

FOR LEISURE ARCHITECTS, DESIGNERS, INVESTORS & DEVELOPERS

Thom Mayne

Defends his controversial Swiss skyscraper

Joshua Prince-Ramus

Designing a performing arts centre for Ground Zero

Patricia Urquiola

On the inspiration behind Como's Hotel Il Sereno

MONTREAL

The creative minds behind the city's transformation

A portrait of David Chipperfield, an older man with grey hair and black-rimmed glasses, wearing a dark blue blazer over a black t-shirt. He is sitting at a wooden table with his hands clasped in front of him. The background is a plain, light-colored wall.

DAVID CHIPPERFIELD

On where city planners are going wrong





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Early adopters can expect to ride a wave of growth



Hospitality, health and design

Architecture and design students considering their career options now have the opportunity to develop expertise in rapidly emerging growth markets which bring together wellbeing, hospitality and health to create next generation buildings

Cornell University has announced the launch of a new degree module in hospitality, health and design. The course will be delivered by the Cornell Institute for Health Futures, an academic centre within the New York-based university.

The move comes as a number of new sectors are emerging in the area of design and wellbeing, creating a need for graduates to have a robust grounding in these converging disciplines.

These sectors are wellness tourism, wellness communities and next-generation hospitals, health clinics and hospices.

The Global Wellness Institute (GWI) identified wellness tourism as a US\$563bn market in 2016 and its research shows revenues grew from \$494.1bn in 2013 to \$563.2bn in 2015 – an increase of 14 per cent and a growth rate more than twice that of overall tourism expenditure at 6 per cent.

This activity is driving interest from the hotel and resort sector and spawning a new generation of accommodation options. On page 64 of this issue, we report on Hilton Hotels' recently launched bedroom concept 'Five Feet to Fitness' which is bringing in-room wellbeing to hotels across the US. The company has plans to roll the concept out worldwide.

Hilton is not the first to add in-room wellbeing – Kimpton has been doing it since 2001, IHG's Even brand is gaining ground and Westin has just done a deal with bike brand Peloton to launch in-room fitness, for example, but Hilton's scale and reach show the idea is gaining traction and being taken increasingly seriously by investors.

Wellness communities are also a focus for investment, with significant developments taking place globally in terms of both gated communities and more accessible, affordable



Health and wellbeing design is an emerging specialism

Hospitals and hospices are collaborating with the wellbeing sector to improve outcomes and end of life care

developments for the wider market. The addition of wellbeing to residential real estate is adding up to 25 per cent to its value.

Hospitals and hospices are beginning to collaborate with the wellbeing sector to improve the experience for patients, with the creation of more holistic environments which focus on speeding up the healing process, improving outcomes and creating more compassionate end of life care.

With all this activity creating new markets and opportunities, architects and designers who are early adopters in this area of expertise can expect to ride a wave of growth and students who train and qualify in these disciplines will be sought after.

Liz Terry, editor, CLAD @elizterry



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

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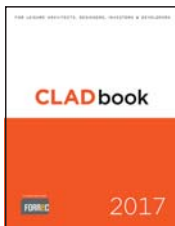
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“Everyone deserves a one-of-a-kind experience that lifts their spirits and makes their heart beat faster”

Ian Schrager Founder **Ian Schrager Company**



The hotelier said his ambition is 'to upset the status quo'

Ian Schrager's latest hotel has opened in New York's Bowery neighbourhood, in a building designed by Swiss architects Herzog & de Meuron.

According to the pioneering hotelier, the 367-room Public will be "the people's hotel," providing unique memories for guests looking for more than just a place to sleep.

"Luxury is no longer about things or about how much something costs," said Schrager. "It's not a business classification, a price point or based on scarcity. Luxury is now about experiences and how something makes you feel."

He has described the interiors, by the Ian Schrager Company, as "personal, provocative and flamboyant", while paradoxically simple and modest; a style designed to resonate with all generations and make them feel as though they're "at home, but better."

"It's not shabby chic, retro, industrial, reclaimed or the ubiquitous Brooklyn look," continued Schrager.

"It's simplicity as the ultimate sophistication," he added. "There's no pretence. It's invisible design done with honesty, conviction, love and passion."

The rooms are designed "like cabins in a yacht, where you have

everything you need and want, and nothing extraneous." The hotel's public spaces have been created to "connect work, leisure, fun and culture" for those who visit.

Public also has private apartments with interiors designed by John Pawson.

The hotel's amenities include French chef Jean-Georges Vongerichten's Public Kitchen; a cafe; three bars; landscaped gardens; multiple communal workspaces; private event rooms, and a number of observation points with 360-degree views of New York.

Arts programme

Public Arts – a "progressive, avant-garde multimedia performance space" – will host film screenings, theatrical and dance productions, art exhibitions, lectures, readings, workshops and comedy nights.

A statement announcing the opening of Public read: "There's not been a new idea in the lifestyle hotel space since Ian Schrager's Morgans, Royalton and Paramount hotels over 25 years ago. Every hotel since then has been derivative of those." Expanding on this, Schrager said: "I'm always looking for a new and better way of doing things to upset the status quo and shake things up."



The Ian Schrager Company designed the "provocative and flamboyant" interiors



Ian Schrager has described the design concept of Public as 'simplicity as the ultimate sophistication'



PROJECT

The Serpentine Pavilion, London

Well designed public spaces are the foundation of a healthy society

Diébédó Francis Kéré Principal Kéré Architecture



Kéré told CLAD that the value of great public spaces 'cannot be measured by money'

This year's Serpentine Pavilion, designed by Diébédó Francis Kéré, has been unveiled in London's Hyde Park.

Speaking to CLAD, the architect said the high-profile commission had given him an "exciting opportunity to explore new ideas, new ways of shaping space, new materials and new ways of using materials."

His pavilion, designed "to bring a sense of light and life" to the park, was inspired by the tree that serves as a central meeting point for life in his hometown of Gando, Burkina Faso.

To mimic the tree's canopy, Kéré visualised an expansive timber roof supported by a central latticed steel framework, which allows air to circulate freely while offering shelter against London rain and summer heat.

An oculus funnels rainwater collected on the roof to create a waterfall effect into an open courtyard below, which is set above a hidden underground storage tank.

There are four separate entry points into the pavilion, and the structure's bright indigo walls – formed of inverted wooden triangles – are angled so as to let daylight flood in.

"From the very start, it was always my idea to focus on the figure of the tree in the landscape, and design something around community gathering," Kéré said. "We really pushed that concept as much as we could."

The architect, who leads the Berlin-based practice Kéré Architecture, was chosen in part for his commitment to socially engaged and ecological design, and this is reflected in the programme of events taking place in the pavilion, including seminars exploring questions of community and rights to the city.





IMAGE: TRISTAN HAN

Kéré's design is inspired by a tree in his hometown of Gando, Burkina Faso

"Well designed public spaces, where we can all meet and come together, are the foundation of a healthy society," he said. "The value [such spaces] give to a community cannot be measured by money, which is why it's very important to think how we can create more."

"It's amazing to see the diversity of people living here in London. It's amazing if you can have structures that bring them all together."

In a joint statement, Serpentine artistic director Hans Ulrich Obrist and CEO Yana Peel described the pavilion as "a space of conversation, collaboration and exchange."

Technical consultant David Glover, fabrication firm Stage One and engineers AECOM collaborated with the Kéré team on the project, which remains open until 8 October 2017.

The Serpentine Pavilion programme, which began in 2000 with a structure created by the late Zaha Hadid, sees an architect who has never built in the UK create a temporary summer structure in the park's Kensington Gardens. Herzog & de Meuron, Jean Nouvel, Sou Fujimoto, SANAA and Bjarke Ingels Group are among the international architects to have previously taken part.

IMAGE: KATE BERRY



“ We share Kéré's belief that architecture, at its best, can enhance our collective creativity and push people to take the future into their own hands

Serpentine artistic director Hans Ulrich Obrist and CEO Yana Peel



Beckham has purchased the land he needs for a stadium

PROJECT

Miami Beckham
United stadium,
Miami

“Now’s the time for MLS to move forward in helping us deliver the soccer club that Miami has been waiting for”

David Beckham

Founder Miami Beckham United

David Beckham’s plans to launch a glamorous new Major League Soccer (MLS) franchise in Miami have taken a major step forward, with the county’s board of commissioners agreeing to sell a 2.8 acre plot of land he needs to build a stadium.

Miami Beckham United (MBU), the consortium representing the footballing icon, has paid over US\$9m (€7.9m, £7m) for the land in Miami’s Overtown neighbourhood and said it is “looking forward to working with the Miami community to bring our vision for the neighbourhood to life.”

The group – which includes US sports executive Tim Leiweke, Bolivian American telecoms entrepreneur Marcelo Claure, former Spice Girls manager Simon Fuller and LA Dodgers co-owner Todd Boehly – already owned a neighbouring six-acre plot, and needed the additional land to build its planned 25,000-capacity stadium, designed by sports architects Populous.

Beckham now has a limited time period in which to finalise a deal with MLS approving the franchise’s stadium site, ownership team and financing model. Then he plans to attract some of the world’s best players to join the team in Miami.

“By purchasing the last piece of land needed for our privately-funded stadium, MBU is achieving another major milestone on the way to MLS formally awarding Miami a franchise,” said MBU.

“We have assembled a world-class team of partners, presented a vision for building the premier soccer club in the Americas, and assembled the land needed to build our stadium. Now is the time for MLS to move forward in helping us deliver the soccer club Miami has been waiting for.”

“Miami is the eighth largest metro area in the US, the country’s number one soccer market, and a critical gateway to Latin America and Europe. MLS will only reach its full potential once it fields a team here. Our loyal fans in Miami and around the world have been waiting for this moment for years.”

According to local news reports, the group has pledged to spend around \$175m (€155m, £137m) building the stadium and to create 50 full-time jobs in Overtown as part of the land deal.

Miami-Dade County mayor Carlos Gimenez said: “I firmly believe that the sale of this property, as well as the subsequent soccer stadium, will leave a lasting positive impact on the community,” adding that



Populous have designed a proposed 25,000 capacity stadium for MBU



Beckham is determined to bring MLS soccer to the city of Miami

the deal means county taxpayers will be "properly compensated" for the land.

Populous' vision for the stadium is lighter and airier than previous iterations proposed by other firms, with Leiweke telling a public meeting in Overtown in May that MBU has listened to concerns raised by residents that a "hulking stadium would choke the area".

The open-roofed structure features a thin canopy, with parts of the field visible from above, and walls that are open to

the elements above the seats. Spectators will be encouraged to arrive by boat, bus or on foot to reduce traffic, as there will be limited parking space for cars.

According to Leiweke, if approved the stadium will not open until 2021, but the team could still play in a temporary venue while construction is underway.

MLS gave Beckham the option to form a new team for a discounted franchise fee as part of the deal that brought him to LA Galaxy as a player in 2007.



Beckham signed for MLS franchise LA Galaxy a decade ago

PROJECT

2018 Venice
Architecture
Biennale

“Freespace describes a generosity of spirit and a sense of humanity at the core of architecture’s agenda”

Yvonne Farrell and Shelley McNamara
Curators 2018 Venice Architecture Biennale

The creation of vibrant and meaningful public spaces will be the focus of the 2018 Venice Architecture Biennale, curators Yvonne Farrell and Shelley McNamara have revealed.

The duo announced that the 16th International Architecture Exhibition is to be themed ‘Freespace’ and will “celebrate architecture’s proven and enduring contribution to humanity.”

Explaining the concept, they said: “We’re interested in going beyond the visual, emphasising the role of architecture in the choreography of daily life.

“We believe that everyone has the right to benefit from architecture. The role of architecture is to give shelter to our bodies and to lift our spirits. A beautiful wall forming a street edge gives pleasure to the passer-by, even if they



IMAGE: ANDREA MARELLI/COURTESY OF LA BIENNALE DI VENEZIA



Pavilions exploring the theme will be built within and around the city’s Arsenal

IMAGE: (31) GIO BORTOLLO/COURTESY OF LA BIENNALE DI VENEZIA

never go inside. So too does a glimpse into a courtyard through an archway; or a place to lean against in the shade or a recess which offers protection from the wind and rain.

“We see the earth as client. This brings with it long-lasting responsibilities. Architecture is the play of light, sun, shade, moon, air, wind, gravity in ways that reveal the mysteries of the world. All of these resources are free and examples of generosity and

thoughtfulness in architecture throughout the world will be celebrated [at the Biennale].

We believe these qualities sustain the fundamental capacity of architecture to nurture and support meaningful contact between people and place.

“We focus our attention on these qualities because we consider that intrinsic to them are optimism and continuity. Architecture that embodies these qualities and does



STUTTGART PHOTO: PAVELLA

The Venice festival is one of the most important in the architectural calendar

“ The absence of architecture makes the world poorer and diminishes the level of public welfare ”

Paolo Baratta, president of the Biennale

so with generosity and a desire for exchange is what we call Freespace.”

Paolo Baratta, president of the Biennale, added: “The divide between architecture and civil society, caused by the latter’s increasing difficulty in expressing its own needs and finding appropriate answers, has led to dramatic urban developments whose main feature is the marked absence of public spaces, or the growth of other areas dominated by indifference in the suburbs and peripheries of our cities.

“The absence of architecture makes the world poorer and diminishes the level of public welfare, otherwise reached by economic and demographic developments. To rediscover architecture means to renew a strong desire for the quality of the spaces where we live, which

are a form of public wealth that needs to be constantly protected, renovated and created.”

As usual, the Biennale will present national pavilions reflecting on the main theme, which will be located at Venice’s Giardini, Arsenale, and in the historic city centre.

The festival – one of the most important in the architectural calendar – will run from 26 May to 25 November 2018.

Farrell and McNamara are co-founders of Irish practice Grafton Architects; winners in 2016 of the inaugural RIBA International Prize for the UTEC University campus in Lima, Peru. They follow in the footsteps of Chilean architect Alejandro Aravena, who explored the relationship between architecture and civil society in his 2016 Venice Biennale.



Venice Biennale president Paolo Baratta said design and civil society must be more closely connected

PROJECT

V&A Exhibition
Road Quarter,
London

IMAGE: MARTIN BROWN/AL_A

AL_A's design concept for the project was to 'make visible the invisible through large moves and small details alike'



IMAGE: HOLLYN/AL_A

“There is no other institution that would be quite so audacious in its commission”

Amanda Levete Director AL_A

The largest building project undertaken by London's Victoria and Albert Museum (V&A) in over 100 years has opened to the public.

Architect Amanda Levete and her firm AL_A have designed the new V&A Exhibition Road Quarter, comprised of a courtyard, a vast underground exhibition gallery and a new entrance to the museum.

The project has redeveloped 2,200sq m of underused space, providing the V&A with an additional 6,400sq m across its densely occupied South Kensington site.

AL_A sought to reframe the relationship between the Exhibition Road street and the museum by “breaking down the barrier between the two” to create a democratic, accessible and public space.

Sir Aston Webb's original stone-built 'screens' which separate the street from his V&A buildings have been opened up to reveal new views of the historic structures hidden behind; creating space for visitors to flow through the site and into the newly-landscaped Sackler Courtyard. Described as “the world's first porcelain public courtyard,” this is covered with 11,000 hand-crafted porcelain tiles made in the Netherlands.

“We have created a less formal, more public place that is as much of the street as it is of the museum,” said Levete. “It will attract and welcome in new audiences, making ideas of accessibility and democracy very explicit. This Quarter reimagines the museum as an urban project. The new courtyard creates an exceptional place for London – a destination for installations, events and, above all, for appropriation by the public.”

Below the courtyard is the 1,100sq m underground Sainsbury Gallery: a hyper-flexible column-free exhibition space purpose-built to



Levete said she respected the museum's 'radical' commitment to daring and innovation

house world-leading temporary exhibitions. An oculus brings moments of daylight into the gallery, while a dramatic ceiling is formed by the building's 256-tonne steel structure – including fourteen triangular-section trusses that span 38m uninterrupted.

The final element of the renovation and extension was The Blavatnik Hall: a new entrance into the V&A that takes visitors through the existing buildings of the historic Western Range. Three bays of Webb's original buildings have been cut to create the doorways for the new entrance, "exposing the elegant profile of the stonework and becoming an eloquent example of the power of revealing more by subtraction than by addition."

The V&A houses many of the UK's national collections, and explores cultural areas including architecture, furniture, fashion, photography, theatre and art.

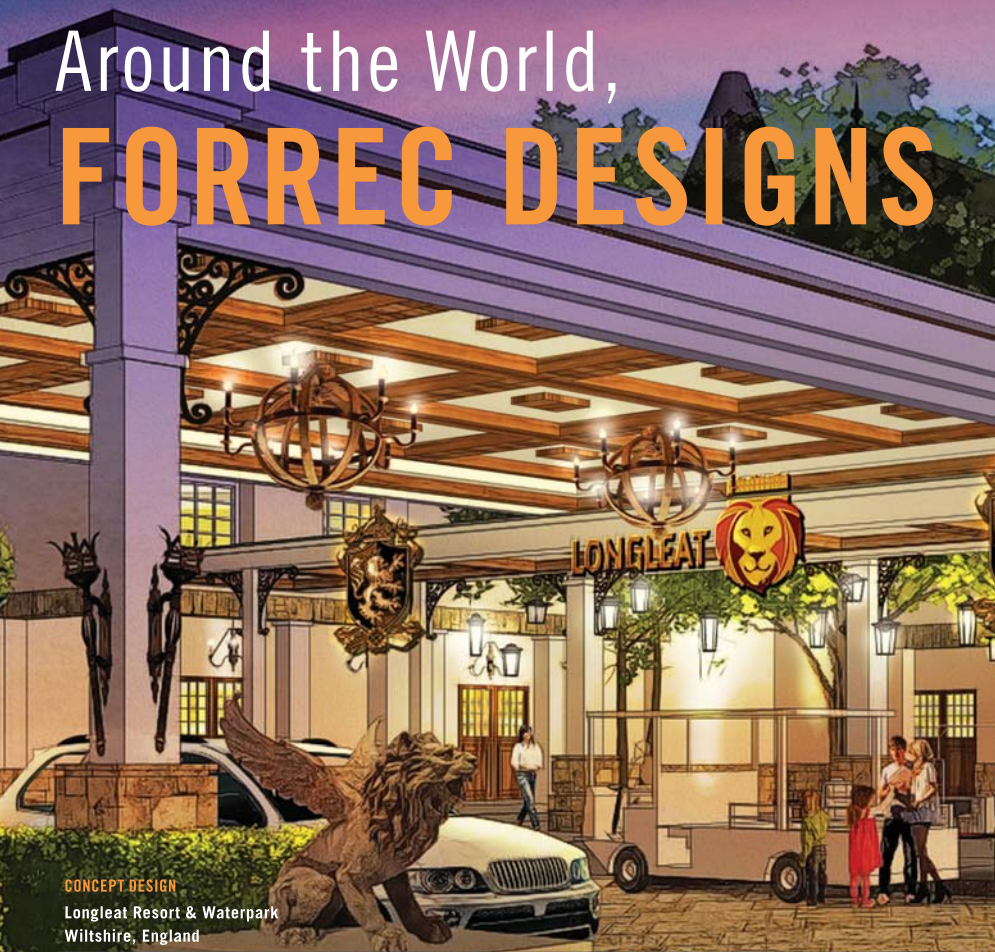
"Our design was born from a deep engagement with the heritage, architecture and collections of the V&A," said Levete. "An understanding of the mission of the museum and its collection led to our ambition of 'making visible the invisible' played out in the design through large moves and small details alike. ●

BLAVATNIK HALL: V&A MUSEUM - COWI



AL_A installed 11,000 hand-crafted tiles to create the 'world's first' porcelain public courtyard

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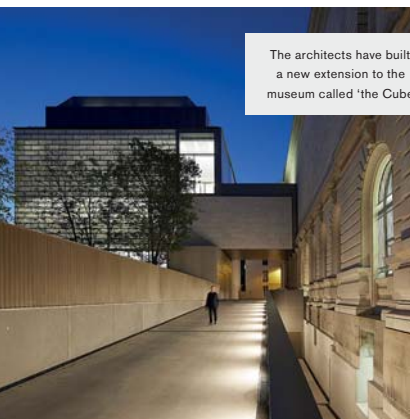
Stanton Williams complete transformation of historic Nantes art museum



“The new museum has been conceived around the existing collections; creating an intimate dialogue between art and architecture”

Patrick Richard

The architects have built a new extension to the museum called 'the Cube'



LEFT AND BELOW: HEPBURN+GROW

A historic fine art museum in Nantes, France, has reopened following a major transformation by British architects Stanton Williams.

