on Digital Turning Pages and enjoy extra links and searchability



PDF

The magazine is also available as a PDF edition for readers who want to read offline or on tablet



ONLINE

Read CLADmag online at CLADglobal.com and get access to the entire back catalogue



More from CLAD...

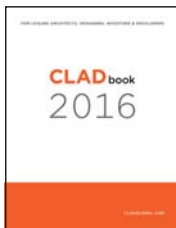
CLADmag

CLADmag is the glossy magazine which talks to the people making things happen in leisure architecture and design, investment and development. CLADmag uses storytelling and photography to bring the content alive. It's available on subscription in print and free of charge on Digital Turning Pages and PDF.



CLADbook

The annual CLADbook celebrates the best of CLAD. Contents include the CLAD Foresight™ trends report, Development Pipeline, Movers & Shakers, research and analysis. CLADbook is available in print, on Digital Turning Pages and as a PDF and is distributed to all CLADmag subscribers.



CLADweek

CLADweek is the news magazine for architects, designers, investors and developers working in the CLAD community. The magazine contains the latest news from CLAD with bonus photography to create a weekly review of the headlines. CLADweek is available on ezine, Digital Turning Pages, Flipboard and PDF.



CLADglobal.com

CLADglobal.com is updated around the clock with the latest news. From here you can access all CLAD's print and digital publications and news feeds free of charge and subscribe to print editions.

Go to the profile section to set up personal and company profiles to showcase your work.



CLADzine

The CLADzine digital news bulletin is available twice weekly for readers who enjoy getting the latest news delivered to their inbox in easy-to-read ezine format.

From the latest developments to breaking news about deals and awards, the CLAD team tracks the industry globally and across all sectors to keep you up to date.



CLAD-kit.net

CLAD-kit.net is CLAD's search engine for products. It gives access to the latest product launches, as well as contact details for suppliers.

If you're a supplier, your new product details are welcome – contact CLAD's Product Editor, Jason Holland, jasonholland@CLADglobal.com





BARR + WRAY

CREATORS OF WELLBEING AND RELAXATION

Interior Design | Engineering Design | Pool + Thermal Installation | Maintenance



Middle East + Asia
Barr + Wray Dubai
T: + 971 4320 6440
E: sales@barrandwray.com



UK + Europe
Barr + Wray
T: + 44 141 882 9991
E: sales@barrandwray.com



Asia Pacific
Barr + Wray Hong Kong
T: + 852 2214 8833
E: sales@barrandwray.com

www.barrandwray.com

CLAD People



DONALD LITWIN/PA ARCHIVE/PHOTO ASSOCIATION IMAGES

“Leisure space is at the very root of democracy. We have to defend our public spaces”

Richard Rogers partner RSHP



Richard Rogers has warned that the “erosion of public space by the private market is a really serious problem in cities.”

In an interview with *CLADmag* at the launch of the 2016 Venice Architecture Biennale, where his firm Rogers Stirk Harbour + Partners were exhibiting, he urged architects, developers and the public to “defend our public spaces.”

“Leisure space – public space – is at the very root of democracy, and architecture is about democracy,” he said. “When I studied architecture in the 1950s, 80 per cent of architects in England worked for schools, hospitals and other public buildings. Today, I gather the number is 20 per cent, which in a way



reflects the need to defend the public domain."

Rogers told *CLADmag* that all architects should try and help solve today's social and environmental challenges.

"We have a responsibility, no question," he said. "We have a responsibility not only as architects but also as citizens. Our responsibility is to defend the quality of life of the individual."

Rogers said that architects could still work for private clients and contribute to the public good. He cited the example of RSHP's Leadenhall office building, saying "we managed to persuade the local government and the owner to have the bottom of the building as public space."

Richard Rogers and his practice, RSHP,

are responsible for the design of a new architectural façade for the Berkeley hotel in Knightsbridge, London, adding "a touch of contemporary theatre" to the 1970s building.

The hotel's entrance has been extended outwards and fitted with glass, steel and carbon fibre beams to create what the hotel's developers describe as "a unique and show-stopping canopy which will take our London landmark into the 21st century." The new façade is part of a wider redesign which includes the lobby, the Blue Bar and the Collins Room.

Construction work recently began on the RSHP-designed International Spy Museum in Washington DC, due to open in 2018.

The Berkeley recently unveiled its new RSHP-designed façade, which is part of a wider redesign of the hotel

“It is important to respect the characteristics, trademark or tradition of the place”

Shigeru Ban founder Shigeru Ban Architects

Shigeru Ban won the Pritzker Architecture Prize in 2014

IMAGE: JINHYUN BHAI

Pritzker Prize-winning architect Shigeru Ban has told *CLADmag* about the responsibility he feels as an architect to combine “monumental” public buildings with disaster relief projects around the world.

Ban's large scale projects include The Centre Pompidou-Metz museum in France and the Aspen Art Museum in the US. He is currently developing the Tainan Museum of Fine Arts and the Cité Musicale on Seguin Island in the Paris suburbs.

Ban said his post-disaster work with his Voluntary Architects' Network in countries such as Japan and Ecuador is important to him, because “compared to doctors and lawyers and other professionals who work for people with problems, our job generally lacks a contribution to society.”

Ban said he invests equal energy in his “monumental” projects and smaller-scale disaster relief ones – which include a Cardboard Cathedral for Christchurch, New Zealand and Paper Emergency Shelters for UNHCR in Rwanda.

He said: “Architects work for privileged people to make their money and power visible with monumental buildings. Monumental architecture can be symbolic for cities, and I want to design monuments, but I also want to use my experience and knowledge for the general public and victims of natural disasters as well. My approach to the work is the same.

“I feel there is a social responsibility as an architect to put our skills to use where possible.”

Ban told *CLADmag* that before he begins any design, he extracts potential problems presented by the brief and considers ways to solve them before creating a form.

“Whatever the project, it is important to respect the characteristics, trademark or tradition of the place,” he said. “I don't strive to create beautiful and aesthetic architecture, but these characteristics appear naturally from a design. It is something an architect senses.”





Clockwise from top left: Ban's emergency paper partition system; modular structures designed for victims of the 2015 Nepal earthquakes; Cardboard Cathedral in Christchurch; Cite Musicale; the Tainan Museum of Fine Arts



“The Droneport project is about doing more with less”

Norman Foster founder **Foster + Partners**

PROJECT: Droneport, Norman Foster Foundation



The Norman Foster Foundation promotes 'interdisciplinary thinking and research'

Norman Foster has unveiled a full scale prototype for a new Droneport to be used to deliver medical supplies and other essential equipment across Africa, and said that the vaulted brick structure could have multiple uses, including for leisure developers.

Launching the project at the Venice Architecture Biennale, Foster described the structure as a “high tech mud building”.

The Droneport, which is the first project to be presented by the Norman Foster Foundation, will support cargo drone routes, allowing drones to deliver equipment and medical supplies to remote areas of Africa on a massive scale. The Droneports will also act as community hubs, housing a range of facilities which could include markets, health clinics and post offices.

“The Droneport project is about doing more with less, capitalising on the recent advancements in drone technology – usually associated with war and hostilities – to make an immediate live-saving impact in Africa,” said Foster.

The vaulted brick Droneport building is conceived as a kind of kit, where the basic formwork and brick-press machinery is delivered to the site, and the raw materials are locally sourced, reducing costs and making it more sustainable. Foster told *CLADmag* the structures themselves could also have other uses.

“It would be as perfect for a resort as it would be for the most basic needs of humanity. I could imagine it being the most beautiful bedroom, with the most minimal of enclosures. At the same time in a rural setting of Africa or South America or parts of Asia it could provide the luxury of shelter for very poor communities.”

Foster + Partners are currently working on the Oceanwide Center in San Francisco, the Norton Museum of Art extension in Florida and a pavilion for the Dubai Expo 2020.



Multiple vaults could be linked together to form flexible spaces; The pilot project is based in Rwanda; The project builds on Foster + Partners' experience designing airports





GOCO RETREAT UBUD
Bali, Indonesia



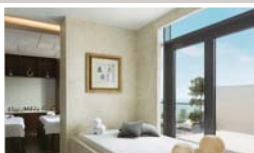
GOCO RETREAT NIUTUO
Greater Beijing, China



GOCO RETREAT THIMPHU
Thimphu, Bhutan



THE SPA AT STEIGENBERGER FRANKFURTER HOF
Frankfurt, Germany



GOCO SPA AJMAN
Ajman, United Arab Emirates



GOCO RETREAT KHAO YAI
Khao Yai, Thailand

*We have created GOCO Spa Venice.
The largest spa in Venice on the island
Isola delle Rose.*

WELLNESS MEETS WANDERLUST

GOCO Hospitality, a dedicated global wellness hospitality consulting and management company, working in over 25 countries.

Providing a true turnkey solution from initial market research and design, to management of wellness projects.

Without green design we're finished

Vo Trong Nghia founder **Vo Trong Nghia Architects**

Vietnamese architect Vo Trong Nghia has told *CLADmag* that real estate developers must push for green design practices if human beings are to survive and prosper.

Nghia – who is best known for his intricate bamboo leisure buildings – said humans have become too disconnected from nature, “causing conflict, wars and the destruction of the planet.

“Capitalism requires development, but development needs a lot of energy,” he said. “If we continue to develop at this rate, in this way, we’ll keep destroying nature and then we’re facing the end. In Asia, the problem is very serious because the population is so big. Mega cities face pollution, traffic jams, the destruction of greenery. It’s a mentality problem – developers cannot be calmed down, they always require development.

“Our challenge as architects across the world is dealing with high density, high consumption, high energy while moving closer to nature. In the very near future we have to become more green – using things like green walls and roofs and

environmental materials. Otherwise, we will all die very soon because of climate change, conflict and misuse of technology.”

Nghia’s studio promote this nature friendly philosophy in their work, particularly in their leisure designs such as Naman Retreat and Roc Von restaurant in Vietnam, and their contribution to the 2016 Venice Architecture Biennale – a meditation zone surrounded by plants.

“With all our projects we look at the surrounding nature and see how we can harmonise with that,” said Nghia. “Restaurants, cafés and hotels don’t have to be concrete, especially in tropical climates. Nice design is about function and beauty, of course, but also how to make humans much more connected to nature. We hope our projects can persuade people living nearby to think this way.

“We also use our work to try and persuade clients about the benefits of our approach. The problem is maintenance – developers think it’s too expensive to maintain green buildings. In fact,

it’s not as expensive as they think. We have to change people’s mindsets.”

Nghia himself arrived at his nature-conscious mindset after taking up meditation. He and his staff meditate twice a day, and he has attended five Vipassana courses, where you spend 10 days in silence and devote your time to meditation.

He told *CLADmag*: “I think anyone, not only creative people, should refresh themselves this way. It changes your way of observing the world and your perspective. People think of human beings and nature as two separate things, but humans are just a small part of nature.

“It can help us to care more for the natural world. Without this philosophy, we’re finished.”

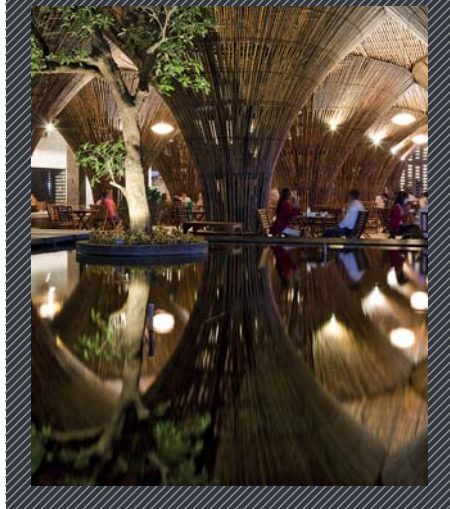


The Vo Trong Nghia-designed Roc Von restaurant opened in rural Vietnam earlier this year





PHOTOS OF ROC VON RESTAURANT: LE ANH DUC AND HOANG LE PHOTOGRAPHY



The Roc Von restaurant (top and left); Vo Trong Nghia's Kontum Indochine Café in Central Vietnam has a bamboo clad roof (above)

“It was a truly one of a kind look”

Susan Ungaro President James Beard Foundation
James Biber Chair James Beard Foundation
 Restaurant Design Awards

PROJECT: James Beard Outstanding Restaurant Design Awards



Susan Ungaro (above) has been president of the James Beard Foundation since 2006; James Biber is the founder of Biber Architects

The winners of the James Beard Foundation's Outstanding Restaurant Design Awards were announced recently at a ceremony in Chicago.

Design studios Renzo Piano Building Workshop, Demian Repucci Design and Land and Sea Dept were judged to have created the best restaurant designs or renovations in North America in the past three years.

The first two practices tied for first place in the category for restaurants with 75 seats and under.

Renzo Piano Building Workshop were honoured for their Untitled restaurant at New York's recently opened Whitney Museum of American Art, created in collaboration with fellow firms Cooper Robertson and Bentel & Bentel. Demian Repucci Design won for their restaurant Bruno, also in New York.

"Bruno is like a stretch limo version of a neighbourhood pizza restaurant," said James Biber, chair of the Restaurant Design Awards

Committee at the James Beard Foundation.

"The stripped-down, low-budget design works because of its extreme simplicity and unifying colour. The jurors admired just how much was accomplished with a limited palette and budget.

"Untitled is a part of the much admired new Whitney Museum building, occupying part of the transparent ground floor. It is so transparent that it feels like an outdoor dining room defined by the urban elements surrounding it more than the museum itself. In some ways the opposite of its co-winner Bruno; this is a high budget stripped-down space but with a sense of the grand café."

Land and Sea Dept were top in the category for restaurants with 76 seats and over for their design of the Cherry Circle Room in Chicago.

"Cherry Circle Room is a refit of an existing bar space within the historical 19th century Downtown Chicago Athletic Association on Michigan Avenue," said Biber. "The design manages that careful balancing act between old and new, between clubby and public, and between serious and fun."

Finally, the James Beard Foundation presented its first ever Design Icon Award to The Four Seasons restaurant in New York.

Susan Ungaro, president of the James Beard Foundation, said: "It was unanimously decided that the Design Icon Award should go to the Four Seasons restaurant. We wanted to celebrate the stunning design by Philip Johnson and Mies van der Rohe. They came up with some great ideas – the metal curtains that have been replicated by so many other restaurants, the grand pool at the centre of the Pool Room, the trees that change with the seasons... It was a truly one of a kind look."

The Four Seasons restaurant will be moving to 280 Park Avenue in July, when its lease at the Seagram Building expires. ●

PHOTO: SAVERIO LOMBARDI/VALLAURI





PHOTO: TIM SCHENKE



PHOTO: COURTESY OF BRUNO

Renzo Piano's Untitled restaurant at the Whitney (above); the Cherry Circle Room (right); Bruno was designed by Demian Repucci Design (below and left)





CLAD NEWS

Phase One of Battersea Power Station redevelopment nears completion

Rachel Haugh, the co-founder of British architects SimpsonHaugh and Partners, has told *CLADmag* about her studio's work on Phase One of London's Battersea Power Station development, which is nearing completion in the UK capital.

The huge project to build Circus West – a circa 1m sq ft (93,000sq m) development including new homes, workspaces, shops, restaurants, fitness facilities, cafés and cultural venues by the River Thames adjacent to Battersea's four

iconic chimneys – is scheduled for a phased opening from late 2016.

The milestone will mark the first completed project in the high-profile and long-gestating renewal of the power station, which has been masterplanned by Rafael Viñoly. Six other phases will include schemes designed by Frank Gehry, Foster + Partners and Bjarke Ingels.

Overseen by the Battersea Power Station Development Company (BPSDC), the 42-acre project will create 18 acres of new public space, including a six-acre public park,

approximately 200 shops and restaurants, plus other "state-of-the-art" leisure and recreation facilities.

The whole £8bn project is the flagship development of the regeneration of the Nine Elms district: a combination of 20 separate projects covering 560 acres.

"It's interesting working on a phase of such a major project because the overall site you're working on is so huge," said Haugh. "As a result, it's been relentless in its scale. It's the biggest project we've ever worked on.

"People were quite cynical when we started, wondering whether something so big and talked about would ever come to fruition. Well it has, and we've been fortunate to have a visionary client and work in a very transparent environment. It's gone very well for us as a practice."

Haugh said the biggest challenge was to make Circus West work on its own terms, as well as part of a much wider development.

"The first phase has to establish itself as a new neighbourhood in its own right, despite the fact the rest



Overseen by the Battersea Power Station Development Company, the 42-acre project will create 18 acres of new public space

of the neighbourhood is going to continue under construction around it once people have moved in," she said. "In terms of a standalone arrangement it's pioneering, in that it's sitting on its own alongside the river and the power station, and the latter phases will then follow on."

Architecturally, SimpsonHaugh wanted to complement "the robust and heavy nature of the iconic power station" with a modern, crystalline form housing the residential and mixed-use components of Circus West.

Haugh said: "It has been a

Rachel Haugh said Circus West must establish itself as a neighbourhood in its own right



“We’ve been fortunate to have a visionary client...it’s gone very well for us as a practice”

Rachel Haugh

privilege to develop an architectural response to that unique setting. We wanted to create something that mediates across all scales: the distant and the intimate."

In addition, Circus West includes the provision of landscaping at the building's grade level.

Phase One has been engineered by Buro Happold and Hoare Lea. The client is the Battersea Power Station Development Company.

SimpsonHaugh celebrate their 30th anniversary next year with a string of project openings,

including a concert hall in Antwerp and the One Blackfriars mixed-use tower in London.

"We've moved on so far since we started, when we just had two drawing boards and a borrowed typewriter and a phone we were always waiting to ring," Haugh said. "It's shown me that if as an architect you have the passion, drive, ambition and aspiration – whether you're alone or in a partnership – it's a great profession through which to make a difference to the world around you."

Technology is a key theme, with tablets and smartphones integrated into the hotel's design

M Social Singapore, the first property of a new lifestyle hotel brand from Millennium Hotels & Resorts, has opened with interior designs by Philippe Starck.

The hotel is located on the Singapore River overlooking the vibrant Robertson Quay enclave, as part of a wider integrated development of luxury apartments and new public spaces in the city-state.

M Social will feature 293 guestrooms spread over ten floors, a restaurant and bar, a self check-in kiosk and a rooftop pool. The spaces around the hotel are designed to be accessible and flexible to guests' needs, and according to Millennium will "emphasise community experience in a contemporary yet casual setting".

Technology is a key theme, with tablets and smartphones integrated into the design and free for guests



Philippe Starck emphasises playfulness with futuristic Singapore hotel

to take out with them on day trips.

Starck said he adopted a "democratic design" concept for the project, heavy on open spaces for socialising and fun custom-made design flourishes – such as playful sculptures of two bronze peanuts at the entrance. "Elegance, creativity and technology meet to offer a unique experience to our global smart tribe," he said.

“Elegance, creativity and technology will meet to offer a unique experience to our global smart tribe”

Philippe Starck



PHOTO: JAMES BOIT



Starck said he adopted a 'democratic design' concept for the project

James Corner Field Operations reimagines Chicago's Navy Pier

The completed first phase of redevelopment at Chicago's Navy Pier has been officially unveiled, kicking off a year-long programme of celebrations.

Landscape architecture and design firm James Corner Field Operations have been reimagining the pier since winning an international design competition for the US\$278m (€255.9m, £197.6m) project in 2012.

Phase one includes new arts and cultural programming, restaurants and landscape design across nine acres. It has been completed in time for the pier's 100th anniversary.

"We have reimagined South Dock as a new green spine,"

said studio founder James Corner. "It extends all the way from Lake Michigan back into the city and anchors a series of plazas, museums, theatres, restaurants, and social destinations that exemplify the vitality of Chicago life and culture."

The client is Navy Pier Inc (NPI), which wants to reimagine the space – once called the 'People's Pier' – as a public leisure hub by "reconnecting it with Lake Michigan, with culture, and with spectacle."

Future planned attractions for the pier include a museum dedicated to the Chicago blues and an extension to the Chicago Shakespeare Theater.



IMAGIS: JAMES CORNER FIELD OPERATIONS

Phase one includes new arts and cultural programming, restaurants and landscape design



MARKS BARFIELD ARCHITECTS / JAMES CORNER FIELD OPERATIONS

SkyLine: Marks Barfield and Davis Brody Bond design 'iconic' cable car

Marks Barfield Architects, the creators of the London Eye, have been tasked with designing a cable car across Chicago that will become an "iconic attraction" for the city.

Chicago-based theatre impresario Lou Raizin and real estate investor Laurence S. Geller are behind the ambitious scheme, called The Chicago SkyLine, which has been designed in collaboration with US architects Davis Brody Bond.

Speaking at a city event, Raizin and Geller outlined their vision for the project – over 800 aerial gondolas that "will soar above the river" between Millennium Park, the Chicago Lakefront and Navy Pier, transporting 3,000 people per hour and energising the city's Riverwalk.

"The SkyLine is a prime example of how we can move Chicago from old guard to vanguard," said Raizin.

● The SkyLine is a prime example of how we can move Chicago from old guard to vanguard ●

Lou Raizin

"We kept coming back to the same question: what's our unique feature? Where's our Eiffel Tower? Where's our Big Ben? These ideas are our attempt to answer this question and to start a conversation."

The Chicago SkyLine's lightweight cable cars are inspired by jewels in a necklace, and the cables will be linked to fabricated pylons made from weathering steel. The gondolas will rise 17-storeys high.

Marks Barfield MD David Marks said, "I think it could easily follow the model of the London Eye, creating an attraction immediately identifiable with the city." ●

Julia Barfield and David Marks were inspired by jewellery when designing the lightweight cable cars

MARKS BARFIELD ARCHITECTS





“The winning pavilion designs further build on the UAE and Dubai’s proven record in iconic architectural design”

Mohamed Alabbar

Grimshaw's Sustainability pavilion (top); Foster + Partners' Mobility pavilion (bottom left); and BIG's Opportunity pavilion (bottom right)



IMAGES EXPO 2020 DUBAI



Foster + Partners, BIG and Grimshaw win architecture competition for Dubai 2020 Expo pavilions

The organisers of the Dubai Expo 2020 have revealed the three star practices who will design the main pavilions for the event, following a highly competitive international architecture competition.

Foster + Partners, Grimshaw Architects and Bjarke Ingels Group (BIG) have been named winners of the contest – held by real estate firm Emaar Properties – and will design pavilions themed around mobility, sustainability and opportunity respectively. The studios overcame competition from 10 rivals to win the high-profile tenders.

The selected pavilions will be the centrepieces of the 2sq km

Expo site, surrounding the central Al Wasl meeting plaza. According to Emaar, each will showcase “the latest ideas, innovations and developments while providing the visitors with an immersive and memorable experience”, following the expo’s central theme of *Connecting Minds, Creating the Future*.

“The competition attracted a truly stellar line up of architectural firms that each put forward designs that impressed all those involved in the selection process,” said Sheikh Ahmed Bin Saeed Al Maktoum, chair of the Expo Higher Committee. “After careful study and consideration, three designs

stood out, amid tough competition, as great future structures that will mark our Expo as exceptional.”

The designs were selected for embodying the event’s core themes and for their flexibility and ability to live on as landmarks and functional structures after the Expo is complete in 2021.

Grimshaw’s sustainability pavilion has been particularly earmarked for long-term use as a ‘cluster’ centre promoting innovative technologies.

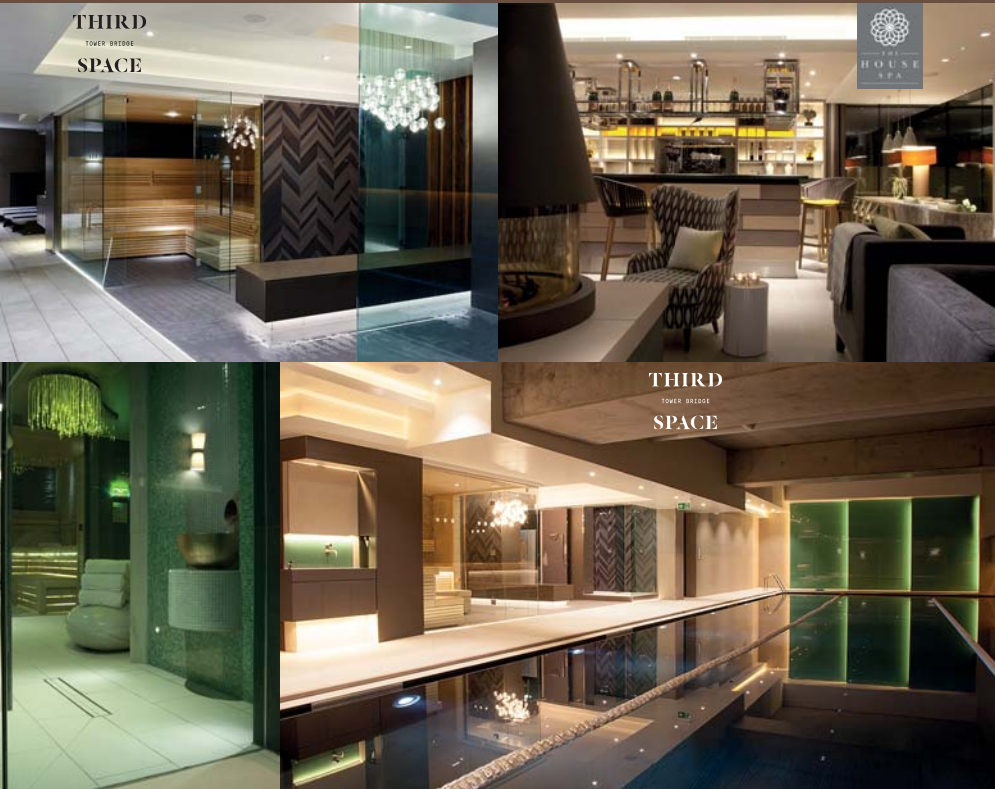
“The winning theme pavilion designs further build on the UAE and Dubai’s proven record in iconic architectural design, particularly

when considering their long-term functionality, sustainability and contribution to Expo 2020’s legacy and Dubai’s long-term development,” said Mohamed Alabbar, Expo Higher Committee member.

The United Arab Emirates won the right to host the World Expo in November 2013. The event will last six months and is expected to attract 25 million visitors, 70 per cent of whom will travel from overseas – a boost for regional tourism.

Nations, businesses and many international organisations will stage their own pavilions, exhibits and cultural events centred around the Expo’s wider themes.

Sparcstudio deliver *inspiring, innovative & award winning* spa, wellness & hotel design with a real attention to detail. Our bespoke design approach combined with a deep understanding of the technical & operational issues ensures long lasting & unique spas that continue to win awards year after year.



OUR CLIENTS INCLUDE:

THIRD SPACE, DORMY HOUSE SPA, EXCLUSIVE HOTELS, AB HOTELS SPA AT SOPWELL HOUSE, CALCOT MANOR HOTEL & SPA, SO SPA SOFTEL ST JAMES, ROCKCLIFFE HALL SPA

CONTACT US

EMAIL beverley@sparcstudio.co.uk TELEPHONE +44(0)203 637 5997

www.sparcstudio.co.uk

Diamond Schmitt unveil vision for Buddy Holly arts complex

Canadian practice Diamond Schmitt Architects have released design details for a new arts complex in Texas inspired by the legendary 1950s pop star Buddy Holly.

The Buddy Holly Hall of Performing Arts and Sciences will be located in the city of Lubbock,

where the singer was born.

The multi-purpose centre will be a new home for concerts, operas, ballets and touring Broadway shows, as well as large-scale social and community events.

"Swooping planes and cascading columns" will establish a strong visual identity and create a welcoming entrance, while overhangs on the south-facing façade, angled fins, and frit on the structure's glazing will control heat gain.

An adjacent 200ft (61m) high telecommunications tower will be covered with a spiralling light sculpture visible from miles around. Facilities will include a 2,200-seat main auditorium, an additional 400-seat theatre, a 22,000sq ft (2,000sq m) Dance Centre for

Our goal is to have this venue feel great for all types of performers and audiences – whether they are in jeans and hats or ball gowns

Matthew Lella

Lubbock's ballet company, a bistro café and a large public lobby with a helical staircase which can be used as a flexible performance space.

"Our goal is to have this venue feel great for all types of performers and audiences – whether they are in jeans and hats or ball gowns," said Matthew Lella, a principal at Diamond Schmitt.

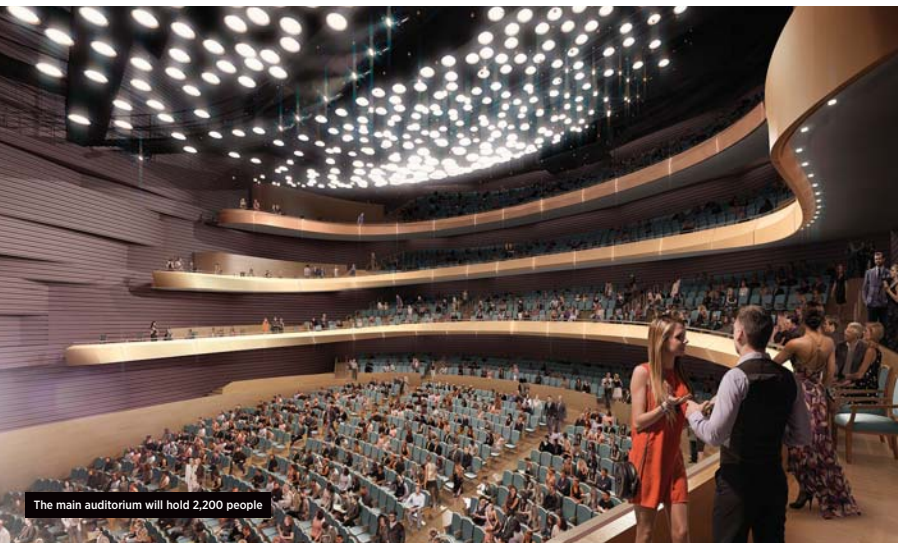
To achieve this versatility, the floor of the main auditorium can

have raked seating or be made flat for a standing audience.

Top-tier natural acoustics will make the main auditorium an ideal performing venue for large symphony orchestras.

"The aim for Lubbock is to create a performing arts centre as good acoustically, as welcoming to the public, and as attractive to performers as the best halls in North America," said co-principal Jack Diamond.

The project is being developed by The Lubbock Entertainment and Performing Arts Association and is expected to cost US\$146m (£127m, £100m). Funding will be provided by private donors. Construction is set to commence later this year with a projected opening in 2019.



The main auditorium will hold 2,200 people



PHOTO: WARREN JACOBS

The restaurant features artwork by seven different 'vandals'

David Rockwell brings urban art indoors in NY



©BRIEGITTE LACROIX

“The experience of VANDAL unfolds through a series of unique dining rooms, each supporting site-specific art installations”

David Rockwell

Architect and designer David Rockwell has collaborated with seven famous street artists to create VANDAL, a new street food restaurant in New York.

Located on Bowery Street in Manhattan, the bi-level, 350-seat restaurant is a labyrinthine web of private rooms, secret catacombs, hidden gardens and surprising art installations.

Rockwell's design team planned VANDAL's interiors and British street artist Hush curated the wallscape. He created seven huge murals for the space and commissioned six other artists to provide artwork for each room, reflecting “the gritty and lush moments” found in outdoor urban locales.

“The experience of VANDAL unfolds through a series of unique dining rooms each supporting site-specific art installations,”

Street artist Shepard Fairey created murals for VANDAL

said Rockwell. “It’s almost like the street turned inside out.”

Hush added: “I wanted to represent street aesthetics and show how artists take over spaces. Each artist has a signature style, which also establishes the different techniques defining street art. Together, we created a cohesive space to complement the eclectic street food-inspired menu.”

Guests enter the restaurant through a minimalist flower shop and botanical gallery designed by

floral studio Ovando. They then pass through a vaulted brick tunnel where they are greeted by an 11ft tall breakdancing pink bunny rabbit sculpture created by Rockwell.

The interiors combine plush design features and urban touches, with leather sofas, delicate glass globe lights and a blue granite and lacquered wooden bar set against concrete and exposed brick walls.

Marc Packer and Rich Wolf – founders of hospitality-focused TAO Group – developed the restaurant.

“The idea of bringing street food and street art together under one roof struck me like a bolt of lightning,” said Wolf. “The experience of VANDAL will not be just of great food, drinks, and warm hospitality, but also of a love affair with world-class artists.”

The seven “vandals” of the restaurant’s name are Hush, Apexer, Tristan Eaton, Eelus, Whils, Will Barra and Shepard Fairey – designer of the iconic Barack Obama Hope campaign poster.



BRIAN PENTLAND/PRISM ASSOCIATION IMAGES

Space Syntax launching training academy for urban planners, developers and architects

Urban planning expert Space Syntax is launching a range of specialised training courses to teach architecture industry professionals how to use and apply its longstanding approach in their own work.

The Space Syntax Academy is being set up to share the same theories and methodologies that Space Syntax provides to its clients, who include Arup, Aedas, Wilkinson Eyre, Skidmore, Owings & Merrill, Foster + Partners and hundreds more.

"Our business plan is built around the idea of dissemination," said Tim Stonor, managing director at Space Syntax. "We've developed a powerful and effective urban technology and we've always believed that it should be used more broadly than just by us."

"We've been working on setting up the Space Syntax Academy for some time and now it's really taking off. We recently taught a planning institute in northeast China in Changchun, a one-year contract where we trained 20 young planners to be hands-on using our technology. They created plans from scratch with Space Syntax embedded

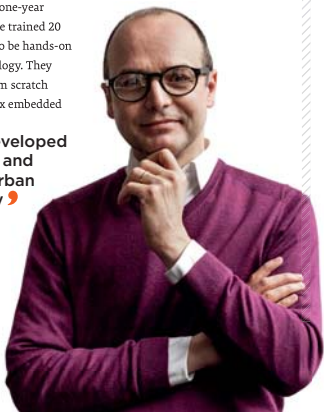
• We've developed a powerful and effective urban planning technology •

Tim Stonor

in their thinking. That's a perfect example of what we want to do more of."

The Academy teaches individuals and organisations to better understand human behaviour in cities and buildings and how to achieve the best social, economic and environmental performance for their project and surrounding communities in an analytical and evidence-based way. These techniques have been developed through over 25 years of academic research and consulting experience.

Space Syntax Academy is designed with all stakeholder groups in mind, whether they are architects, designers, planners, economists, politicians, developers or investors. The team has already delivered courses – which are tailored to suit individual clients – at University College London, the Architectural Association, Harvard University and the Changchun Institute of Urban Planning and Design.



Harmonious forms and natural materials will be used in the extension

Christoph Ingenhoven creating extension to Austrian spa Lanserhof Lans

Lanserhof Lans, the world-famous Austrian destination spa, is undergoing a major renovation and expansion.

The existing facility will be enlarged and a new building by German-based architect Christoph Ingenhoven will also be added. Ingenhoven is one of many regular guests to the detox retreat in the snowy alpine state Tirol.

The new structure – an oval building with a wooden façade and a grassy roof – will have 16 rooms with views stretching from the Nordkette mountain range to the adjacent southern mountains. A new sauna complex and indoor-outdoor seawater pool will be located on the ground floor.

"Guests can expect to find a completely refreshed Lanserhof," Ingenhoven told CLADmag. "There'll be more space and a wealth of new details. The new bathhouse is a sensation, with its heated saltwater pool and sauna complex. There will also be rooms and suites, some of which will have their own roof terrace."

Other new facilities include a three-room cryotherapy chamber, a restaurant, an events space,



PHOTO: LUDWIG R. SCHENKEL

• The new bathhouse is a sensation, with its heated saltwater pool and sauna complex •

Christoph Ingenhoven

additional treatment rooms, a retail boutique and a library.

The architecture, as with the existing facilities, will place an emphasis on transparency, harmonious forms and natural materials "to open up heart and soul."

Work on the project is due to be completed by the end of the year.

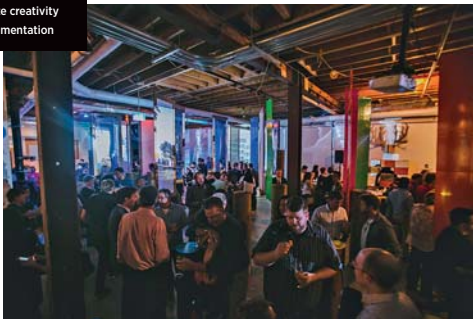
During the time of reconstruction the Lanserhof will be located at the Schwarzer Adler hotel in nearby Kitzbühel.



RAW Design believe temporary installations can promote creativity and experimentation



IMAGES: RAW DESIGN



“A building of any kind is almost infinitely mutable and its function is liable to change at any moment.”

Roland Rom Colthoff

Adaptable architecture is the future of our cities, says RAW Design principal

Design studios should embrace temporary and adaptable architecture projects as a means of experimenting with how buildings can shape our environments.

That is the view of Roland Rom Colthoff, principal of Canadian firm RAW Design. The practice have organised several temporary events celebrating adaptive reuse of structures, including Winter Stations – an exhibition of art installations built around lifeguard points on Toronto’s wintry beaches – and a series of one-night “architectural stunts” called RAW.

“Our lens cannot only focus on the current function of a building, but must also anticipate the

potential for it to shift its purpose over time,” Colthoff told *CLADmag*. “As architects, we must allow for opportunities in the future while addressing the needs of the present.”

“Ultimately, making an installation temporary gives designers more flexibility to explore this. For instance, you don’t have to build the installation to last year after year, which brings down costs significantly. It means you can experiment with changing a place.”

The studio recently held its 2016 one-off event, called RAW Shift. A gutted Toronto storefront was filled with modular cardboard installations, illuminated panel sliders and a forest of movable 12ft tubes. Throughout the night

each installation was morphed and manipulated into something new, reflecting the shifting nature of Toronto architecture, while the lighting, music and food on offer also altered throughout the event.

“We see our events as part of the cultural ‘mash up’ that is what makes living in a city engaging,” said Colthoff. “There is an appetite for these kinds of installations. We really want to explore how spaces evolve and change, both in function and form to adapt to, or restrict, social activities there.”

“Anytime you can breathe new life into a building that already has history and meaning, you tend to elevate the end result. It’s another chapter in the story of the building.”

Aqua Sports & Spa merges tradition and luxury in Tokyo

Western and Japanese concepts of spatial definition and materiality merge in a newly opened spa and health club in Tokyo, designed by COE Architecture International.

Aqua Sports & Spa, which was completed in June for fitness operator Seta Sports Connection, is a six-storey, 6,000sq m (65,000sq ft) building in Setagaya-Ku ward. It has been designed to promote personal sports training, Japanese bathing and social activities "within a sophisticated environment equal to a five-star hotel."

Fitness facilities include the only private 50-metre swimming pool in greater Tokyo, a gym, a spa lounge and traditional Japanese baths fed by onsen spring wells. Social elements



“It echoes ancient calmness in opposition to the frenetic context”

Christopher Coe

include a lounge, bar, dining room and café with outdoor terrace.

The architects included many windows and used semi-transparent and welcoming materials for the building's exteriors to create "a public presence" in response to the project's dense urban site.



The facility combines sport, socialising and Japanese bathing



KANAKAMITA AND RETAKASHIMA

"An important component of our design was to bring bathing out into the open, so we raised the pool in the air to make it visible through the building from street level," said Coe. "Japan has a very big bathing culture which is almost

religious. Bathing is usually such a private thing, it's not about putting yourself on display.

"We wanted to invert that idea and blur the lines between the public and the private, and bathing and sport, to create something completely different."

Adjaye Associates to create €30m Latvian art museum



The museum will feature a wide tilting roof

IMAGE: MRC/ADJAYE ASSOCIATES (RM AND ARD)

The architecture studio of CLADmag cover star David Adjaye have won the international competition to design a new contemporary art museum for the centre of Riga, Latvia.

Their vision for the Latvian Museum of Contemporary Art – which imagines a highly animated tilting roof geometry – has been selected ahead of six rival submissions, including from Caruso St John Architects and Henning Larsen Architects.

Adjaye has worked with Latvian architects AB3D on the design, which the jury said would "give the new museum real presence" and create opportunities for public gatherings and social interaction.

The €30m (US\$34m, £23.6m) project will be the first major public-private cultural initiative in Latvia and is the first newly commissioned museum in the country since winning its independence in 1990.



Read our exclusive interview with David Adjaye on page 42

Its collection will span art and visual culture in Latvia and the Baltic Sea region from the 1960s to the present day.

"The winning proposal is a beautiful and poetic response to the challenge of the design brief but above all it is specific to Riga," said Latvia's culture minister Dace Melbarde. "The team thoroughly understood the effect of soft northern light

in experiencing and creating art and this insight was the inspiration for their scheme.

"Through the use of wood and form, the concept design subtly references Latvian architecture, proposing a very animated structure with a lively entrance that will enable the museum to create architectural presence in a new and emerging district."

Adjaye said he was honoured to win the "much-needed project" and vowed to create a "beacon that meaningfully links the country to the international art community."



The four-person Saunagondel has a footprint of two by two metres

Design duo transform ski gondolas into mobile saunas

German designers Toni Egger and Felix Tarantik are creating mobile saunas inside the aluminium shells of Swiss ski lift gondolas.

The four-person Saunagondel can withstand extreme weather conditions and, with a footprint of two by two metres, is small and lightweight enough to transport from place to place.

The sauna is fitted with custom-made silver fir wood interiors and a 4.5 kW electric heater that

“We were looking for a frame that could withstand extreme temperature changes. Ski gondolas are built for that; they’re indestructible”

Felix Tarantik



can reach temperatures of 100 degrees Celsius (212 Fahrenheit). The gondola windows are retained, offering panoramic views of the surroundings, and WiFi controls are included if users wish to pass

the time on their mobile devices.

“We both use saunas regularly – it’s a cultural thing and it’s very healthy as it increases your core temperature so your body fights off germs and viruses,” said

Egger. “But the current style of saunas is very traditional. They have never been designed in a modern, simplistic, high-quality way and are all lacking a sense of beauty we were looking for.”

Explaining the decision to use ski gondolas, sourced from resorts across the Alps, Tarantik said: “We were looking for a frame that could withstand extreme temperature changes. Ski gondolas are built for that; they’re indestructible.”

To create the Saunagondel, metal workers, engineers and carpenters from across Germany collaborated with Egger and Tarantik and outdoor sports company Vaude.

The saunas are available to buy or rent, and the developers have also designed buckets, ladles and mobile showers that can be purchased as a Saunagondel accessory.



The building's underground tanks have been transformed into a new art space

PHOTO: Iwan Baan



DOUGLAS LEITCH / PA WIREIMAGE.COM

Herzog & de Meuron's Tate Modern extension opens

Art lovers can finally see for themselves the long-gestating expansion to London's Tate Modern art museum, masterminded by Herzog & de Meuron.

The architects transformed the derelict Bankside Power Station on the River Thames into the museum in 2000 to house the UK's collection of international modern and contemporary art.

The Tate was expected to receive two million visitors each year, but was soon welcoming closer to five million; making it the world's most visited art museum.

A competition to design a new building on the site of the power station's former Switch House was held in 2005 to create much needed extra space. The original architectural team entered and were invited back to work on the project. Construction was

held up by the global recession, but building work finally began in 2010.

The completed Switch House is a towering 10-storey 'twisted pyramid' – 65m (213ft) tall and 21,500sq m (230,400sq ft) in size – formed of a concrete structure that folds into dramatic lines as it rises. A new perforated lattice of 336,000 bricks, created by British company Swift Brickworks, reinterprets the original building's façade and allows light to filter in during the day.

New outdoor public terraces have been created, and a rooftop viewing point looks out onto the London skyline – including nearby landmarks such as Richard Rogers' 'Cheesegrater', Rafael Viñoly's 'Walkie Talkie', Norman Foster's 'Gherkin' and Sir Christopher Wren's St Paul's Cathedral.

The Switch House has added 60 per cent more exhibition space to house Tate

A perforated lattice of 336,000 bricks reinterprets the original façade and allows light to filter in during the day



© HANES DAVIDSON AND HERZOG & DE MEURON

Modern's vast collection. Cylindrical underground tanks, once used to hold the power station's oil, form the physical foundation of the building and provide space dedicated to live art, installation and film. The new floors above are connected by both lifts and a sweeping concrete staircase, and two bridges connect the Switch House with the Boiler House and the museum's original facilities, which have been revamped.

"Inside the museum, the horizontal configuration of the classical galleries in the Boiler House is now enhanced with the vertical boulevard of the new extension, creating a kind of architectural topography through the building," said Pierre de Meuron. "This offers unexpected opportunities for both artists and curators to present art works outside the 'official' display areas of the galleries."

Jacques Herzog added: "An addition to an existing building is always very difficult, even problematic: some people will like the new part better, others will prefer the old part, some may say, the

Our aim was to create a building conglomerate which appears as one thing, not as a phase one and a phase two

Jacques Herzog

extension was not necessary; others are convinced of the opposite. We wanted to anticipate such controversial views. Our aim was to create a building conglomerate which appears as one thing, not as a phase one and a phase two."

Tate Modern senior curator Mark Godfrey told *CLADmag* that artists will respond to the architectural vision of Herzog & de Meuron. "There are so many ways artists can interact with the architecture – its space, angles, textures, lighting and brickwork – and be motivated by it," he said. "For example, the oil tanks provide bigger, more exciting spaces and that allows us to work with artists who can feel inspired and who will respond to the possibilities and shapes the spaces, and the materiality and circularity of them."



THE BRICKWORK

Swift Brickworks made 336,000 bricks for the perforated lattice facade of the Tate Modern extension.

Swift's project manager Pete Croney told *CLADmag* about the challenges of the project, which saw his team pre-bond bricks together off-site to avoid the perils of the British weather.

"We had to think outside the box and reinvent all the processes we use for setting out and 3D modelling," he said. "By far the biggest challenge was the tolerances. We were working to tolerance of half a millimetre for every pair of bricks that were bonded together; when they're paired the bricks become like Lego.

"Despite the challenges, the project was a 100 per cent success. The end result is this perforated



Pete Croney

brickwork that provides a purely decorative façade, like knitwear that cloaks the whole building. "The response has been overwhelming; even people who've seen renderings and mock ups of the building are amazed when they see it in person and see how fantastic the texture is on the building and how that adds another dimension.

"I've never known a project like it. Brick is certainly having a renaissance and designers are discovering new possibilities with it all the time."



Herzog & de Meuron designed the original Tate Modern, which opened in 2000



The light colour scheme is inspired by the island's shimmering corals

Bill Bensley, Gensler and G.A Design collaborate on St Regis in Malaysia

Bill Bensley, hospitality designers G.A. Design and international architects Gensler are among the creators of the latest property opened by hotel brand St Regis: a luxury resort in Malaysia's UNESCO-protected archipelago Langkawi.

The St. Regis Langkawi Resort is the first new high-end resort in the 99-island chain in a decade. It is owned by Indonesia's Rajawali Property Group.

The concept of the design has been described by St. Regis as "paradise found and refined" and blends "the style and energy of a European mansion" with Middle Eastern finishes. A six-storey building – inspired by a nearby palace – sits on a 600 metre stretch of white sand beach overlooking a natural 100,000sq m (1,000sq ft) private lagoon that integrates with the Andaman Sea.

"The design team sought to provide a resort to strengthen



The hotel has been designed to appeal to travellers in search of luxury

Langkawi's position in the luxury tourist market," said Tom Lindblom, principal architect at Gensler. "Our compelling architectural vision defines the entire resort experience as a journey of discovery – of sanctuary, of

vistas, of wellness, of cuisine, of fresh water and of salt water."

The resort also features four over-water villas and 85 suites, including 20 private pool suites with cabanas.

Indoor spaces are matched with the outdoors, with a light colour



“There's something magical and effervescent in the air, as if there's always a fabulous party happening or waiting to happen”

Bill Bensley

scheme inspired by the island's shimmering corals, emerald green sea, and verdant jungles, along with "bold, precious metallic accents and local artwork that underscore the island's rich heritage and natural surroundings."

The resort's Iridium Spa has eight treatment rooms, with water cascading on the windows, and surrounds a central sunlit water court.



The stadium will host NFL games, concerts and the 2018 Super Bowl

Minnesota Vikings move into US\$1bn stadium by HKS

The new home of American National Football League (NFL) franchise the Minnesota Vikings has been completed in Minneapolis, complete with an enormous roof that fully encloses the pitch.

Contractor Mortenson Construction has handed over the keys to the U.S. Bank Stadium to the Vikings and the building's owner, the Minnesota Sports Facilities Authority (MSFA).

Designed by HKS Architects, the 70,000-capacity stadium cost US\$1.1bn (€974m, £749m) to build. The 1.75m sq ft (162,600sq m) structure's fixed-roof design features the largest span of transparent ETFE material in the country, five vast glass pivoting doors, and the closest seats to the field in the NFL.

Other features include two concourses with 360-degree circulation and various views into the bowl; LED lighting; 2,000 HD flat screen TVs to replay the action from the field; and stairs, ramps, escalators and elevators connecting the venue's seven levels. A giant stylised Legacy Ship also stands outside the ground with a 2,000sq ft (186sq m) curved LED screen.

A Vikings Stadium Consortium made up of local firms Studio Hive, Studio Five and Lawal Scott Erickson Architects collaborated with HKS on the stadium design.

As part of a partnership deal agreed with curators Sports & The Arts (SATA), more than 500 original artworks and photography showcasing the history of Vikings and Minnesota sports will be displayed at the U.S. Bank Stadium.