The firm have designed several extensions to the Musée d'arts de Nantes' original 19th century 'Palais' building and 17th century Oratory Chapel – creating an additional 4,000sq m (430,000sq ft) of space for artworks to be exhibited.

The €48.8m (US\$54.5m, £430m) project was conceived to turn the popular institution – previously known as the Musée des Beaux-Arts – from an “inverted [complex] into a vibrant, democratic and welcoming contemporary space that is open to the city and its people and visitors.”

New facilities include an auditorium, library, educational spaces, an archive, and an external sculpture court. New landscaping and access routes have also been added around the museum.

The Palais, designed in the 1890s by architect Clément-Marie Josso from Nantes, has been linked by a new gallery to an extension called 'the Cube'. This features contemporary galleries on four floors. Openings to the outside

present the cityscape as another artwork – “offering a reversed extension of space and carrying the imprints of the pedestrians, cyclists, and cars, as they journey around.”

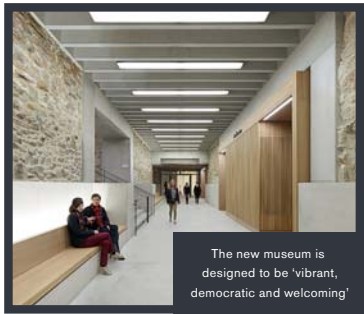
Optimising the light

The staircase on the south side of the extension is formed of a suspended curtain wall made of marble and translucent laminated glass; a light contrast to the Palais' existing protected monumental staircase. The glass roof that used to light the galleries has been replaced by superimposed layers of glass and stretched fabric – creating a 'passing clouds' effect to retain and optimise natural light.

To pay tribute to the Beaux-Arts architecture of the original Musée, Stanton Williams used a consistent palette of materials in the renovated spaces.

“This creates the impression that the museum is one monolithic volume – carved out of a single block of stone,” they said in a statement.

Project leader Patrick Richard said an “intimate dialogue between art and architecture firmly embeds the museum within the distinctive historical setting of the city.”



The new museum is designed to be 'vibrant, democratic and welcoming'



IMAGE: STEFANO ORLANDINI

The museum's existing monumental staircase has been preserved

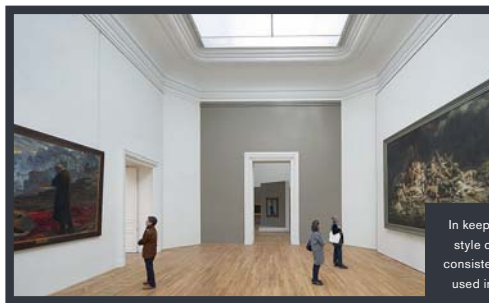


IMAGE: HERTON CROW

In keeping with the Beaux-Arts style of the original Musée, a consistent palette of materials is used in the renovated spaces

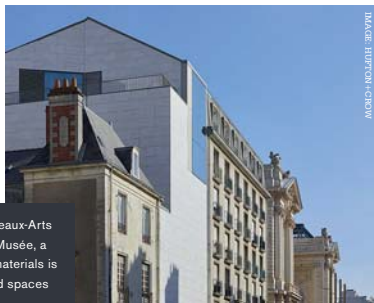


IMAGE: HERTON CROW



The waterfront's existing grain silos are incorporated into the design

IMAGES: ELEMENTAL AND MALCOLM BEADING CONSULTANTS

Alejandro Aravena and Elemental win architecture competition for Art Mill museum on Doha Bay

The architecture firm of Chilean Pritzker Prize winner Alejandro Aravena have won an international competition to design a "pre-eminent" Art Mill museum on the historic waterfront of Doha, Qatar.

The museum will be built on a site home to the country's original flour mills, which have produced bread for the population since the 1980s.

Elemental have taken inspiration from the monumental grain silos on the site, contrasting these retained structures, which exist in a strict geometry, with a looser grouping of new buildings. These will act as cooling chimneys circulating air through the site.

The concept design was described by the competition jury as "a serene artwork, where the structure is the architecture".

The Art Mill museum will be one of several institutions on the waterfront dedicated

Alejandro Aravena's studio topped an eight-strong competition shortlist

to art and culture. The site is close to I.M. Pei's Museum of Islamic Art and Jean Nouvel's forthcoming National Museum of Qatar.

Inside, there will 80,000sq m (861,100sq ft) of gross space for galleries, exhibition halls, research facilities and conference and event areas. The wider site, covering some 83,500sq m (898,800sq ft) will boast community facilities, food and beverage outlets and family amenities. Construction is anticipated

to begin in 2019. A budget for the project has not been revealed.

"Art Mill will be an international exemplar where art connects across cultures and boundaries," said Sheikha Al Mayassa bint Hamad bin Khalifa Al-Thani, chair of the jury and client Qatar Museums.

"The design evokes a strong sense of calm. The team showed a love of simplicity in the use of humble materials, which will acquire a patina with age."

Elemental will now develop the concept design with climate engineers Transsolar, structural engineers Schlaich Bergermann, and global design consultants Stantec.



Elemental's assured handling of space and scale in its treatment of the silos creates a memorable and original scheme

Sheikha Al Mayassa bint Hamad bin Khalifa Al-Thani, jury chair



The Art Mill will help form a new cultural district for Doha

IMAGE: AP PHOTO/ALIGI GUYA/TIMOTHY



The hotel's new interiors were created by four designers

Historic Hôtel de Crillon reopens with Rosewood spa and Karl Lagerfeld-designed suites



Karl Lagerfeld

The iconic Hôtel de Crillon in Paris has re-opened following a four-year €176m (US\$200m, £150m) restoration led by architect Richard Martinet.

The 18th century property now houses 78 rooms, 36 suites and 10 signature suites and is operated by Rosewood Hotels & Resorts.

The redevelopment involved every aspect of the building – including the restoration of the landmark façade and grand reception rooms on the second floor, where the likes of Charlie Chaplin, Sir Arthur Conan Doyle and Andy Warhol have wine and dined.

The hotel's new interiors were created by four Paris-based designers: Tristan Auer, Chahan Minassian, Cyril Vergniol and Aline Asmar d'Amman. Fashion industry icon Karl Lagerfeld has decorated two of the signature suites, called

Les Grands Appartements, which he says convey his 'personal vision of French chic and modernity'.

Facilities at the hotel include a Rosewood Spa, a salon, two fine dining restaurants operated by Michelin star chefs and three bars.

The spa houses a number of treatment rooms and a large wet area, including a newly built, signature swimming pool. Natural light is used to illuminate 17,600 gold scales of the residential-style pool, which is surrounded by lavish and luxury decorations.

Hôtel de Crillon is Hong Kong-based Rosewood's third property in Europe. Radha Arora, president of the company, said: "Our guiding philosophy is 'a sense of place' and this hotel intrinsically reflects the heart and soul of Paris – timeless yet with an edge."

Our guiding philosophy is 'a sense of place' and this hotel intrinsically reflects the heart and soul of Paris – timeless yet with an edge

Radha Arora



Hôtel de Crillon is Rosewood's third European property



With its remarkable scale, form and function, this project will resonate the world over as the symbol of a prosperous Dubai

Issam Galadari



The project is in the late design phase and construction has begun

'World's largest cantilever' to link dramatic Dubai towers



IMAGES: NIKKEN SEKKEI

Japanese architecture practice Nikken Sekkei are designing "a timeless new icon" for the city of Dubai: two soaring towers connected by the world's largest cantilever.

The huge mixed-use scheme, called One Za'abeel, will feature at its heart a dramatic protruding steel skybridge called The Linx. Suspended 100m above the ground, the panoramic space will house restaurants and bars, an observation deck, a gym, a spa, a pool, a banquet hall and a rooftop terrace.

As well as creating a "floating event space and urban landmark" for the project, The Linx will also reinforce the structural stability of both towers. Its diagonal tube structure will provide vertical and torsional strength, and allow their upper floors to utilise column-free spaces.

The towers themselves will feature a luxury and an ultra-luxury hotel, high-end retail, offices and residential apartments. The buildings will be mainly

composed of glass with external fins, allowing them to merge into the background and evoking the sense of a shimmering mirage.

One Za'abeel will rise from a two-storey podium dissected by the city's highway. The facade of this platform is inspired by horizontal layers of rock in the earth, while vertical terraces, landscaping and water features will create a feeling of ascent.

The podium will be topped by a landscaped green roof, and visitors can enjoy public events in a plaza between the two towers.

The project is being developed by real estate firm Ithra Dubai as a focal point for the city's financial district. CEO Issam Galadari said: "One Za'abeel will be a centre of high-end diverse activity capable of generating interest and value for the entire area. The iconic shape will serve as a memorable gateway; welcoming investors, residents, citizens and tourists to discover the hustle and bustle of an ever growing city."

A steel skybridge called The Linx connects the two towers

Snøhetta inspired by culinary culture of Nordic region for Barr – the new Copenhagen restaurant from Noma

Architecture practice Snøhetta have partnered with acclaimed chef Thorsten Schmidt to create a new restaurant in the former home of the world-renowned Danish eatery Noma.

Snøhetta have designed the interiors and new graphic identity for Barr, which is located in the protected North Atlantic House on Copenhagen's waterfront.

Barr is owned by the Noma group and involves its predecessor's head chef, René Redzepi. The concept is again centred around the food and drink traditions found in the region along the North Sea.



“Reflecting the overarching vision for Barr, we believe we have created a feeling of formal informality.”

Peter Girgis

The name, which means 'Barley' in Old Norse, reflects the chef's fascination with an eating culture encompassing meals such as Danish meatballs, schnitzel and hot-smoked salmon.

The design team carefully studied food and beer from the region, and this influenced everything from the colour palette to the furniture.

Local touches have also been adopted throughout. Most of the oak used for furniture and interiors was harvested from trees grown less than 50km away, while the relief patterns of the ceiling and wall panels are inspired by the microscopic view of barley, one of the three main ingredients in local beer making.

Raw materials such as wood, leather and wool evoke the restaurant's Northern influence and furniture was created by Malte Gormsen using traditional Danish craftsmanship and carpentry.

Throughout there is a juxtaposition of old and new, including original ceiling beams placed alongside new, sculpted wooden planks.

IMAGES: LINDA KLEIN



Food served at Barr celebrates local culinary traditions

"Designing within the context of a listed building meant that we needed to understand the space carefully," said Peter Girgis, senior interior architect at Snøhetta. "We've created new components, including custom furniture and cabinetry, which enhance Barr's identity and philosophy, while at the same time providing a connection to the original Noma space."



Original ceiling beams are placed alongside new, sculpted wooden planks



Furniture was created by cabinet maker Malte Gormsen using traditional Danish craftsmanship and carpentry





Interlinked footpaths suspended above the forest floor will protect the flora and fauna below



Juan Ignacio Aranguren is ZHA's project director for Alai

Zaha Hadid Architects reveal Mayan Riviera residences engulfed by the jungle

Zaha Hadid Architects (ZHA) have designed a host of leisure features for a residential building on Mexico's Mayan Riviera, including a woodland nature reserve, botanical nursery and a network of footpaths suspended above a lagoon.

Located on a site prepared by a previous owner for an unbuilt complex, Alai is a new residential community from developer Pulso Inmobiliario, with the creation being guided by environmental principles.

ZHA's design for Alai is defined by the site's rich natural environment and surrounding Mayan heritage and design traditions.

The footprint of all residential buildings has been limited to less than seven per cent of the site's total area, enabling landscape architects Gross Max to retain the existing tropical vegetation and replant previously-disrupted

species to return most of the site to its natural state.

The planned on-site botanical nursery will help restore the local ecosystem further and is set to become an attraction and education facility in its own right.

Interlinked footpaths suspended above the forest floor will allow residents to access the

Alai's design is defined by its rich natural environment and reinterprets local Mayan heritage in a contemporary adaptation

Zaha Hadid Architects

woodlands, coast and lagoon without disturbing the ground and damaging the wildlife.

The buildings themselves will share an elevated platform with integrated perforations, "allowing natural light to flood the ground below and enabling tropical vegetation to grow upwards."

Sport, leisure and wellness amenities will all be located across the platform, around 9m (29.5ft) above the ground.

The apartments are organised in four different floor typologies and the glazed exterior walls of each open onto large private balconies.

"Echoing the rich textures and surface complexity within the local Mayan masonry, and the architectural tradition derived from the repetition and variation of a small number of geometric components, the differing texture and patterning of each building's façade within Alai is generated by assembling the balcony units and façade elements in varying sequences," said ZHA.

"This enables elements of relatively few different designs to create a unique façade for each building, yet maintains a cohesive design language. These textured façade and balcony units provide solar shading to the apartments within."



IMAGES: MVR

The design team will create a new reserve and replant the wetlands



The Cultural Village is surrounded by several new LEED-certified structures



Kengo Kuma

“This new Cultural Village serves as a connector of the stunning Oregon landscape, Japanese arts and a subtle gradation to architecture”

Kengo Kuma's Cultural Village for Portland's Japanese Garden opens to the public

Kengo Kuma's US\$33.5m US\$33.5m (£31.3m, £26.2m) expansion of Portland's Japanese Garden, celebrated as one of the most authentic of its kind gardens outside Japan, has opened to the public.

The project, Kuma's first public commission in the US, has seen the creation of a new Cultural Village that provides additional space to accommodate the attraction's rapid visitor growth

and immerses visitors in traditional Japanese arts and culture.

To honour the singular experience of each visitor “and ensure the serenity is protected for future generations”, Kuma followed his trademark design principles of continuity between nature, natural materials, and Japanese tradition.

In collaboration with the Garden's curator, third generation master garden craftsman Sadafumi Uchiyama, he reused and optimised

existing land to add 3.4 acres of usable space to the 9.1 acre property.

The Village emulates Japan's ‘monzenmachi’, the gate-front towns that surround sacred shrines and temples, using a combination of locally sourced materials and Japanese craftsmanship.

Many of the new structures feature living roofs, which absorb rainwater and evoke the thatched roofs of fishing huts used centuries ago in Japan.

Six Senses to open Swiss resort with 2,000sq m spa

Six Senses Hotels Resorts Spas has announced plans to open its first resort in Switzerland.

Upon completion, the 47-bedroom Six Senses Crans-Montana will operate under a long-term management agreement with 1875 Finance. The resort is located in the prominent ski areas of Valais, two hours from Geneva.

The resort's architect is Paris-based firm AW2. Wellness offerings include a gym and fitness studio, a pool and a relaxation area.

“The resort nicely complements Six Senses Douro Valley in Portugal, Six Senses Residences Courchevel in France as well as the seven Six Senses spas in

Europe,” said company president Bernhard Bohnenberger.

Resort accommodations include 47 guest rooms and suites, with 17 Six Senses three- and four-bedroom residential units also available. Two restaurants are planned as well as a sun terrace and bar and retail space.

Recycled, local materials will be selected by the architect and design teams, and repurposed materials will be used in the manufacture of finishes including flooring, millwork and fabrics.

A blackwater and greywater system are to be included into the infrastructure of the project ensuring that wastewater is reused within the building operations.

IMAGE: SIX SENSES



Recycled, local materials will be selected by the architect



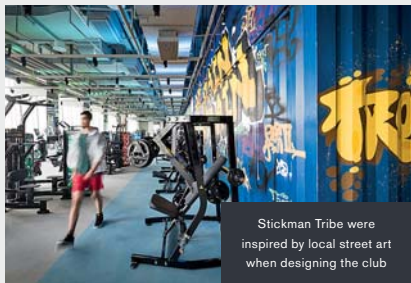
“This will offer an amazing selection of outdoor activities including onsite ski-in and ski out access plus a rich wellness offering”

Bernhard Bohnenberger



Windows look out onto the Beijing skyline, including OMA's CCTV skyscraper

The Trainyard Gym is open 24/7 to inject energy into the city's business district



Stickman Tribe were inspired by local street art when designing the club



Beijing gym inspired by street art offers city 'go-to spot for fitness'

A 3,500sq m (37,600sq ft) Shangri-La health club designed to "inject energy into the heart of Beijing's central business district" has opened in the Chinese capital.

The 450-bedroom Hotel Jen Beijing – a Shangri-La property – is operating the Trainyard Gym, keeping it open 24/7 in a bid to cement the facility as "the city's go-to spot for fitness, recreation and nutrition."

Designed by Stickman Tribe, the club's look is inspired by street art and the area's industrial buildings. Graffiti artwork is spread across two floors, while several floor-to-ceiling windows offer panoramic views of Beijing.

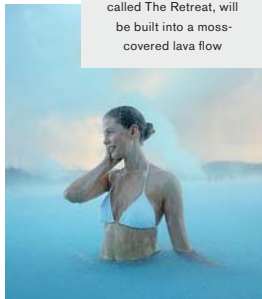
The building features 11 dedicated work-out zones, a Mixed Martial Arts area with a boxing ring; a 25m heated lap swimming pool with skylight; a sauna, steam room and whirlpools; a juice bar; and several studio spaces – including a 30-bike spinning studio and a Pilates room.

"There's no other fitness space like Trainyard Gym in Beijing and we are proud to be bringing this world-class health club experience to the city," said Clifford Weiner, general manager of Hotel Jen Beijing. "It will be a place for local residents and foreign guests to connect, work out, push limits, and break boundaries together."





A 62-bedroom hotel, called The Retreat, will be built into a moss-covered lava flow



This autumn, the famed Blue Lagoon in Iceland will open a subterranean spa, a 62-bed-room luxury hotel and a restaurant celebrating the country's culinary heritage, all designed by Reykjavik-based Basalt Architects.

Blue Lagoon managing director Dagný Pétursdóttir said: "We are evolving and expanding our horizons. We want to create unforgettable memories erasing the boundary between nature, wellness and hospitality."

Built into an 800-year-old lava flow on the south shore of the Blue Lagoon, the spa – dubbed Lava Cove – is designed to be a convergence of nature, architecture and the power of geothermal seawater.

Design Group Italia have worked on the experience, including the interiors, service and design.

Lava Cove will feature open spaces, plateaus, waterfalls and lava corridors designed to invite discovery and enable serenity.

The spa's water is sourced from the same volcanic aquifer of seawater as the lagoon.

Massage and treatment rooms, a relaxation lounge and a panoramic viewing deck all feature.

The 62-bedroom hotel, called The Retreat, will be built into a moss-covered lava flow dating from the year 1226. Powered by sustainable energy and surrounded by the mineral-rich waters of Lava Lagoon, it will take full advantage

of its surroundings, with floor-to-ceiling windows and terraces and balconies overlooking the waters.

The Blue Lagoon, which holds six million litres of geothermal seawater, is one of the most popular tourist attractions in Iceland.

Sigríður Sighrósardóttir of Basalt Architects has been the architect at Blue Lagoon for almost 20 years, and her work in harmonising the man-made and natural environment has received international acclaim.

Blue Lagoon's first phase of expansion, in 2016, included enlarging the main lagoon by half and introducing a new access control system designed to improve the guest experience.



“Our foundation is the unique geothermal seawater and our stunning environment”

Dagný Pétursdóttir



The building design is inspired by traditional Chinese theatres

IMAGES: LAURIAN GHINITOIU

Heatherwick Studio and Foster + Partners create shape-shifting Shanghai theatre on The Bund



Heatherwick and Foster both worked on the project

Berlin-based architecture photographer Laurian Ghinitoiu has captured the first images of an elegant new Shanghai theatre designed by the studios of Thomas Heatherwick and Norman Foster with a kinetic moving façade.

The flexible arts and cultural venue is the focal point of the Bund Finance Centre; a new 420,000sq m (4.5 million sq ft) mixed-use destination Foster+Partners and Heatherwick Studio have designed for the city.