"Mortenson Construction has done a phenomenal job keeping us ahead of schedule while building the most amazing stadium in the United States," said Michele Kelm-Helgen, chair of the MSFA.

Vikings owner Mark Wilf added: "This is an incredible feat by HKS, Mortenson Construction, the MSFA and the Vikings, as well as the

hundreds of subcontractors and thousands of Minnesota men and women who worked on this project over the last two and a half years.

"U.S. Bank Stadium was designed with the fan experience as the number one priority, and to accomplish this milestone ahead of schedule is a testament to the talent and dedication of so many."

The stadium was built in two-and-a-half years, with more than 8,000 workers committing over four million hours to the project.

The first sporting fixture held at the stadium will be between football sides AC Milan and Chelsea in August 2016. Shortly afterwards Metallica will become the first of many bands to perform there.

The stadium has also been recently announced as the host venue for the 2018 Super Bowl.

Mortenson Construction has done a phenomenal job keeping us ahead of schedule while building the most amazing stadium in the United States

Michele Kelm-Helgen, chair of the MSFA

ray hole architects - Practice Profile

ray hole architects is a specialist international, award winning architectural practice with over 25 years' experience gained through delivering a broad portfolio of visitor attractions and experiences - *wildlife (animal and botanic), cultural, science, industrial, educational, man-made heritage and natural history, sports, brandlands, museums, themed environments, hotels and restaurants* – across a range of locations and a rich diversity of cultures.

Our belief is that creating 'architecture' is a very important criterion of a much broader responsibility, providing the means by which greater value can be created for our clients, stakeholders, end users, society in general and the environment. We strive to achieve this through realising achievable, yet technically innovative and sustainable design solutions. Our projects are informed by active exploration of as many influences as possible which allows us to develop a design attitude which differentiates our approach to completed work. This combination of attitude and understanding has provided us with opportunities to play an influential role of redefining the UK and International visitor attraction sector.

We have a proven track record of working on projects ranging from; the multi-billion pound London Paramount themed resort at Ebbsfleet to the Volkswagen AG Brandland – Autostadt, Wolfsburg; from the first UK based Kidzania at Westfield, White City to the Rainforest House for the Herrenhauser Garten in Hannover; from the Gold Medal and RIBA Award winning *Snowdon Summit Building – Hafod Eryri* - to the Heritage amusement park at *Dreamland, Margate* and the re-masterplanning of *ZSL London Zoo*.

Equally, maintaining an understanding of cultures and trends within the visitor attraction sector itself is fundamental to our ability to deliver relevant, engaging, commercially sound, operationally efficient and enhanced revenue generating facilities.

Our membership of client trade bodies (private, public and institutional) and regular attendance and active participation at attraction industry conferences, UK Government sponsored International trade missions and keynote talks is crucial in developing our inclusive knowledge base, as is our highly specialised in-house and Chartered RIBA Practice CDP program.

Our completed projects and enviable client list demonstrates our versatility and growing reputation for applying our expertise and delivering world class, sustainable projects regardless of the challenges imposed by budgets, timeframes, multi- stakeholders, sensitive environments and subject matter.



RIBA Award Hafod Eryri – Snowdon Summit
Gold Medal for Architecture T Alwyn Lloyd Memorial Medal



BHSTS Master Plan
Brighton



Fashion Hotel
Dubai



Rainforest House
Hannover



Int. Sports Village
Cardiff



**Ripleys BION
Museum**
London



VW Brandland
Autostadt



Bentley Pavilion
Autostadt



**Marwell Wildlife
Cafe Graze**
Hampshire



London Paramount
London



Grand Pier
Weston-Super-Mare



Restless Planet
Dubai



Railway Station
Castellon



Kidzania London
Westfield, White City



Dreamland
Margate



Sports Campus
Newcastle



VW Pavilion
Autostadt



**Master Plan
ZSL London Zoo**
Land of Lions



**Balloon
Apartments**
London



Gorilla Enclosure
Durrell Wildlife



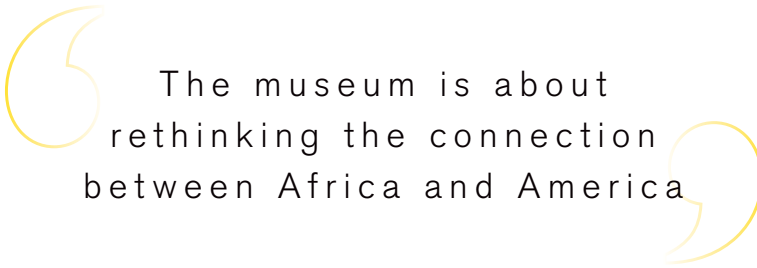
**Lingfield
Racecourse**
Surrey



**Snowdon Summit
Visitor Centre**
Wales

ray**hole**architects

...museums brandlands cultural attractions botanic gardens
zoos safari parks visitor centres themed attractions mixed
development heritage centres science centres hotels restaurants...



The museum is about rethinking the connection between Africa and America

DAVID ADJAYE

Ahead of the long-awaited opening of the National Museum of African American History and Culture in Washington, architect David Adjaye tells Magali Robathan what the project means to him

The idea of opening a museum dedicated to African American history and culture is more than a hundred years old. What do you think it means for the US to finally see this museum open?

The museum is about rethinking the connection between Africa and America; about recognising that African American history is American history.

It stands with and against the other institutions on the Mall with exactly this purpose: to say that this too is American history; this too is America.

What does this project mean to you personally?

This is a monumental project and one of the defining projects of my career to date. I have always understood this project to be about people of one culture understanding the experience of people from a different culture. It is a specific story with a universal application.

It's about African American history within the context of the American and global narrative. It's an important story for everyone – this has always been central to the design concept for the building.

African American history is so wide and so varied – how did you decide which elements to celebrate with the design?

It's a building with many narratives – relating to the context, the history and the programme. It's certainly a marriage of form with content. This narrative is articulated immediately by the silhouette – borrowing from the form of a Yoruba sculpture – while also resonating with the angle of the Washington Monument. Several other things absolutely came to mind in thinking through what this building

should be and how it should work with the programme that we were given. How do you add to such a fantastic masterplan, one of the most significant masterplans in the world – this incredible monumental core to the capital city of the most powerful country in the world? How do you understand its intrinsic nature, which is the idea of the pastoral and the ordered landscape? How do you make an end to the ordered landscape and begin the pastoral, which is the National Mall proper, and then open onto the Washington Monument grounds?

In a way, I always conceived of this building as a kind of turning point – a knuckle, a joint – which articulates the two things, neither one nor the other, but bridging between the two. This can be understood as a metaphor for the less tangible bridge between cultures – ensuring that the African American story becomes a universal story. So from the sensitivity of the masterplan to the cultural discourse, I wanted to ensure that the building ends the mall properly and begins the monument.

How did you arrive at the idea of the Corona and what does it represent?

Architecturally, this project continues the modernist discourse of Gordon Bunshaft's Hirshhorn Museum and I. M. Pei's East Building but, in its superstructure, the National Museum of African American History and Culture refers to a sculpture by the 20th century Yoruba sculptor Olowe of Ise.

The crown-like form of the corona ascends in three stages, consisting of three inverted pyramids, giving a sense of uplift. It is a column capitol, it has a pyramid reference, and despite the passage of time, it represents the aesthetic world of the Africans brought to America as slaves.

David Adjaye was born in Tanzania to Ghanaian parents and moved to the UK aged nine. He was awarded an OBE in 2007

The museum's below ground memorial space features light diffused by water and offers a place for contemplation



Can you tell us about the bronze mesh. What was the inspiration behind this part of the design?

The cladding of the corona is derived from the architectural ironwork made by African American artisans in southern cities. It is variable in density, to control the amount of sunlight reaching the inner wall. During the daytime, the outer skin can be opaque at oblique angles, while allowing glimpses through to the interior at certain moments. The overall effect – while constantly shifting and dependant on the angle and the light – is of a glimmering skin that offers a sense of the monumental. It takes the form of the inverted ziggurat, while hinting at the life and the narrative of the building and its programme.

You've said that you wanted to capture the idea of 'praise' in the design of the museum. How much do you feel the form of a building can convey an emotion or idea to the average person?

Narrative is essential to my design process, and exploring the meaning of 'African American' was the central narrative guide for this project. I intentionally layered different access points – materials that mirror the iconic Washington Monument, a form derived from Yoruban art – to make a very specific point about how the migration of a group of people fundamentally changed a nation. It is a representation of African American heritage in a global context, as one that is in fact about the beginning of modernism and about global cultural engagement. Architecture is an inherently

social endeavour; ultimately it is the users who determine the success and failure of a project.

I have certainly been very intentional about layering narratives in this project: I have been intentional about the various meanings that the form and materiality of the building will have for different groups. They were selected to offer a new lens and to spark new dialogues about blackness, about Americanness, about America's history and its future.


Do you have a personal favourite part of the museum?

Inside, there are 'lens moments', where visitors enjoy clear, unobstructed windows onto specific views of the city and the Washington Memorial grounds. The internal glazed skin is mostly fritted with a 20 per cent density for the purpose of night-time luminosity, yet at these moments where one encounters the façade, the frit is removed completely to provide an immediate, powerful and tactile experience of the corona skin. For example, as one rises up the building via the escalators to the west, the fritting disappears to reveal the corona. This effect is repeated on the east in the education spaces and the café on the south-west corner.

What will be going through your head at the opening of the building?

A project isn't finished and nothing is achieved until it's used. I can't wait to see the museum once it has opened, to see how people respond to the space and use it in ways





It is a representation of
African American heritage
in a global context

THE NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY

The National Museum of African American History is due to be opened by US President Barack Obama on the 24 September 2016. The opening ceremony will mark the start of a week-long celebration, which will include a festival showcasing dance, popular music, films and other attractions.

The Smithsonian Institution museum was established in 2003, in legislation signed by George W Bush, although efforts to create a national museum dedicated to African American history can be traced back to the early twentieth century. Architectural design was awarded to Freelon Adjaye Bond/SmithGroupJJR in 2009 – a team made up of the Freelon Group, Adjaye Associates, Davis Brody Bond, and SmithGroup, with David Adjaye acting as lead designer.

The 400,000sq ft (37,000sq m) museum is located on a five-acre site on Constitution Avenue. A series of openings throughout the exhibition spaces frame views of the

"It will be a place for healing and reconciliation, a place where everyone can explore the story of America through the lens of the African American experience"

Washington Monument and the White House.

The nine storey building – five storeys are above ground, and the other four below ground – will house exhibition galleries, an education centre, a 350-seat theatre, a café and a store. Key spaces include the Contemplative Court, a memorial area for reflection; the Central Hall, the primary public space in the museum; and a reflecting pool at the south entrance.

According to Adjaye Associates, the design of the museum rests on three 'cornerstones' – the corona shape and form of the building, which draws

on imagery from both African and American history; the extension of the building out into the landscape (the 'porch', which acts as a bridge between the interior and exterior); and the bronze filigree façade.

Exhibitions already in place include a wood cabin used during the period of slavery at Point of Pines Plantation in South Carolina, a log cabin of free slaves and a segregation-era railway carriage.

In total, the museum will have a collection of 34,000 artefacts. It will open with 11 inaugural exhibitions.

Speaking in February, the museum's founding director Lonnie Bunch said: "Visitors will walk through the doors of the museum and see that it is a place for all people. We are prepared to offer exhibitions and programmes to unite and capture the attention of millions worldwide."

"It will be a place for healing and reconciliation, a place where everyone can explore the story of America through the lens of the African American experience."

David Adjaye set up Adjaye Associates in 2000. The practice has offices in London, New York and Accra

The simple act of building forces engagement – you can't ignore it

I hadn't anticipated. That's when the project is finished for me; only then can I begin to comment on whether any of my goals have been realised.

Can you sum up your philosophy when it comes to architecture. What unites all of your projects?

All my projects are different because they are responsive – they emerge from the unique qualities of place that stem from specific geographies, histories and cultures. The Museum of Contemporary Art Denver is about the city's unique relationship to light given its altitude. My work in Moscow [Moscow School of Management] was a specific take on Russian Modernism and a reinterpretation of a college campus for a space that's blanketed in snow for half the year.

So each of my public buildings are drawing from their contexts, to continue narratives there. For me, there is no starting point for the project outside of its specific context and goals. There is no definitive stylistic or authorial mark I wish to place on all of my work. There is no nucleus, other than the firm belief that public buildings must be empowering, that I bring to each project.

I could never remake the NMAAHC, or repeat it, because it's so bound up in the particulars of its location, of its goals and of its place in history.

You've said that you believe in architecture as a force for good. How important is that when considering what projects to take on?

My ideal is to be able to explore new typologies, experiment with different materials and establish a meaningful connection to contemporary culture while exploring a social discourse. The simple act of building forces engagement – you can't ignore it. Things always happen from that and the question is how we celebrate it or deny it. It is important not to be hampered or intimidated by the idea of difference – but rather to seek to be open and even speculative about the possibilities it offers.

Why do you think it's important that our cultural and leisure spaces are well designed?

As civic buildings, the role of cultural and leisure spaces is to provide access to a collective consciousness while offering the chance for dialogue between different generations and social groupings. These kinds of buildings offer an opportunity for re-invention.

Thinking about what an institution should look like, and how, for example, a museum should work with its audience, is something that's still playing out. Good design has a critical role to play in this challenge. ●



Nobel Peace Center

The Nobel Peace Center, in Oslo, Norway, opened in 2005 with Nelson Mandela as special guest. Highlights include the entrance canopy (top right) and a range of interactive exhibits



OTHER DAVID ADJAYE PROJECTS



Sugar Hill

The Sugar Hill mixed use development in Sugar Hill, Manhattan, features affordable housing, educational facilities and a children's museum. It opened in 2015



Museum of Contemporary Arts Denver

Opened in 2007, this project was Adjaye Associate's first public commission in the US. It features 20,000sq ft of exhibition, education and lecture spaces

Alejandro Aravena

CLAD editor Liz Terry put a question about leisure to 2016 Pritzker Prize laureate, Alejandro Aravena, at a press conference at the UN in New York, held to celebrate his inauguration

Terry: You're known for your work in social housing, which is enabling people to aspire to a better life and not just to exist.

We know the built environment has a huge impact on our health and wellbeing. So is it all about subsistence or can you also build in joy? Is it possible to enable people to have increased wellbeing, to be able to be in nature, to have community spaces and to be able to exercise, for example. Can you aspire that high?

Aravena: Absolutely.

Terry: What are your ideas?

Aravena: Architecture is about giving form to the places where people live. It's no more complicated than that, but it's no easier than that either, because of the range of places that we have to deal with: houses, schools, offices, institutions, the street, the sidewalk, the park; everything.

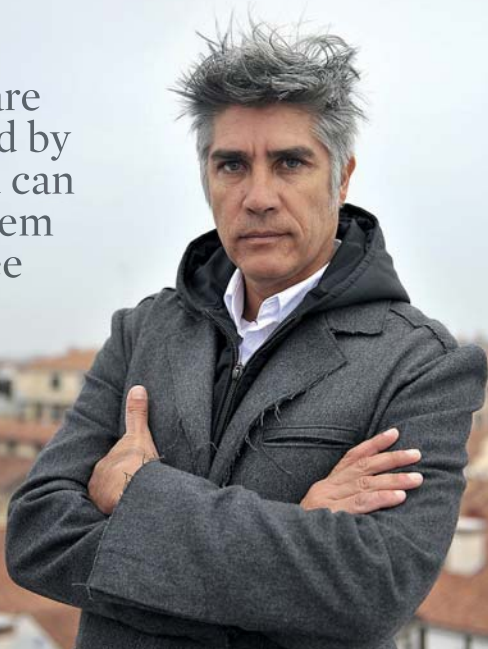
All buildings have a form, somebody has to give that form, and with those choices you improve or ruin the lives of people for generations. And these decisions tend to be irreversible. They last a long

time. If you do it well, that's fantastic, but if you do it badly, it can be a huge issue.

The starting point is sustaining life itself and its basic needs: you need to breathe, you need to eat and not die outside from the cold or the heat, so on one side of the spectrum it involves very concrete, physical, down to earth problem solving.

But even if you've solved all these challenges, that's not yet life, because life must include the more intangible dimensions of the human condition, from everyday life experiences to extraordinary events; from a personal

Cities are
measured by
what you can
do in them
for free



LIZ TERRY/UNEP/PRSS ASSOCIATION IMAGES

The Pritzker Prize jury commended Aravena's dedication to improving urban environments

**The Post-Tsunami
Sustainable Reconstruction
Plan was developed after
consultation with locals**

perspective to collective living. The spectrum ranges from needs that must be satisfied to desires that have to be fulfilled. So we have to find a balance between needs and desires. And it must be both, not one or the other.

Architecture has proven it can make a contribution to both ends of the spectrum and although it's sometimes tempting to think we need to be more responsible and only focus on the practical issues, I would say that would be a mistake; instead, we should be widening the range and trying to integrate the two. If there's any power in architecture, it's the power of synthesis. Instead of one or the other, it should be one *and* the other.

With the right design you can save money by coordinating the use of resources wisely and you can achieve results for both.

Rebuilding Constitución

As an example, in 2010, Chile was hit by an 8.8 Richter scale earthquake and tsunami which devastated the city of Constitución. We were called to work on the masterplan for the rebuilding and were given 100 days to come up with possible solutions.

When you have 80 per cent of a city destroyed by nature, it gives you a window of opportunity that you don't want to miss to make changes that

could never happen under normal circumstances.

The main question to be addressed was, how do we protect the city against future tsunamis? There were a couple of alternatives. The first idea was to prohibit any construction in the tsunami danger zone – this is something which is being discussed in Japan right now.

If you have a disciplined population like the Japanese, this might work. We know in Chile this area would be occupied illegally the next day, so we thought it was an irresponsible option. It would have cost US\$30m – mainly in paying for land expropriation.

Alternative two was to build heavy infrastructure to resist the energy of nature. This was lobbied for by the big building companies because it would have meant big contracts and cost US\$42m. Also with no requirements for land expropriation, we could have just built a big wall and everything would have stayed as it was before. But Japan proved that trying to resist the

We have to find a balance between needs and desires. And it must be both, not one or the other

force of nature is useless, so we thought this was professionally irresponsible.

Working with the people

Our conclusion was that we had to consult with the people. So we consulted – we wanted to make sure that the tsunami rebuilding was really the question. And they said 'you know what, we're really thankful you're here to help us to think about the future and building a safer, more resilient city, but the next tsunami is going to happen in what; 20 years, 30 years? There are things we need more urgently.'

There was an old lady in the meetings in the city's main square saying, 'I've lived here for 40 years. I can't remember the last tsunami, but every single year we have problems from flooding due to rain. Whatever you do, make sure that this is resolved, because this city collapses every single winter because it doesn't have the right treatment for the rain'.



The Constitución Seaside Promenade project involved the creation of a series of coastal lookout points

Leisure space is vital

In addition to that, the people told us that public space was of a really poor standard, so we measured it and they were right; the city had 2sq m of public space per inhabitant.

We're talking about leisure, about enjoying life and going out and socialising; and public space is extremely important. Cities are measured by what you can do in them for free – particularly in unequal societies where you can't have access to those kind of amenities by paying. Public space in that sense is the redistribution of wealth and opportunity, by definition.

So whatever you do, the people told us, try to improve the standard of the public space.

For you to have an idea of the order of magnitude, international standards recommend 9sq m per inhabitant of public space, wealthy parts of Chilean cities have 18sq m, London has 44sq m. For Constitución to have 2sq m was very poor.

Lastly, there was a concern that if Constitución was rebuilt too fast, it would be a threat to its identity. Again, this is something that is not

connected to basic needs, but is an important part of life. Do you feel happy in the place you live? Can you relate to it? Do you want to raise your children there and will the next generation want to stay there as well?

And of course, old buildings fell during the earthquake and tsunami, but they weren't World Heritage buildings and it would have cost a lot of money and taken a lot of time to rebuild them, so the decision was taken not to do this.

While asking the communities on the main square about this, they said 'It's a pity the old buildings fell, but the origin of the city is the river

and right now it can't be publicly accessed because it's privately owned. So whatever you do, make sure we can have democratic access to the river'.

Working with nature

We discovered that during the tsunami, a forested island in the middle of the river had acted as a wave breaker, reducing 12 metre high waves to just six metres, so the plan we proposed was that instead of resisting the energy of nature, we would dissipate it by introducing friction: against a geographical threat, we would provide a geographical solution.

The masterplan for the reconstruction of Constitución includes the creation of public open space and forest

Arauco funds sustainable masterplan for Constitución, Chile

After the earthquake and tsunami hit Chile in 2010, global timber conglomerate, Arauco, which has operations in Chile producing pulp, panels, and lumber from sustainably managed forest plantations, offered to fund a sustainable masterplan to regenerate the affected areas. This included the city of Constitución, 80 per cent of which had been destroyed.

On the team were Arup Associates, Elemental Architects, the University of Talca, Fundación Chile and Tironi. They were given 100 days to give direction to the rebuilding and find solutions to issues raised by the natural disaster via public consultation.

© ELEMENTAL

© FÉLIX DIAZ CONTRALDO - FIDACONTRALDO@GMAIL.COM



Earlier this year, Aravena announced that he would make a number of his housing designs available for free



Improving housing in Constitución to enhance quality of life

The consortium masterplanning the rebuilding of Constitución designed a series of public buildings including a cultural centre, a municipal theatre, bus and fire stations and a school.

In addition, it presented the city with a series of design templates for housing, including one based on

Alejandro Aravena's award-winning principle of shared construction.

Instead of building a poor home, Aravena's philosophy is to build 'half a good house'. This includes all the elements needed for life under a roof, but with a space left for a second 'half' to be added – as it can be afforded by the owners.

Social housing typically fails to gain in value, but Aravena's

split houses are creating wealth for owners. Typical land and construction costs are US\$7,500, while properties are now being sold for US\$65k.

The final piece of the jigsaw is that in Constitución, the split houses were designed so panels used to construct temporary accommodation following the tsunami could be reused to fit-out the permanent residences.

We proposed that a forest be planted between the city and the sea, not only to act as a wave breaker in the event of another tsunami, but also to increase the public space from 2sq m to 7sq m for the entire city by creating parkland and open spaces. It would also be designed to laminate the water, so that before flooding the city, it flooded the park, solving the problem of the winter flood-water and in addition, would provide democratic public access to the river shore.

Making the numbers work

The cost of this third alternative was US\$48m. So in principle it was too expensive. However we did a survey of the public investment system and identified four or five different projects that were being implemented in the same place by different ministries – each not knowing about the other. This is what I mean when I say the challenges with cities is coordination, not money.

The sum of all those projects was US\$52m. If you understand the third scheme as only answering one question – protecting the city against the tsunami – it was more expensive, but when you fully understand the expectation of the people and the range of what life means [including leisure], the challenge we faced was far more complex. It wasn't simply about finding solutions to the tsunami challenge, it was bringing together four schemes.

So we went from US\$52m, that was going to be spent anyhow – but in an uncoordinated way – to a budget of US\$48m and we achieved all our social objectives relating to quality of life in the city.

That's the power of synthesis that architecture contributes to complex problems. ●

About Aravena

"The role of the architect is now being challenged to serve greater social and humanitarian needs, and Alejandro Aravena has clearly, generously and fully responded to this challenge."

These are the words of the jury who chose to award Aravena the 2016 Pritzker Architecture Prize.

Aravena and his firm Elemental were hailed for using "the poetry and the power of architecture to communicate on many levels" – whether it be a social housing project, a rebuilding project or a leisure one, such as their Bicentennial Children's Park in Santiago, Chile.

The Chilean architect immediately vowed to use his Pritzker Prize win to "face new challenges, and walk into new fields of action."

This is exactly what Aravena has done in his role of curator of the ongoing 2016 Venice Architecture Biennale, which is exploring



The Bicentennial Children's Park in Santiago

the wide range of challenges facing built environments around the world.

Through various pavilions, exhibitions and installations, 88 participating architects and designers from 37 nations are showing how they are tackling a wide range of problems – from natural disasters to financial constraints, pollution, crime and housing shortages.

In his opening press conference at the Venice Biennale, Aravena urged

Instead of building a poor home, Aravena's philosophy is to build 'half a good house'

architects to go back to their offices "with less excuses not to do better" in creating spaces that suit the needs of people who live there.



Aaron Richter

As luxury fitness chain Equinox prepares to enter the hotel market, Equinox's vice president of design, Aaron Richter, tells Magali Robathan what will set the hotels apart

What's the vision for Equinox Hotels?

Equinox's core philosophy is based on our brand expertise regarding movement, nutrition and regeneration. The science of fitness for us is synergistic delivery of these pillars that will be customised for the guest. Every part of the Equinox Hotel experience will celebrate the art of travel, and be delivered with our unique point of view: substance with style.

Movement is something we do very well; we're renowned for it, and it will be a key focus for our hotels. When you stay at our hotels, you'll have access to amazing Equinox health clubs, you'll be able to tie into local community events, to have a trainer if you want; and you'll have access to exercise classes. We're going to take away all the barriers to fitness that come with travel. We want to make it as easy as possible to stay on track.

On the nutritional side, we'll be offering fresh, healthy food and we'll help you figure out what you should be eating in concert with your workout and travel regime. You'll still be able to get a piece of chocolate cake if you want, but if you want to stay true to your health regime with your dietary needs, we'll make that super-easy.

With regards to the regeneration side of things, our hotels will feature a very significant spa. I can't disclose the size yet but it will be pretty impressive. It will provide traditional spa offerings but will also offer very specific treatments for sports recovery and jetlag.

How will the design fit with this vision?

The hotels will be all about regeneration. We've been studying sleep behaviour with our Health Advisory Board. Certainly a deeper understanding of REM cycles and how they function will play a part. Educating about effective sleep habits, morning and evening rituals and the effect of the environment contribute to a successful night's sleep. ▶



Aaron Richter worked for Starwood and Ian Schrager before joining Equinox in 2008



EQUINOX

Luxury US fitness brand Equinox launched in 1991 with the opening of its first health club in Manhattan's Upper West Side, New York. It is known for its luxurious clubs, personalised service and fiercely loyal clientele. The brand now has 79 health clubs in the US, Canada and the UK, and also operates the fitness brands SoulCycle, Pure Yoga and Blink Fitness. In 2014, the company acquired six properties from Sports Club/LA and Reebok Sports Club/NY.

In 2006, Equinox Holdings, parent company of Equinox Fitness, was bought by US real estate firm Related Companies, which pledged to invest heavily in the growth of Equinox.

In May 2015, Equinox Holdings announced that it was preparing to launch an upscale, fitness-focused hospitality brand. The first hotel, which will feature interiors by New York design firm Yabu Pushelberg, is due to open in Manhattan in 2018, at Hudson Yards. It will feature a 60,000sq ft gym – Equinox's largest – as well as swimming pools and a major spa.

We've been working on the hotel concept for about three years now, and it's almost ready to reveal.



The Huntington Beach club is inspired by the local surf culture

► INTERVIEW: AARON RICHTER

Equinox Westlake
Village in Thousand
Oaks, California features
an Olympic-sized pool





We have settled on three words to describe the design of the hotel: masterful, provocative and inviting

► People have difficulty with beds, bedding, temperature, noise, light pollution, nutrition and their physicality. Each of these can be a disrupter and we're trying to address them all. Anything that could work against a good night's sleep will be stripped away. An alarm clock, for example, is a distraction. I'm lobbying not to have televisions, or at a minimum for them to be concealed.

The first Equinox Hotel will open in Hudson Yards in New York City, is that right?

It's scheduled to, yes. We're well into the design of that hotel. However, there's been a lot of interest from the development community in our offering. We're exploring various potential conversions and new build opportunities – it could be that one of those happens more quickly than Hudson Yards.

Which markets are you looking at for potential hotels?

We're looking at LA, for sure, as well as New York and San Francisco, but we have also had interest in secondary, fitness-orientated cities like Austin, Denver and Seattle.

What about outside of the US?

Yes, we're actually looking at sites in London. Nothing to announce yet but active discussions.

Can you talk about the design of the Hudson Yards hotel?

Industrial modern is at its root. We're working with Yabu Pushelberg on the design.

We have settled on three words to describe the design of the Hudson Yards hotel: masterful, provocative and inviting.

The plans are to open up to 75 hotels in total, is that right?

Yes. It's certainly ambitious but doable. What we're finding is that there's a really crowded field out there in terms of hotel brands. Some are distinct, but a lot of them are not unique from a programming standpoint. We're offering something fundamentally different and the response from our members and from the development community has been extremely positive.

What will set Equinox Hotels apart?

It's the way we'll incorporate the fitness and wellness into the hotels. Lots of hotel brands have a fitness component to their hotel, but what they're offering isn't really rooted in a good understanding of fitness. They're aimed at someone who's on the road and feels guilty about not working out, rather than someone who's truly into fitness and is trying to continue their lifestyle. Our hotels are a continuation of what we offer in the clubs. We're here to help you stay committed to that, rather than get off your schedule.

Equinox health clubs all look quite different. Is there something that unites them from a design perspective?

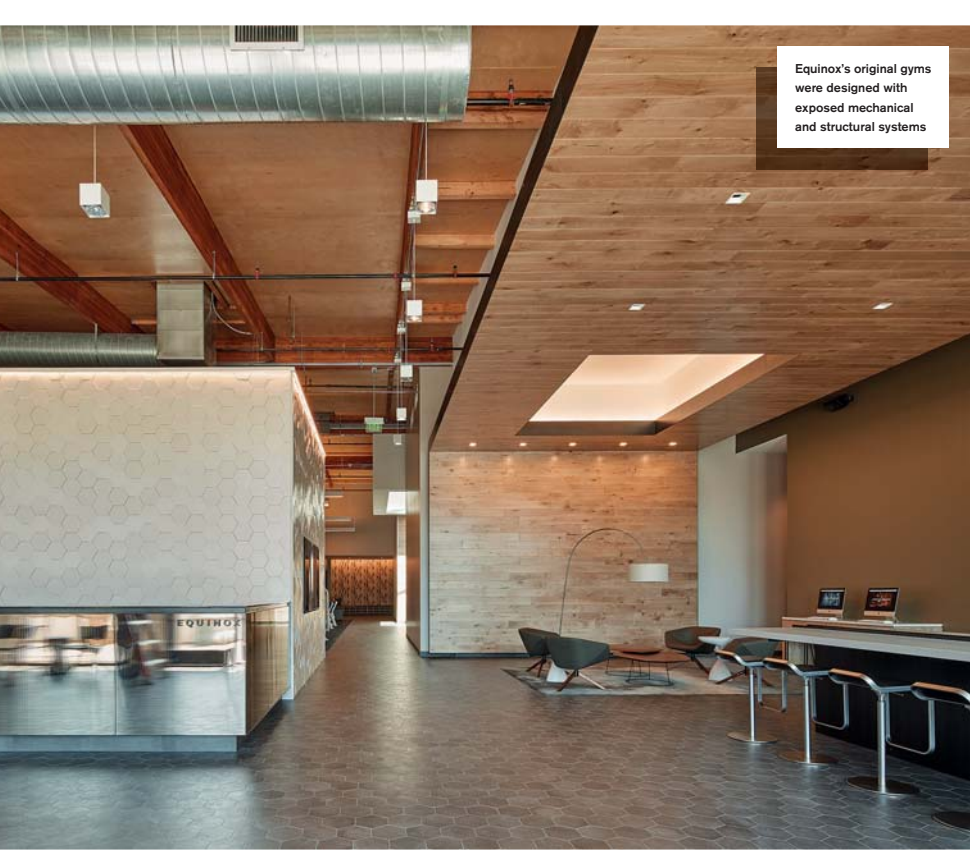
There's a common thread that we strive towards – what I call 'aspirational design'. We want our members to feel elevated and aspire to achieve.



You need to create those moments to transcend. Often this is where selfies are taken.

The aesthetic is rooted in modern industrial. Original clubs were designed with exposed structural and mechanical systems, even leaving the markings on the steel. There was a kind of elegant honesty about the approach to the design that we have respected. Within that, we try to make the spaces feel elevated and residential, even though they function as commercial environments.

The activities in our space have very different environmental demands. Each one has to be tuned for experience. Lighting is critical. Sequencing and programming agencies are all important. Making sure that you solve for performance first



Equinox's original gyms were designed with exposed mechanical and structural systems

and provide a rich choice of activities. Our health clubs tend to be very voyeuristic, and we don't try to shy away from that, but it's important that members don't feel intimidated. We have designed areas where our members can choose to be away from the spotlight if they prefer.

How do you approach each new project?

In terms of the design, we often take our cues from the neighbourhood. For instance the property that we recently opened in Carlsbad, California, was inspired by the area's Spanish neoclassical architecture. We weren't just going to do a post-modern, Spanish revival building

though; instead we tried to design something that was modern, and us, but seen through the lens of that style of architecture. Our second club in Brooklyn (Equinox Dumbo) is in an old cardboard box factory, and the area has a kind of raw refinement, so we had to convince the city and the landlord that what we were doing was honest to the location and the building.


You opened your first UK club, Equinox London, in 2012. Did you approach that project differently from your US ones?

Before we entered that market, we thought about how to approach it. There are a few things we did differently there. We have a significant boxing and

personal training demand and we had one of our first dedicated cafe lounges there as we found that people in the UK were using clubs more heavily as social spaces. The US is catching up quickly.

The building itself played a significant role. The space we found in Kensington was extraordinary. It's the old Art Deco Derry and Toms building – the birthplace of Biba – so there was a lot of history around it. It was an amazing space but if it had been in New York, we probably wouldn't have done it because it's five stories up, and it has a very demure entrance.

We were definitely concerned about entering a new market with something that was so discreet, but what we're finding is that in London being ▶

A wide-angle photograph of a modern interior space, likely a lounge or gym area, featuring large floor-to-ceiling windows. The windows offer a view of a beach with palm trees and the ocean under a clear sky. The interior has a dark, polished floor and a ceiling with recessed lighting. The overall atmosphere is bright and airy, with natural light streaming in from the windows.

Floor to ceiling windows
frame the view of the beach at
Equinox Huntington in California



► discreet is actually a positive thing. In that market, having a slightly obscure location that you have to work to find is okay; in fact, it's seen as a good thing. People like being in the know, and they like being able to find somewhere a bit out of the way – it's a point of pride in London because it's such a complex city.

What are the biggest considerations for you when approaching the design of a health club?

Our operational and real estate needs are a very big consideration. It's important for us to set the stage for the talent working in the club. We think of ourselves as set designers for the trainers and staff in the club, so it's super-important that we provide everything they need. So that's the base line – having the storage in the right place; the mirrors at the right height; the lighting levels; the sound levels; all the stuff they need to create the moment for them to actually connect with the guest.

Do you have a favourite club?

It's a difficult choice, but I'd have to go for our club in the Marina in San Francisco (Equinox Union Street). It's housed in a single screen movie theatre from the 1920s. It's a four story structure that had been abandoned; when we took it on it still had popcorn in the dispensers.

We had to keep the stage where it was and we had to leave some of the columns around the stage, so we decided to put our group fitness studio right there on the stage.

The building had an incredibly ornate Art Deco interior, with murals from the 1920s that go up the entire height of the building featuring partially clothed people in angelic poses. We

preserved those murals and based all our metalwork on the Art Deco style. We cored a light well through the centre of the space, and added skylights and windows on the fourth floor that allow you to see the Golden Gate Bridge.

There were more limitations than there were opportunities in that building and I think we did a great job. It's a beautiful club.

Which architects do you admire?

So, so many. SHoP Architects, Isay Weinfield, Anda Andrei, John Pawson, Marmol Radziner, Bates Masi, Herzog & de Meuron... I could go on for hours. Shigeru Ban is doing good stuff. What he does very well is bring the spirituality back – his architecture is quite transformative. I tell our architects that I want people to walk into our spaces and feel a bit like they're in a temple – not in a religious way but in a spiritual way. You want to get that 'Oh!' moment. Ban does that very well.

I also admire the work of Geoffrey Bawa. He did an incredible job of blurring the indoor and outdoor. Historically, health and fitness has been a very internally focused experience – everything facing inwards, there aren't usually many windows and health clubs often take basement space. Wherever I can, I'm trying to bring nature and natural light into our clubs.

What are you currently working on?

We're actively developing a number of health club properties at the moment, as well as maintaining and renovating our existing health clubs and converting our recently purchased SCLA properties.

In terms of the health clubs we're working on, the majority are in the US, but we're also looking in the UK and Canada. With the one club already

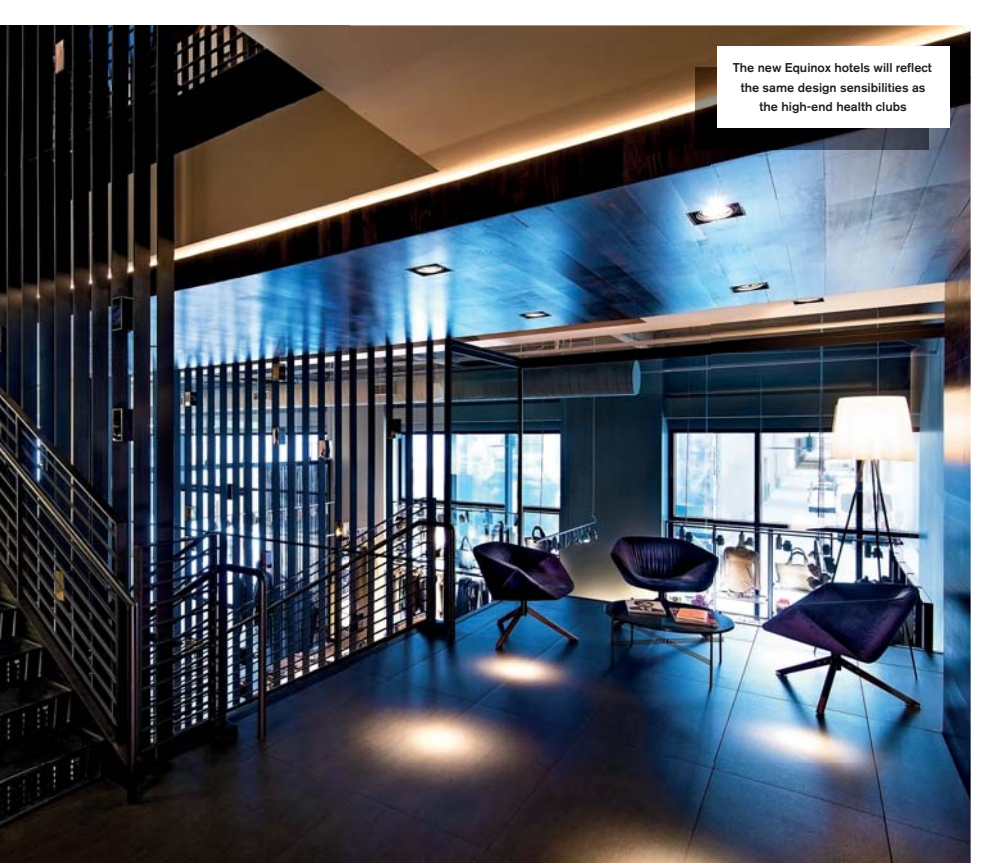


I don't compete with other health clubs from a design perspective, I compete with restaurants, hotels and the homes people live in

Aaron Richter

in the UK, we're currently in lease negotiations for multiple sites in London. I can't talk about locations yet but we're actively looking in that market and have been over the last three years. We recently opened our second gym in Toronto, Canada, and we'll be opening a third club in Canada in September 2016, in Vancouver.

In the US, we just opened a club in Carlsbad, California and are working on one in Berkeley CA and are about to open one on East 92nd Street in New York. By the end of 2016 we will have opened a total of 10 new clubs: including four more in New York (DUMBO, Williamsburg, Gramercy Park and on Bond Street).



The new Equinox hotels will reflect the same design sensibilities as the high-end health clubs

You previously worked for Ian Schrager and Starwood Hotels and Resorts. What have you brought to the health club industry from those experiences?

Both Ian Schrager and Barry Sternlicht [chief executive of Starwood] taught me to be unafraid to challenge the norm and to trust my instincts. I've been very fortunate to count them as mentors and I have tremendous respect for their visionary approach to hospitality. Harvey Spevak, chief executive at Equinox, has also been a great supporter of design and innovation.

I think that having that background in hospitality means that I approach health and

fitness from a different angle than I would if I'd always worked in the fitness industry.

For a long time, the health club industry has been neglected in terms of design. Health clubs have been functional only; the design of them hasn't really been celebrated. The industry is becoming more mainstream, so a club traditionally orientated to hardcore gym-heads with a very certain approach to fitness doesn't work anymore. The question is, how do you take the functionality of that environment and the function of all of these other type of fitness environments and make it much more approachable for a much larger range of perspectives.

I don't try to compete with other health clubs from a design point of view, instead I try and compete with the wider leisure industry – with restaurants, hotels and retail and also with the homes that people live in.

I think that we need to be on a par with those types of facilities to succeed and build our brand and reputation, so whenever I approach a new project, the challenge is always to ask a lot of questions about the experience we can provide for customers and members which goes above and beyond great fitness. The same philosophy will apply when it comes to the development of the Equinox group of hotels. ●

Partnering with architects for over 25 years
to plan, design and realize memorable
visitor experiences around the world.





museum + brand + entertainment + sport

JRA
www.jackrouse.com

A photograph of three people, two men and one woman, standing in a large, industrial-style space with high ceilings, exposed pipes, and fluorescent lighting. They are positioned in front of a metal grid partition. The man on the left is wearing a black t-shirt and black trousers. The man in the center is wearing a blue button-down shirt under a black blazer and black trousers. The woman on the right is wearing a black blazer over a black top, black trousers, and black boots. A yellow rectangular box with a diagonal line pattern is overlaid on the center of the image, containing text.

In a rare interview
with all three founders
of **MVRDV**, Magali
Robathan hears
about how the
unexpected success
of the Markthal has
changed the practice

In conversation: **MVRDV'S** Winy Maas Jacob van Rijs and Nathalie de Vries

I'm sitting around a table with Jacob van Rijs, Nathalie de Vries and Winy Maas, the three founders of MVRDV, at their Rotterdam offices. I've just come from the Markthal, the monumental food market-cum-apartment block that has propelled the Dutch multidisciplinary firm into the big league. It's a striking, impressive building, and it's been a phenomenal success for the city of Rotterdam, attracting eight million visitors in its first year (more than the Eiffel Tower).

Since the Markthal opened in November 2014, MVRDV has doubled in size, from 60 to 120 people, and is having to move offices to accommodate this sudden growth in the practice.

"The Markthal is both extraordinary and very ordinary," says Winy Maas. "Normal people, normal food, but there's also something totally outrageous about it. It takes a certain kind of courage to build something like that."

The practice launched in 1993 and right from the start, Maas, de Vries and van Rijs were determined not to play things safe; to do things differently and come up with new solutions to architectural and urban issues.

MVRDV's first realised housing project, WoZoCo, is a good example of this. The client – a large housing corporation – wanted to build a 100 unit apartment block for elderly people on a particular site in Amsterdam. Due to zoning restrictions and the need to maintain adequate sunlight for the surrounding buildings, only 87 of the units could be fitted onto the site in an acceptable way. MVRDV was called in to help



PHOTO © DAWA SCAGLIOLASTINI BRAKER

The Markthal Rotterdam by MVRDV functions as a market hall, apartment building and a vast public space. Since opening in 2014, it has won numerous awards



We take a perfectly normal thing, that's been done very often in a certain way, and we start to question that. Why on earth should we make every new shopping mall, or office or tennis court in the same way?" says Nathalie de Vries.

solve the problem, and – half joking – they said, "Why not 'glue' the extra units onto the outside of the building?" The client liked the idea, MVRDV found a way to make it happen, and the seemingly gravity-defying apartments brought the firm to global attention when they opened in 1999.

This 'why not?' approach seems to run through many of the firm's projects. Why not wrap a mixed



PHOTO: SNOOK + HAAR

WoZoCo (above), MVRDV's first housing complex; The Glass Farm, Schijndel (below) features a printed glass façade



► use building with a printed glass façade that makes it look like a traditional Dutch farm? (The Glass Farm, Schijndel, the Netherlands) Why not flood an ugly, dilapidated shopping mall and turn it into a lush, swimming lagoon that allows visitors to swim around the ruins of the old buildings? (The Tainan Axis, Taiwan) Why not turn the roof of a tennis clubhouse into a piece of street theatre, so that it acts as a viewing gallery and an advert for the club? (the Couch, Amsterdam, the Netherlands).

I'm very fortunate to find all three founders in the office at the same time – I'm told it's been more than a year since they were all there

This 'why not?' approach seems to run through many of the firm's projects

together. Indeed it's becoming rarer and rarer for them to even be in the same country, with a schedule that sees them spend a large part of the year travelling; lecturing, curating exhibitions, taking part in international juries and of course working on projects throughout the world.

The interview starts with a tour of the office, where teams of architects work away quietly, and models and boards shows the variety and scale of projects currently being undertaken by the practice. Downstairs, a long wooden table

PHOTO OF THE GLASS FARM:
© DARIA SCAGIELLA & STIJN BRANDEE





is being readied for lunch – food is provided for staff, who are encouraged to eat in the office in order to share ideas and foster creativity.

Ragnarock rock museum

The end of April saw the completion of MVRDV's latest major project, the 3,100sq m Ragnarock rock museum in Roskilde, Denmark (right), home of the popular Roskilde rock music festival.

The museum is part of a larger 11,000sq m regeneration of the cement factories on the site, which will see them transformed into a rock music district housing the rock museum, the Roskilde Festival Folk Music School, and the Roskilde Rock Festival HQ. It will also feature housing for artists, musicians, students and creatives.

"The museum is like the frontman in a band," says van Rijjs. "It's splashy and attention-grabbing, and the intention is to bring the area alive."

The museum is a brash, showy building, featuring a red carpet leading to the entrance, a golden 'studded' façade, raw concrete and red interiors. "We thought about what comes to mind when you think about rock music," says Maas. "We thought about the studs on the belt, about high hats, leather ▶

PHOTOS OF RAGNAROCK © GUSP VAN DUINENKODE



The recently opened Ragnarock rock museum in Roskilde, Denmark features a gold studded façade, bold red interiors and a cantilevered auditorium

Seoul is a city where there are hardly any parks.

It's got a real toughness to it

► jackets, red carpets, velvet-lined music cases, then we thought about how all of these elements could be used in the architecture. The building is quite bold, like the attitude of rock and roll."

Closer to home, MVRDV designed a giant temporary staircase leading up to the roof of Rotterdam's historic Groot Handelsgebouw building, where a rooftop cinema screened films and hosted performances, and visitors could look over the city from an observation deck. The installation was open from 16 May to 12 June as part of a festival celebrating 75 years of innovative architecture in Rotterdam, since much of the city was destroyed during World War II.

The Seoul Skygarden

Meanwhile, work has begun on the Seoul Skygarden (below), an elevated park that aims to bring greenery to this dense, polluted city.

"It's in the very heart of Seoul, which has no real recent green development," says Maas. "Seoul is a city where you hardly ever see any parks. It's got a real toughness to it."

The project sees a 45-year-old overpass transformed into a 938m-long pedestrian walkway and public space, which will feature cafés, markets, libraries and greenhouses, alongside more than 250 species of Korean trees, shrubs and flowers.

It's a fantastic looking project, using a section of overpass that was deemed unsafe for heavy traffic and earmarked for demolition. New York's High Line is an obvious reference point, but the MVRDV founders point out that the comparison is not entirely accurate.

"It's very different to the High Line; much more Asian, much rougher," says Maas.

"It's being conceived as a green library for the whole area," he continues, explaining that the

Skygarden will act as an arboretum of local species to be cultivated for other parks across Seoul.

A test garden is underway and the project is due to complete in 2017.

The China Town Mall, Tainan

In November 2015, MVRDV – along with local firms The Urbanist Collaborative and LLJ Architects – won the competition to transform an old shopping centre in Tainan, Taiwan, into a lush swimming lagoon as part of a wider regeneration project by the Tainan City Government

The China Town Mall was built next to the New Tainan Canal in 1983, explains Maas, effectively cutting the city off from its waterfront. Never an attractive building to begin with, the shopping centre fell into a decline, becoming, according to the MVRDV founders, "the rotten tooth of downtown Tainan." *Continued.....*

PHOTOS: THE URBANIST COLLABORATIVE



MVRDV's design for the Seoul Skygarden sees an abandoned section of highway turned into an elevated park and walkway



Frans de Witte, Fokke Moerel, Jeroen Zuidgeest, Wenchian Shi and Jan Knikker were recently made partners of MVRDV

ABOUT MVRDV

MVRDV was founded in Rotterdam, the Netherlands in 1993 by Nathalie de Vries, Winy Maas and Jacob van Rijs, who met when studying architecture at TU Delft.

MVRDV pursues a deeply collaborative, research-based approach to design, which involves working closely with clients, stakeholders and experts from an early stage. The practice currently employs 120 people, with offices in Rotterdam and Shanghai.

Recent projects include the Markthal market hall and housing complex in Rotterdam, the Netherlands; the Couch tennis club in Amsterdam, the Netherlands; and the Ragnarock rock museum in Roskilde, Denmark.

Ongoing projects include a public art depot in Rotterdam, the Netherlands; the Seoul Skygarden in South Korea; a cultural 'cluster' in Zaanstad, the Netherlands; large scale urban masterplans in Bordeaux and Caen, France; and a research masterplan into the future for greater Paris.