According to the design team, the cultural centre is inspired by the open stages of traditional Chinese theatres. The new images demonstrate how the building's bronze-finned moving veil adapts

to the changing use within – revealing, when required, a stage on the balcony and windows looking out towards the district of Pudong.

Ghinitoiu's images show the dramatic effect achieved by this moving curtain, which is formed by overlapping layers of bronze tubes.

The Bund Financial Centre is being created at the end of the city's famous waterfront street The Bund.

Heatherwick and Foster have designed two 180m (590ft) towers to mark the south of the site. Other buildings – including offices, restaurants, shops and a boutique hotel – will be staggered in height and relate in scale and rhythm to the grand area's nineteenth-century landmarks.

PHOTO: JOHN STILLWELL/PA IMAGES



The moving curtain of the cultural centre's façade is formed by overlapping layers of bronze tubes



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Photo of Beijing Stadium © Anup, Chris Dille



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It's much more than a rowing stadium, says the architect



“We wanted to merge the classical disciplines of rowing with other forms of leisure”

Anders Tyrrestrup

AART Architects win design competition for timber-clad new Denmark Rowing Stadium



IMAGES: AART ARCHITECTS

The focal point will be an open rowing centre for athletes and the public



The timber-clad centre will extend from the stadium's boat house

Danish practice AART Architects have won an international design competition to create Denmark's Rowing Stadium; a new venue for both the public and elite athletes that will be situated on Bagsværd Lake, outside of Copenhagen.

The concept behind the studio's winning design – which will be surrounded by water and forest on all sides – is that the “classical disciplines of rowing intersect with other forms of leisure.”

“It is much more than a rowing stadium,” AART said. “It’s a centre that mixes various kinds of sports with social and scenic experiences. It shows that sport – for the elite and the public – is not just about strength and stamina, but also social well-being and mental health.”

The focal point of the complex will be an open rowing centre from which athletes and members of the public alike can train, attend workshops, socialise and sign up for a variety of activities. This tiered structure, clad in timber, will extend from the stadium's boat house. The semi-transparent

façade will “reveal its life to the surroundings”, while also providing a transition between the expansive view over the lake and the denser area of forest.

“Our ambition was to design a stadium that blends gently into its protected natural setting while also providing generous facilities for all users,” said AART partner Anders Tyrrestrup. “Inspired by these scenic surroundings, we wanted to create more than just a rowing stadium.”

The public will be encouraged to use a large activity space surrounding the centre, in addition to a promenade square in front of the boat hall and a long stretch of nearby public parkland.

A referee tower will also be constructed for the stadium, featuring an integrated climbing wall and pull-up bars. Designed to be a landmark for the lake and the new facility, the structure will resemble one of the forest's soaring trees; using vertical wooden slats to create an affinity with the centre and to contrast with the horizontal lines of the spectator stands.

Plants and trees will cover every surface of Stefano Boeri's forthcoming Liuzhou Forest City

The Italian architect and 'vertical forest' pioneer Stefano Boeri has overseen the start of construction on his vast masterplan for Liuzhou Forest City in China; a metropolis where every building – from houses and hotels to restaurants and the railway station – will be entirely covered by plants and trees.

The green city, designed to fight pollution through design,

is the first of its kind in the country. It will be located on a 175 hectare site in the mountain area of Guangxi, southern China, and linked to neighbouring towns through a futuristic rail network.

When finished in 2020, it is designed to host 30,000 people, absorb almost 10,000 tons of CO₂ and 57 tons of pollutants per year and produce approximately 900 tons of oxygen.

Solar panels over the rooftops will generate renewable energy, while interior air-conditioning will be powered by geothermal energy.

In total, Liuzhou Forest City will host 40,000 trees and almost one million plants of over 100 species. The diffusion of flora and fauna in parks, gardens, streets and all over the building façades will decrease the average air temperature, create noise barriers and improve the biodiversity of living species.

"For the first time in China and in the world, an innovative urban settlement will combine the challenge for energy self-sufficiency and for the use of renewable energy with the challenge to increase biodiversity and to effectively reduce air pollution in urban areas, said Boeri. "We'll achieve this through the multiplication of vegetable and biological urban surfaces. This is



“This will combine the challenge for energy self-sufficiency and for the use of renewable energy with the challenge to increase biodiversity and effectively reduce air pollution”

Stefano Boeri



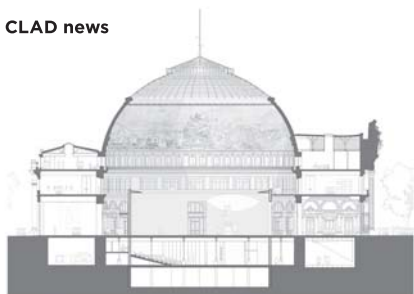
MAJOR: STEFANO BOERI ARCHITECTURE

Liuzhou Forest City will host 40,000 trees and almost one million plants

really critical for present-day China.”

Boeri is best known for his Vertical Forest towers in Milan, and is currently working on similar projects in Shanghai, Shenzhen and Nanjing. For the latter, he has designed a tower complex covered by 1,100 trees and 2,500 cascading plants to house a museum, a green architecture school and a Hyatt hotel.





“The most important challenge is maintaining the classical context and building something new which looks towards the future”

Tadao Ando

Tadao Ando reveals vision for cylindrical art museum in Paris' historic Bourse de la Commerce

The first design images have been released showing Tadao Ando's plans to convert Paris' historic Bourse de la Commerce building into a new contemporary art museum for the collection of billionaire businessman François Pinault.

The Bourse, built in the 19th-century by architect François-Joseph Bélanger, is a circular structure topped with a high glass dome located close to the recently revamped Les Halles culture centre.

Ando plans to install a 9m (29.5ft) high concrete cylinder in the centre of building – which once housed the city's grain store.

The interior layout – described by Ando as a “circle within a perfect circle” – will take the form of a classic rotunda with arcades. New corridor space will be created between the outside of the cylinder, which spans 30m (98.4ft), and the existing interior façade,

and will lead visitors around the periphery and to the stairwells. There will be 3,000sq m (32,300sq ft) of exhibition space, including a double height gallery designed to house large-scale artworks from Pinault's billion euro art collection. There will also be a 300-seat auditorium, a black-box theatre, and a top floor restaurant. Up to 2,000 people will be able to explore the museum at any one time.

Ando's intervention, developed with Niné & Marca Architectes and restoration specialist Pierre-Antoine Gatier, will also see the Bourse de la Commerce's huge dome carefully restored, along with the structure's façade, interior murals, double-helix stairway and exterior fountain.

The project will cost a reported €108m (US\$122.7m, £95m). The Pinault Collection will pay the city annually to hold a 50-year lease. Construction is set to begin soon and may be completed by 2019. ●



Wide new circulation spaces will be created between the outside of the cylinder and the building's existing interior façade

IMAGES: GATIER/NINÉ & MARCA ARCHITECTES & ASSOCIATES
: NINÉ / NINÉ & MARCA ARCHITECTES / JOSEPH PIERRE-ANTOINE
GATIER, COURTESY COLLECTION PINAULT - PARIS





The layout is described
by Ando as a 'circle
within a perfect circle'

MVRDV's Seoul Skygarden of 24,000 plants and trees opens above the South Korean capital

The mayor of Seoul, Won-soon Park, has officially opened a 983 metre long botanical 'floating walkway' along a transformed city highway

Designed by Dutch architects MVRDV, the Skygarden, also known as Seoulo 7017, is a linear park featuring 24,000 plants, trees, shrubs and flowers from 200 local species – creating “a walkable plant library” for residents and visitors to the city.

“Skygarden offers a living dictionary of plants which are part of the natural heritage of South Korea,” said MVRDV founder Winy Maas.

“They are planted in containers of different size and height and organised in groups of families. The families are ordered according to the Korean alphabet. This leads to surprising spatial compositions”.

Inspired in part by New York's High Line, the project was conceived to make the city, and especially the central station district, greener, friendlier and more attractive, whilst connecting all patches of green in the wider area.

The architects, the municipality, local NGOs, landscape teams and city advisers all collaborated on the project. New bridges and stairs connect the overpass with hotels, shops, cafés, viewpoints and gardens – integrating the scheme with the communities it passes over.

MARTIN DUJSTRA FOR DUTCH DESIGN WEEK



IN HIS OWN WORDS

Winy Maas, MVRDV

This is an example of how public investment in an area of a city that needs attention can be a catalyst for other developments. The area around the site is already coming alive. I think a project like this is good for Seoul; a city that has another kind of urbanism. It's exciting to walk along the overpass and through the parks. The technical aspect of installing greenery on top of a structure from the 1950s, built originally with bad concrete and a load-bearing system that wasn't efficient, was a big challenge. With the focus of city architects and the mayor, and a great collaboration with local government, we've been successful in delivering something that I really like.

This Skygarden offers a living dictionary of plants

Inspired in part by New York's High Line, the project was conceived to make the city greener



IMAGES: GISEL VAN DUYNEN/OCDE

The Skygarden is separated into several zones, including a collection of small gardens with their own compositions, perfumes, colours and seasonal themes.

At night, the park is illuminated with blue lights, and during festivals and celebrations, different colours can be used to create a celebratory atmosphere.

MVRDV worked together with co-architects, DMP, and a dedicated team of experts including Saman Engineering for structural consultation, Rogier van der Heide and Nanam ALD for lighting, and Ben Kuipers and KECC on the landscape design and plant varieties.

The name 'Seoulo' translates as 'towards Seoul', while 7017 marks the overpass' construction year of 1970, and its new function as a public walkway in 2017. There are also 17 connected paths on the route, and the overpass is 17 metres high.



The skygarden is separated into several zones along its lengthy route across downtown Seoul

Seoul's deputy mayor, **Kim Joon-Kee**, talks to CLAD about the project

What inspired the idea to create this park in the sky?

In 2014, we started discussing the idea because of concerns about the safety of citizens. The Seoul Station Overpass – which was built in 1970, crossing east and west of Seoul Station to relieve traffic congestion – was no longer able to serve as a road, despite continuous maintenance. Initially, the city government had considered demolishing it, but we finally came up with the idea of reusing it as a pedestrian-friendly walkway. This decision resolved its safety problems.

Seoul is a city where tradition and modernity harmoniously co-exist. What Seoul needs is urban regeneration that restores historic buildings and connects cultural heritage, rather than the kind of



construction and development it has seen in the past. Based on these values, we intended to revitalise the surrounding area through the addition of the walkway, while preserving the historical features of the Seoul Station Overpass.

Do you think there's potential for cities wanting to reuse their existing infrastructure in this way?

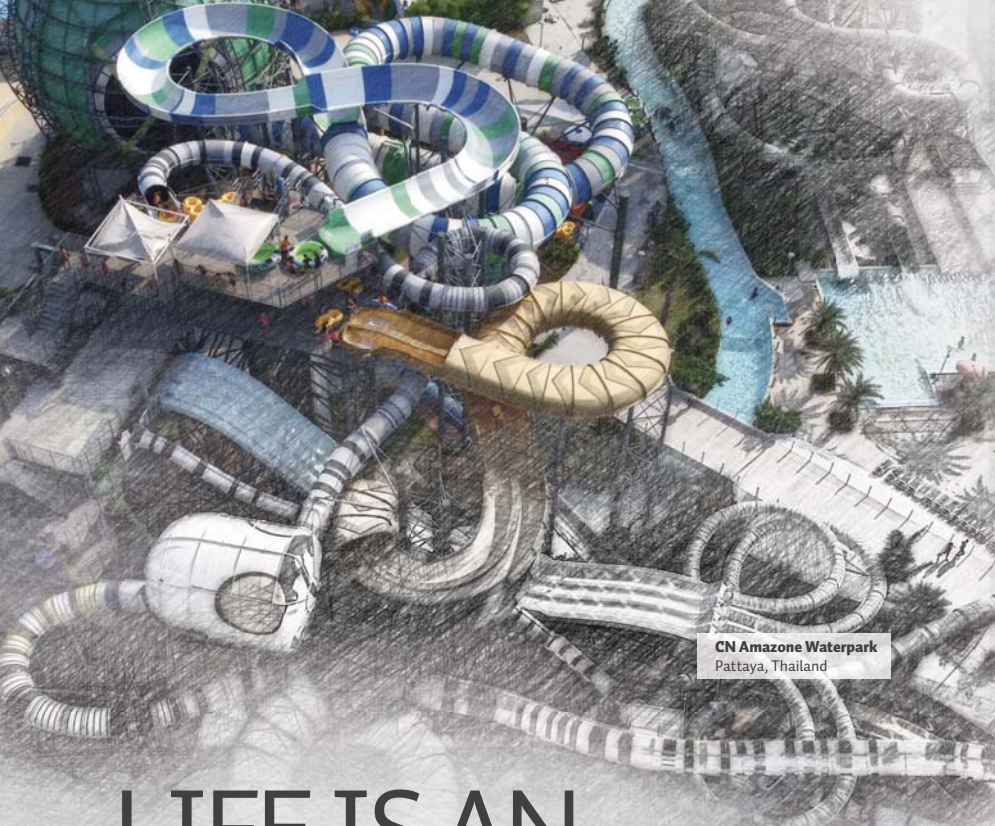
Yes, there are many opportunities for other cities that want to reuse their existing infrastructure instead of getting rid of it. Reusing existing infrastructure will make cities realise that 21st century sustainable growth strategies create future value through a paradigm shift that complements and integrates preservation and change in the city.



Visitors can observe life taking place on the roads and streets below Seoullo 7017

What's been the reaction?

The Seoullo 7017 is a symbol of the transformation of Seoul from a development-centred city into a renewed, sustainable one. But it's the starting point of this transformation, not the end. We expect citizens and visitors to now walk around downtown Seoul in 20 minutes using the Seoullo 7017. With Seoul's aim of becoming a walkable city, this garden will improve citizens' quality of life and revive the local economy. ●



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“
It's not
controversy,
it's dialogue.
It's very
healthy

David Chipperfield
studied at Kingston
School of Art and the
AA in London

PHOTO © ALEXIS BRUNANT FOR THE TALKS

DAVID CHIPPERFIELD

The British architect talks to Magali Robathan about Brexit, our changing cities and the media's hunger for controversy

“**T**he danger in architecture is that we're being encouraged more and more to create signature buildings; things that are photogenic and that will look good in magazines,” says David Chipperfield.

“As I get older, I'm much less interested in architecture per se. I'm more interested in the societal issues of architecture and how we should be dealing with the development of our cities; with issues of public space and the public realm.”

I'm sitting around a table with Chipperfield, and we're discussing the changing face of our cities. I ask him why it's important that the spaces we spend our leisure time in are well designed.

“Because they represent the things that connect us,” he says. “Contemporary society tends to celebrate and exaggerate individualism, but we are resilient creatures that want to gather together.”

“Why do we go to restaurants and pay a fortune for something that we could have cooked at home, to sit in a room with 50 other people we never speak to? It's our desire to be part of something bigger; to be part of society.”

“Our cities used to be very representative of those ambitions,” he continues. “But gradually territory is being privatised. We're less and less able to give a form to those ambitions, and – particularly in the UK – we rely increasingly on

the private sector to make gestures towards the public. In the Germanic world, I feel that there's a strong public voice. There are still planners with this philosophy and the State still has a voice. In Britain, there's no coordinated public voice.”

Despite being British, David Chipperfield has always worked more outside the UK than within it, and his view of architecture is a global one.

His practice, David Chipperfield Architects (DCA), is currently working on museum projects in Sudan, Germany, China, India, Switzerland and the US, as well as a whole range of other high-profile jobs including the Nobel Center in Stockholm, an overhaul of the Royal Academy of Arts in London and the refurbishment of Mies van der Rohe's Neue Nationalgalerie in Berlin.

To say he's busy is something of an understatement. In the four days before we meet in Berlin, he tells me he's been to London, New York, Zurich and Stockholm, and this travel pattern is typical of his jet-setting life.

“I'm involved in everything we do,” he explains. “The directors here stress-test every project; we rattle each one until we think it's the best it can be. We never stop.”

We meet in DCA's Berlin office, which is housed in a former piano factory that was itself restored and extended by the practice. It's an attractive complex arranged around a central courtyard, with a staff restaurant that's also open to the public. ▶



Museo Jumex in Mexico City was DCA's first building in Latin America

PHOTO: IVAN BLAN

If you're putting a big building up in the middle of a city, I would expect people to present concerns. Why not? It's very healthy. It's part of the planning process

"At lunchtime, you'll see 200 people accumulating in this courtyard, having lunch; from our office, but also from other offices and other streets in the area," says Chipperfield. "This, in a microcosm, represents our social ideas about what an organisation should be.

"We want to create buildings with a certain architectural integrity," he adds, "and we want to give those buildings meaning by being purposeful in a societal way."

BUILDING A REPUTATION

Chipperfield trained at Kingston School of Art and the Architectural Association. Early in his career, at the start of the 1980s, he worked for Richard Rogers and then for Norman Foster.

"One of the biggest things I took away from working in those two offices was the sheer energy and enthusiasm," he says. "These guys really thought they were changing the world. It was a very inspiring environment to work in.

"Both of them were societally engaged," he continues. "If you think about the Pompidou Centre, that was probably the last great radical building – much more radical in a way than Gehry's Guggenheim Bilbao. Bilbao was radical in terms of its form but Pompidou was radical about architecture itself and about society and the idea of accessibility to cultural buildings."

Chipperfield founded his own practice in London in 1985. His first project was a new store for Japanese fashion designer Issey Miyake on London's Sloane Street. This job led to more

work in Japan, a country Chipperfield has said he admires for its attention to detail and sensitivity when it comes to creating simple things.

Although he started out in England, Chipperfield found it a difficult place to work as a young architect, and made his name with a series of projects abroad that include a library in Des Moines, Iowa; a museum in Alaska; new law courts in Barcelona; and, of course, the Neues Museum in Berlin. More recent high profile projects include the St Louis Art Museum in Missouri and the Museo Jumex extension in Mexico City, which was shortlisted in 2016 for the first RIBA International Prize.

PHOTO: CUTE SCULPTURE FOR DAVID CHIPPERFIELD ARCHITECTS



The central hall in the Neues Museum was destroyed. Historic plaster casts have been restored and repaired and a new staircase added



"We made our career as a practice by going outside England and entering competitions," says Chipperfield. "There were no such competitions in England. The professional environment in the UK hasn't really nurtured young architects. Because of the focus on the commercial, it's hard to get investors and developers to take a risk."

"Decision-makers in the commercial sector don't look at young architects and say, 'Have they done an office building before? No, but I think they're talented, let's give them a chance'."

"They don't do that. Why would they?" Chipperfield's first major project in his home country came in the shape of the River and

Rowing Museum in Henley-on-Thames, where he created a bold, modern building while keeping traditionalists happy with a pitched roof and a weathered timber exterior that referenced wooden barns and boatsheds.

The museum was well received, and won a number of awards, but it was another 14 years before David Chipperfield finally received more formal recognition in the UK. In 2011, Chipperfield completed two major public art galleries in the UK – the Hepworth Wakefield and the Turner Contemporary in Margate – and was awarded the RIBA Gold Medal in recognition of a lifetime's achievement in architecture.

THE NEUES MUSEUM

While the UK might have taken a while to recognise Chipperfield's talents, this didn't hold him back, and he continued to work on a series of interesting, high profile projects abroad. In 1997, he won the competition for what was to become one of his most important and best loved projects – the Neues Museum in Berlin.

When he won the competition, the old museum was in ruins, having been extensively bombed during the Second World War and neglected ever since. Chipperfield's winning idea was not to try to recreate the original building, nor to build something shiny and new, but to

You can say, this is really beautiful, and you can also say, this means something



PHOTO © ALEX DE BRIJANFANT FOR THIS TALKS

create a hybrid of the old building, ruins and new work, re-establishing its general form.

The project took 12 years, and required immense patience and attention to detail. Every surface and detail was considered and debated. Murals and friezes were painstakingly restored by conservation specialist Julian Harrap, bullet marks and shrapnel scars were left untouched in parts, and bold new spaces were created by Chipperfield where restoration wasn't possible. Through it all, the team had to work to deliver the idea politically. There was serious concern about the project from some Berliners who wanted full reconstruction of the building, and a sustained campaign was mounted against Chipperfield's plans.