Together with Delft University of Technology, MVRDV leads The Why Factory, an independent postgraduate research institute and think tank for the future city, founded by Winy Maas in 2008.

MVRDV recently added five new partners as part of a management reshuffle intended to support the practice's recent growth and nurture its "intellectual and creative continuity."

In their own words

Winy Maas, Nathalie de Vries & Jacob van Rijs

ON STARTING OUT

NdV: We started at a time when there was an abundance of buildings being made, and interest in architecture, but it somehow didn't feel quite right. It felt as though everything was going in the same direction. We needed a bit more intelligence, information and methodological working.

WM: We found that the architecture scene at that moment was quite introverted, very self occupied. We wanted to be more open. Our work was more communicative; more understandable.

NdV: It's much harder for young architects starting out now, because of the current economic conditions. They have to think much more about their business models – we could just dive in and start making things.

ON THE LEISURE INDUSTRY

WM: 'Leisure is an economy of itself, and an opener for further development. Architects discuss the digital economy a lot, but we dismiss the leisure economy a little bit, placing it in tourist zones only. That's stupid. Bigger companies, like Apple and Google, are hyper aware of the importance of leisure. Developers creating new cityscapes should be aware of it too.

Leisure is an economy of itself, and an opener for further development

JvR: People are now realising that specific spaces not normally on the leisure agenda can actually play a role in this area. Shopping malls are including more leisure aspects, and this means more design quality and architect involvement is needed. People are not interested in seeing the same design solutions. They want new ideas.

NdV: We have to deal with the fact that the timespan that things are interesting to people can be incredibly short. This is a worrisome aspect of leisure projects. People go there for a couple of years, then everything has to be reinvented. The level of entertainment has to rise and rise.

It's a bit of a paradox when you make buildings; on the one hand you want to make things to last, on the other hand you have to make designs that can change fast to accommodate new trends and keep things attractive.

ABOUT THE GROWTH OF REGENERATION PROJECTS

WM: More than ever, our generation believes in transformation because it recognises history and combines it with the future.

JvR: It ties in with the idea of recycling and reusing. People are more aware of the importance of keeping things.

The Zaanstad Cultural Cluster has recently been given the green light





MVRDV have proposed flooding the China Town Mall in Tainan and turning it into a lush swimming lagoon



The Tainan City Government have this huge 1960s monster, which they wanted to destroy and turn into a park

.....**Continued** "The Tainan City Government has this huge 60s monster, which it wanted to destroy and turn into a park," says Maas. "We proposed bringing the jungle back to the streets. Our second proposal was to carve out the old department store and flood it so it turns into a lagoon where you swim between the ruins of the old building."

MVRDV's plans involve dismantling the old shopping centre, but using parts of the structure as the base for a new public square. The car park under the mall will be flooded to form the swimming lagoons, which will be surrounded by dunes, playgrounds and commercial units such as kiosks, tea-houses and a gallery. Haian Road, which runs perpendicular to the mall, will be planted with trees and shrubs to form a green corridor, and will be pedestrianised during the evening, allowing it to become a lively public space.

Museum Boijmans van Beuningen

Last autumn, Rotterdam City Council gave the green light for the construction of a €50m Public Art Depot for the Museum Boijmans van

The Public Art Depot for the Museum Boijmans van Beuningen will allow visitors to watch artworks being restored



We decided to turn the building into a mirror so it seems to dissolve into the park around it

Beuningen in Rotterdam. This intriguing project will see the construction of a bowl-shaped art depot which will allow visitors access to the museum's entire collection for the first time.

Museum Boijmans Van Beuningen is one of the Netherlands' oldest museums, and owns a collection of 140,000 artworks which includes works by Van Gogh and Rembrandt. At the moment, there is only space to display a fraction of the collection, with most of it in storage facilities that are full and threatened by flooding. Around 10 years ago, the museum began to look for ideas for how better to look after and show its collection, and the idea of a public art depot was born.

MVRDV won the competition in 2014 with their proposal for what is being billed as the world's first art storage facility that is fully accessible to the public. The 14,000sq m facility, which will be located within the OMA-designed Museumpark in Rotterdam, will allow visitors a view of activities that are vital to the care of museum collections, but which normally take place behind closed doors – the storage, art handling and restoration.

MVRDV have designed a cylindrical building featuring an ascending route around a central atrium, which ends on the roof, home to a sculpture garden and restaurant. The walls of the central atrium will be lined with artworks, and staircases will cross the void, allowing visitors to view the paintings. Guided tours will allow access to the conservation facilities, and visitors will have the chance to speak to specialists about their work.

"We wanted to make the footprint of the building as small as possible," says Maas. "We designed a round building, and decided to turn it into a mirror, so that despite its size it seems to dissolve into the park around it. The trees and greenery that will be taken away to house the building will then be replanted on the roof."

The funding model is another interesting aspect of the scheme. It's a public private initiative which raises funds by allowing private collectors to rent space in the building and pay to use the expertise of the Museum Boijmans van Beuningen to help maintain their collections.

"Instead of having just a publicly or privately

funded museum, you can have a kind of hybrid," says de Vries. "It's a very interesting idea."

Construction is slated to begin this autumn, with the depot due to open at the end of 2018.

United in their variety

From a small tennis centre to large-scale urban masterplans, MVRDV's projects are extremely varied, so what unites them?

"Biodiversity is important to us," says van Rijs. "We've been interested in that since the beginning. We're intrigued by greenness, and by density."

"Often our projects fulfil an extra task and help catalyse or turn around their environment," adds de Vries. "That's the way it should be, particularly when there is public money involved."

And then of course, it's an attitude that runs through their work; a desire to keep things fresh. "As you become more experienced, there's a danger that you can lose your edge," says van Rijs.

"To prevent this happening, we invent new things, so that each project contains a twist. Every one of our projects is a new adventure." ●



Creating places for sport & leisure through innovative social and commercial partnerships

**FAULKNERBROWNS
ARCHITECTS**

Dobson House, Northumbrian Way, Killingworth, Newcastle Upon Tyne, NE12 6QW
T +44 (0)191 268 3007 • email@faulknerbrowns.co.uk • www.faulknerbrowns.co.uk



Above: Dax Polé Commercial



Den Haag Zuiderpark



Lyon Carre de Sole



Derby Arena



Omnisportcentrum Apeldoorn



Fu studied at the University of Cambridge in the UK. He set up his practice in 2000

ANDRE FU

With a raft of awards, and a series of major hotel projects on the go around the world, Hong Kong-based designer Andre Fu is flying high. Christopher DeWolf finds out why he's not letting the accolades go to his head

Andre Fu's studio feels like an escape. Past the anonymous lift lobby and a row of work desks, floor-to-ceiling windows reveal a leafy garden terrace, beyond which is a thick forest of camphor trees and palms. It's hard to believe you're standing on the sixth floor of an office building in Central, Hong Kong's jam-packed business district.

"It's different, isn't it?" asks Fu. "You're outside on Duddell Street, there's concrete, noise, a Gucci shop, and then you take the lift up here and it's as if you are transported to a completely different place."

This has certainly been a transporative year for Fu, a Hong Kong-born, Cambridge-trained architect and designer. In January, he was named *Maison & Objet Asia's* Designer of the Year, the latest in a slew of awards for the hospitality projects that are Fu's speciality. He is working on major hotel projects in Bangkok, Bali, Phuket, Hong Kong, Singapore and Provence. *Wallpaper* magazine named him one of the world's "top 20 interior designers who know how to design sublime spaces," while the *South China Morning Post* credits Fu with articulating a "new language of hospitality interior design."

I've
done 80
interviews
in the
past
60 days

It's a lot of fuss for a soft-spoken architect whose demeanour is as understated as his designs. "I think I've done 80 interviews in the past 60 days," he said in Singapore, where he received the M&O prize. Back in Hong Kong, Fu explains the approach that has won him so much praise – and so many big-name clients. "The whole thing starts with a story," he says. "I think about the whole narrative of the hotel. Other than the colours and superficial elements, it's really about the sense of movement and how people feel when they are in the space."

That's evident in the Upper House Hotel, a 117-room luxury property that occupies the top floors of a high-rise in Hong Kong's Pacific Place development. Guests enter the hotel by escalator, passing through a bamboo-framed portal illuminated by shoji paper lanterns – a space inspired by the torii gates that mark the entrance to Japanese shrines.

Fu employs similar techniques throughout. In the lobby, limestone steps lead up to a podium garden. In a top-floor atrium, he uses swirling wood louvers to pull visitors' eyes towards a circular skylight. "It's an upward journey," he explains.

When the Upper House opened in 2009, it earned Fu international attention, which led to work for global brands like the Waldorf Astoria, Shangri La ▶



The Upper House, Hong Kong was André Fu's first hotel project

My role is to translate the shared vision of the property owner and hotelier into an experience

► and Park Hyatt. The hotel's zen-like feel and use of natural materials marked him as a designer with a "modern Asian sensibility," though Fu doesn't seem particularly smitten by the description. "It's a label the media have given me," he says, simply.

Instead, he sees his work as a process of distillation that takes the needs of a guest and the commercial imperatives of a hotel and infuses them with the spirit of a place. "To me, sense of place means extracting the feeling that you get when you're in the city and putting it in small spaces that people can relate to and feel comfortable in. There's nothing ethnic or literal about it."

In the beginning

Fu was a creative child. He remembers drawing mazes when he was at primary school, passing them to his classmates, who tried to find their way out of them. Later, he was sent to boarding school in England, where he went on to train as an architect at the University of Cambridge. He founded his

own practice, AFISO – short for André Fu Studio – in 2000, as soon as he qualified, and began working on projects for clients in London. "I saw then what it takes to create an international-standard project," he says of that time in his career.

Fu returned to Hong Kong in 2004, drawn back by his family and the beguiling contradictions of his hometown. He is especially fascinated by the unexpected natural spaces that exist within Hong Kong's frenzied urbanity, like the shores of the Tai Tam Reservoir or the mix of lush greenery and Bauhaus-style architecture of Kadoorie Estate, an exclusive but understated neighbourhood built in the 1930s. "I didn't grow up with much nature, but I'm attracted to landscape," he says.

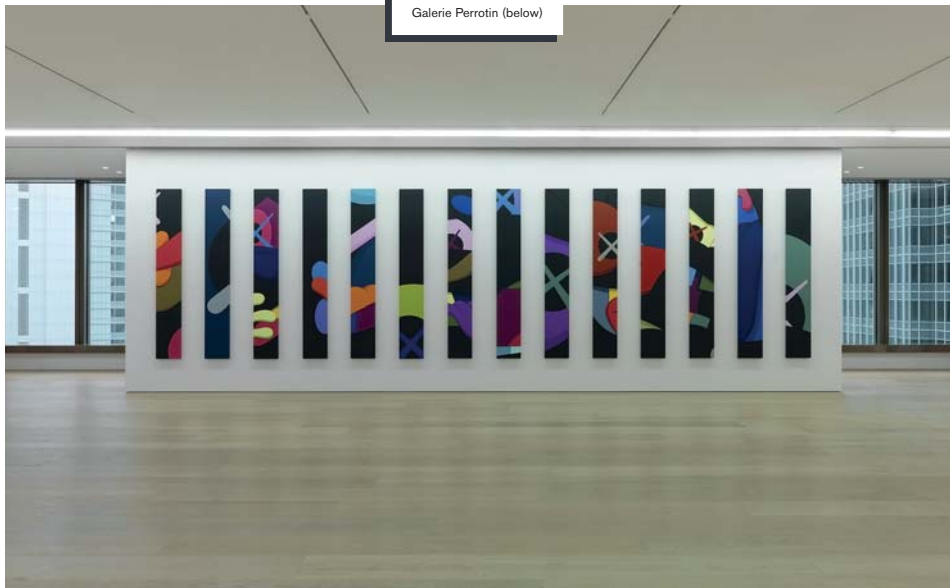
Fu is particularly fascinated by the way nature is shaped into gardens, which might explain the emphasis on natural materials that runs through his work. "I'm not keen on experimenting with new products," he says. "Materiality is there to complement good design."

That philosophy is apparent in his most pared-down projects, like Galerie Perrotin Hong Kong, an 8,000sq ft contemporary art gallery on an upper floor of a high-rise office building (pictured, right). Fu needed to create a white cube space whose primary role is to showcase art, so he limited his use of materials to simple oak floors and solid bronze window frames. At the same time, he didn't want to sacrifice the 270-degree, floor-to-ceiling view of Victoria Harbour and the urban canyons of Central, so he divided the space into five internal rooms with circulation directed around their periphery, which created a common area which is popular during the gallery's vernissages. "People are always sitting along the window ledge," he says.

Art plays an important role in Fu's spaces. He often finds himself curating a collection of original works that complement the ethos of his design. Some of the pieces at the Upper House include 'Grain,' a curvaceous marble sculpture by Taiwanese artist Cynthia Sah, and 'Cocoon,' a ►



Yu Yuan at the Four
Seasons, Seoul (above);
Galerie Perrotin (below)



Fu is expanding beyond architecture with a range of lighting products (pictured right) and also rug designs and fragrances



Distinctive design is vital. If I do a hotel for Park Hyatt, I don't want it to look like the Shangri-La

► series of small sculptures inspired by the shapes of nuts and seeds that were custom made for the hotel's guest rooms by another Taiwanese sculptor, Marvin Minto Fang. "I would never put something behind the toilet and call it art, but historically that is what people do [in hotels]," says Fu. "One great piece is better than a lot of little pieces that have no meaning."

That curatorial sense extends beyond art. When it comes to hotel design, Fu describes himself as a "facilitator" who manages the relationship between property developer and hotelier. "My role is to translate the vision we share into an experience," he says. "I need to know the hotel inside and out," he says. "Otherwise what I do is fairly superficial. A hotel is ultimately a machine that needs to operate 24 hours a day."

Being so closely involved with the project is the key to creating a distinctive design, he says. "If I do a hotel for Park Hyatt, I don't want it to look like the Shangri-La. I would hate it if people walk

into a Waldorf and say, 'Oh, this kind of looks like what André did for the Hyatt.'"

Fu is putting that principle into practice with his latest projects. Many are still under wraps, but Villa La Coste, a new hotel on the grounds of a Provençal vineyard, takes inspiration from the surrounding Mediterranean landscape, while Andaz Singapore will reflect the energy of the city's historic shophouse neighbourhoods. Both properties are slated to open in 2017.

Beyond architecture

In a 2013 interview with the *South China Morning Post*, Fu recalled something he was told as a child: "I remember my mother saying to me, 'Imagine if you were to become a designer or an architect; not only could you design an actual building, you could even design the towels that go into the room.'"

Those words stuck with him. Fu's design practice is now expanding beyond architecture, with a new lighting collection he launched this year

at the Salone del Mobile in Milan. Lighting is particularly important to Fu, who likes to fill his space with pendant lights and manually-operated lamps. "I like that interaction, instead of touching a screen to turn things on or off. It makes things that much more tactile and interactive," he says.

Fu has also designed a collection of handmade rugs for Tai Ping Carpets, and this year he debuted a new line of lifestyle products called André Fu Living. Its first product is a fragrance designed with Argentine perfumier Julian Bedel. Fu says it's an opportunity to make his work accessible to a wider audience and to build a brand.

That may be necessary, because Fu says he and his team have already taken on as much work as they can handle. He often turns down potential projects because he wants to keep his studio small. "I need to have a very personal contact with the projects that I work on," he says. And if the workload ever gets too much, he can always escape to the office garden. ●



The W Guangzhou in China was inspired by classical Japanese dance-theatre

► INTERVIEW: ANDRE FU



Gong Bar

LONDON
2014

Inspired by cinnabar, the mineral used to dye imperial Chinese buildings a distinctive shade of red, Fu's design for this destination bar in the London Shangri-La – housed inside Renzo Piano's iconic Shard building – blends historic Chinese materials and techniques with the atmosphere of a Victorian boudoir.

ANDRE FU: KEY PROJECTS



Urban Landscape

HONG KONG
2015

Fu counts this temporary installation for Swedish brand COS among his favourite projects. Inspired by Hong Kong's radical juxtaposition of nature and urbanity, Fu created a mossy, minimalist gathering space on the top floor of a utilitarian ferry pier.



Café Gray Deluxe

HONG KONG
2009

Located on the top floor of the Upper House, this all-day dining venue is built around a 14-metre open kitchen that serves the whole of the hotel. Fu used a palette of gold, grey and lilac to create a sumptuous atmosphere, with decorative louvres framing striking views of Victoria Harbour.

Fullerton Bay Hotel

SINGAPORE
2010

Tasked with creating a so-called 'bespoke heritage' interior in a contemporary building on the Singapore waterfront, Fu chose to evoke the city-state's British colonial heritage with streamlined classical details like marble mosaic floors and jewel-shaped pendant lamps, along with an enormous chandelier in the hotel's 18-metre-high atrium.



WOHA's Parkroyal on Pickering was conceived as an extension of Hong Lim Park (pictured). It features tropical plant-covered balconies and terraces

GREENING

An aerial photograph of a dense urban environment in Singapore. In the foreground, a large green field is visible. Behind it, a series of modern, dark-colored buildings with glass facades stand out. To the left, a building with 'PARKROYAL' signage is visible. The background is filled with a variety of high-rise buildings, including some with colorful facades (yellow and red). The sky is clear and blue.

SINGAPORE

WHEN SINGAPORE GAINED INDEPENDENCE IN 1965, THE VISION WAS TO CREATE A TRUE GARDEN CITY. CHRISTOPHER DEWOLF TAKES A LOOK AT HOW TODAY'S ARCHITECTS ARE BRINGING NATURE INTO THIS DENSE URBAN ENVIRONMENT

The Parkroyal on Pickering is the kind of building that inspires a double-take. At first glance, the hotel's four curtain glass towers glint in the bright Singapore sun like any other high-rise. Then you notice they appear to be floating on a shimmering bed of greenery, trees and vines swaying in the gentle tropical breeze. In fact, the block-long hotel has 15,000 square metres of green space built into its terraces and roof decks,

more than twice the total land area and more greenery than in the whole of Hong Lim Park, a grassy patch of land across the street from the Parkroyal. Lushly planted balconies project out from the hotel's upper floors, giving many rooms a close-up view of palms, shrubs and broadleaf evergreens.

Staff at the Parkroyal like to advertise the property as a "hotel in a garden," and it's a feature that sells. "The room rate of the hotel is more than double their projection," says the hotel's architect, Richard Hassell. "Because of the demand, they kept raising the room rate, and people kept coming, so they raised it more. I think that has been almost entirely due to people seeing images of this hotel dripping with greenery and thinking, 'I would love to stay there.'"

Hassell is co-founder of Singapore-based architecture firm WOHA, which specialises in green architecture – sustainable, yes, but also infused with nature. The façade of WOHA's School of the Arts is sheathed in greenery, while the firm's latest project, a 30-storey hotel/office tower called Oasia Hotel Downtown, is not only coated in

**Because of the demand,
they kept raising the
hotel's room rate, and
people kept coming,
so they raised it more**

PHOTO © PETER LINCHAM/PAUL



creepers and flowering plants, it is punctured at various intervals with open-air sky gardens. All told, the building contains 750 per cent more green space than the lawn that occupied the site before. "We love nature," says Hassell. "I recently did an exhibition of some work from my school days and I realised that even then there were plants all over the buildings."

Hassell is not alone. Some have called Singapore a 'biophilic city,' a place where nature plays an integral role in urban life. "You arrive in Singapore and you immediately feel you're immersed in nature," says Timothy Beatley, an architecture professor at the University of Virginia and the author of *Biophilic Cities: Integrating Nature Into Urban Design and Planning*. "It's probably our best example of a vertical green city." Most Singaporeans live in high-rise housing estates, but more than 47 per cent of the city-state's land area is dedicated to public green space, compared to 14 per cent in New York City. London is just as green, but it is also much less densely populated. ▶



Richard Hassell is co-founder of WOHA, the firm responsible for the design of The Parkroyal on Pickering hotel (top) and the School of the Arts (right)

WUHAN, CHINA





PHOTO: RAMBOL STUDIO DREISEITL



The Bishan-Ang Mo Kio Park project saw a drainage channel transformed into a naturalised river, attracting flora and fauna

Recent years have seen a shift to an even deeper, more meaningful relationship with nature, one that encourages biodiversity and sustainable lifestyles. For end users, biophilic design principles have been credited with improved mental and physical health and higher property values. The question is just how far these values can go. "Green design has been progressing up to the level where people don't know where to go," says Malaysian architect Ken Yeang. "The straw a lot of people are grasping at is biophilia. But just doing green buildings isn't enough. It's working at the tail end rather than the front end. What we need to do is design green infrastructure and green cities rather than just green buildings."

THE CASE FOR NATURE

In 1984, American biologist Edward O Wilson published his book *Biophilia*, in which he argued that humans have an innate bond with other living systems. Since then, researchers have found that a connection to nature can lower blood pressure, reduce stress, improve attentiveness, boost creativity and make us generally happier people. And yet the past two centuries of urbanisation have nearly severed our ties with nature, eliminating it from our lives in the worst cases and at best reducing it to decoration – a flower pot on the windowsill, a garden weeded, pruned and rid of pests.

Biophilic design aims to bridge the gap between the natural world and the built environment. "We have this need to affiliate with nature, but the built environment is where we spend 90 per cent of our time," says Stephen Kellert, a professor emeritus of social ecology

What we need to do is design green infrastructure and green cities rather than just green buildings



Stephen Kellert

at Yale University and the author of several books on biophilia. In many cases, that built environment was designed to take us as far from the natural world as possible. "I worked on a 1950s school renovation, and it had windows up high so kids wouldn't be distracted by looking outside," says Kellert. Department stores, shopping

malls, sleek apartments – the same mentality informs them all.

That wasn't as much of a problem in Singapore. When the city gained independence from Malaysia in 1965, its founding prime minister, Lee Kwan Yew, was intent on turning it into a garden metropolis. "Singapore was actually practicing biophilia without knowing the word existed," says Lena Chan, the deputy director of the National Biodiversity Centre. Major roads are lined by lush plantings, and in recent years, Chan and others have successfully pushed for these gardens to include more native species in order to create a complete ecosystem. "They are selected carefully for butterflies and dragonflies, because when you see these insects around, birds are going to come, lizards are going to come. It perpetuates itself," says Chan.

Increasing human contact with nature is another goal. Several kilometres away from the Parkroyal on Pickering, in the vast tracts of high-rise housing estates known as the Heartlands, a concrete drainage channel in Bishan-Ang Mo Kio Park was transformed into a naturalised river with wetlands and rocks. "Before, it was a non-usable space, and it was dangerous because the water was very fast," says Tobias Baur, a landscape architect with Ramboll Studio Dreiseitl, the firm that undertook the naturalisation project as part of a team of designers. "It was a dead zone for the people and vegetation."



Ken Yeang's National Library Building in Singapore includes 6,300sq m of open air green space throughout the building

PHOTO © P. R. HAMZAH & YEANG SEN. BIRD, 2016.

Tearing up the concrete and replacing it with rocks and soil slowed the flow of the water, which allowed vegetation along the river to absorb more nutrients. Whereas the drainage channel was designed to funnel huge amounts of floodwater out to sea, the new river has a more constant flow, as the surrounding soil absorbs excess water. "We're bringing back flora and fauna," says Baur. "We have an increase in biodiversity of 30 per cent – a lot of new birds, new species coming in." And because the river is no longer a raging torrent when it rains, fences were taken down to allow public access. "They can get their feet wet, catch fish, look at the flora and fauna," says Baur.

Ken Yeang has a similar goal with his architecture. His design for Singapore's National Library includes a total of 6,300 square

metres of open-air green space on multiple levels throughout the building. Since the library opened in 2005, Yeang has delivered even more ambitious projects in Singapore, including Solaris, a high-rise research facility whose six green decks help reduce energy consumption by 36 percent. Yeang says his goal is to create "constructed ecosystems" that enhance biodiversity. "What I try to do in all my designs is not just put vegetation in my buildings; I create different types of habitats for different species, which involves green walls, green roofs, green terraces, and within each of these habitats I identify the native fauna I want to bring in."

Those are also tactics employed by WOHA. "Singapore has very low winds and year-round rainfall, constant humidity and a very ▶

Oasia Hotel Downtown features a series of 'skygardens' at different levels plus public areas for recreation and social interaction



Stefano Boeri describes his Milan Bosco Verticale project as a "model of vertical densification of nature within the city"



PHOTO OF BOSCO VERTICALE: SHUTTERSTOCK

► constant sun path across the sky – those factors combine to make it one of the easiest places in the world to put plants on buildings," says Hassell. That hasn't stopped biophilic architecture from emerging in more challenging locations, like Milan's Bosco Verticale towers, which are studded with 730 trees and 16,000 other plants, with different species planted to take advantage of the building's many microclimates.

"The main condition to planting in buildings is that it's the equivalent of a very exposed location on the ground," says Hassell. "It's really just putting yourself in a plant's eye view and saying, 'What am I experiencing here?' Almost any kind of condition you can dream up in a building, you can find its equivalent in nature."

THE ISSUE OF MAINTENANCE

The thing about biophilic architecture is that, unlike more tech-centric forms of sustainable building, it actually looks green. "It's a movement – just like Modernism – and it should have a whole new style. It should be hairy. It's not pristine," Yeang said in 2011. Hassell notes that some traditional modernists hate his buildings. "They have almost the opposite reaction of most people – it's revulsion, like the building is something mouldy or dirty."

But neither Hassell nor Yeang say it is difficult to convince clients of the benefits of shrouding their buildings in greenery. Most of their concerns have to do with the cost of maintenance. "Whenever I design a building I will assess the number of plants and tell the client, 'As far as maintenance is concerned, this is a three gardener building or a four gardener building,' and that's all they need to budget for," says Yeang. Both architects make sure that all of the greenery in their buildings is easily accessible in order to reduce maintenance costs. "You don't need specially trained gardeners who need to hang down from the outside of the building," says Hassell.

Many of WOHA's projects make use of sustainable features like natural ventilation and operable louvre systems that allow users to screen out the sun. Oasia Downtown Hotel takes that to another level by carving out a series of lushly planted sky lobbies cooled by high volume low speed fans. Some of the sky gardens have lawns, others swimming pools, restaurants or flexible gathering spaces.

Stop evaluating buildings on how little they harm the environment. Start judging them on how much they enhance it


"Creating more ground and amenity space up in the building is a very simple idea but it's very powerful. It affords people all kinds of new and exciting lifestyle opportunities."

But lifestyle is only a small part of the equation. After all, what's the point of a green building if it isn't green in an ecological sense? Yeang is wary of greenwashing and he is equally concerned by box-ticking – architecture that meets the requirements of LEED and other similar certification programmes, but doesn't do anything to change the way we live. "The next era of green design has to be ecology based," he says. "We should look into how we can integrate everything human beings make with the natural environment in a seamless way."

That's especially pertinent in Singapore, which increasingly suffers from toxic haze caused by farmers and palm oil companies in Indonesia that clear their land through slash-and-burn practices. The smog was particularly bad last year, and in response to the crisis, Singapore passed a law that allows it to sue pollution-causing companies beyond its borders. The whole episode serves as a reminder that, however much you can do at home, environmental issues are global.

WOHA's response is to develop its own system of performance-based sustainability ratings. There is the green plot ratio – the amount of greenery relative to the square footage of the site – but also something Hassell calls the ecosystem index. "Ten is a fully functioning ecosystem that would have a similar range of species to the biotope for the location. Zero is no habitat, no food," he says. If you stop evaluating buildings on how little they harm the environment and start judging them by how much they enhance it, says Hassell, it could push green architecture towards the tipping point it needs to make a real difference.

At that point, a building like the Parkroyal on Pickering won't be a head-turner – it will be normal. ●



The 101-hectare Gardens by the Bay features three separate gardens.

The project was a central part of the government's plan to transform Singapore into a 'city in a garden'.

Wilkinson Eyre were part of a British-led team that designed the award-winning Cooled Conservatories (pictured)





Marina One 'vertical forest' scheme tops out

Marina One, the lush garden-themed Singapore tower scheme designed by Ingenhoven Architects, has topped out in the city-state's Central Business District.

Dubbed "the Green Heart," the high-rise, mixed-use complex will resemble a green mountain in the middle of the city.

Shrubs, trees, and flowers will appear on every floor of the four towers that form Marina One. Two large urban parks will flank the towers – two of which are conjoined at a height of 170m – and the space in between

them will be occupied by a lush free-formed biodiversity garden, designed by landscape architects Gustafson Porter in conjunction with Ingenhoven and local firm ICN Design International.

The garden will provide a tranquil public gateway to a leisure zone spread across several public terraces, which will include restaurants and cafés, a fitness club, a food court, event spaces and retailers.

Marina One has been granted LEED Platinum pre-certification. In addition to the abundance of greenery,

the environmentally-smart design will utilise solar power, sun-shading, energy-efficient ventilation and a rainwater harvesting system.

"Our environmentally-smart design aims to re-green the city and is a role-model for the rapidly growing megacities within the tropical and subtropical climate zones," said lead designer Christoph Ingenhoven. "We are glad that the development remains on track for completion for 2017 and are proud that Marina One will soon be a unique part of Singapore's skyline."

Marina One features an elevated public garden stretching between its towers, with lush vegetation, waterfalls and pools



& RELAX

Your Space. Our Speciality.

With over 40 years experience, we have carved out a reputation as one of the country's experts in the design, installation and maintenance of luxury relaxation spaces; from domestic saunas to commercial steam rooms and spa pools.

From conception to completion, our aim is to make every part of your project as stress free as possible. Please get in touch to see what we can do for you.

DaleSauna°

Grimbald Crag Close
St James Business Park
Knaresborough,
North Yorkshire, HG5 8PJ

T: +44 [0] 1423 798630
F: +44 [0] 1423 798670
-
dalesauna.co.uk



**WE ARE MOVING
TOWARDS A BUSINESS
MODEL THAT GOES
BEYOND ARCHITECTURE**

DAVID GIANOTTEN

Architecture has always been very opportunity-driven, but maybe it's time to start taking the initiative, OMA partner David Gianotten tells Magali Robathan

interview David Gianotten at OMA's offices in central Rotterdam. As you'd expect from one of the world's best known architectural practices, there's a real buzz inside, with architects working on projects ranging from huge buildings such as the Taipei Performing Arts Centre in Taiwan, to a simple but exquisitely designed jewellery display case for a high-end Parisien jeweller.

Blue foam models illustrate the wide variety of projects being worked on by the practice – incidentally, my favourite room is the bottom floor model shop, where materials sit ready to be turned into OMA projects of the future.

Launched by Rem Koolhaas in the 1970s, the Office for Metropolitan Architecture's roster of leisure and cultural buildings includes the Casa da Musica concert hall in Porto, Portugal; Seattle Central Library in Seattle, US; the Fondazione Prada art centre in Milan, Italy; and the Garage Museum of Contemporary Art in Moscow, Russia. It's also well known for acting as a launch pad for an unusually high number of successful architects, include Bjarke Ingels, Ole Scheeren, Fernando Romero of FR-EE and Joshua Prince-Ramus of REX.

Netherlands-born David Gianotten returned to his home country from Asia last year, where he set up OMA Asia, growing the Asian design office from 12 people at the start to 60 in six years. He was made a partner of OMA in 2010, and returned to Rotterdam to lead the practice in the role of managing partner-architect in 2015.

Today the practice is led by a collective of nine partners. It employs about 350 people across six offices, in Rotterdam, New York, Beijing, Hong Kong, Doha and Dubai.

Here David Gianotten talks about the projects being worked on at the moment, as well as how the practice is evolving. ▶

David Gianotten is one of nine partners who lead OMA. He was made a partner in 2010

PHOTO: VINCENT VAN DEN HOOGHEN

► How has 2016 been for you so far?

Hectic, but very good. Last year was about getting settled in my new role and developing new strategies for the company. It feels like now we're really making progress.

2016 started amazingly for us, because we won The Factory in Manchester, UK, and then we were chosen to design the WA Museum in Perth, Australia, which I was leading. Shortly afterwards we got the assignment for the new Feyenoord stadium in Rotterdam, the Netherlands, and the regeneration of the area around it. And that all happened in about three months.

What's your main focus over the next 12 to 18 months?

We're in transition, as a practice, from an office that was seen by the world as being led by a star architect to one that is led by a collective. It's very important for me to manage the company to make sure that works and that the expertise of the nine partners can flourish. It's a task I take very seriously.

Our profession is also in transition. For a long time, architecture has been very opportunistic. I don't believe so much anymore in doing one competition after another; instead

**WE WANT TO USE THIS
OPPORTUNITY TO REVITALISE
A PART OF ROTTERDAM
THAT REALLY NEEDS IT**

we're moving towards a new business model strategy that goes beyond just architecture. We're thinking about working with clients from a much earlier stage, before there is a brief, and we are also interested in initiating our own projects.

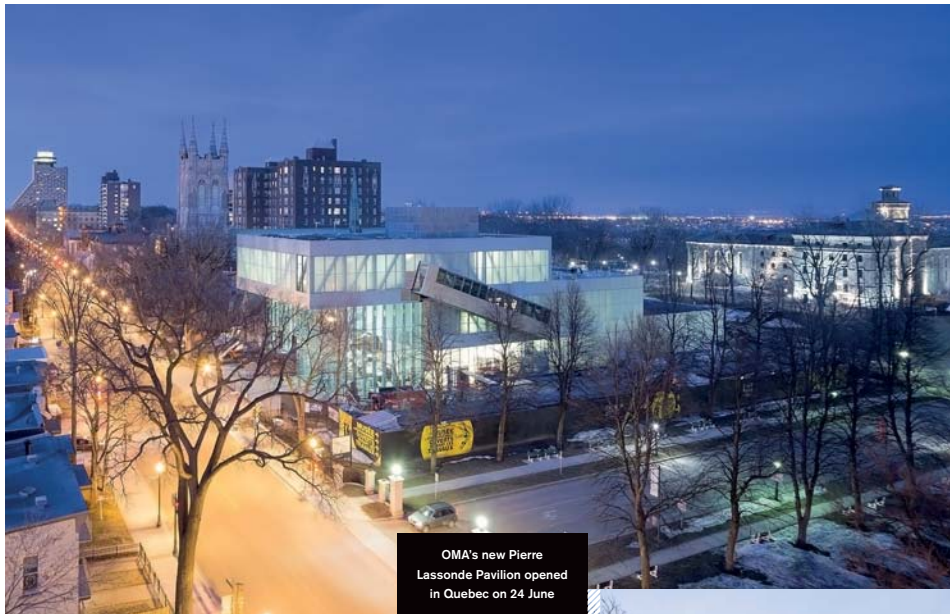
We're experimenting with this model with two smaller projects at the moment, where we are our own client. I can't talk much yet, except to say one is a masterplan and the other a building. We've initiated these projects ourselves and are going out to find a company or developer to help fund them.

The Pierre Lassonde Pavilion at the National Musée des Beaux-Arts has just opened in Quebec. What are your thoughts on this?

This project is interesting because the roof of the building becomes an extension of the park around it, and also because it connects parts of the existing museum together.

OMA are designing a new stadium for Feyenoord FC on the River Maas in Rotterdam





OMA's new Pierre
Lassonde Pavilion opened
in Quebec on 24 June

The lobby space is also really interesting, because it's unprogrammed space. Because we stepped the museum, there was a huge space left underneath that was not prescribed in the brief. I think that was a great thing for the museum – they could have their formal galleries, yet they suddenly had a grand hall where they could do all kinds of new things they hadn't previously imagined.

**You're designing a new stadium
for Feyenoord football club.
Can you tell us about that?**

There were two previous attempts to build a new stadium for Feyenoord and they both failed. Our analysis was that they failed because it was an object driven assignment – it was purely about building a new stadium or rebuilding the old one. We strongly believe that sport is not an object related thing; it's part of society. So we talked to Feyenoord, and said, you shouldn't just see this stadium as an object, you should see it as a part of the city. We want to use this opportunity to revitalise a part of Rotterdam that really needs it.

It took some time to convince the client to see the project in these terms, because regeneration isn't the first thing football boards and directors are concerned about, but eventually they agreed that it would be much better to look at this project as part of a wider drive to improve the area. The government isn't a client, but it gave its full support and brought people in to work with us in a very collaborative and detailed manner.



PHOTO: PIERRE LASSONDE PAVILION: IWAN BAAH

We agreed to do three masterplans with three different stadium locations. Luckily everyone chose the same one – the Strip (Veranda West). Now we are moving on to the next step, which is finding the investors and detailing the design of it.

Can you sum up the vision for the project?

Rotterdam has ignored the River Maas for a very long time; it has developed with its back to it. We proposed building the new stadium – a very important landmark for the city – on the waterfront as a starting point of a development of that area. ▶

INTERVIEW: DAVID GIANOTTEN

- The old stadium, De Kuip, which is a municipality listed building, will be completely redeveloped and turned into a multifunctional complex for fans and visitors. It will house a range of leisure and F&B facilities, as well as housing and social and healthcare functions. There will also be an athletics programme inside the stadium, so that the stadium will still be used.

In between the new and old two stadiums, we've created a 'strip' featuring shops, houses, offices, hotels, attractions, cultural spaces, social and recreational facilities, parking and retail. We'll give it life, 24/7, so there are things happening even when there are no events at the stadiums, and it will act as a nice fan strip when there are games and events taking place.

What can you say about the design of the stadium?

The stadium is located on a bend in the river – it's a very visible spot that can be seen from the heart of the city but also from the ring road. There's a train track at the back of the stadium, which means that trains pass by carrying gas and chemical liquids from the harbour.

On the one hand, it's very visible and open, and on the other hand it needs to be well protected. So the design of the stadium has two sides; one that is completely open to the water, and another that's more closed and intimate; that embeds the club and gives it safety.

What are you most excited about with this project?

The fact that there can be an initiative to revitalise an important part of the city that was neglected for a long time and that it's being done in collaboration with the city.



The Taipei Performing Arts Center interior

OMA are designing the Factory arts and cultural centre in Manchester.

What is your vision for this project?

We're well known for our work experimenting with theatre design. Classical theatre needs to be performed under the right conditions, with the best possible acoustics and so on. While this is important, it's meant that classical theatres have traditionally been designed in such a way that they are often not suitable for more experimental performances. So we're always trying to figure out new ways of using theatre buildings to make different types of artistic expression possible.

We've started looking into this with the design of the Casa da Musica concert hall in Porto, which opens up the theatre to the city [via corrugated glass walls] and in the Wyly Theatre in Dallas, where we experimented with designing a theatre that can be transformed into a wide range of configurations, according to the performance. We are



IMAGE: TPAC © OMA



The two-storey Garage Museum of Contemporary Art opened in Moscow in June 2015

PHOTO: VASILY BACHINOV © OMA

WE WILL FORM A HUGE, EXPERIMENTAL MEGA THEATRE WITH A 100M-LONG STAGE



The Taipei Performing Arts Centre builds on OMA's past theatre work

currently building the Taipei Performing Arts Centre in Taiwan, where we're experimenting with bringing theatres together and creating larger spaces that can be used by theatre makers in a more experimental way.

The Factory is the next step. It's housed in a huge building, which will be able to accommodate several works at the same time. We have designed the seating and stage in an extremely flexible way, meaning that experimental theatre, exhibitions and fairs could take place there, as well as classical theatre.

How did the design for the Taipei Performing Arts Centre develop?

On the site, there's a very vibrant night market, the Shilin night market. The original brief proposed taking away this market in order to house the Taipei Performing Arts Centre. Our view

was that it would have been completely immoral to do so. The original brief described three theatres next to each other, each with their own lobbies and back of houses. We said, can we not make the brief much more efficient, so that we need way less footprint. We proposed lifting the theatre up so that we could keep the night market underneath.

So then we asked ourselves, what's the most efficient footprint you can get? It's a square or a circle. A circle is difficult, because you get areas that you can't use, so we went with a square, or a cube. We started putting halls in the cube and stacking them, but that became too big and didn't work. So then we thought, if we put everything apart from the performance halls – the dressing rooms, lobbies, cafés, offices and so on – inside the cube and then hang the halls from the cube, that might work. That was the first sketch we

INTERVIEW: DAVID GIANOTTEN

PHOTOS PHILIPPE RUAUT



► made, scribbled on the page of an airline magazine. We tore the page out and then we entered the competition. And that is exactly the scheme today.

The three theatres – the Grand Theatre, the Proscenium Playhouse and Multiforum Theatre – all hang from the central cube. By coupling the Grand Theatre and the Multiforum Theatre, we can form a huge, experimental mega theatre with a 100m-long stage, which can house new kinds of performances as well as conventional theatre reimagined on a grand scale.

I am super excited by the fact that that idea was so strong, and that the government went with it. It's not a nice looking building – it's not made to be beautiful, it's made to function well. The client recognised the efficiency of it and saw the opportunity of combining the night market with the building.

The project is under construction and should be finished next March after which the first performances will take place there in the summer next year.

How important is the Faena Arts District project for OMA?

Miami is a very commercially-driven city, so to be able to create a cultural facility there was a nice opportunity for our New York office. The fact that it's also not too large makes it even more intimate. It looks as though the effect we were hoping for – to create a little diamond-like project in that strip of commerce – is really paying off. People notice the building, especially the façade, which is by our standards quite relaxed, almost frivolous. People are noticing it and wondering what it is and how it will be used.

Can you tell us about your career background?

I studied architecture and construction technology at the University of Technology, Eindhoven, in the Netherlands. When

The cylindrical Faena Forum arts and cultural centre is currently taking shape in Miami, US

I finished my studies, I decided I didn't want to follow the normal trajectory of an architect; I wanted to be in a position where I would be on the table with clients from day one. To do that, I realised I needed to understand clients, so I started working for the Municipality of Utrecht as a project manager.

In 2000, I joined Gideon Consultancy as project manager. The same year, following the Enschede fireworks disaster in the east of the Netherlands when a big fireworks factory blew up, the city was looking for a masterplan to rebuild the damaged part of the city. Me and my partner at Gideon, Peter Kuenzli, bid for the redevelopment of that part of the city, and we got it. I did all of the central buildings, including a museum, shopping mall, wellness centre, school and a remembrance building for the disaster.

As part of that project, I worked with Bjarne Mastenbroek at SeARCH, who then asked me to join the practice. So I flipped from being a client to becoming the director in that architecture office, which was exactly what I wanted. I worked at SeARCH for five years, until 2008, when I joined OMA.

What have you learned from working with Rem Koolhaas?

I learned that it's important to have a constant dialogue around projects, to criticise everything, even things that you take for granted, and to make sure that you always take decisions because there is a good reason for them. A lot of architects take certain decisions because of a shape, or because of a subjective matter such as beauty. Here at OMA we always analyse and discuss our reasons very thoroughly. That criticality has been very useful.

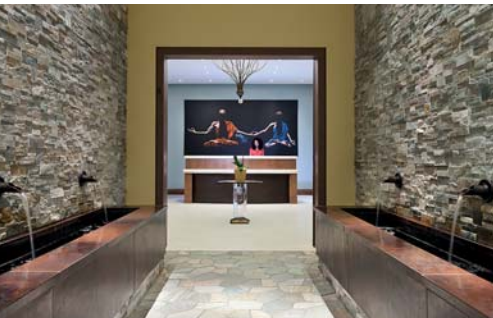
How do you spend your leisure time?

I spend as much time as I can with my children, I play soccer, I like reading, motorsports and travel. ●



global
spa
evolution

www.bluspasinc.com



FOREST FANTASY

With a design based on the story of fictional indigenous clans, Phuket's Keemala resort stands out from the crowd. Neena Dhillon speaks to the architects and designers behind the woodland retreat





The Keemala resort features seven two-storey Tree Pool Houses, which are made from glass, encased by a bamboo and metal shell



Traditional Thai, luxury beach resorts, slick urban retreats, hotels inspired by the destination's tin-mining industry, its Sino-Portuguese history, its natural wonders – all these architectural themes have been seen on Thailand's largest island. That's why the Somnam family, inhabitants of Phuket for four generations, decided that any new hotel it brought to the crowded leisure market would have to be inherently individual.

"So many design ideas have been done here but my mum saw an opportunity to develop something entirely different conceived around a village concept where people could escape from the stresses of daily life while getting to know an undiscovered side of Phuket." So says Tanapong Somnam, who along with sister Samornpun, represents the youngest generation of the family's hospitality business, sharing executive-level responsibilities for sales, marketing and operations. Already an owner and operator of a 244-room beach resort in Patong, the Somnams' second hospitality project sets out to introduce an alternative ethos to Phuket's resort offering while highlighting the island's tropical landscape in a sustainable way.

The chosen location is 29,000 square metres of canopied hillside overlooking Kamala Village on Phuket's west coast, a parcel of land that was purchased because the family recognised the potential of its natural resources, including a fruit orchard, forest, streams and groundwater. Within this verdant backdrop, the Somnams have partnered with two Thai firms to construct ►



Family entrepreneurs:
sister Samornpun
Somnam (top) and
brother Tanapong



Looking back, local people knew how to live among the forest, using knowledge and resources to benefit their wellbeing

► an all-pool-villa retreat. Realised through an investment of THB650m (US\$18.5m, £16.3m, £12.9m), Keemala is conceived around an architectural vision of rustic luxury, inspired by Phuket's indigenous lifestyle, cultural customs and early settlers. "Chinese descendants, Thais, Muslims and Europeans all live together as a community, adhering to provincial values even today," notes Somnam in describing his home. "Looking back, local people knew how to live among the forest, using knowledge and resources to benefit their wellbeing. This village narrative we wanted to weave into our resort concept."

Natural wonderland

Through a competition process, the family selected Bangkok-based firm Architect Space and Pisit Aongskultong of Pisud Design Company for the architecture and interiors respectively. The studios, which have worked together previously, came with their own inspiration about how to build a genuinely distinctive resort experience.

Describing his approach, Sersuk Kitcharoenwong, managing director of Architect Space, says: "Keemala and its grounds are designed as an expansion of the surrounding landscape, making use of natural features such as mature trees, streams and waterfalls. These have been integrated into the overall design, creating a wonderland for guests to enjoy." Such was the commitment to the preservation of indigenous vegetation that drawings had to be changed to accommodate trees, this fluidity feeding into an architectural plan that sees them incorporated prominently into the design of the villas, in some instances sprouting up through pool platforms. Aongskultong's role meanwhile has seen him embellish the idea of a village

"Keemala and its grounds are designed as an expansion of the surrounding landscape creating a wonderland for guests to enjoy"

Sersuk Kitcharoenwong,
managing director of
Architect Space



The 16 Clay Pool Cottages feature thatched roofs inspired by Phuket's farming communities



narrative into something more enchanting, fantastical even, based around a concept of four fictional clans with accompanying traditions and skills characteristic of early settlers. As Somnam explains: "Pisit Aongskultong is the dreamer. He imagined a story of a maritime caravan, a fleet of ships heading from West to East on a Silk Road trading route. Forming a strong bond, these people encountered a storm while crossing the Indian Ocean en route to China and, set adrift, ended up starting a new life on this arable-rich island."

With the lifestyles of the imaginary clans crystallising in their minds as part of Keemala's creative vision, the firms decided that four accommodation types could be designed to reflect their origins and rituals. Counting leaders in agriculture, fishing, carpentry and mining among their ranks, the 'Pa-Ta-Pea' clan is honoured by 16 Clay Pool Cottages, their interiors defined by "earth-tone colours, woven rattan and bamboo furniture and textured cement-mimicking clay," according to Aongskultong, topped by pyramid-shaped, thatched roofs commonly associated with rural or farming communities. To make the semi-permanent homes of the nomadic ►



The Tent Pool Villa's bathroom (above, top), and exterior (above, bottom). The villas are made from a double layer of tent fabric



Earthy colours are used in the Clay Pool Cottages

KEEMALA

Design partners and suppliers

Owner/operator: Sri Jamroom Co Ltd
 Creative vision and interior design: Pisud Design Company
 Architecture: Architect Space
 Lighting design: Lumen Light Company
 Mosaic murals: Surachai Sripaiboon
 Canvas and tent fabric specialist: Sang Thong Phabai Co Ltd
 Cutlery and chinaware: Thai Sa-nguanwatanasin Co Ltd
 Furniture design: Pisit Aongskultong
 Furniture supplier: Rattanasilp Design Chiang Mai Ltd
 Fabrics, textiles and carpets: Doi Tung Development Project
 Bathroom fittings: Cristina Sanitary Co Ltd, Sana Co Ltd
 Technology: Fine Tuning Co Ltd, SelectTV Solutions Thailand Co Ltd



The interior designers aimed to merge the narrative of the four fictitious clans in the resort's public spaces



This particular free-moving design has been evolved in deference to the 'We-Ha' or sky people

SPA & WELLNESS

► 'Khon-Jorn' tribe, this group formed of foragers, herders and traders, seven Tent Pool Villas are fashioned "out of a double layer of sturdy tent fabric held in place by large structural rods," says Kitcharoenwong.

Living up high

Over in the seven Tree Pool Houses, exteriors of glass encased by bamboo and metal shells appear as hanging pods in the landscape, with cocoon-like beds and loungers suspended from the ceiling internally. This particular free-moving design has been evolved in deference to the 'We-Ha' or sky people, including healers, creators, architects and inventors. As the highest room category, eight Bird's Nest Pool Villas allude to the opulence, intellect and creativity of the 'Rung-Nok' community comprising artists, poets, philosophers and astrologers. So the roofs of their abodes are formed of an interwoven free-form wood and plastic composite mesh to aid privacy while unique furniture pieces, such as multi-hued woven stools, "represent the avant-garde nature of the clan," adds Aongskultong. A mural mosaic relief inlaid into the bathrooms, meanwhile, highlights the Rung-Nok's belief that bathing under moonlight replenishes their souls.