For Chipperfield, this debate was something to be welcomed; an indication that citizens were passionate and interested in the project.

"It was a healthy dialogue," he says. "There were 500 newspaper articles about the Neues Museum, and probably 200 were against and 200 were for it. But in the end it doesn't matter. The building is built and then it's resolved. And actually the criticism was perfectly valid. I don't expect people not to criticise the process."

The end result was a huge success, with the German public queuing for hours to see the

finished museum and Angela Merkel describing it as "one of the most important museum buildings in European cultural history."

The Neues Museum is one of my favourite buildings, and I tell Chipperfield that I found it both beautiful, and very moving.

"That's because it deals with history," he says. "It deals with bigger issues than just architecture, but at the same time it does deal with architecture."

"You can say, this is really beautiful, and you can also say, this means something."

CHANGING CITIES

With offices and homes in both Berlin and London, Chipperfield is well placed to speak about the differences in the nature of development in Germany and the UK.

"In the UK, we have a tendency to embrace the market in a way that's quite different from Germany," he tells me.

"There's no doubt that in all European countries, the state is weaker than it was and private investment is stronger. The question is, can our cities find a balance between the energy and the gift that investment gives and the independent qualities that the city and its citizens enjoy. That balance is a very difficult one."

A new stairway forms the focal point of the Neues Museum's central hall



PHOTO © SEW / DAVID CHIPPERFIELD ARCHITECTS, PHOTO JONG VON BRUCHHAUSEN



At 54,000sq m, the Zhejiang is set to be one of the world's largest museums

CHIPPERFIELD: SELECTED ONGOING PROJECTS

Kunsthaus Zurich extension

ZURICH, SWITZERLAND

A major extension to the Kunsthaus Zurich in the shape of a new building which will house a collection of classic modernism, the Bührle Collection, temporary exhibitions and a contemporary art collection. A passageway running underneath the square links the Kunsthaus with the new extension.

Due for completion 2019

Royal Academy of Arts

LONDON, UK

Renovation and reconfiguration of the Royal Academy of Arts. Galleries will be expanded, a new lecture theatre and a learning centre will be created and Burlington House and Burlington Gardens will be connected via a new bridge.

Due for completion 2018



Nobel Center

STOCKHOLM, SWEDEN

New headquarters for the Nobel Foundation, featuring an auditorium, exhibition and education areas, a restaurant, bar and outdoor public space.

Due for completion 2019

The Bryant

NEW YORK CITY, US

33 storey tower in New York's Manhattan, housing luxury apartments and a hotel.

Due for completion 2017

Zhejiang Museum of Natural History

ZHEJIANG PROVINCE, CHINA

Creation of huge 54,000sq m new complex for the Zhejiang Museum of Natural History, consisting of eight pavilions arranged around a central garden.

Due for completion 2018

Conversion of the former US Embassy

LONDON, UK

The Eero Saarinen-designed former US Embassy in Grosvenor Square is being redeveloped into a hotel, spa and ballroom designed by DCA.

Due for completion TBC

Neue Nationalgalerie

BERLIN, GERMANY

Refurbishment of Mies van der Rohe's Neue Nationalgalerie to address safety concerns and restore damaged parts of the original building.

Due for completion 2019

Chipperfield's Nobel Center in Stockholm is clad in bronze vertical fins



IMAGE © DAVID CHIPPERFIELD ARCHITECTS

**Voting to leave the EU
was one of the worst
decisions ever made.
Building walls is the
daftest thing ever. It's
bad for the mind**

He gives a short laugh. "We call our planners 'development control officers'. The attitude is like when you have mice in your house and you need 'pest control', to hold things back. It's a very clear demonstration of the move from a pro-active idea into a reactive one. Planning departments are underfunded and overwhelmed."

Chipperfield believes strongly that different cultures should learn from one another, which is one of the reasons he was devastated by the referendum that saw the UK vote to leave the EU.

"It was one of the worst decisions ever made," he says. "When we have got so much to learn and so much to give to others culturally, building walls is just the daftest thing ever. All of the things that we can learn from our European colleagues are going to be abandoned."

"It's bad for the mind. It's bad for culture. It's going to be very bad for British architecture."

LOOKING FORWARDS

On a personal level, and for his practice, these are hugely exciting times, says Chipperfield. This year sees the completion of several projects, including phase one of the Carmen Würth Forum in July. This sees the launch of a chamber music hall in Germany designed for the wholesaler Würth Group.

"I think it's very interesting that a German private company builds a cultural centre for its staff and for the locality," says Chipperfield.

This year also sees the opening of The Bryant Tower, a high end hotel and residential tower in New York City, and the Inagawa Cemetery Chapel and Visitor Centre in central Japan.

Looking further ahead, DCA is working on so many diverse, interesting projects that it's difficult to know where to start.

► "In Britain, we essentially allow planning to be overtaken by investment. In London now I think there is planning permission for a further 200 towers right now, and more in the pipeline. Those are money packets; it's not about building a city."

"Each investor will try their hardest to make a good building. They'll say 'we have a good architect, we're spending a lot of money, we're trying to do it right'. I think they're being genuine about that, and investors in Britain now are a million times better than they were 20 years ago. However, they're still working on projects one by one that don't necessarily add up to anything."

Chipperfield uses the example of the Paddington Basin redevelopment project in London to illustrate his point. "The developer has good architects, and a good masterplanner; they've spent a lot of money on granite paving and landscaping," he says. "Have they built a new piece of city? Absolutely not. It could have been a new part of London, but instead it's an island."

"In Europe, the bigger vision would come from the city itself. The private sector and public sector work together. You get buy-in from the community; you get buy-in from the planners. In the UK, there's no proactive engagement in the planning process"

The obligations we have towards
our staff are not business-friendly,
but they are people-friendly.
They are the right thing to do



PHOTO: GENE CLOVER

Isolating the UK from
Europe is a shocking
thing to do, says
Chipperfield

IN HIS OWN WORDS DAVID CHIPPERFIELD ON...

On the last building that impressed him

The Hamburg Philharmonie. It's a very impressive achievement.

On the role of architecture

As architects, we work in two different modes. One is physical – architecture is in some ways 'stuff'; it's space, it's material, it's light, it's a window.

At the other end of the spectrum, we're interested in societal issues. Building a nice façade in the city doesn't mean much if there isn't a bigger idea of the city and how it fits in. Building a nice building that doesn't stimulate how one sees society is a bit weak.

Ideally, as architects, we like to bring these two things together.

On Brexit

Isolating ourselves intellectually and culturally from Europe is a shocking thing to do because we have so much to learn from one another, and so much to contribute.

On the books that have affected him

I've just read an interesting book by Ben Lerner, who is a friend of mine, called *The Hatred of Poetry*. I found it fascinating.

I recently read George Elliott's *Middlemarch* – I couldn't understand why I hadn't read

it before. It's wonderful.

I also read *Don Quixote* for the first time two or three years ago. For me, it's one of the greatest books.

Germany vs UK – working practices

The UK is obsessed with deregulation and the de-protection of professional processes, the importance of the market and of the client. Europe still holds onto strong professional standards which have to do with protecting the territory within which professionals work.

In Germany, the way we are obliged to treat our staff is very un-British.

You could say the obligations we have towards our staff are not business-friendly, but they are society-friendly, they are people-friendly. They're the right thing to do.

On his legacy

Of course, there's a responsibility to think about how this thing carries on. The good thing is, God willing, 63 is not the end of your life or of your career. There's a paradox, because I feel more engaged than ever, and I feel I can do more now than ever, but of course I'm getting older.

As an architect, the question of my legacy is an easy one. It's the buildings.

Architecture has a responsibility to the passing person, not just to the people that visit or work in the buildings we create

DCA's James Simon Galerie forms a key part of the Museum Island masterplan

► One of the highest profile is the Nobel Center in Stockholm, which won full planning approval in February following a series of legal challenges. The project – which Chipperfield describes as “extraordinary” – is situated on Stockholm's waterfront, and will give the Nobel Prize a permanent home for the first time. The new building will house almost all of the foundation's activities and will feature an auditorium for lectures and discussions, a restaurant and a bar.

“Nobel is an honourable institution,” says Chipperfield. “It's quite a remarkable prize, to do with the betterment of society.

“By creating a headquarters for the organisation, we've had to think with the client about what Nobel could become; how it could do more of what it does – as a centre of dialogue and discussion as well as a celebration of individual achievement. That discussion has been really fascinating.”

For the client, Chipperfield has designed a cuboid 25,000sq m building clad in bronze vertical fins, with the auditorium at the top of the building and a new public space beside it.

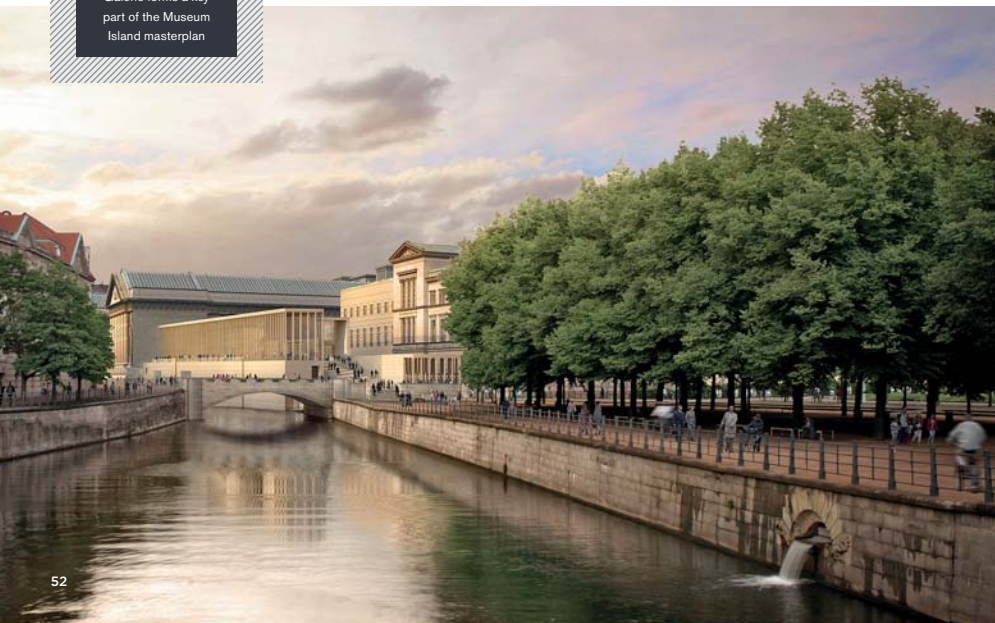
It's a project that has divided opinion in Sweden, with opposition from local campaigners worried about the impact it will have on Stockholm's Blaisieholmen district. Even Sweden's monarch, King Carl XVI Gustav, has expressed reservations about the project, telling the *Dagens Nyheter* newspaper last year, “[while] the purpose is laudable, the fact that the building has become so big, and has landed a bit in the wrong place, is a shame.”

When I ask Chipperfield about the controversy, he shakes his head in mild irritation.

“It's not controversy, it's dialogue,” he says. “I don't think the criticisms were excessive. If you're putting a big building in the middle of a city, I would expect people to present concerns. Why not? It's very healthy. It's part of the planning process. It's just the media starts saying it's a controversy and ringing you up and asking about it.”

Meanwhile, Chipperfield's James Simon Galerie is taking shape in Berlin – the building topped out in 2016 and is due to be completed in 2018. It will serve as a new entrance for the five museums on Museum Island and will relieve the strain on the

IMAGE: © STEFFEN PETERSCHMIDT/KUTERBERGZ / JACQUES ANTHIER





The Neue Nationalgalerie in Berlin is due to be completed in 2019

historical buildings by assuming the central service functions for the whole complex.

"This is a really important project for us," he says. "It deals with a lot of problems that the museums have in terms of circulation and also in terms of programming, because it will add an auditorium, and temporary exhibition space. And I think it will enhance the urban conditions, when you go into the building or even if you just walk past it.

"Architecture has a responsibility to the passing person, not just to the people that visit or work in the buildings we create. Primarily we have a responsibility to the person that pays our bill, but we do not lose sight of the fact that we also have a responsibility to everybody else."

Also in Berlin, Chipperfield is overseeing a major renovation of Mies van der Rohe's iconic Neue Nationalgalerie, which will restore damaged parts of the original buildings and address several safety concerns.

"We're not adding anything to the building," says Chipperfield of the project. "It is not an extension or an enlargement – it's a repair and improvement project. When you go into it at the end, it should look better than it ever did, but you shouldn't know that anything happened to it."

Other ongoing projects include the redevelopment of New York's Metropolitan Museum of Art's South Wing (currently on hold while the museum organises finance for the

project), the transformation of Eero Saarinen's former US Embassy in London's Grosvenor Square into a hotel, an overhaul of the Royal Academy of Arts building in London, the construction of the enormous Zhejiang Natural History Museum in China and a new headquarters for the innovative cosmetic company Amorepacific in Seoul.

Chipperfield tells me this is the most exciting period of his career, because of the quality of projects he's working on, and because his reputation means he doesn't have to worry about the future in the way he used to.

"For the first 10 years of your professional life, you're basically fabricating something that's not very real," he says. "You feel like a child in a train driver's uniform pretending to be a driver – you

don't really have a train but you've got the costume.

"For the next 10 years you're trying to keep this thing afloat, and then for the following 10 years you're trying to do substantial works.

"Today we have incredible talent and wonderful collaborators. It's not easy, but it's easier in the sense that at least I don't have to pretend to be an architect anymore. We have some credibility, which is our responsibility to use.

"My fear now is not about survival, it's about whether one can optimise the enormous privilege we now have professionally," he says. "The worst thing we could do would be to not live up to that.

"These are good years," concludes Chipperfield. "We have some phenomenal opportunities. I feel more engaged than ever." ●

© ARCHITECTUR NEUE NATIONALGALERIE GMBH
PHOTO: RICHARD FREUDEN



JOSHUA PRINCE-RAMUS

The founder of REX Architecture and one-time OMA partner talks to **Kim Megson** about rejecting 'starchitecture', embracing philosophy and designing an arts centre at Ground Zero

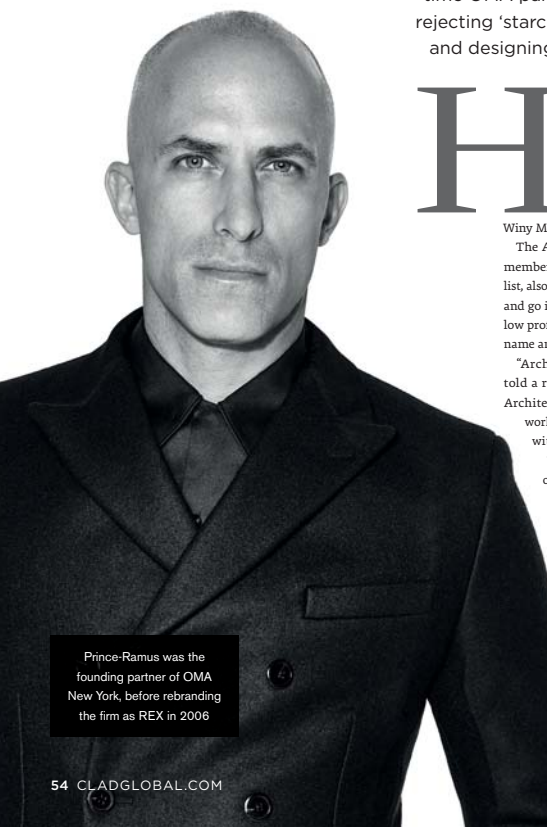
Has there ever been a more prolific and consistent architectural talent factory than Rem Koolhaas' Office of Metropolitan Architecture? Over four decades, the studio has launched the careers of a whole generation of today's most influential and skyline-shaping designers; among them Zaha Hadid, Jeanne Gang, Ole Scheeren, Bjarke Ingels, Winy Maas, Jacob van Rijs and Fernando Romero.

The American architect Joshua Prince-Ramus is another member of this illustrious club, who, like the others on the list, also decided to step out from Koolhaas' formidable shadow and go it alone. Unlike them, though, he has kept a relatively low profile. The 30-strong practice he leads does not bear his name and he fiercely rejects the 'starchitect' label.

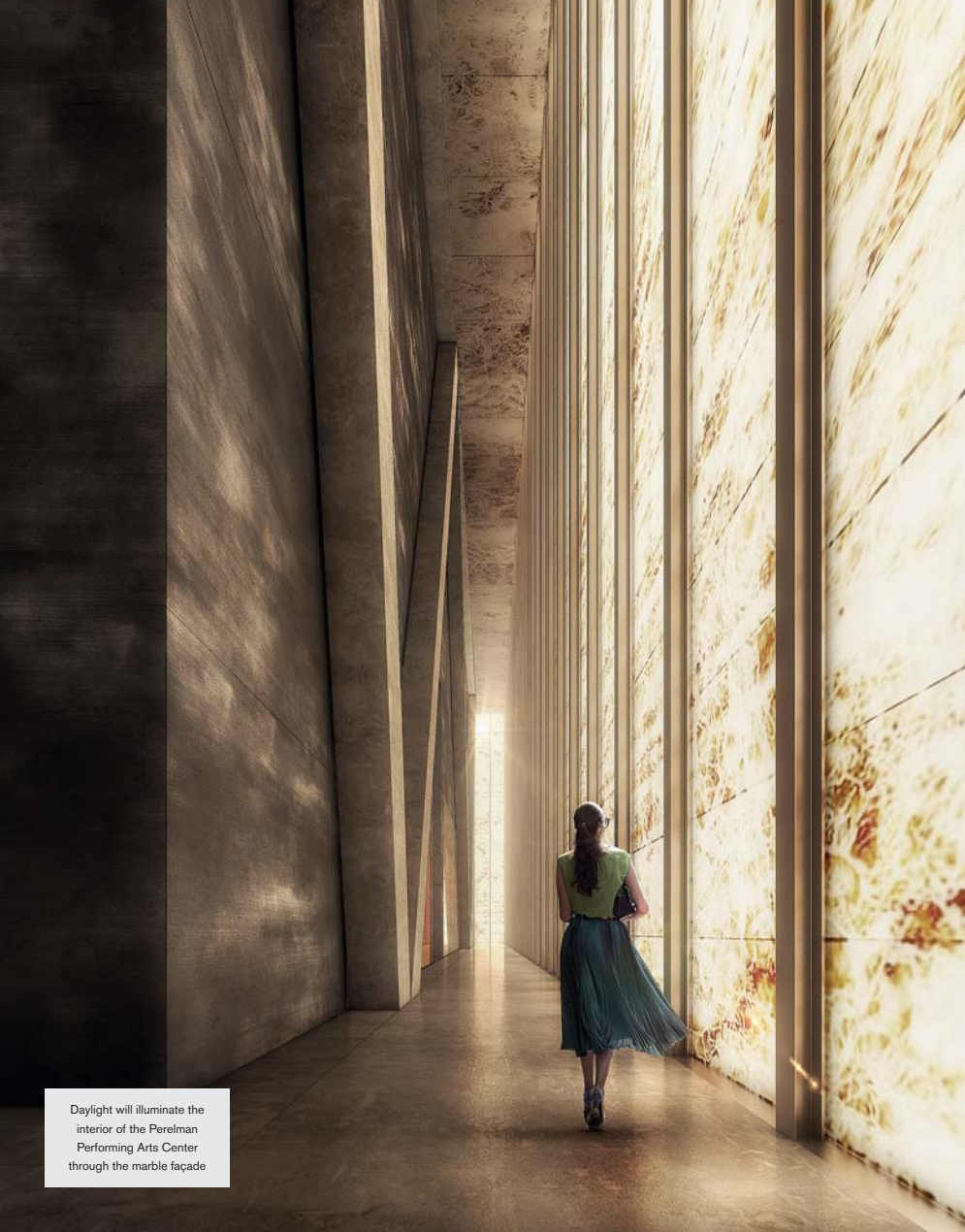
"Architecture is not created by individuals", he once told a room of journalists. "The genius sketch is a myth. Architecture is made by a team of committed people who work together, and in fact, success usually has more to do with dumb determination than with genius."

Whatever its roots, Prince-Ramus has had no shortage of successes. Entrusted to establish OMA's first New York branch at the start of the millennium, he led projects such as Seattle's acclaimed Central Library and the Guggenheim-Hermitage Museum in Las Vegas. In 2006, he purchased Koolhaas' stake in the office and renamed the company REX Architecture.

Over the last decade the burgeoning studio have completed a couple of elegant buildings, including the Dee and Charles Wyly Theatre in Dallas and the Vakko Fashion Center in Istanbul. Now they are preparing for construction to begin on their biggest project to date: a theatre for the World Trade Center campus in New York.



Prince-Ramus was the founding partner of OMA New York, before rebranding the firm as REX in 2006



Daylight will illuminate the interior of the Perelman Performing Arts Center through the marble façade

The World Trade Center campus

In 2002, the Lower Manhattan Development Corporation (LMDC) announced a competition for a masterplan to develop the 16 acres in Lower Manhattan destroyed by the terrorist attack of 9/11. Studio Libeskind's design, 'Memory Foundations,' won the commission. Libeskind decided it was fundamental to balance the memory of the tragedy with the need to foster a vibrant and working neighbourhood.

One World Trade Center

Skidmore, Owings & Merrill
Completed 2013

The main building of the rebuilt complex is the tallest structure in the Western Hemisphere, and the sixth-tallest in the world.

2 World Trade Center

BIG - Bjarke Ingels Group
Under construction

The stacked office building will feature leisure amenities such as roof gardens, sports facilities and a public plaza.

3 World Trade Center

Richard Rogers
Partnership
Under construction

The office and leisure-filled skyscraper will have a three-storey high lobby facing the memorial park.

4 World Trade Center

Maki and Associates
Completed 2013

The 978ft tall (298 m) office and retail tower is the third largest structure in the new complex.

7 World Trade Center

Skidmore, Owings & Merrill
Completed 2006

The 52storey tower was New York's first LEED Gold Certified office building. An art installation by Jeff Koons features in the plaza.

The Ronald O. Perleman Performing Arts Center

REX Architecture
Pre-construction.

World Trade Center Transportation Hub

Santiago Calatrava
Completed 2016

Also known as the 'Oculus', the station provides pedestrian connections to mass transit lines in the city, and doubles as a light-filled public gathering space and retail zone.

Reflecting Absence

Peter Walker and Michael Arad
Completed 2011

A memorial honouring victims of the September 11 attacks and the 1993 World Trade Center bombing; it consists of a field of trees interrupted by the footprints of the Twin Towers as reflecting pools.

9/11 Memorial Museum

Davis Brody Bond and Snøhetta
Completed 2014

The museum commemorates the September 11, 2001 attacks, which killed 2,977 victims, and the World Trade Center bombing of 1993, which killed six.

The cube-shaped Perelman Performing Arts Center will allow daylight in during the day and will glow at night



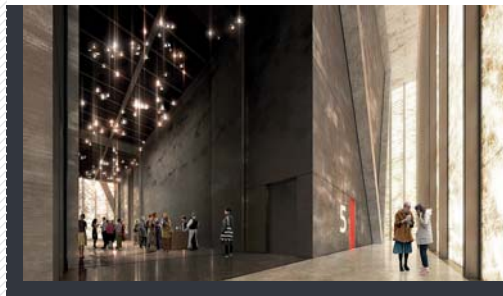
If there are many possible solutions, we choose the one that is most beautiful

The Ronald O. Perelman Performing Arts Center – named after the financier who is largely funding the project – has been conceived by developer Silverstein Properties as “a prime cultural and social destination to redefine Lower Manhattan.” The centre will host performances of theatre, dance, music, opera and film across three auditoria when it opens in 2020.

The brief called for a building that “defies experiential expectations” by celebrating artistic endeavour and risk-taking. Prince-Ramus admits it’s the most important building he’s worked on to date, both personally and professionally.

“I lived four blocks away from the World Trade Center on 9/11,” he tells me from his office in New York. “That day had a profound impact on all our lives, and certainly for anyone in the city who saw it. I lost everything. The windows of my apartment blew out, and everything was covered with three feet of soot that basically turned into concrete through the humidity and the rain. It was months before I could go back.

“I’ve since moved another four blocks further away, but my daughter’s elementary school is still very close,” Prince-Ramus continues. “So for me being a part of the rebuilding and reassertion of optimism in the city is an honour and a dream. I never would have thought I’d be given this opportunity.”



The interior will feature ‘ruggedly beautiful’ materials including steel walls, concrete trusses, wood floors and perforated plywood panels

Designing from the inside out

Situated just north of the two enormous waterfalls and reflecting pool that form the 9/11 Memorial, and adjacent to Santiago Calatrava’s spiky white Transport Hub, the Perelman Performing Arts Center will appear like a monolithic “mystery box” – a structure designed by REX to be simultaneously simple, sculptural and symbolic in equal parts.

The cube-shaped building will be wrapped in translucent veined marble and laminated within insulated glass, allowing natural light to illuminate the interiors during the day, and transforming the building into a glowing lantern at night – the silhouettes of the human movement subtly reflecting the creative energy within. An angular slice cut out of the block will form a suitably dramatic entrance to the lobby, restaurant and shape-shifting performance halls inside.

I ask Prince-Ramus how his team arrived at the design concept for such a politically and emotionally sensitive project.

"The very first credo of the office is that we believe that architecture should do things, not just represent things," he says, "so we started from the inside-out, and the mystery box form is a result of the complex interior organisation. We also felt that designing something simple and elegant was appropriate given the importance, sobriety and emotional component of the site; this was not a moment to be precarious. In that way the design evolved from a beautiful confluence of things."

At REX, like OMA, the process of design is as much a philosophical pursuit as one that is grounded in the practicalities of bricks and mortar. Online they describe themselves as a think tank rather than an architecture practice, and speaking to Prince-Ramus, himself a former philosophy student at Yale, you get the impression that all the sketching and model making is complemented by long and searching debates.

"If you can't argue an idea, you don't yet own it," he says at one point. "Until you can articulate it verbally, in writing or in a diagram, you don't have it, you're not in command of it and you don't have rights to it. This is true in philosophy, in linguistics, in psychotherapy, in a lot of intellectual pursuits. We very much believe in creating arguments for our architectural projects."

To achieve this, project architects are encouraged to cast away their weaker ideas, return to the stronger ones and tweak

them and tweak them until finally the right answer is found. "It's a very Darwinian process," he admits.

"The trick is we never rush into conventions and we like to suspend disbelief. If you allow yourself some critical naïveté, something that you've never seen before can come out of the investigation. Sometimes there are steps in the wrong direction; we'll get fairly far down an evolutionary tree and realise that we need to go and climb back up the tree and take a different branch. In that way a project taking shape is not a linear development but a slow congealing of a narrative."

Interior innovation

The fruits of all this trial and error can be seen in the Perelman Center's 8,400sq m (90,000sq ft) interior spaces, where Prince-Ramus says the real innovation is happening.

The three auditoria – individually seating 499, 250, and 99 people if left unaltered – and a rehearsal room can be merged together in 11 different arrangements. Within this, an almost limitless number of stage-audience configurations can be set up. The front- and back-of-house circulation is flexible too, allowing for the various mergings and creating diverse entry, intermission and exit visitor processions. The result is a venue that can host shows of almost any type, scale and size.

"We really want to expand upon what we've dubbed the 'multi-processional'," he explains, "meaning that the artistic

The flat floor configuration shown below could be suitable for immersive art shows and is one of many possible stage-audience configurations





The Perelman is organised in three levels: Public (bottom), Performer (middle), and Play (top)



The Play level is a highly flexible performance space that can be adapted for a wide range of shows

The thrill will be if you see artistic directors going crazy; doing things and conceiving of things that simply had never been done before



If you accept a budget and limitations it forces clarity, which increases the potential for the project to be extraordinary

director should have the ability to control not only the theatre dimension, the theatre proportion and the theatre stage audience configuration, but also the sequence by which people enter the building and go into the auditorium, the sequence by which they have an intermission and the sequence by which they meet after a show. They don't just have control from when the lights start to go down. In fact, they could even script your experience from the moment you book your tickets."

As I ask how this will work in practice, his voice rises in excitement as he answers.

"They could ask you to do something on the day of a show. They could ask you to wear something. They could ask you to enter the site in a particular way. They could ask you to come by subway. Heaven knows what they could do. They'll create an atmosphere of suspension of disbelief before you even enter the theatre."

But the brief called for more than just extreme physical adaptability. Prince-Ramus believes the technology integrated into the building could one day make futuristic concepts – such as holographic actors or performances that are projected simultaneously on stages across the world – a reality.

"If we do our job correctly, as much as our hand will be present, the thrill will be if you see artistic directors going crazy; doing things and conceiving of things that simply had never been done before," he says. "That's what totally jazes me up."



American businessman and philanthropist Ron Perelman has donated US\$75m to the Performing Arts Center's estimated US\$250m cost



Prince-Ramus with a model of the Perelman, showing the exterior staircase which doubles as a seating area



Balancing budgets

The challenges of designing and building a structure that can constantly transform itself are vast, and REX are working in close collaboration with British theatre consultancy Charcoalblue and executive architect Davis Brody Bond – who created the World Trade Center's memorial museum – to ensure every single interior configuration has perfect sightlines and acoustics.

Then come the logistics of building one of the last components of Daniel Libeskind's huge World Trade Center masterplan, in which the obligations from around the site can't be ignored. Prince-Ramus summarises the obstacles thus: "We're negotiating the perils of designing a super high performing arts facility on top of a subway station, a PATH station, a subterranean loading roundabout that services all of the surrounding buildings and a huge vehicular spiral going down from our building."

All things considered, few eyebrows would be raised if the project goes over budget. Prince-Ramus, though, is adamant that this won't happen: "We're not a firm that sees a budget as an obstacle to get around. It's simply part of the reality of the project – like gravity. There are no excuses for being careless."

"The irony is that if you accept a budget and limitations, and take it on early, it forces clarity, which increases the potential for the project to be extraordinary."



The Perelman Performing
Arts Center sits next to
Peter Walker and Michael
Arad's 9/11 Memorial



Prince-Ramus wanted to create a building that is both beautiful and technologically groundbreaking



His concern for financial sustainability won't end when he hands over the keys. "You know, it's become harder and harder to raise money for operational budgets, while it's generally much easier now to raise money for capital budgets," he says. "You don't see corporate sponsorship and donors generally giving enormous amounts of money to the 2014 season of The Met. They want to give money for the redevelopment of The Met."

As a result, he argues, theatres don't have the operational budgets to transform their performance spaces in imaginative ways. The staging you experience on your first visit will remain unchanged the next time you go. That's something REX are trying to change. "If you can build flexibility into the building at the start, you guarantee a level of invention that is available to an artistic director. The challenge is to do it in a much more nuanced way than simply handing over an empty shell."

Spurning starchitecture

As the Perelman Performing Arts Center advances, Prince-Ramus can expect more time in the spotlight as REX's most visible representative, meaning he's in danger of being branded with the 'starchitect' label he rejects. How does he see himself, I ask, if not the stereotypical 'lone genius' the media likes to portray? "My role in the office is often as a critic," he replies. "Like everyone, when we're having debates about the project I'm putting forward ideas, and it just so happens that I'm probably the most experienced in our methodology and therefore probably have a proclivity to argue my way more often than others. But frankly I don't care where the ideas come from."

At night the translucent, veined marble allows the building to 'glow', and shows the silhouettes of people moving and the theatrical configurations inside

"We had a problem once, years ago, on a project and we couldn't solve it. We debated and debated and we still couldn't work it out. Then, we came back in the morning and the model had been changed and it had solved the problem. I asked who did it, and no one knew. Eventually, the cleaners came to our office manager and apologised profusely because they'd knocked the model over and broken it. That just goes to show that a great idea can come from anywhere."

This anecdote raises another philosophical question. If a design can be formed at the point where blind chance and intellectual rigour meet, surely an infinite number of potential solutions to any design challenge could emerge. So how can you know when you've arrived at the best answer?

Prince-Ramus' answer is a simple one: "Beauty," he says. "We take that very seriously."

It's a belief that has informed all of his work, and he's reminded of it every day by the EE Cummings quote tattooed on the underside of one arm: "Always the beautiful answer who asks a more beautiful question."

"If there are many possible exceptional solutions to any given set of problems, we always choose the one that is most beautiful," he says, "and we reject the idea that form and function are two things at odds. We just see that they are two things. They don't need to work against each other."

"My hope is that when the Perelman Center opens, it'll be a really extraordinary tool for the creation of new art. But it'll also be very beautiful. With this building, we won't have an alibi if it isn't exceptional." ●

The world of REX

Since Joshua Prince-Ramus launched REX Architecture in 2006, the studio have worked on several striking designs. Here is a snapshot of some of their past and future buildings



Seattle Central Library

SEATTLE

Prince-Ramus led this project to create a central hub for Seattle's 28-branch library system. The acclaimed US\$169 building, completed in 2004, creates a civic space for the circulation of knowledge. Various programmes are arranged across five platforms and four 'in between' planes, dictating the library's distinctive faceted shape.



Vakko Fashion Center

The studio completed this elegant building – the headquarters for a Turkish fashion house – in 2010. Facilities include showrooms, an auditorium, a museum, a dining hall and the television and radio studios of Vakko's media sister-company



Dee and Charles Wyle Theatre

DALLAS

REX enhanced their reputation for designing highly flexible buildings with this 575-seat 'multi-form' Texan theatre. A small crew are able to transform the space between proscenium, thrust, arena, traverse, studio, and flat floor configurations in a few hours, and the performance area can also be opened up to the urban surroundings.

Necklace Residence

NEW YORK

REX are designing this partially-camouflaged private residence complex for a client in New York, who asked for homes for himself and his children's future families.

It includes five homes, a bar, a billiards area, a children's play space, an event room, a gym, a home cinema, indoor and outdoor swimming pools, a library, a spa, and a wine cellar.

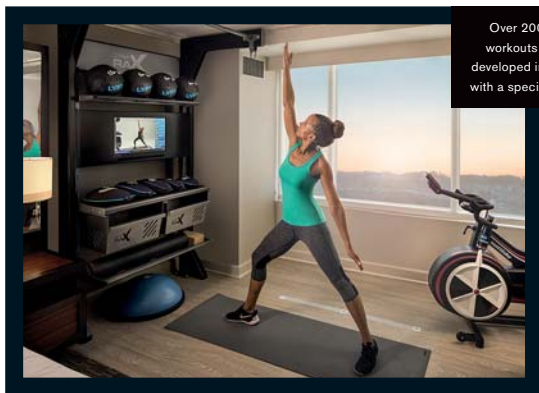


2050 M Street

WASHINGTON

Currently in development, REX's stylish, semi-transparent office building in Washington, DC's Golden Triangle business district, will house the Washington Bureau and television studios of broadcasting company CBS





Over 200 different workouts have been developed in partnership with a specialist designer

Hilton's new Five Feet to Fitness space promises to take in-room wellness to a whole new level

The company's senior director of global wellness, Ryan Crabbe, believes the concept will boost the health and happiness of hotel guests around the world

We want to make wellness, mindfulness and fitness more accessible



Ryan Crabbe

Hospitality giant Hilton has unveiled a new in-room concept, Five Feet to Fitness, which brings more than 11 different fitness equipment and accessory options into the hotel room and creates an upselling option for hotel operators.

Ryan Crabbe, senior director of global wellness for Hilton says the room is a "personal wellbeing stage". "We like to describe it as a guestroom dedicated to movement and mindfulness," he told *CLAD*. "It really is the first of its kind – a hybrid room."

The Five Feet to Fitness room features an indoor bike from British cycling firm Wattbike, a Gym Rax functional training

station, a meditation chair, blackout shades for restorative sleep and products to ease muscle tension.

A fitness space – around 100sq ft (9 sq m) – is located near a room's window and features sports-performance flooring. "People need to run, move and sweat – and you can't do that on carpet," said Crabbe.

At the heart of the concept is the Fitness Kiosk, a touch-screen display where guests can get equipment tutorials and follow guided workout routines.

"Travellers are committed to fitness more than they've ever been, and they're experimenting with non-traditional exercise," said Crabbe. "Five Feet to Fitness is a programme that's designed to meet those evolving needs and to keep guests happy and healthy

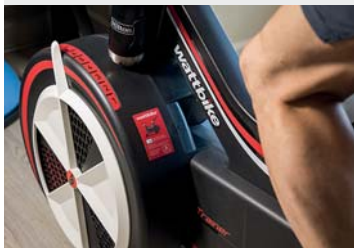
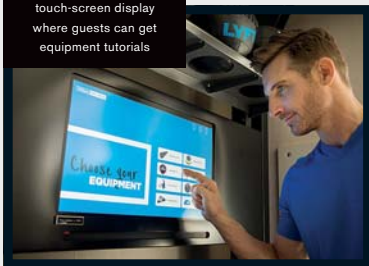


before, during and after their stay. What this means for us is we have to broaden the hotel fitness experience by making it easier to maintain – and start – healthy habits while travelling. We now sense a real opportunity for doing that.

"The room is very different from the way others in the hospitality industry have imagined in-room fitness; often it's been done by putting in a piece of equipment in the closet or rolling in a piece of cardio, but we really wanted to reimagine the space in its entirety and be empathetic with customers who want to work out but don't make it to the gym.

Crabbe said the concept was inspired by a Cornell University study released last year, which found 46 per cent of travellers say they want to work out while

The Fitness Kiosk is a touch-screen display where guests can get equipment tutorials



they're at a hotel, but only around 20 per cent actually do.

"We know no matter how successful people are at making healthy decisions at home, replicating those choices while travelling is often not as easy as it should be," he explained.

"We're creating choice for guests and enabling them to control their own fitness experience."

The concept, which has debuted at the Parc 55 Hotel San Francisco and the Hilton McLean Tysons Corner in Virginia, will be an upgrade to a standard room, with customers paying US\$45 extra.

Hiltons in Atlanta, Austin, Chicago, Las Vegas, New York and San Diego have already signed up.

The programme has launched in the US, but Crabbe says there's "real potential for it to go global." ●

INTO THE WILD

Inspired by Welsh legends, eight cabins have appeared across Wales as part of the Epic Retreats pop up hotel project



A dragon's eye, King Arthur's cave and Wales's mining industry – these are the inspirations behind three of the eight pop up cabins that have launched in Wales as part of the Epic Retreats hotel project. Several architectural teams were chosen through a competitive tender to design the purpose-built glamping units, which are themed around, “the mythology, tradition and beauty of Wales.”

Launched to coincide with Wales's ‘Year of Legends,’ Epic Retreats is designed to immerse visitors in the country's heritage and natural beauty. The cabins opened in the foothills of Snowdonia in June, and relocated to the Llyn Peninsula after a month, where they will be available to book until September.

The project is a partnership between Best of Wales, Cambria Tours and George + Tomos Architects and is part funded by the Welsh Government's Tourism Product Innovation Fund.

We take a look at the cabins, with descriptions by Epic Retreats.

DRAGON'S EYE

Created by Carwyn Lloyd Jones

⚡ Tread carefully — there's a dragon lurking in the landscape. With its stainless steel scaly ‘skin’ and gridshell roof, the Dragon's Eye pod has been designed to fire the imagination. Guests can relax on the round rotating bed and enjoy the view of the Welsh landscape through the full height glass ‘eye.’ The cabin has a wood burner and is insulated against the unpredictable Welsh weather by sheep's wool insulation.

It also features a walk-in wet room clad in reclaimed slate tiles. ➤



SLATE CABIN

Created by Trias Studio

Mimicking the art of constructing cairns, whereby walkers collect stones and build place-markers along their route — a raw, unclad building will be gradually transformed through layers of slate, forming a textured, stylish exterior.

A neat structure of slate, the cabin has been designed to fit effortlessly into its surroundings.