In Keemala's public spaces, there has been an opportunity to merge these four narratives into creative architecture demonstrating the cohesive nature of the fictional society.



The furniture has been designed by Aongskultong



The Bird's Nest Pool Villas feature a pool and terrace, and ocean view baths. They are inspired by the fictional Rung-Nok community

The welcome pavilion, for instance, is dominated by a detailed mosaic installation, hand-laid by Chiang Mai native Surachai Sripaiboon, whose work continues in complex murals that also enliven the lobby and spa. The spa complex itself references the humble trade of early settlers, its two building types shaped to resemble traditional local fishing tools. Perhaps the most striking architectural addition, though, are the six iconic pods that tower up into the sky from behind the welcome pavilion to house the lobby lounge, a library, boutique, wine cellar and wine lounge.

"Made from wood-plastic composites, bamboo accents and rubber shingle roofing, their single-pillar construction required a great deal of soil testing with the underground foundation structure carefully calculated to withstand external forces such as wind load," explains Kitcharoenwong. "There are connecting walkways that serve to further anchor and secure the pods, which are inspired by the design of a poppy because these flowers have cultural significance in Thai and Chinese cultures."

Bespoke all the way

The land's steep incline and topographical conditions called for considered structural calculations to be made across the board. Alongside this feat, Aongsakultong says the most challenging aspect of the overall design has proven to be "the odd-shaped architecture of the villas, requiring furniture and fixtures to be made to unusual specifications." Following his bespoke designs, all handcrafted furniture has been manufactured in Chiang Mai.

Materials are eco-friendly, heat reducing and selected for durability. Rattan, bamboo, cement, granite and native Thai



timber species are commonplace throughout the scheme, which sees groundwater treated onsite to feed internal systems. As part of the Somnam family's commitment to create opportunities for local communities, all fabrics and textiles have been produced by the Doi Tung Development Project, which promotes the work of ethnic minorities by providing sustainable alternative livelihoods to those seeking to combat illicit crop cultivation.

All these elements feed into a design that is defined by its holistic nature, as Kitcharoenwong observes. "Keemala is designed as a place where guests can be removed from their hectic lives. The four villa types, connecting pods, spa and welcome pavilion complement the surrounding nature, transporting visitors to a completely different setting from the norm." ●

The welcome pavilion features a mosaic by local artist Surachai Sripaiboon who has also created murals for the resort



total football total

FC Barcelona is planning three new stadiums as part of the Espai Barça masterplan:

New Camp Nou

Architects: **Nikken Sekkei and Joan Pascual – Ramon Ausio Arquitectes**
Cost: **€360m**

The biggest component of the development is a comprehensive revamp of Francesc Mitjans' iconic Camp Nou stadium. Capacity will be upgraded to around 105,000, and a new roof will be added.

New Palau Blaugrana

Architects: **HOK and TAC Arquitectes**
Cost: **€90m**

The club's multi-sports arena will be demolished and rebuilt on the site of the current Mini Estadi stadium. The highly flexible complex will feature a 10,000-seat arena, an ice rink and two football pitches for the club's football academy.

New Mini Estadi

Architects: **Battle i Roig**
Cost: **€12m**

The home of Barcelona's B-Team, women's team and youth sides is being torn down to make way for the New Palau Blaugrana. It will move from the Les Corts neighbourhood to the club's training facility in San Joan Despí.



architecture

FC Barcelona has decided it needs to expand
and it's not doing things by halves, with its
ambitious €600m Espai Barça scheme.
Kim Megson speaks to the people involved



Whatever your allegiances, you have to admit that no football club has a brand quite like FC Barcelona.

The Spanish La Liga champion is internationally perceived as the club that plays beautiful football, the club that is owned by its fans, the club that fights for equality, the club that represents a city and an entire region, and the club whose values can be summed up in one word recognisable the world over – 'Barça'.

The Barça brand appeals to fans internationally, and two million people each year visit the club's home to experience the museum, buy the merchandise and tour Camp Nou – the iconic stadium the club has called home since 1957.

But despite this popularity, the club wants more. Operating in an ever more competitive battleground with the world's most popular clubs – including rival Real Madrid, which is planning a stadium expansion and overseas theme parks – Barça's board reached the conclusion it has no choice but to expand.

"We don't have the luxury of ignoring other sources of revenue anymore," says Jordi Moix, one of the club's elected board members and the commissioner in charge of the club's expansion dreams. "We're an institution that wants to take advantage of its brand. If we want to remain independently owned and avoid raising season ticket prices and selling players, then we must create new value streams."

"We did it years ago by opening our museum, but we have so much potential to do more. It would be a sin not to," he said.

While most football clubs dream of expansion, Barça has two precious commodities that make its ambitions feasible: ownership of 20 hectares of development-ready land in Les Corts, and a brand that can attract significant investment.

Moix and the board have imagined something particularly ambitious: a whole new Barça district surrounding Camp Nou, described by club president Josep Maria Bartomeu as "the most important sports project in Europe and the world."

Espai Barça – a new district for fans

Espai Barça, or 'Barça Space', will be a pedestrianised, landscaped boulevard for all things Barça. The district will integrate with the city 24/7; a new neighbourhood of restaurants, cafés, sports facilities and the club's museum, hotel and megastore.

"This is an open space for everyone," says Moix. "We want to liberate this space for the neighbourhood. Espai Barça won't be like an amusement park where you have to pay to enter. We're a social club and we're part of this city. It doesn't make sense for us to build fences."

The club hopes the result will be "every Barça fan's dream" – a place they can call their own which will increase the club's engagement with fans, its revenue and the value of its assets, boost sponsorship, improve conditions for its athletes, achieve environmental sustainability and generate activity 365 days a year.

At the heart of the project are three major infrastructure changes. Camp Nou will be completely revamped at a cost of €360m – with a new roof installed and capacity increased from 90,000 to approximately 105,000. A further €90m will be spent on building a new Palau Blaugrana, a multi-purpose

WE'RE A SOCIAL CLUB
AND WE'RE PART OF
THIS CITY. IT DOESN'T
MAKE SENSE FOR US
TO BUILD FENCES

■ Project commissioner
Jordi Moix wants Espai
Barça to create new
value streams for the club



PHOTOS AND IMAGES PROVIDED BY FC BARCELONA



Espai Barça will feature a range
 of retail, food and beverage
 and social areas; Camp Nou's
 capacity will be increased to
 around 105,000 people





► arena home for the club's basketball, roller hockey, handball and futsal teams, as well as an ice rink. Finally, the club's Mini Estadi – a small stadium that hosts the club's B-Team, women's and youth sides – will be demolished and rebuilt alongside the club's training facilities in a suburban district at a cost of €12m.

Alongside investments in parking, leisure amenities and community facilities, the total project cost will reach €600m.

Winning over the fans

Unlike a lot of developments overseen by sports clubs and franchises, the Espai Barça project has grown out of intense collaboration with supporters. The club's 140,000 members, known as *socs*, gave their feedback on the proposed project, and sought assurances about its funding and viability, before being given the opportunity to vote on it in a special club referendum held in April 2014.

Over 70,000 members took part, with 72 per cent voting in favour. And with that, Espai Barça began to take shape.

One of Moix's first tasks was to bring in a technical director



In Barcelona,
everybody, in their
soul, is an architect
just as everybody
in their soul is a
football coach

to steer the project. William T. Mannarelli joined from sports and entertainment project management firm ICON Venture Group to oversee the development of a masterplan – designed by local architect Albert Blanch – and find the studios to build Camp Nou, the New Palau Blaugrana and the New Mini Estadi.

"Ever since the start of this, we've been doing things very differently than is the norm, but this is the Barça way," Mannarelli tells me besides a giant model of the new Camp Nou at an exhibition the club has set up in the shadow of the stadium to explain the project to the public.

Firstly, international architects – including Bjarke Ingels Group, Populous and Wilkinson Eyre – were asked to find local Catalan partners to collaborate with, in what Mannarelli calls "arranged marriages which combined international muscle and local finesse." The idea was to generate designs that recognised Barça as both a global entity and "the church of Catalonia."

The design pairings were then given "tremendously long briefs" outlining in detail the concept, the site, the bigger picture and the financial restraints.

AS A BOARD, IF WE GET THIS PROJECT WRONG
WE HAVE TO ANSWER TO THE CLUB'S MEMBERS



"Instead of giving them the brief and saying 'see you in three months', we decided to host workshops and be available to answer their questions," says Mannarelli. "Each studio was given a fixed budget and reminded about feasibility, because we didn't want to fall in love with any buildings we couldn't afford."

At the end of the process, Mannarelli's technical committee reviewed the entries and submitted its recommendations to a jury of five FC Barcelona members, three members of Catalonia's architecture association and a city council representative.

One by one this year, the winners were announced. Catalan firm Battle i Roig would design the New Mini Estadi. International architects HOK and Barcelona studio TAC Arquitectes would design the New Palau Blaugrana. And finally, announced at a press conference full of pyrotechnics and bombast – Japanese architects Nikken Sekkei and Catalan firm Joan Pascual – Ramon Ausio Arquitectes would redesign Camp Nou – a project combining "Catalan roots and Japanese vision".

"The solutions we have chosen are the best at integrating Barça's past and our future," reflects Moix, now that the dust

has settled. "The feeling I get is we've been successful in our choices. But now we have the task of explaining these designs to the public and winning their support."

"In Barcelona, everybody, in their soul, is an architect just as everybody in their soul is a football coach. This means there is pressure to get things right. As a board, if we get this project wrong we have to answer to the club's members."

■ The design features three open concourses surrounding the stadium, which has a semi-transparent roof

Catalan roots, Japanese vision

Joan Pascual, local partner on the Camp Nou design team, certainly understands the pressures of redesigning Camp Nou. A Barcelona fan all his life, he first visited the stadium on a freezing cold day in 1961 to witness a bad defeat to Real Madrid, and "marvelled at the enormity of it all".

Later, Pascual became an architect, designing educational buildings, social housing and shops rather than stadiums – until now at least – and for a time worked as an assistant professor to Camp Nou's creator, Francesc Mitjans, at Barcelona's university of architecture. ▶

IT'LL BE THE JEWEL
IN THE CROWN OF THE
ESPAI BARÇA DISTRICT

► "I knew Mitjans, I know his work and I understand his spirit," he says. "Importantly, I know his stadium. This understanding was a key element in our design for the new Camp Nou and our starting point was revision, not reinvention. There's something about the soul of Barça that is special and has to be understood to build a stadium like this."

When the competition to design the stadium launched, Pascual sought an international firm with the expertise and experience to partner on the project with his firm. After considering options in Europe, he remembered a chance meeting at a Tokyo social housing conference in February 2015 with directors from Nikken Sekkei. It was a serendipitous moment for them all.

"They invited me to their offices and established contact and showed me their work – including stadiums," Pascual remembers. "When FC Barcelona started the competition, I thought of them on the other side of the world. So I suggested the project to them, and very happily they accepted."

"Since then, we've had a lot of face to face interaction. There's a language barrier, but we have translators and we're speaking architect to architect, so we have a shared language in the same ways doctors in Beijing and London speak the same language. For us, it's the language of drawings, sections and models."

"The design has certainly benefited from this collaboration. Now it's very difficult to say who had what idea. It'll be the jewel in the crown of the Espai Barça district; an open space that acts as a gateway to the rest of the district."

A Mediterranean stadium

The Camp Nou envisioned by the pair is a perfectly symmetrical ground – topped by a new 47,000sq m (506,000sq ft) semi-transparent roof – with a 360-degree perimeter partially enclosed by a glass façade at ground level. Twelve towers surround the stadium, allowing access to the upper floors. Interior concourses are protected by pitched eaves and will be free of barriers. On the upper floors three sky rings surround the outside of the stadium, featuring food and beverage points, seating areas and an open space for walking, relaxing and socialising.

It's a design the jury hailed "open, elegant, serene, timeless, Mediterranean and democratic."

"We're very happy to receive this kind of comment, because it reflects exactly what we were aiming for," Nikken Sekkei's project manager Tadahiko Murao tells me from the studio's temporary office hastily set up a few miles from Les Corts. "Now we've won the competition, we have to deliver. It's very big for our practice, maybe our biggest project in some ways." Murao, and the stadium's chief designer Takeyuki Katsuya, speak with quiet but evident excitement and passion about their



The design
has certainly
benefitted from
this collaboration.
Now it's very
difficult to say who
had what idea

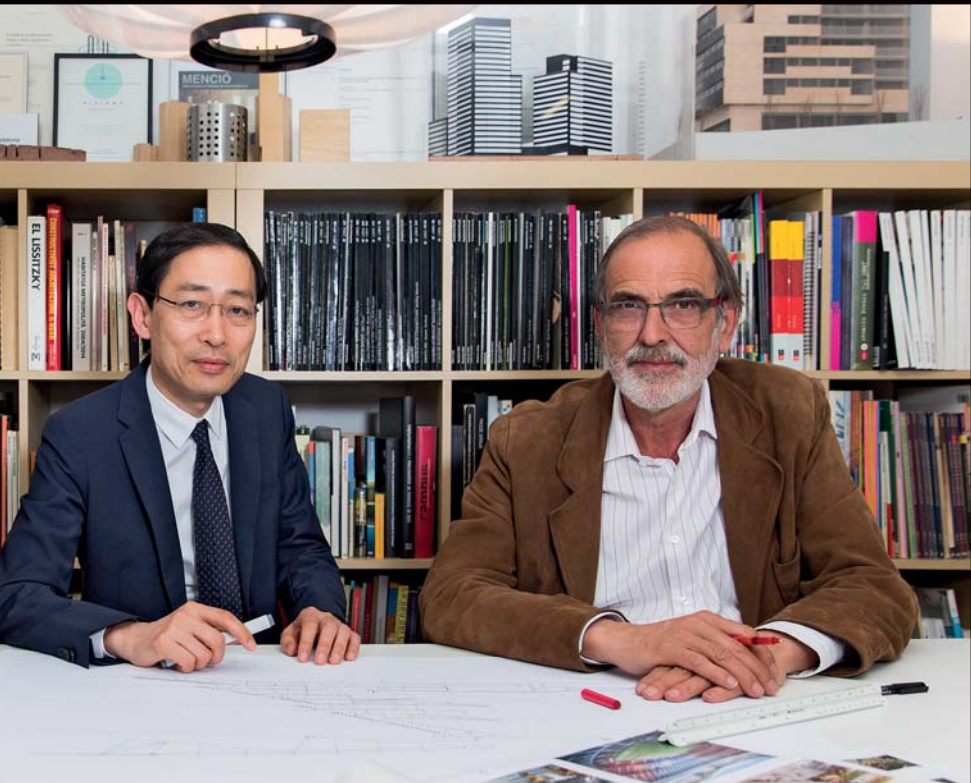
winning design, and regularly explain aspects of the design by pointing at the jazzy renderings which take up every corner of their makeshift meeting room.

"We want to make a stadium of equality for all the fans," says Katsuya, "and we want to make a Catalan stadium, not only an FC Barcelona stadium. However, we've found expressing Catalonia is a very difficult challenge, particularly for political reasons. In the end we've achieved it by focusing on the climate of the Mediterranean."

Katsuya and his design team first visited Camp Nou on a warm and pleasant day – quite unlike Pascual's first experience of the stadium – and were soon imagining how they could place as many facilities outdoors as possible.

The result in the design is three striking sky rings, which will have seating areas with views over the pitch, the city and the sea. The Mediterranean theme continues with the roof, which





is designed to reflect light as it changes throughout the day and will be illuminated in the club's colours in the evenings.

"We've been very inspired by Barcelona's real and rich history," says Katsuya. "The sun and the sea, the historical buildings, the beautiful architecture. We wanted to reflect all that.

"We think about context for all our stadium designs. In Asia, we consider very different concepts, based on a different history, context and climate. But even though the inspiration is very different, the global technology and approach we have is the same."

The biggest innovation, Katsuya says, is the extensive open space planned around the stadium. Amenities typically found in an interior concourse will be placed outside, with the floor rising to fold over them in polygon shapes "like origami".

"We thought if we created a traditional concourse, it would disturb the flow and continuity between the building and the wider Espai Barça district," he says. "We analysed the movement

of people, and we decided to take away the concourse altogether. We've removed the walls and gates to truly open up the stadium and integrate it with the wider leisure district.

"People can come to Camp Nou on a match day and have a day full of excitement – visiting a café, the museum, enjoying the game then going for a meal after."

Creating these experiences is the club's ultimate goal.

"Our job – our mandate in fact – is to create an infrastructure that reflects this amazing brand," says Mannarelli. "It's like you come to Barcelona for the food, the architecture, the beautiful people and the weather. It'll be the same with Espai Barça. You'll come to the campus to see and experience a different type of club – a club which plays beautiful football and does things in its own unique fashion.

"Instantly you will think 'ah... this must be Barça. This is what I came here for.' ●

■ Key members of the New Camp Nou team, left to right: Takeyuki Katsuya, Tadao Kamei and Joan Pascual



■ Visitors to Camp Nou's skyridges will have a panoramic view of Barcelona

Jordi Moix

FC Barcelona director and the commissioner for the Espai Barça project

What sparked the Espai Barça project?

For a while we had been very clear that our venues have become old. Camp Nou dates from 1957 for example, and the age of the stadium has started to show.

The club had two previous proposals for expansion under different boards, in 1999 and 2007. The first proposed to use the land for a big shopping mall, the second idea was to sell the plot for residential development to fund new facilities. Both would have separated us from the neighbourhood and they were rejected.

In contrast, when we produced the Espai Barça proposal in 2010, we wanted to think of not only the club, but also of the city and the neighbourhood. Since we bought this land 60 years ago, it has been locked to the rest of Barcelona. We want to open this space and liberate it for the city.

How will the district impact the FC Barcelona brand?

We already have almost two million visitors per year on non match-days, even though we're currently offering very limited possibilities to extend the FC Barcelona experience for them. They visit the stadium museum and we have two very small restaurants. This is what we'll improve by creating a new destination for the city.

Barcelona is a successful city in terms of tourism, but a large percentage of that is concentrated in the old part of town around the Sagrada Família. We want to create a

diversified destination for the city. Nothing similar is being done on the same scale anywhere in the world, as far as I'm aware.

Many of your rivals are investing money in creating new experiences for their fans. Has this influenced your plans for Espai Barça?

Yes, this was one of the arguments we put forward in the referendum. We must compete with our rivals commercially.

One of the sources of revenue for clubs is offering varied services and experiences. Many clubs make good, regular profits and revenues this way. Our rivals are doing it and we need to do it too. This is how we can continue buying the best players and maintaining our non-profitable branches, such as the basketball club.

WE WANT TO OPEN THIS
SPACE AND LIBERATE
IT FOR THE CITY

How much will the project cost?

The budget is capped at €600m. I say capped because that was the assurance we made to our members when we held the referendum. We will not jeopardise the finances of the club for this investment, because it doesn't make sense to have a great stadium but then have Messi playing for Manchester United, because we have to sell players. On big projects like this, people always have doubts. They think 'how will the budget be met? Will it cost €600m or €6bn? But it can be done and we are reassuring the socs about this.

How will you finance the project?

We have a year or 18 months until we need to sign a contract with the construction companies, which is the point of no return. We want to exploit sources we are not getting any revenue from now. Mainly, this is the title rights of the stadium and district area. It doesn't have an official name yet, and we think that a venue such as this which is attached to the global brand of FC Barcelona will be very attractive for companies.

■ Moix believes that the new district will boost tourism to Barcelona





William T. Mannarelli

Technical manager of the Espai Barça project

What is your ambition for Espai Barça?

This whole campus will be an experience. Ultimately, we want this to be a destination, and we want our neighbours in Les Corts to enjoy this public realm.

What was the brief for the architects?

We asked the architects to create a space that will work 365 days a year, and everything we're doing with them will be an architecturalisation of the club's values. Johan Cruyff said 'Total Football', we want to say 'Total Architecture.'

Why did you want the design teams to comprise both international and local architecture firms?

We weren't so arrogant as to think we needed international expertise alone for these projects. Creating architecture authentic to the club's brand would be impossible without local people involved. The 'arranged marriages' of architecture studios was a bit of an experiment, but we feel we've got the best of both worlds – international vision with local sensibilities. This is important because while Barça is this global brand, locally it is the church of Catalonia.

IF CRUYFF SAID

'TOTAL FOOTBALL',

WE WANTED TO SAY

'TOTAL ARCHITECTURE'

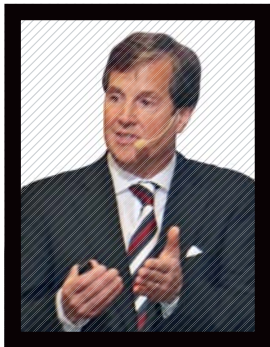
You set strict boundaries for the architects from the beginning of the competition process. Why was this?

We didn't want to fall in love with a building that wasn't feasible or we couldn't afford. We had fixed budgets agreed with the socis and we could not jeopardise the legacy of the club to fund this project. We're in a position where if something becomes more expensive, something else must become less expensive.

The club is very sensitive about these issues. When Camp Nou was first realised in the 1950s, the club suffered financially for 10 years. Some of the older socis remember this time and hope and pray we won't repeat that mistake. It's our obligation to learn from that.

What was the role of your technical committee in the competition process?

I had a team of experts looking at costs, constructability, timescales, roof options, seating solutions, business plans and programmes for each design in the competition. We had a set of criteria and we worked with Ernst & Young to give each design a mark based on those. The results were then presented to the jury.



■ Mannarelli and his team have set the architects strict boundaries for their designs

The idea was that when there was a design compatible with all the criteria, the jury could have a unanimous winner. That's what happened with the Nikken and HOK-led projects.

Why did Nikken Sekkei and Joan Pascual - Ramon Ausio Arquitectes win the Camp Nou contract?

Nikken Sekkei came up with an origami-like landscape around the stadium, and it's probably one of the quintessential reasons why they won this competition. Their folded buildings are something between an Apple Store and the Louvre – they're like diamonds. We wanted the realm around Camp Nou to be an attractive place, not just a parking lot with some chairs in it.

The view from the top of the stadium will look out to the sea, to the mountains, to the pitch. It'll be like a 360 degree Ramblas.

How closely are you working with city officials to ensure the project progresses smoothly?

We were in discussions with city council from the very beginning. They had their technical architect on the jury so they could see the work in progress, the final presentations from the design teams and have a voice in the choice of the winners. This project is for the club, but it's for the city as well, so we'll keep working together to make it happen.

■ Espai Barça will be "an architecturalisation of the club's values"





Tadahiko Murao & Takeyuki Katsuya

Nikken Sekkei

How did you approach the challenge of designing the new Camp Nou?

TK: We studied the brief and decided we wanted to make a really spectacular scheme. During our research, we found the city has a very rich history: the sun and the sea, the historical buildings, the beautiful architecture, the strong 19th century city development. This project reflects all that. At the same time, it's not entirely new architecture. We derived a lot of inspiration from the original stadium because we want to keep its essence and soul while creating something new and great.

We stayed in Barcelona for many days during the design process and enjoyed the climate. That was a big source of inspiration. Most big new stadiums in Europe are in countries with colder climates. Barcelona is different, so we wanted to make the most of that warmth.

How much did you know about the club before you entered the competition?

TM: We knew a lot about the club, but not so much about the stadium. To get to know Camp Nou we stayed nearby in Barcelona and went to some games. We spent three months in the city working on the concept.



■ The climate and culture of Catalonia inspired Nikken Sekkei's Camp Nou design

THE FANS WANT EQUALITY FOR THE STADIUM, WHERE THE VIEWS AND EXPERIENCES OF EVERYONE ARE EQUAL

K: I love football and La Liga and Barcelona, so I'm so excited about this project. When I go to the first game in the New Camp Nou, I hope Messi plays. But I'll be so excited about the stadium, I doubt I'll be able to watch the game!

Why did you want to make the stadium feel democratic, and how will you achieve this?

K: FC Barcelona is a club for the fans, not for the owners. They want equality for the stadium, where the views and experiences of everyone are equal. Our big change is to make the design totally symmetrical to represent this democratic nature. Currently the roof changes height, making it asymmetrical. We'll change that and create a very simple balanced shape around

the pitch. Finally, the new sky rings around the outside create more symmetry.

Why did you choose to add the full roof to the stadium?

TM: The roof was a requirement of the club. They wanted a stadium that fits UEFA standards, so they need a type of roof that covers all seats. The original roof is only a part of the stadium, on the main stand and it has a very sharp-edged roof. Our scheme is the opposite - with a membrane and a cable dome structure. We want to create a lightweight impression though the material and structure. We've kept some things the same though, so from far away you can see the roof clearly but up close you can't due to the stadium's minimal height.