In contrast to its grey slate exterior, inside guests will find a single, cosy room clad with honeyed wood. A kitchen and built-in table form a sitting space, while the bed sits on a raised platform providing a magnificent view of the surrounding scenery.

A table overlooking a framed view completes this quiet retreat, which is ideal for guests wanting to write, read or just relax.



ANIMATED FOREST

Created by Francis Arnett

Inspired by the Welsh poem, Cad Goddeu, or The Battle of the Trees, the Cabin in the Woods is designed to resemble a creature negotiating its way through the woodland.

The cosy hideaway envelops guests in a padded sleeping area extending to the wall and ceiling, while roof lights make the cabin bright and airy during the day and reveal views of the starry sky at night.

Whether guests choose to huddle up by the fire, or open the large entrance door to watch the world go by, this cabin is billed as the ultimate retreat.



MINER'S LEGEND

Created by How About Studio

Miner's Legend is a tribute to the once-thriving mining industry, central to Wales' rural communities.

At first glance, the cabin is a collage of mining structures and corrugated iron sheds seen scattered through the Welsh landscape.

Visitors are invited to enter the red cabin by crawling through an entrance tunnel. Once inside, angular corridors 'play carefully with light and material to transport your imagination to the subterranean mines'.

Visitors continue their journey through a collection of cavernous spaces, before arriving in the full height main 'chamber'. The upstairs bedroom offers panoramic views of the landscape, and the cabin features a woodburning stove and solar powered lights.



BLACK HAT

Created by the Rural Office for Architecture

Designed to reference the black hats worn by children in Wales on St David's Day, the cabin features a black canvas wrapped around a cylindrical frame formed of wood.



LITTLE DRAGON

Created by Barton Wilmore Architects

Inspired by the iconic emblem of Wales, Barton Wilmore Architects' Little Dragon cabin has been created using locally sourced sustainable materials.

The scaly shingle exterior and claw-like tripod base are evocative of the dragon that, according to legend, once dominated the country's rugged landscape.

The cabin is a vertical structure and consists of two main elements: the main cylindrical timber framed pod and the steel legs structure which fix the pod firmly to the ground.

Inside, soft furnishings and a roaring log fire provide a homely experience, while the cylindrical design delivers panoramic views of the surrounding scenery.

The Little Dragon cabin sleeps two in a circular double bed, and has an en suite shower, basin and compost toilet.

SKYHUT

**Created by Waind Gohil
+ Potter Architects**

☪ Skyhut provides a unique setting to experience Wales' night sky. Named as the country with the highest percentage of 'International Dark Sky', Wales boasts exceptional views, especially at night.

The designers of this hut took inspiration from the myth of Welsh mountain, Cadair Idris, where legend states that travellers sleeping out at night awake as madmen or poets.

An electric actuator opens and closes the roof panels, turning the cabin into a 'glamping-observatory' and providing unobstructed views of the night sky.

The hut uses Welsh timber and is clad in black sinusoidal metal sheeting to acknowledge the role Wales played in the industrialisation of modern Britain.



ARTHUR'S CAVE

Created by Miller Kendrick Architects

☪ Based on the legend of the cave slept in by King Arthur and his knights while travelling, Miller Kendrick Architects' cabin is made from birch plywood ribs and sheathing panels, clad in black-stained, locally-sourced Welsh larch boards.

The cabin is heated via a small log burner, has hot and cold water, LED lighting powered via photovoltaics and a self composting WC. ●



GOCO RETREAT TEMESCAL VALLEY
California, USA



GLEN IVY HOT SPRINGS
California, USA



GOCO SPA AJMAN
Ajman, U.A.E.



GOCO SPA KOH CHANG
Koh Chang, Thailand



GOCO SPA VENICE

WELLNESS MEETS WANDERLUST

Market Research & Feasibility • Concept Development • Design & Technical Services
Pre-opening Services & Training • Management

BEAUTY SLEEP

When **Patricia Urquiola** was tasked with creating the first new hotel on Lake Como for years, she knew she had to get it right. She tells Magali Robathan how Il Sereno took shape



Opened in August 2016 but with its official opening this season, Il Sereno Lago di Como is a contemporary hotel designed by Patricia

Urquiola on the banks of Italy's Lake Como.

Built on top of an old arched stone boathouse, the 30 room property is the first hotel to be built on the shores of Lake Como in Italy for decades, according to hospitality group Sereno Hotels.

Spanish designer Patricia Urquiola was involved with all aspects of the design at Il Sereno, including the architecture, interiors, furniture design, and the design of the staff uniform and private boats used to transport guests.

The hotel's location is a popular beauty spot, drawing tourists with its dramatic vistas of the southern Italian Alps and idyllic small towns. George Clooney, Madonna and Donatella Versace have all bought properties on the lake.

Il Sereno Lago is an all-suite hotel, with each of the 30 guest rooms coming with its own furnished terrace and lake views. It features a private beach, an infinity pool, vertical botanical gardens by French botanist Patrick Blanc and a restaurant run by Michelin-starred chef Andrea Berton.

One of the focal points of the hotel is a dramatic stairwell designed by Urquiola. Made from natural materials, including walnut, the steps are encased in bronze and are designed to appear as if they are floating.

The use of wood is intended to complement the stone and marble walls found throughout the hotel, including in the Ristorante Berton – which uses the same local stone used in the façade of the hotel for the restaurant tables.

Other amenities include a 60ft lakefront freshwater infinity pool, a small beach with direct access to the lake, and gardens featuring hidden passageways leading to the nearby Villa Pliniana, where Sereno Hotels recently opened another property on Lake Como.

Urquiola collaborated with Patrick Blanc on Il Sereno Lago's green spaces. Blanc has created three distinct pieces in one setting; two vertical gardens and one green sculpture.

The most striking, 'Le Miroir Vert du Lac', features more than 2,000 plant types and was inspired by the colours and movement of the water. Covering the main façade, the garden is visible to visitors from across the lake. ▶





The hotel features outdoor spaces and vertical gardens by Patrick Blanc. Il Sereno has views across Lake Como

Patricia Urquiola was born in Spain and is now based in Milan. She is an architect, interiors and product designer

The hotel's linear, boxy form was inspired by Giuseppe Terragni's Casa del Fascio in Como



PATRICIA URQUIOLA

How and when did you get involved with Hotel Il Sereno?

I met the owner of Il Sereno, Luis Contreras, during a trip to the United States. He expressed a desire to open a hotel on Lake Como, and asked for my involvement.

The vision was to create a contemporary hotel in contrast with the classical designs found surrounding Lake Como. We envisioned designing every facet of the hotel, from the architecture to the interior design, which includes custom furniture, rugs, wall coverings, lamps, bathtubs and bathroom fixtures.

Why did this project appeal to you?

Nothing had been built on Lake Como for many years, and I was attracted by the idea of creating something new there. I wanted to create a contemporary sanctuary with timeless elegance where people could live and be absorbed by the atmosphere. I wanted them to be cocooned by the landscape.

How did the location of the hotel and the history of the area influence the design?

The design was inspired by the rationalism of the nearby Casa del Fascio [a municipal building designed by rationalist architect Giuseppe Terragni].

Il Sereno has
obtained Climate
House Certification,
thanks to the
materials and lighting

The Terragni building gave us the idea of modularity for the hotel; a way to design individual rooms that also interact as a whole.

I was inspired by the colour of the lake, its glistening water, and the nature of the dramatic mountains. The hotel utilises the water, sky, and mountains, and allows guests to interact with the environment as they wish.

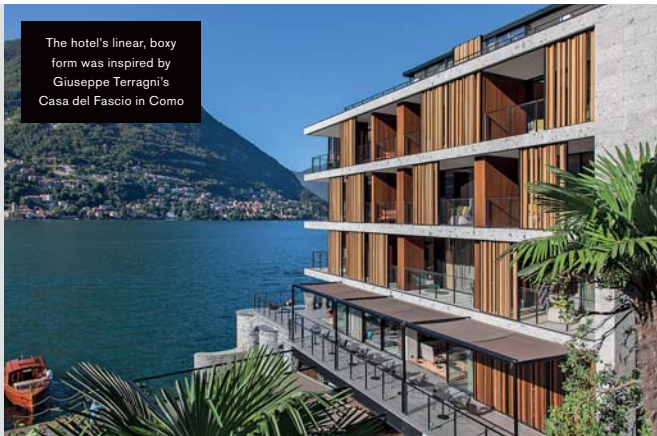
What was the biggest challenge of the project?

We wanted to seamlessly integrate the modern comforts of a luxury hotel, while respecting the natural and historic surroundings of Lake Como. Research was conducted to ensure the building fully respects the environment. Il Sereno has obtained

Climate House certification, thanks to the materials, energy saving system and the lighting chosen.

What are you proudest of with this project?

Il Sereno is a complete project. Everything from the architecture to the smallest detail was designed to create a true oasis of peace, a haven for relaxation and privacy. All of these elements have a very strong connection with the location; the importance of the prevailing character or atmosphere of the place.



The hotel's linear, boxy form was inspired by Giuseppe Terragni's Casa del Fascio in Como

Everything from the architecture to the smallest detail was designed to create a true oasis of peace; a haven for relaxation and privacy



Each of the 30 guest rooms has its own terrace with views of Lake Como. Urquiola designed furniture, lamps, wall coverings and rugs for the bedrooms and public spaces (right and below)



I want people to feel connected to the environment, and experience a peaceful refuge

What's the most unusual feature of the hotel?

The fact that guests can interact with the environment as they please, through features such as adjustable wooden panels added to the façade allowing for the entrance or shielding of sunlight.

Another unique feature is the old darsena (boat-house) that's been converted into the new spa. It was important for me to use some of the historic features.

Can you tell us about the staircase?

The hotel features a vast staircase that connects the ground floor to the lower level. It's made of a metal grid of tropicalised copper tubes with steps in walnut that give the idea of being suspended. Again the lake and the mountains remain visible from the inside, enabling guests to have constant contact with nature.

How do you want the hotel to make people feel?

I want people to feel completely absorbed by the atmosphere and to have all the things they need to live and feel embraced by the landscape. I want guests to feel connected with the environment, and to experience a peaceful refuge.



Have you achieved what you set out to achieve with this project?

I think so, yes! I wanted to create a place where guests can see the lake at all times in the hotel, and I wanted the materials and colours chosen for the hotel to continue the environmental theme.

How would you sum up your philosophy when it comes to design?

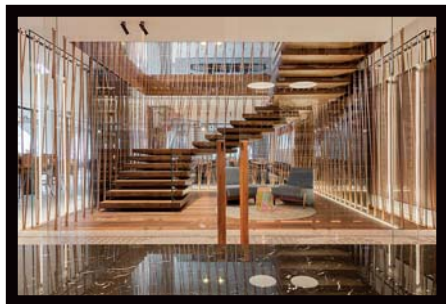
My design philosophy is to enter into deep empathy with the companies I work with, to understand the users' needs and to interpret these ideas.

The concept of empathy is very important to me. Only if my ideas of how to develop a certain project – which could be a hotel, a sofa or any other object – are interesting for my client, do I know I am on the right track. The clients for whom I work know this and understand its value.

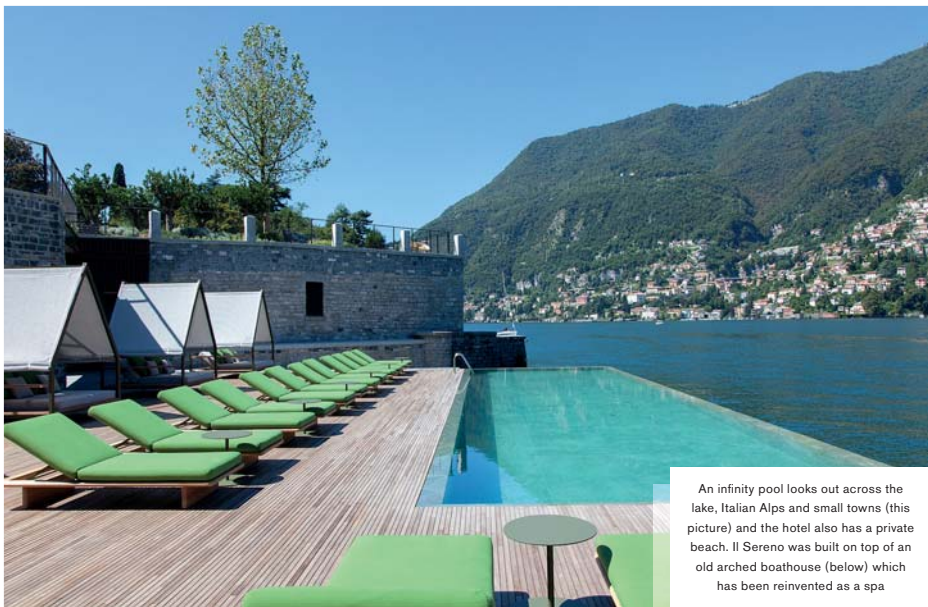
What inspires you?

I find inspiration in my everyday life, just walking around my neighbourhood in Milan.

I consider myself lucky because I travel very often both for work and for pleasure. My travels inspire me, and also allow me to meet interesting people who teach me many things.



◀ The hotel's central staircase features stacked steps that appear to float. It is made from walnut and bronze



An infinity pool looks out across the lake, Italian Alps and small towns (this picture) and the hotel also has a private beach. Il Sereno was built on top of an old arched boathouse (below) which has been reinvented as a spa



Also by Patricia Urquiola...

DAS STUE BERLIN, GERMANY

Das Stue is a boutique hotel that represents the shift towards modern grandeur in the new, old west in Berlin. We wanted to create a space where people can relax, socialise, entertain, and discuss; a 'drawing room' of sorts. My favorite parts of the hotel are the common rooms, because this is where the exchange of ideas and creativity are born



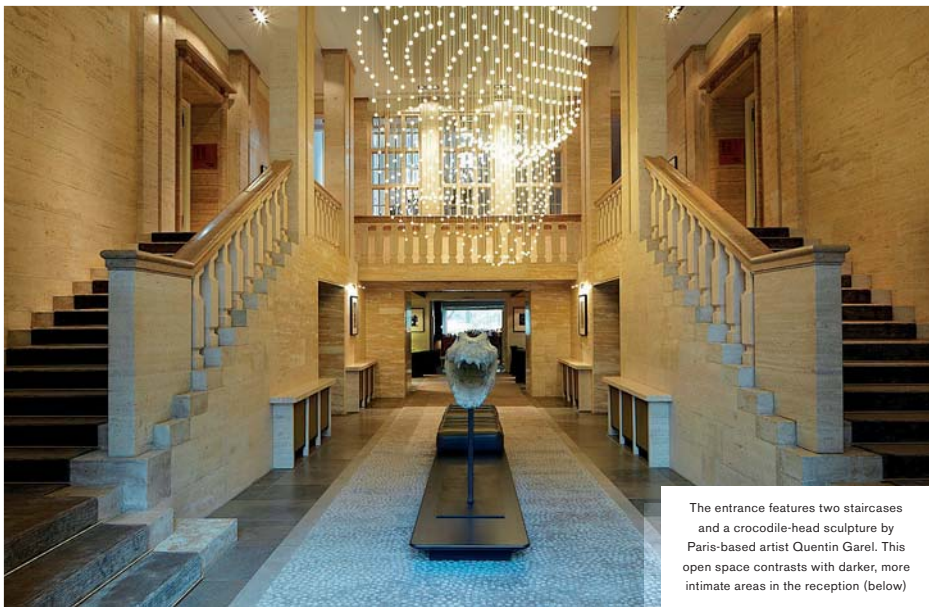
ABOUT DAS STUE

- Originally designed by German architect Johann Emil Schaudt, the 1930s building that now houses Das Stue was formerly Berlin's Royal Danish Embassy.
- Opened as a hotel in December 2012 following a renovation and the addition of a new wing by Potsdam practice Axthelm Architekten, Das Stue has 78 rooms, a spa, an indoor pool, two restaurants and a bar.
- Patricia Urquiola was responsible for the interiors, which feature dramatic public spaces including the grand lobby with its restored staircase and impressive artworks, and the classic, calming bar. The hotel sits next to Berlin's zoo, and has a private entrance so that guests can visit the attraction directly from the hotel, as well as views across the animal enclosures and the Tiergarten beyond. ●



Das Stue's courtyard garden (left). Artworks remind guests of their proximity to Berlin Zoo, including two gorillas made of chicken wire by artist Benedetta Mori (right)





The entrance features two staircases and a crocodile-head sculpture by Paris-based artist Quentin Garel. This open space contrasts with darker, more intimate areas in the reception (below)



Renzo Piano's elevated Centro Botín art museum opens in Santander

The gallery's two volumes are clad with an intricate ceramic skin reflecting the shifting colours of the sky and the sea



IMAGE: JEREMY DE BARTHO

Centro Botín is the first building Italian architect Renzo Piano has designed in Spain

Renzo Piano has completed his first Spanish building; a bold new art museum on the waterfront of Santander. Designed in collaboration with Luis Vidal Architects, Centro Botín is formed of two dramatic volumes that cantilever over the sea. A ceramic skin composed of 270,000 circular pieces reflects light and the changing colours of the sky and the water below. The west of the museum is dedicated to art and the east to cultural and educational activities.

Together the 10,285sq m complex features two large exhibition halls, an auditorium for 300 people, training classrooms, workshop areas, a roof terrace and a seafood tavern run by Michelin star chef Jesús Sánchez.

Two squares to the north and west of the building provide new areas of public realm, with the latter forming an outdoor amphitheatre for cultural activities.

The site is located in Santander's historic Jardines de Pereda, which has been remodeled and expanded by Piano and

It will become one of the centres of reference for art in Europe

Inigo Sáenz de Miera,
Botín Foundation

landscape architect Fernando Caruncho – tripling the green areas so they reach all the way to the sea. Artist Cristina Iglesias has created a stone, steel and water 'sculptural intervention' here called From the Underground – consisting of four wells and a pool filled with underwater flora.

Centro Botín is run by the Botín Foundation, which promotes regional social development. Director general Inigo Sáenz de Miera described the facility as "a unique place for art, and an engine generating economic, social and cultural wealth."

Three big shows are scheduled this year, including a first in Spain for artist Carsten Höller and a Francisco Goya exhibition. ●

Visitors can ascend the building via a network of exterior walkways and staircases



THIS IMAGE & LEFT: ENRICO GANO



Two squares to the north and west of the building provide new areas of public realm



The building extends out and over the waterfront, creating impressive views across the sea



We won't work with the
Dorchester Group, we
won't work in Russia
and we won't work for
any affiliation of the
Trump organisation

GEORGE YABU GLENN PUSHELBERG

As their latest project prepares to open in New York, the Canadian designers speak to Magali Robathan about great hotels, Ian Schrager and putting principles before profits

What's the focus for Yabu Pushelberg right now?

GP: We've been in the process of re-imagining our company for the past two years.

We've been working for years as an interiors company. More recently, we've been building a product design team and understanding how to create products that are appropriate and exciting for the market, and for us. A year and a half ago, we started hiring fabric and textile designers to make our fabrics and carpets more interesting.

GY: Our discipline is broadening to industrial design, consumer design and to eventually receiving our architectural licence to practice. At the moment, we practice architecture in the closet. Now we'll be able to be more open about it. That will open an incredible number of doors.

GP: We're in the fortunate position where there are many, many opportunities coming our way. We're very happy campers.

What are your thoughts on diversity (and the lack of it) in the architectural profession?

GP: We hire people based on their merit. The colour of your skin or your age or sex or who you sleep with doesn't matter to us.

We have a very diverse workplace and celebrate that diversity; it makes us stronger, more creative and more interesting. In our studios we have at least 20 cultures represented, and the joint is run by a lot of smart women.

Have you ever encountered homophobia or discrimination in your professional lives?

GY: We have a personal policy that we won't work with organisations or individuals that express negative views about women or gay and lesbian people.

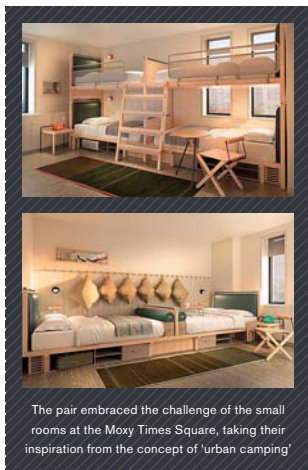
Today, that means we won't work with the Dorchester Group because it's owned by the Sultan of Brunei, and he denigrates women and gay and lesbian people. We won't stay in the Dorchester Group hotels. We won't work in Russia and we won't work for any affiliation of the Trump organisation, because we don't agree with their politics. We have no problem making that decision.

GP: We probably do attract a more diverse workforce than some other practices because our employees feel safe and comfortable here, and they know they don't have to hide who they are.

The Moxy Times Square is opening soon in New York. What was the most interesting aspect of this project?

GP: We embraced the whole project in a very holistic way. We designed the guest rooms and the public spaces, we were involved with the architecture, and we designed the sinks and all of the furniture in the rooms.

The Moxy Times Square was an interesting challenge because it has these micro hotel rooms of just 12 to 15 square metres. We wanted to do something clever and fun.



The pair embraced the challenge of the small rooms at the Moxy Times Square, taking their inspiration from the concept of 'urban camping'

We've done a lot of luxury projects and you do get pigeon holed, but that's not our raison d'être. With this project, it's not about being in an exalted, luxury space, it's about being in a place that has energy, life and that embraces design in an interesting way. It was a very cleansing for us and a good challenge.

How did you approach the challenge of the small size of the rooms?

GY: Our theme for this project was urban camping. When you go camping, everything's got to be scaled down. It's all got to be portable, but it's got to work and it's got to be fun. Our designs for the Moxy Times Square rooms were based on that notion.

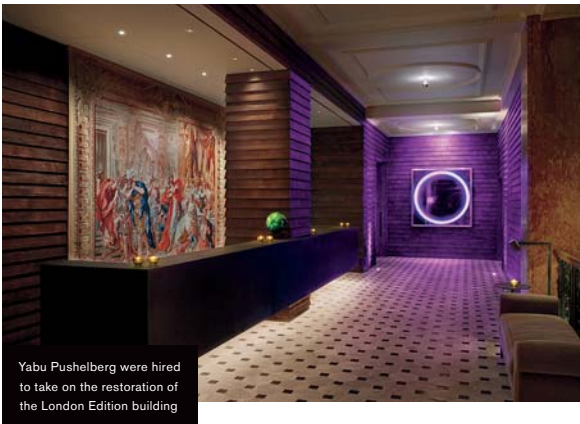
GP: There's an attention to detail, a little bit of wit in the rooms. The public spaces are big and fun; you can work there, play there, contemplate there, watch people and socialise.

We have an innate understanding that in any great hotel, the public spaces have to be social centres in order for the hotel to be vibrant. At the London Edition, which we designed with Ian Schrager, there's a big communal table you can work at, there's a pool table, a big bar, corners to hang out in. I think the Moxy will do the same thing, but maybe for a different crowd.

What is Ian Schrager like to work with?

GP: He's a crazy bugger! No, he's amazing – he's mercurial; he's constantly thinking and rethinking things.

For designers who lack flexibility that can be difficult, but he's also caring and very clever. He strives for excellence on his own terms in all areas, and once you understand that you can work to create wonderful things with him.



Yabu Pushelberg were hired to take on the restoration of the London Edition building



LONDON EDITION PHOTOS: RICHARD POWERS



The duo worked with Ian Schrager on the London Edition and are now working on the Edition Times Square



The London Edition's Lobby Bar is the heart of the hotel, say Yabu and Pushelberg



PHOTO SCOTT FRANCES

The duo chose neutral
hues for the Four Seasons
New York Downtown

- He's got a big personality, but he's also self deprecating. He'll make you work hard to make sure things are right; you've got to have respect for someone like that.

What do you think he respects about you?

GY: I think he likes the fact that we challenge him. We can have a heated debate with him.

GP: When we did the London Edition he had this idea in his head that the public spaces should be very grand, and that the furniture and furnishings should be modern. Upstairs, in the guest rooms, he thought we should do the opposite, make the rooms modern and the furniture very ornate. George and I said, 'We don't think this is a good way to go, Ian, it's going to look like the Sanderson, it doesn't feel right.'

He got mad, and so we built the room, his way, much to our chagrin. Once it was done, he asked us what we thought. We said, 'Ian, we hate the room'.

Ian listened and said, 'You know what? You're right. Let's start over.' I admire him because he has strong opinions, but when he's wrong he'll admit it.

You designed the interiors for the recently opened Four Seasons Downtown New York. How was that experience?

We've had a wonderful relationship with Four Seasons for a long time. They first hired us in 2000 to create the interiors for the Four Seasons Tokyo, Marunouchi, a tiny hotel in downtown



The Cipher lighting collection features etched crystal joined by polished champagne-gold connections

Tokyo. They wanted to create a contemporary Four Seasons hotel, and they weren't sure what to do, because they'd always built what I describe as our grandmothers' bedrooms.

They hired us, a young firm from Toronto, to create something different. We made a very beautiful, timeless Japanese hotel.

Four Seasons has a lot of rules and guidelines regarding the design of their hotels, to ensure they are of a similar consistent quality. The challenge lies in convincing them to move forwards.

On the back of that first project in Japan, we built a relationship with Four Seasons, and they've allowed us to break some of their rules along the way. The Four Seasons New York Downtown is the counterpoint to Four Seasons' existing hotel in Midtown Manhattan, which is a big, grand hotel done in a modern way. The Four Seasons Downtown is an intimate, asymmetrical, younger, more modern but tasteful and stylish hotel.

I'm proud that we are moving their style forwards with them, because they need to do that as a company.

You recently worked with Lasvit to create the Cipher lighting collection. What was the inspiration for that range?

GP: We previously worked with Lasvit on huge diamond-like chandeliers at the Four Seasons Kuwait.

The inspiration for the collection came when we visited Lasvit in Prague. George held a piece of etched crystal up to a light and it emitted beautiful lines of light through the etchings. We said, gosh, this would make an incredible fixture, and the idea was born. ►

PHOTO COURTESY OF PARK HYATT



The Park Hyatt Bangkok (below). YP also designed the Park Hyatt New York



Yabu Pushelberg's New York studio (pictured left and below). The practice also has a studio in Toronto



George Yabu and Glenn Pushelberg met at Ryerson University in Toronto



PHOTO: SHAVAN ASGHARIEA

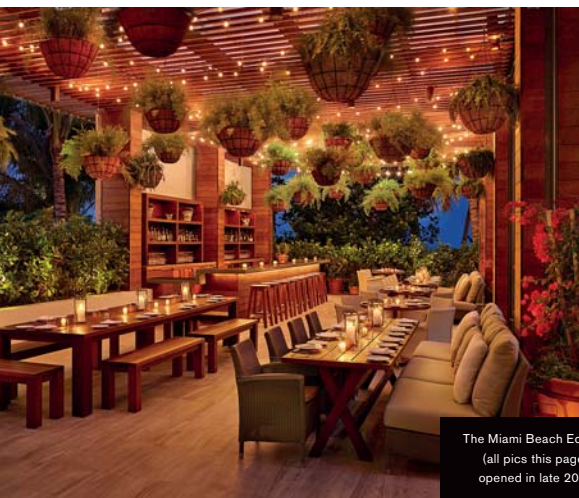
YABU PUSHELBERG

Multidisciplinary design firm Yabu Pushelberg was founded in 1980 by George Yabu and Glenn Pushelberg. The practice has studios in Toronto and New York and is currently working on projects in more than 16 countries.

According to the designers, the firm's multidisciplinary approach is "informed by an endless curiosity and driven by partnerships with thoughtful, creative like-minded people. Evolving to encompass all aspects of design, including many product collaborations, each new venture reflects an edited approach that is imaginative, thoughtful and honest – continuously shifting between the rational and the intuitive."

Past projects include the London Edition with Ian Schrager, the Four Seasons Toronto and New York Downtown, the W Hotel Guangzhou, the Waldorf Astoria Beijing and Canada's Olympic House at the Rio 2016 Olympics.

In 2013, George Yabu and Glenn Pushelberg were appointed as Officers for the



MIAMI BEACH EDITION PHOTOS: NINJA, AS JOHNS



The Miami Beach Edition
(all pics this page)
opened in late 2014

Our hotels tend to be newer, fresher and more enlivened, because we're not just thinking about the aesthetics, we're thinking about the bigger picture



► The idea behind the Lasvit Cipher collection is that it's a series of etched crystal components that are joined by polished champagne gold connections that emit light. This means the pieces can grow to create horizontal fixtures, vertical fixtures, 3D chandeliers... It has endless possibilities. It can sit comfortably in a very classic environment or in a contemporary space, because of the quality and nature of the materials.

GY: This collection epitomises what our best work is all about – it has a simple elegance to it that's thought through, that transcends styles and has longevity and real quality.

What are you working on at the moment?

GP: We've just finished working on the Park Hyatt Bangkok, which opened in May. That's a beautiful hotel. Bangkok is full of noise and bright colours; the Park Hyatt Bangkok provides a contrast. It's a calm hotel, with creamy colours and black accents, with a nod to being Thai in terms of styling.

Las Alcobas in Napa Valley has also just opened. It's a 68 room boutique luxury inn where we conceptualised the buildings, we designed the interiors, the uniforms and the furniture, and we helped art direct the landscaping. It was a labour of love.

The hotel and restaurant are housed in an old Victorian home that's been renovated and restored, and the spa rooms are located in beautiful outlying barn buildings.

In July we're opening a Four Seasons Hotel in Kuwait. It's luxurious in a modern way. It also has a notion of being appropriate for the place without being trite.

We're opening the Viceroy Palm Jumeirah Dubai in October, and we are working on the Edition Times Square in New York with Ian Schrager, which should be opening in November. Also in November, we'll be opening the SLS Lux Miami Beach. We're thinking about the spirit of Havana with that hotel – there's pattern, there's colour, there's vibrancy. Our buzzwords for that project are tropical Latin.

We're also working on four or five wonderful projects in London, and are working on a retail project. We are re-imagining the Century Plaza Hotel in Los Angeles; we're designing the hotel interiors, public spaces, guest rooms, as well as a new condo-development adjacent to the existing hotel.

What makes a great hotel?

GP: We're very interested in working with new brands, or old brands that need to be revitalised, so that we can rewrite the script. When we do, we're thinking about more than just the next design idea for a hotel, we're thinking about how people are living in hotels in ways that are different from before.

Thinking about how people use hotels differently from how they did in the past is the starting point, for us.

It's a beautiful, simple house that embraces the views of the ocean



Yabu and Pushelberg's
self-designed beach
house in Amagansett, NY

- We don't eat the same way our parents did, for example. We don't want formal dining rooms in a hotel, we don't want separate places to work in. We live very casually nowadays; we might want a little bite to eat in the lobby so we can people-watch and not feel lonely in our hotel room, we might want a boisterous bar, we might want to be in the restaurant where we can see and be seen, we might want to do some work there. There's a lot of blending.

As we develop new concepts and ideas we try to explain our perspective as serial hotel travellers and observers of the way the world works from a sociological perspective.

Connecting these ideas are our strength, and that's why our hotels tend to be newer, fresher and more enlivened, because we're not just thinking about the aesthetics, we're thinking about the bigger picture in terms of social change.

We believe that hotels should have a rhythm. Like a good book, they need to have a strong beginning, a strong ending and good chapters in between. We want to delight people at every point of the customer journey.

Do you have a dream future project?

GP: We'd love to do a museum or a gallery.

Some of the most challenging work is that which is seemingly the simplest, but which has the most difficult issues to solve. A museum or gallery has to have a voice, but it shouldn't overtake the work that it's showcasing.

That's a line that's often crossed out of the desire to sell the museum and create a bombastic building.

The pair chose to create a holiday home in Amagansett because of the views of the beach

Do you have a favourite hotel?

GY: The Tawara-ya in Kyoto is a favourite. It's a beautiful 400-year-old family owned and run hotel. It's a quiet little secret.

When you arrive, you're assigned a Mamasan – mother – to look after you. She makes your bed and gets your meal, prepares your room, draws your bath and ensures it's the right temperature. You have your own private Japanese garden. You really feel special.

GP: The other one would be the Il Convento di Santa Maria di Costantinopoli in Puglia, Italy. The late Lord Alistair McAlpine bought the convent for his wife Athena McAlpine, and they worked together to turn it into an inn.

It epitomises what innkeeping is all about. It's an eight room hotel. You're made to feel part of their home. Lord McAlpine was a collector; he has 14,000 books, 6,000 pieces of antique fabric, a big mask collection. It's the most enchanting place.

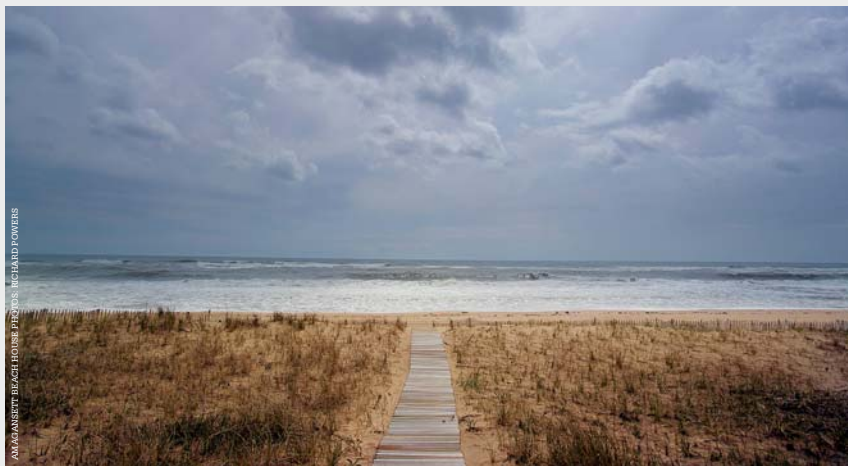
What's your favourite restaurant?

GP: Yakumo Saryo, a private restaurant in Tokyo, Japan. It's a very simple, monastic environment with the most incredible food. Totally unpretentious, but an amazing experience.

Where's your favourite place on earth?

GP: We built a beach house five years ago in Amagansett, in the east end of Long Island. It's a beautiful, simple house that embraces the views of the ocean.

There's something really special about being in this place, cooking, hosting your friends and looking out at the sand dunes and the sea. It's our happiest place on earth. ●



As the new Garden Museum opens in London, garden designer Dan Pearson talks to Magali Robathan about his inspirations, the role of green space and his sadness at the fate of the Garden Bridge

DAN PEARSON



Pearson trained at the Royal Horticultural Society Gardens' Wisley and the Royal Botanic Gardens, Kew



Dan Pearson designed the gardens at Amanyangyun in Shanghai. (Pictured) Dining terraces by the lake

The Garden Museum recently reopened in Lambeth, London. What do you think of Dow Jones Architects' redevelopment?

The architects have done a remarkable job of turning a heavy building into a place that has life and light.

The new extension and the interventions inside the building feel effortless and elegant. They've created spaces that draw you from the inside to the outside in a very natural way.

It's 100 per cent better as an experience now. It's not just going to be a place for the garden community; it's really become a proper destination.

You created a new garden for the museum. What was your inspiration?

The new extension surrounds a beautiful courtyard, with the tomb of the great plant collector John Tradescant in the centre.

Tradescant really inspired the way that we put the plant collection together. It's been designed to feel like a garden of curiosities. It has a slightly exotic feel to it; a feeling of having travelled from somewhere else, because Tradescant went out into the world and brought plants back that people would have never seen or known about.

It was a wonderful project to be given.

How did you choose what to plant in the museum?

We wanted to create a garden in which every plant had something noteworthy about it.

We've got horsetails, for instance, which are equisetums – prehistoric plants found in fossils – growing in there. We've got a fig called *afghanistanica*, with these wonderful, finely-cut leaves – figs were some of the first things that the Crusaders brought back to the UK. We've got plants that are considered to be auspicious in China and that have their own story.

Everything has its own little message, that can be drawn out.

You're working on Aman's Amanyangyun resort in Shanghai, which involved relocating an ancient forest and dwellings. What's your involvement?

The story started with our client, Mr Ma [Shanghai philanthropist Ma Dadong]. His village, which is 700 miles from Shanghai, was being flooded by a dam, and with it forests of 1,000-year-old camphor trees and 18th century merchants' villas. Mr Ma managed to do a deal with the government to earmark a site in Shanghai and then dismantle these buildings and transport them and the camphor trees to that site.

Mr Ma teamed up with Aman Resorts; together they created this extraordinary 25-acre resort development with



The new extension includes a garden classroom and surrounds a courtyard planted by Dan Pearson

THE GARDEN MUSEUM RENOVATION

The Garden Museum reopened in May in Lambeth, London, following a £7.5m, 18 month renovation by Dow Jones Architects



The Garden Museum is housed in a grade II listed former church next to Lambeth Palace. The renovation project saw the existing museum building redesigned, and the addition of a new extension providing 550sq m of facilities set around new landscaping.

Three new pavilions house a large and a small education room and a café, which open out onto a courtyard

garden with planting by Dan Pearson. The new buildings are clad in bronze tiles, inspired by the bark of the plane trees on the site.

Internally, additional collections galleries and a landscape archive have been added, along with a special gallery recreating the Cabinet of Curiosities belonging to royal plant-gatherer John Tradescant, who is buried in the churchyard.



PHOTOS: DOW JONES ARCHITECTS



Amanyangyun's Club Suite Living Pavilion (left) and pool deck (right) with plantings by Pearson



► a park, which we also designed, and a lake separating the development from the park, so the park becomes the backdrop and the green lung of the project.

How did you approach the project?

I worked closely with the architects, Kerry Hill, who've done an amazing job of creating the masterplan for the site. This embeds the original merchants' villas, and also a series of new villas they've designed, into the space.

We designed the streetscape, all of the public realm, and the individual gardens for all the villas, as well as the public park.

We started by visiting lots of Chinese gardens and Chinese heritage towns. We were very inspired by them in terms of materials and the way that the buildings co-exist, as well as by the way people move through these ancient towns.

We also looked at what makes Chinese gardens different from Western-style gardens. It's helped us to create a language we can use that will make the site cohesive and give it its own identity, while still ensuring it's very much embedded in China.

What was the most surprising thing to come out of your research?

China has an absolute wealth of some of the best plant material we grow here in Britain in our ornamental gardens. The biggest surprise was that they tend to only use around 20 different plants in their gardens. And they don't have a nursery trade like we do here in Britain. So finding good plant material was extremely difficult. I've had to find different ways of using the same plant, so it doesn't feel like every other development.

What were the biggest challenges?

You can't just say I want this or I want that, because their natural reaction is to just go into the forest and dig up

whatever you ask for, and we obviously don't want that. Also there's a tremendous history of garden-making in China, but much of that trade was wiped out during the Cultural Revolution, along with all of that skill and craftsmanship. China has become a land of industrialisation and not of growing.

We wanted to do something very specific and beautifully crafted, and keeping the standards high has been surprisingly difficult. We'll have achieved it in the end, but we had to put a lot more effort into it than one might have thought.

What are your thoughts on Sadiq Khan effectively pulling the plug on the Garden Bridge project?

It's a great source of sadness for us that the project has become as political as it has.