What was your design process for the project once you had the concept?

K: The project was just too big to start with sketches alone. With only drawings we could easily forget about the details. So we started by making 3D models, studies, sketches and physical models together.

We had conference calls and meetings with our partners in Barcelona. It's a different design culture, so at first it wasn't easy. But after we discovered the differences in our approaches, we found that we could work together very well and develop a shared vision.

■ Executive officer Tadahiko Murao (left) and design general manager Takeyuki Katsuya (right)



REUTERS/ALAMY/SHOOTER



OUR INTENTION IS THAT THE
PALAU WILL BECOME A REAL
HIVE OF ACTIVITY EVEN WHEN
THERE ISN'T AN EVENT ON

John Rhodes

Director, HOK Sport + Recreation + Entertainment

Can you describe the design of the New Palau Blaugrana?

Well there's a couple of unique approaches to it. Essentially I design exterior, existential architecture and there is a subtlety to creating buildings that people go to for exterior content. That was the starting point for the New Palau Blaugrana. We looked at the exterior and how people will interface with it within a sporting context.

The existing Palau is a very intimate, energetic venue that the fans are very proud of. We needed to take the essence of it and

obviously make it bigger but still keep the scale and size of that space as small as we could.

So our approach was to put in a unique bowl where rather than having an upper tier and a lower tier we created a tier that basically expands at one end to create a home end. In some ways basketball in Europe is very different to the NBA in the US; it's more similar to the atmosphere of a football match. So we'll create a wall of people at the home end. By removing the upper tiers we can actually move all the structuring much closer. It's a very intense style.



■ Rhodes and the HOK team aimed to create a highly flexible building

■ The arena will be home to the club's basketball, handball, roller hockey and futsal divisions



How will the New Palau Blaugrana respond to the New Camp Nou?

You can imagine you've got a 100,000 plus capacity stadium there which has got its own gravity and its own feel. This building is not as big as that venue, but it needs to respect Camp Nou while defining itself, its own character and its own name. So the connectivity with its environment will be key.

Public realm is at the heart of the Espai Barça project. How is it integrated around the new Palau?

We looked at this wonderful Mediterranean climate and considered how to leverage that as an arena experience. We looked at basically creating public realm all around the building, pulling some of the concessions out of the arena and putting them there to reduce down the concourse space. It's a blurring of the lines.

I think that one of the exciting things about this project is it'll inspire a lot more public spaces designed to create this inherent flexibility and event capability. The problem with arenas is that they are big buildings that are only used two or three times a week and consequently they are to a certain extent black boxes. Our intention is that the Palau will become a real hive of activity even when there isn't an event on. That, for me, is incredibly exciting.

■ The new 10,000 stadium will replace the existing 7,500 seat Palau Blaugrana





Albert Gill

Partner, Battle i Roig

How did you become involved in the New Mini Estadi project?

The club bought a piece of land that used to be a tennis club, next to San Joan Despi where it has all its training facilities for everyone from the first team to small kids. They decided to build the New Mini Estadi here to free up space in Les Corts, a bit like a big game of Tetris.

We were invited to join a private competition to design the stadium with five other local teams who have experience designing sports facilities and who have worked with the club before. We designed San Joan Despi in the first place, which is why we were asked. We accepted the club's invitation and we won the competition.

Will the New Mini Estadi have any design similarities with the other Espai Barça projects?

There is no specific dialogue between the sites. What we've done is to keep a really strong order with the San Joan Despi campus through the alignment of the pitches and buildings. We've developed a very powerful design, and we want



■ The New Mini Estadi is designed with a belt that 'hugs' the players to give them support

THE FANS WANT EQUALITY FOR THE STADIUM, WHERE THE VIEWS AND EXPERIENCES OF EVERYONE ARE EQUAL

to ensure the surroundings match that.

For example, there's a strong requirement by the council that we develop a parking space that looks like a huge plaza when it's not being used. That means other activities can take place there on non match-days.

What are the challenges of designing this stadium?

Well, it has to accomplish UEFA classification. That means that you need a place for cameras, media facilities, a VIP area, and these all have to be at a certain level.

The other challenge is that the site is located partly on a slope, so while the pitch is flat the stands are at different levels. This creates a very asymmetrical stadium. Some architects would develop a solution where there is a soft transition between the higher and lower parts, or some kind of façade that creates the illusion everything is the same height

How did you solve it?

In a quiet but innovative way. There are several belts that wrap around the stadium. The biggest of these runs around the periphery - at one point it is the roof of the lower tier, at another it becomes a railing for the first floor of the grandstand. From the outside, this creates an iconic image. On the inside, we think it is

positive because it generates a compact pitch with a very clear framework. In a way, the stadium itself is hugging the players and giving them its support.

How have you conveyed the club's values in your design?

The design includes lots of messages. FC Barcelona is something that represents many people. It's not something that one guy who is very rich has bought, it is little pieces of many people. There are some club values - humility, respect, effort, teamwork, ambition - that will be written on the peripheral metal façade.

The roof of the grandstand and the lower tier we're expecting to cover with names of former B-Team players, like a Hall of Fame. We won't only feature the players who went on to reach the first team, but also those who didn't make it. Why? Because it's not only the best players that make us such a strong team. We put the collective above the individual.

What is the current status of the project?

We're hoping to start construction by early 2017.

What does it mean to you personally to be working on this project?

I love FC Barcelona. For me it's a dream to be the architect of this building. It's something you dream of when you are studying. Well, for me it's actually happening! ●

■ For FC Barcelona fan Albert Gill, the new Mini Estadi project has been a dream job

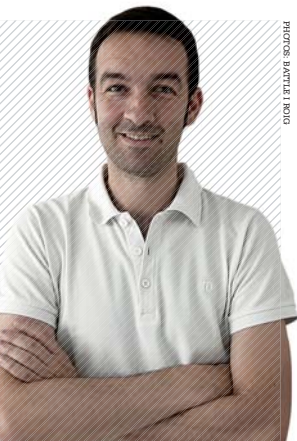


PHOTO: BATTLE I ROIG

in the spotlight

TADAO KAMEI

More than a century old, the firm behind the new Camp Nou stadium has plenty of experience to draw on, CEO of Nikken Sekkei tells Kim Megson



The practice employs 2,500 people and has worked on a diverse range of projects across 50 countries and 200 cities

The Nikken Sekkei headquarters are in Tokyo, Japan. Notable projects include the Tokyo Sky Tree, one of the world's tallest structures

2016 has been a huge year for Japanese architects Nikken Sekkei.

In addition to their surprise victory in the architecture competition to redesign Camp Nou for FC Barcelona, the Tokyo-based practice also overcame fierce competition in a high-profile bid to design the Singapore Rail Corridor, a High Line-inspired stretch of public space following an abandoned rail line across the country.

Despite the recent flurry of media attention, Nikken Sekkei are actually one of the oldest architectural firms working in the leisure realm. The practice was founded in 1900 in Tokyo and has grown over the years into a professional consultancy group with subsidiaries working in architecture, design,

planning, research, civil engineering, construction and project management.

In that time, the Nikken Group as a whole has overseen 25,000 projects across 50 countries, from masterplans and mixed-use developments to museums, hotels and sports stadiums.

They are also heavily involved in creating urban spaces and public realms across the world. Their philosophy is to 'design appealing cities which attract people and promote social interaction, innovation and progress.' Their strategic planning team is currently studying what might happen to Tokyo's public spaces after the city hosts the Olympic and Paralympic Games in 2020.



The firm was established in 1900 when 29 architects, designers and engineers came together to construct a new library for Osaka



After World War II, we worked on many manufacturing facilities. The large-span technology we learnt to use came in useful later for our designs of high-rise buildings

Tadao Kamei President and CEO of Nikken Sekkei



How would you sum up the philosophy of Nikken Sekkei?

We aim at being more than creative. This means perceiving our designs in a broad sense, collaborating with engineers and planners and delivering on the client's request. We're also firm believers in adapting to changing times, understanding changing needs and providing our services accordingly.

What do you think sets your work apart?

We have fostered a culture wherein we draw upon our past experiences and also improvise for our upcoming new projects. For example, during the period of rapid economic growth after World War II, we worked on many manufacturing facilities such as iron foundries. The large-span technology we learnt how to use then, came in useful for our designs of high-rise buildings in the period thereafter.

Also we are not just an organisation that caters to the 'design only' needs of the client. We believe in providing a wide range of multidisciplinary services based on the merit of the project. Nikken Sekkei is not just a group of architects, but a conglomeration of planners, architects and engineers.

Do any themes or design approaches unite your projects?

We believe in pioneering the cause of social-environmental design. This means our design considerations on a project are not just restricted to 'simple' architecture, but also to the surrounding context and society as a whole.

How do you approach designing public realm?

In our lifespan, the time spent by us in public spaces is long. Therefore, to improve quality of life it's extremely necessary to have comfortable and exciting public spaces. We try to create public projects that can make day-to-day experiences more stimulating.

What is your favourite Nikken Sekkei project?

Queen's Square in Yokohama, Japan, and the Toranomon Kotohira Tower in Tokyo are among my personal favourites, as they include public spaces which have been planned, designed and well-articulated.

What are your hopes for the future?

We would like to work more and more on both domestic and international projects where people can feel the 'power of space' when they are finished. This is the most meaningful outcome that can arise through our participation in a project. We are also looking forward to working more in Europe, which has such a rich historical context.

Some of Nikken Sekkei's most innovative leisure projects



Akagane Museum

Co-designed with Total Media Development Institute

Location: Niihama City, Japan

Total Floor Area: 8,890sq m

Date of completion: 2015

The Akagane Museum is a new home for both the Niihama City Museum and the Niihama City Museum of Art. The design team sought to create a space integrating art, music, theatre and local culture. The building has the art museum at its core, but also incorporates a multi-purpose 250-seat auditorium, a 360-degree theatre, an arts studio and both indoor and outdoor stages. The building's copper cladding creates a striking addition to the Niihama landscape and references the region's history of copper mining.

PHOTO: KYOCHIRO HIGASHIMOTO PHOTO STUDIO

Forte Towers

Location: Dubai, UAE

Date of completion: TBC

Located at the end of Dubai's opera axis, this forthcoming cultural development has been designed as a magnet for tourists and commercial visitors. Two towers will rise 50 and 71 storeys high – mixing residential accommodations with gym, pool and sauna facilities, a city museum and publicly accessible viewpoints looking out towards the Burj Khalifa, Dubai's Opera House and the Arabian Sea.



Saitama Super Arena

Co-designed with MAS 2000 JV

Location: Saitama, Japan

Total Floor Area: 132,400sq m

Date of completion: 2000

Saitama Super Arena is a multi-purpose stadium composed of an exhibition centre for music, sports and exhibition events. The building contains a 41.5-metre high, 15,000-ton moving block which can expand 70 metres horizontally to increase the capacity from 22,500 to 37,000 seats. The wide fan-shaped roof structure has become a local landmark for the city's developing urban centre.



PHOTO: KOKUYO ARCHITECTURAL PHOTOGRAPHY



Guangzhou Library

Co-designed with Guangzhou Design Institute

Location: Zhujiang New Town District, Guangzhou, China

Total Floor Area: 98,000 sq m

Date of completion: 2011

Guangzhou Library is the final facility completed for a new cultural zone planned by the Guangzhou City Government, and around four million books are stored and displayed there. Layers of thick stone form the exterior, with the structure designed to evoke a pile of books. Pushing the boundaries of library openness, two large atria cut a swathe through the building allowing carefully calculated daylight in and providing a public access route through the space.

PHOTO: HU WENJIE (PCHINA VISION)



Singapore Rail Corridor

In November 2015, Nikken Sekkei won a competition to design a concept masterplan for a 24km stretch of abandoned railway track across Singapore, which will form the basis of a new public space.

Working in collaboration with Tierra Design and Arup Singapore, the firm have proposed a concept called Lines of Life, featuring abundant green areas, footpaths and bicycle paths linking communities from Tanjong Pagar Railway Station in the south to the town of Woodlands in the north.

Visitors will be able to join the line – which unlike New York's High Line will predominantly run along the ground – from 122 access

We see the corridor as not merely a linear green park but as an inspiring people-centric piece of social-infrastructure

points, stopping for a session of yoga, a rest in the garden or to observe the surrounding wildlife.

"Our proposal is a celebration of the Rail Corridor's immense spatial reach, an ecologically rich natural environment and the diverse culture and people of Singapore," says senior urban designer Shoji Kaneko. "We see the corridor as

not merely a linear green park, but rather an inspiring people-centric piece of social-infrastructure that stitches together the entire nation, weaving itself into nature and the lives of those around it.

"It's a sensational concept – nothing similar at this scale in an urban environment can be found anywhere else in the world. We hope it will be a central spine that symbolises a new, healthy and active lifestyle for Singapore."

Hoki Museum

Location: Chiba, Japan

Total Floor Area: 3,720sq m

Date of completion: 2010

The Hoki Museum is dedicated to the permanent display of over 300 Japanese realist artworks collected by the museum's founder, Masao Hoki. The dramatically cantilevered museum features a chamber music concert hall, a restaurant and a wine cave, which are all designed to be completely integrated with the museum's steel-structured gallery spaces. ●



CLADkit

A curved meditation pod, a Philippe Starck-designed stove collection and a Renaissance-inspired lamp... a look at what's new in the world of product design



For full company and contact details of any of the products and services featured here, please visit www.CLAD-kit.net



Andreas Fuhrmann and Gabrielle Hächler (above)

AFGH architects create foldable indoor multi-use pavilion

AFGH architects have developed a prefabricated pavilion for real estate developer Robbie Antonio as part of his Revolution Project featuring designs by world leading architects.

The Pull Pavilion by Andreas Fuhrmann Gabrielle Hächler Architekten for Wallpaper measures 5.68m long by 2.60m wide by 2.78m high, unfolded.

It is a piece of furniture that can be inhabited for uses such as a personal cinema, a playhouse for children or a room to relax in.

AFGH have designed a unique folding construction, so the Pull pavilion is delivered already assembled as a folded, compact package.

Once unfolded and connected to a power source it is ready for use. Being on wheels, it can be moved into its desired position or out of the way.

The functional core houses a comfortable sofa with foot rests, storage space for food and drinks, a cupboard for a media centre and a projector and an integrated multi speaker sound system.

Revolution Precrafted is a collection of limited edition, pre-crafted properties, including homes and pavilions, introduced by design and real estate developer Robbie Antonio.

The project unites more than 30 pre-eminent architects, artists and designers to create an exclusive series of prefabricated, liveable spaces. With a network of cutting-edge technologies and cost-efficient production systems, Revolution aims to democratise high-design and architecture by introducing designed spaces in exclusive collaboration with industry-leading creatives.

CLADkit keyword: AFGH



The Pull Pavilion has a variety of uses





The Headspace meditation pod

Headspace steps beyond app-creation with new Oyster Wu-designed meditation pods

App developer Headspace – which boasts six million users – has launched a new meditation pod designed by Los Angeles-based architects Oyster Wu. Billed as ‘the first physical manifestation of Headspace’, the meditation pods are available for preview now, with a full global launch scheduled for later this year.

“We’re continually striving to create the most compelling invitation for people to practice meditation,” says Rich Pierson, co-founder of Headspace.com. “Part of the challenge is how do you make meditation – which is an intangible exercise – tangible? The pods are an innovative way to do this and will hopefully encourage people to re-evaluate how they look at meditation.”

The Pods are a continuation of Oyster Wu’s signature style of experimental design, material research and fabrication.

Inspired by natural geological formations, the Headspace Meditation Pod juxtaposes a modern minimalist exterior with an organic interior, created from multiple layers of machine-cut wood, laid on top of a steel structure.

With a sleek, curvilinear seating position, the pods have been designed to create a comfortable and soothing environment. An internal screen gives access to a variety of content, including the entire Headspace library of guided meditations as well as bespoke material for specific locations.

Paint manufacturer Akzo Nobel worked on the project



Metal mesh cladding on Basel's new sports and cultural centre gives a unified look

Located in Saint-Louis, Alsace, France, in the inner suburb of Basel, the Forum is a new facility designed to host sporting and cultural events, designed by Manuelle Gautrand Architecture.

A metal mesh, supplied by Métal Déployé, is used as an exterior cladding throughout, giving the project an original, unified feel.

The cladding of the roofs and façades is entirely made of the copper-coloured expanded metal, giving this building a strong identity and making it a new landmark for the city of Saint-Louis and its inhabitants.

Around 10 000 square metres of the Supreme 200x1 ‘brilliant effect’ powder-coated metal mesh are used in the project.

Manuelle Gautrand Architecture says the modular aspects of the build are all covered with the “same principles of forms, materials and openings”.

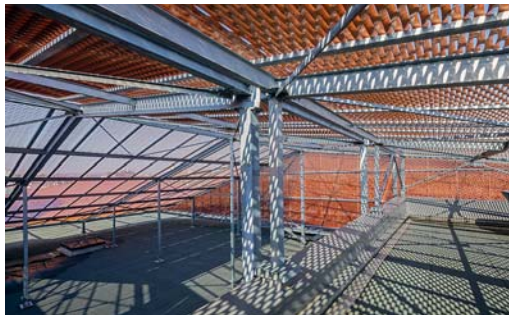
The roof of each section is systematically made of two slopes, inspired by the design of the roofs in the surroundings, alternating the orientation of the folded faces sometimes north-south, sometimes south-west, in order to capture a different light each time.

Created to give modularity and flexibility, the design also involves strong contrasts between smaller reception, offices and lockers spaces, and the Festival Hall and the Great Hall – the facility’s two main spaces.

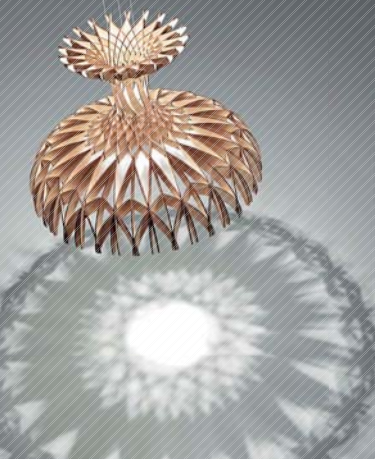
The smaller spaces are placed around the edges of the larger, central spaces, and all 13 separate ‘blocks’ are connected to each other like a single puzzle.

The surrounding area is characterised by residential homes, offices and workshops for small companies, as well as a kindergarten and a primary school.

CLADkit keyword: Metal Deploye



Metal mesh cladding on the new centre gives it a unified look



CLADkit PRODUCTS

Sculptural lamp inspired by the domes of the Renaissance

Enric Miralles Benedetta Tagliabue Architects (EMBT) have designed a pendant lamp called Dome for Spanish lighting company Bover.

Inspired by the domes of the Renaissance, the Dome hanging lamp creates many shadow patterns onto surfaces below as light flows through its wooden geometric structure.

The LED light sits above the structure so that it shines through the pieces, casting beautiful shadow designs.

The light sculptures are handmade in the Bover Barcelona headquarters, where more than 170 big and small wood fragments are intertwined and connected like a jigsaw puzzle.

The structure is lightweight and is made in three sizes; 180cm, 90cm and 60cm wide, with a natural beech veneer finish. Custom colours can be requested.

Benedetta Tagliabue said "In a journey through time, and by revisiting the history of architecture, we observed the Basilica Mercè in Barcelona, the Pantheon in Rome, the dome Santa Maria del Fiore in Florence and the dome of St. George in Venice.

"With Dome we decided to take the light out of the object so it becomes a light sculpture designed to receive and emit a delicate light, a play of shadows and nuances that enrich the space for which they were created."

CLAD-kit keyword: Bover

The lamp is made from more than 170 wood fragments

Bottega Veneta uses contrasting textures as part of its new designs

Refined suedes and leathers, bold and contrasting travertine, bronze and oak, marble and silver and delicate bone fine porcelain are presented in Bottega Veneta's new line. The new Bottega Veneta Home

Collection is a balance of textures, design and functionality, says Tomas Maier, Bottega Veneta's creative director.

The Rudi seating elements feature clean lines with modern arch tables in a polished combination

of bronze and matt oak.

The sofas and tables are joined by a chest of drawers of suede or leather with a top in marble or wood and bronze handles.

The collection also includes a series of sterling silver collectible



boxes, each bearing the name of a planet and embellished with semi-precious stones.

A collaboration between Bottega Veneta and Italian designer Osanna Visconti di Modrone produced distinctive and individualistic designs including a set of bronze tables with a surface that pays tribute to the house's signature intrecciato motif.

The Home Collection has evolved from Tomas Maier's first design, a single bench which he created in 2006. Since then the Bottega Veneta studio has developed the home design and presented full collections of furniture and home accessories, in collaboration with a range of manufacturers including Koenigliche Porzellan, Manufaktur Berlin for porcelain and Poltrona Frau for seating. ● **CLAD-kit keyword: Bottega**



ArenaVision LED

Enabling new experiences at sports venues

Philips ArenaVision LED system – a new innovative LED pitch lighting solution supporting the latest TV broadcast standards and, thanks to a dedicated control platform, creating a complete immersive experience.

Designed exclusively for televised high-end sports and multifunctional lighting applications, fulfilling all contemporary and future field-of-play requirements i.e. light level, uniformity, glare rating, super slow motion broadcasting, ArenaVision LED offers outstanding light quality, effective thermal management, and a very long lifespan.

innovation  you



Philips ArenaVision
Floodlighting System

www.philips.co.uk/outdoorlighting

PHILIPS

Tile design by London designers Edward Barber and Jay Osgerby for Mutina plays a game of 'infinite outcomes'

The idea of experimenting with geometry, colour, patterns and use forms the inspiration behind the new Puzzle and Mistral tile collections created for Mutina by London-based designers Edward Barber and Jay Osgerby. Both collections have been designed to be used indoors and outdoors and allow the user to create their own unique space by adapting the tiles to suit their needs.

PUZZLE

In creating the Puzzle tile collection, designers Edward Barber and Jay Osgerby made a series of physical models to research compositions and develop the exact layout of

potential patterns on the tiles. Combining this with plain, solid coloured tiles varies the scale of the contrast and creates moments of calm within the composition that has been created.

There are eight chromatic families in the collection made up of neutral colours and warmer and brighter shades. Each of these families includes a composition of six graphic patterns in three colours, a set of two symmetrical patterns in two colours called Edge, and three solid-colour variations.

MISTRAL

The Mistral collection plays with geometry, light and shade. The three dimensional tile can be used to build louvred walls or sunscreens that have a sculptural quality.

Mistral is a geometric wall component. The form permits

many combinations of use – it can create a screen, open to light and air, or a closed partition that has a sculptural dimension.

"The Mistral tile started from a simple detail taken from Italian ancient barns and farm buildings," said Jay Osgerby.

"Often seen in the countryside, terracotta tiles are placed on their ends as a way of providing natural ventilation. We noticed how they also become a type of louvre; screening and revealing views and creating light and shade in ancient solid stone walls. This observation led us to create Mistral."

CLADkit keyword: **Mutina**



Barber and Osgerby founded their studio in 1996



The Puzzle collection



Mistral can be used as a screen



The boxes can be arranged in various combinations. Starck worked with Speeta on the design



Philippe Starck fuses design, technology and energy performance with modular, app-controlled heating furniture

Designer and architect Philippe Starck and French company Speeta have created a modular, app-controlled wood burning stove collection. Speetbox by Starck is a collection of customisable heating furniture, which can be adjusted to suit the needs of the venue.

Designed to be a unique, scalable and adaptable heating solution, the boxes around the stove can be arranged in many possible combinations. The room temperature, hot air distribution, power and speed of

combustion, control of lighting and electrical outlets and analysis of the stove's emissions are controllable using the Speetbox by Starck app available on Android, and soon on the AppStore.

The heating furniture revolves around an airtight 5.5 kW wood stove, fitted with a steel hearth. The design of the hearth allows for burning 30cm-long logs and almost all residues produced by this combustion, thus improving energy efficiency and promoting clean combustion.

CLADkit keyword: **Speetbox**

EXPERIENCE THE EXCELLENCE

WITH 40 YEARS OF EXPERIENCE
ACROSS THE GLOBE IN WATERPARK INDUSTRY,
WE'VE DEVELOPED UNMATCHED BUSINESS
AND TECHNOLOGICAL EXPERTISE.
WITH 2500 PROJECTS IN THE LAST 40 YEARS,
OUR WEALTH OF EXPERIENCE CONTINUES
TO GROW.

SERVING YOUR A TO Z NEEDS FROM A SINGLE
PROFESSIONAL INTEGRATED SOURCE.



PolinWaterparks

THE EXPERIENCE

polin.com.tr



[polinwaterparks](http://polinwaterparks.com)



THINK
WHOLE

360° WELLNESS DESIGN

hospitality commercial residential



AWLAKE
www.awlakeonline.com