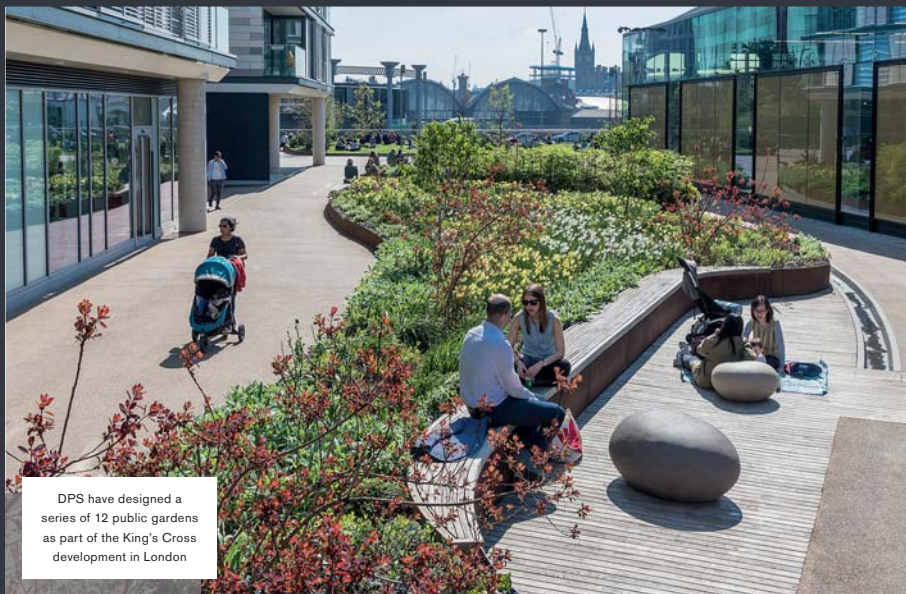
We were commissioned to create a garden. One of the things I felt very excited about was the opportunity of making a place that resonated in the very centre of London – a green strand which connected two parts of the city and allowed people to decompress and be in touch with nature.

Gardens are tremendously influential places; you don't have to be interested in them to be positively affected by them. Somewhere along the line I think people forgot that the Garden Bridge was also a garden, and that had real impact on the way that it became politicised. It's sad.

Did you understand the concerns about the project?

We had to look at the concerns, and some of them were very real. But we had to remain positive because we felt the project could have tremendous value, and that would go beyond the things that were dragging it down. Long-term it could have been a remarkable addition to the city.

We remain positive about the big idea [behind the Garden Bridge], which is really a very interesting one.



DPS have designed a series of 12 public gardens as part of the King's Cross development in London



In our cities, parks are one of the few places that the rich and the poor are side by side, and everybody is equal





IMAGE: GARDEN BRIDGE TRUST

Dan Pearson was commissioned to do the planting for Heatherwick's Garden Bridge

► **Are you still hoping it might go ahead one day?**

We are. We haven't been told it's cancelled by the Trust.

Has the relationship between landscape designers and architects changed since you started your career?

Definitely. The architects approaching us now are wanting to have a proper synergy between the architecture and its context. When I first started out, there was less of an understanding about that synergy. I think architects tended to view landscape as secondary to the buildings.

I feel very positively about the climate having improved, and the fact that many architects are now seeing the space around their building as being of equal value to the building itself.

What is the role of green space in our cities?

We're spoiled for green space in London. We've got these huge parks, which are connected by all these arteries of tree-lined streets that go on and on until you reach the outskirts.

These big areas of decompression are incredibly important to cities. People are becoming much more aware of their value, and of the importance of preserving them and making the most of them. But we've got a parallel thing happening, which is that funding is being cut for these public spaces on a constant basis.

Some of the best public spaces now, I think, are those being taken over by companies such as Argent, the property developer behind the King's Cross development. They maintain control of all the green spaces in that development, even though it's still public space. They're setting the standard of excellence and are able to finance it. It's an interesting model.

In our cities, parks are one of the few places that the rich and the poor are side by side, and everybody is equal

Totally. That's the interesting thing about the Amanyangyun development. An extremely exclusive environment is being created within the development, but our client is also creating a 30-acre public park. It's a huge open space where people



PHOTO: STODOLSKA

Greenery has a cleansing effect on the mind, says Pearson

will be able to fish and play board games and run in the grass and do what they want. It's such a good feeling to be working on those two different projects, side by side.

What are your thoughts on the trend for incorporating green walls, trees and greenery into buildings?

It's a really fascinating development.

My concern, though, is about whether these buildings will be properly maintained. If they fail, it could undermine the whole idea. The green walls need to have maintenance contracts very carefully built into them from day one. It's just as important as a cleaning contract. If they're built in, it's fine, and if they're not then you have an issue.

Overall, though, I'm very pro the unexpectedness of those spaces. Everybody is affected by greenery in a positive way. It's calming, and it has a cleansing effect both on the environment and on the mind.



It's a public space that's managed very beautifully and has a strong message of sustainability



When did you decide you wanted to be a gardener?

When I was five or six, I discovered the alchemy of growing things and something just clicked.

I knew quite early on that I wanted to combine plants and to use them in spaces, rather than just garden them. I never studied landscape architecture – I have landscape architects working in my office but my training is horticultural.

Although I've always been interested in space and composition, I wanted to learn about horticulture first, and I've found it to be a good way of doing things. Landscape architects often have gaps in their knowledge because horticulture is such a vast topic, which is why landscape architectural schemes are often very simple.

Here at Dan Pearson Studio we pride ourselves on having a deep level of understanding of horticulture, which means that we can work anywhere and in a more interesting way. You can create different moods that are driven by the way that things are planted and integrated.

Which of your projects are you proudest of?

I think probably the Tokachi Millennium Forest project, which is a 400 hectare site in Hokkaido, Japan.

We were involved in the masterplan and we've created four big public spaces there, which are about giving everyday public access to extraordinary environments.

What would be your dream project?

Probably another version of the Millennium Forest. It's great to work on a large scale, with a client that's committed to the idea of creating something that's beautiful, sustainable and thought-provoking in terms of making a connection with the landscape.

What do you have planned for the landscaping around Wright & Wright's Lambeth Palace Library in London.

Wright and Wright have created this beautiful building, which will be built in the grounds of Lambeth Palace. It will sit on the

TOKACHI MILLENNIUM FOREST PHOTOS: KICHI NORO



Dan Pearson worked with Japanese landscape designer Fumiaki Takano on Tokachi Millennium Forest



Tokachi Millennium Forest is being marketed as having a sustainable vision of a thousand years

very edge of the property, emerging from the Palace gardens perimeter wall so that it impacts the garden as little as possible.

We're making a woodland glade that surrounds a pond which laps up to the edge of the building. The building is hermetically sealed, in order to protect the collection it will house. People aren't encouraged to go out into the garden, but they are encouraged to connect with the garden with their eyes, with the light sparkling off the water onto the ceiling and with the trees that are visible through the windows.

We're using predominantly native British plants, which of course aren't the first thing growing in the centre of London. We're providing an ecosystem and a habitat for wildlife and wild plants, right in the very heart of SE1.

What else are you working on?

At Chatsworth House [in Derbyshire] we're renovating a part of the garden that's been neglected. I think we were the first designers to be asked to work there since Paxton, so it was quite something to be asked there by the Duke and Duchess.

Further north I'm working at Lowther Castle [in Cumbria], where we've been implementing a landscape and gardens masterplan to create a new visitor attraction in the grounds of this historic property. This has involved garden restoration, the creation of new gardens, land and woodland management.

For the last six years Dan Pearson Studios have been working on about 12 projects at King's Cross, London; a



series of public spaces which wrap all the way around the site to create a train of different gardens.

There are garden on roofs and over a viaduct and along the canal... That's been another great project for us, because there's been proper commitment from the client [property developer Argent] to creating an excellent public space.

I'm an honorary garden advisor at Sissinghurst Castle [in Kent], working with head gardener Troy Scott-Smith as a sounding board for his plans to rejuvenate this iconic garden.

We've recently been appointed to create a landscape and gardens masterplan for the Dartington Hall estate in Devon.

It's an exciting time for us. ●



The Loop 'mechanical poetry'
installation at Montreal's
Place des Festivals



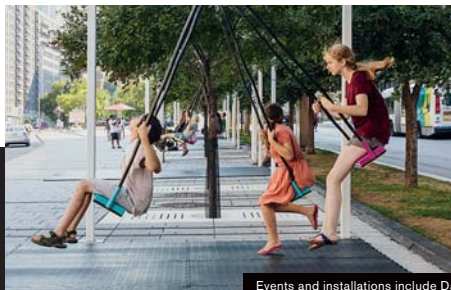
Les Jardins Gamelin
(above left) and Loop
(right) at the Quartier
des Spectacles

MONTREAL

GETTING CREATIVE



Montreal's transformation isn't about lavish budgets or iconic projects, says **Christopher DeWolf**. Instead architects are changing the face of the city with a series of truly creative projects



Events and installations include Daily Tous Les Jours' 21 Balançoires (left)

A sea of people has gathered in the Place des Festivals, spilling around the corner onto Sainte-Catherine Street. The crowd is especially huge when you consider they are here to see a puppet. This is no ordinary puppet, however; it's a six-metre-tall girl named La Petite Géante, a creation by French theatre company Royal de Luxe. She has made the journey across the Atlantic to celebrate the 375th anniversary of Montreal, which is Canada's second-largest city by population but arguably the country's most important by cultural weight.

The Place des Festivals is a fitting place for La Petite Géante to begin her walk across Montreal. Completed in 2009 on the site of a former outdoor car park, the 6,141-square-metre public plaza is just one piece of the Quartier des Spectacles, a new cultural district in the heart of Montreal that is being infused with billions of dollars in public and private investment.

The Place des Festivals features a huge array of animated interactive fountains

A vast yet understated investment in cultural institutions and tourist infrastructure is taking place without lavish budgets, starchitects or international fanfare

Pierre Fortin is executive director of the Quartier des Spectacles partnership team

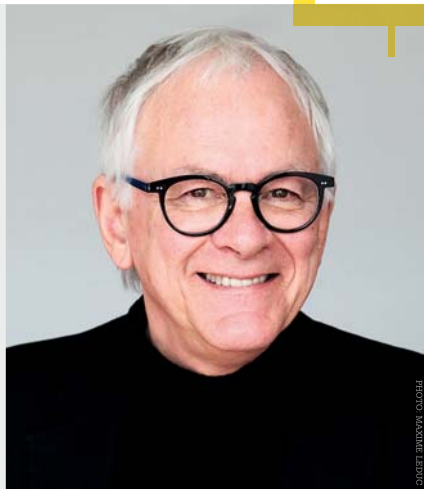
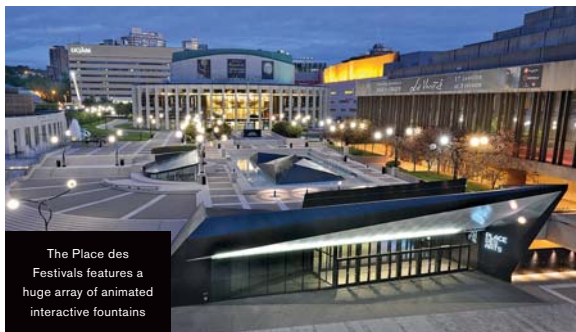


PHOTO: MARINE LEBLANC



"If you came here 15 years ago, it was pitiable," says Pierre Fortin, general manager of the partnership that oversees the district. The area is centred around Place des Arts, a landmark performance complex that opened in 1963, and it has long been the venue for summertime festivals, including the Montreal International Jazz Festival, which draws 2.5 million visitors every year to its mix of free outdoor concerts and paid indoor programming. "But after the festivals packed up, what you had left were parking lots and empty spaces," says Fortin.

That began to change with the creation of the Quartier des Spectacles in 2003. "It is completing the neighbourhood," says architect Michel Lapointe, whose firm worked on a new dance centre that is currently under construction. Bit by bit, vacant spaces have been filled in with new cultural institutions – including the Maison Symphonique de Montréal, designed by Toronto-based Diamond and Schmitt Architects – apartment towers and public spaces.

As the 800-kilogramme Petite Géante awoke and made her way through the crowd, powered by an enormous tractor and two dozen people pulling on ropes, she walked along streets that had been made more pedestrian-friendly, past theatres and concert halls and community radio stations.

What's happening in the Quartier des Spectacles is a microcosm of what's going on throughout Montreal. A vast yet understated investment in cultural institutions and tourist infrastructure is taking place in this metropolitan area of four million people, but without the lavish budgets, starchitects or international fanfare seen



The open air bar/event space Jardins Gamelin features an illuminated suspended sculpture

URBAN REGENERATION

Provencher Roy's 13 storey *Îlot Balmoral* building will house the National Film Board headquarters



elsewhere. "We're not working with the same amount of money as our international colleagues," says Claude Provencher, co-founder of Provencher Roy, one of Canada's most lauded architectural practices. "And yet, despite all that, you can find some very nice, very elegant projects in Montreal."

Work with what you've got

First established as a walled French mission in 1642, Montreal grew wealthy from fur trading, later becoming Canada's industrial and financial powerhouse. The city's ambitions peaked in the decades after World War II, when it hosted the 1967 World's Fair and the 1976 Olympics, leaving behind a wealth of Modernist architecture by luminaries such as Mies van der Rohe, I.M. Pei and Moshe Safdie. And though Montreal's economic fortunes declined after the 1970s, the city still has what many consider to be Canada's richest architectural heritage.

New architecture in Montreal must fit within a well established environment. "When we design a building it should be part of an ensemble – and it should contribute to the ensemble," says Provencher. Part of his work has been undoing the damage of the past, such as at Place des Arts, which was imposed in typically Modernist fashion,

with a grand central plaza and blank walls on the periphery. In 2011, Provencher Roy redesigned the main street-level entrance to the complex by turning it into a kind of cultural living room, with exhibition space, a new lighting programme and a dramatic, angular entrance that projects out into the street. The firm is now working on a complete overhaul of Place des Arts's above-grade esplanade, which will be completed in 2018.

Previous renovations had given the esplanade a set of grand steps overlooking Ste-Catherine Street, which have become a popular gathering place, but they also left it cluttered with fountains, sculptures and terraced seating areas. "We had to clean the space of many obstacles," says Provencher. Fountains are being made nearly flush with the pavement so they can be used as standing areas for outdoor concerts. A poorly-used garden in the rear of the site is being rearranged to allow for more seating and more open areas that can be used for events.

Provencher is taking a similar approach to its design for the *Îlot Balmoral*, a 13-storey building next to the Place des Festivals that will serve as a film centre, with screening rooms and offices for Canada's National Film Board, which produces avant-garde documentaries and animations. In



Îlot Balmoral's exterior.
Claude Provencher (inset)





The Mount Stephen Club will include an 11-storey hotel (left). Lemay principal Éric Pelletier (above)

order to facilitate pedestrian access between a nearby metro station and the Place des Festivals, the structure will have what Provencier calls a “vertical fault line” dividing the building into two triangular blocks, allowing for a diagonal passageway through the site. “It’s totally open to its surroundings,” he says.

Mixing old and new

In many other cases, working with the context means dealing with historic architecture – something that has become easier in recent years, as public taste has moved away from the historical pastiches of the postmodern era.

When local firm Lemay was tasked with designing a new 90-room hotel attached to the **Mount Stephen Club**, an imposing stone mansion built in 1880, the 60-year-old practice produced something unabashedly contemporary. “We didn’t want to engage in mimicry,” explains Lemay design principal Éric Pelletier. “But we still had to make a connection with the old building, so we took a graphic motif from its walls, blew it up to a very large scale so that it is entirely pixelated, and then applied that to the new façade.”

The result is a new tower with an unusual, almost pointillist appearance that serves as a point of contrast to the heavy Victorian presence of the old club. Because the new hotel is set well back from the historic building, it is visible only at certain angles, adding to the complementary

effect. Pelletier says this approach would only have been possible “with difficulty” a couple of decades ago, when Montreal had rigorous rules for heritage conservation but not as much appetite for bold examples of adaptive reuse. “We’re creating a dialogue through opposition,” he says. “And that’s now the approach that is easiest to bring to the client, which is interesting.”

Provencier Roy is taking a similar approach with the **Carré St-Laurent**, a 24,000-square-metre development on St-Laurent Boulevard in the Quartier des Spectacles. When it is finished in 2019, it will include a new home for the Centre

We took a graphic motif from its walls, blew it up to a very large scale so that it is entirely pixelated, and applied that to the new façade



The Carré Saint-Laurent project is under construction

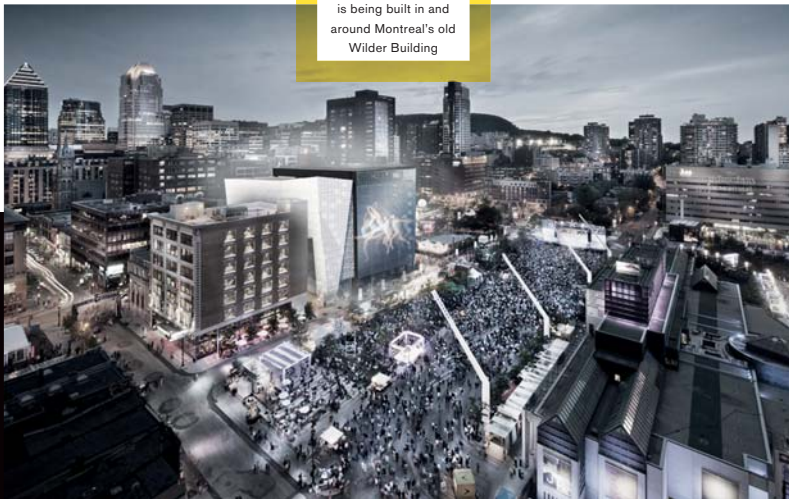
The result is a voluminous new structure that seems to contain the Wilder like a fossil in amber



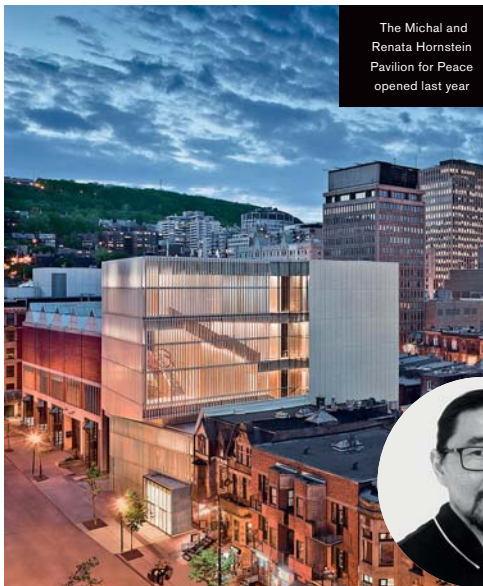
The 12,700sq m Espace Danse complex is being built in and around Montreal's old Wilder Building

d'Histoire de Montréal (a local history museum), government offices, a 150-room hotel and a food court stocked with 50 local independent vendors. At first, the project was meant to include the façades of several 19th century greystone buildings that had been torn down, but it was revealed earlier this year that around 40 percent of the stone had disintegrated in storage. That turned out to be a blessing in disguise, says Provencher. "I don't want to copy the past," he says. Instead, a revised design calls for the remaining stone to be re-used in an abstract way that evokes the original buildings without replicating them exactly. "It's a more archaeological way to treat the façade," he says.

Not far away, the **Wilder Building**, a former factory complex built in 1918, will be incorporated into the Espace Danse, a 12,700-square-metre complex that will provide space for three major dance companies, including dance studios, a flexible performance space, a dance library and a café. It proved a tricky brief for Ædifica and Lapointe Magne, the two architecture firms that joined hands for the project. The Wilder had relatively low ceilings and lots of structural columns, so they ended up using primarily it for offices and



The Michal and Renata Hornstein Pavilion for Peace opened last year



Atelier TAG founder Katsuhiro Yamazaki

dressing rooms, while three new volumes were built around it, one for each dance company.

The result is a voluminous new structure that seems to contain the Wilder like a fossil in amber. While the historic building's ornate façade was left exposed, its utilitarian rear end – visible from the Place des Festivals – is enclosed behind a new semi-transparent glass façade. By day, the old building is visible, but at night the glass wall can be used for projections. Elsewhere in the building, polycarbonate filters were installed in glass walls to allow diffuse natural light into dance studios. "It's a way of playing with the surfaces, between matte and shiny," says Michel Lapointe, the project's lead designer. The complex is due to open later this year.

Just over a kilometre away, in the Golden Square Mile – an upscale neighbourhood that was once home to 70 percent of Canada's wealth – the Montreal Museum of Fine Arts has added two new pavilions to its existing three. The most recent, the **Pavilion for Peace**, opened in late 2016 with a design by boutique firm Atelier TAG. "Each pavilion has its own identity," says TAG founder Katsuhiro Yamazaki. The museum's first building is a 1912 Beaux-Arts building designed by William Sutherland Maxwell; across the street is a post-modernist pavilion by Moshe Safdie that

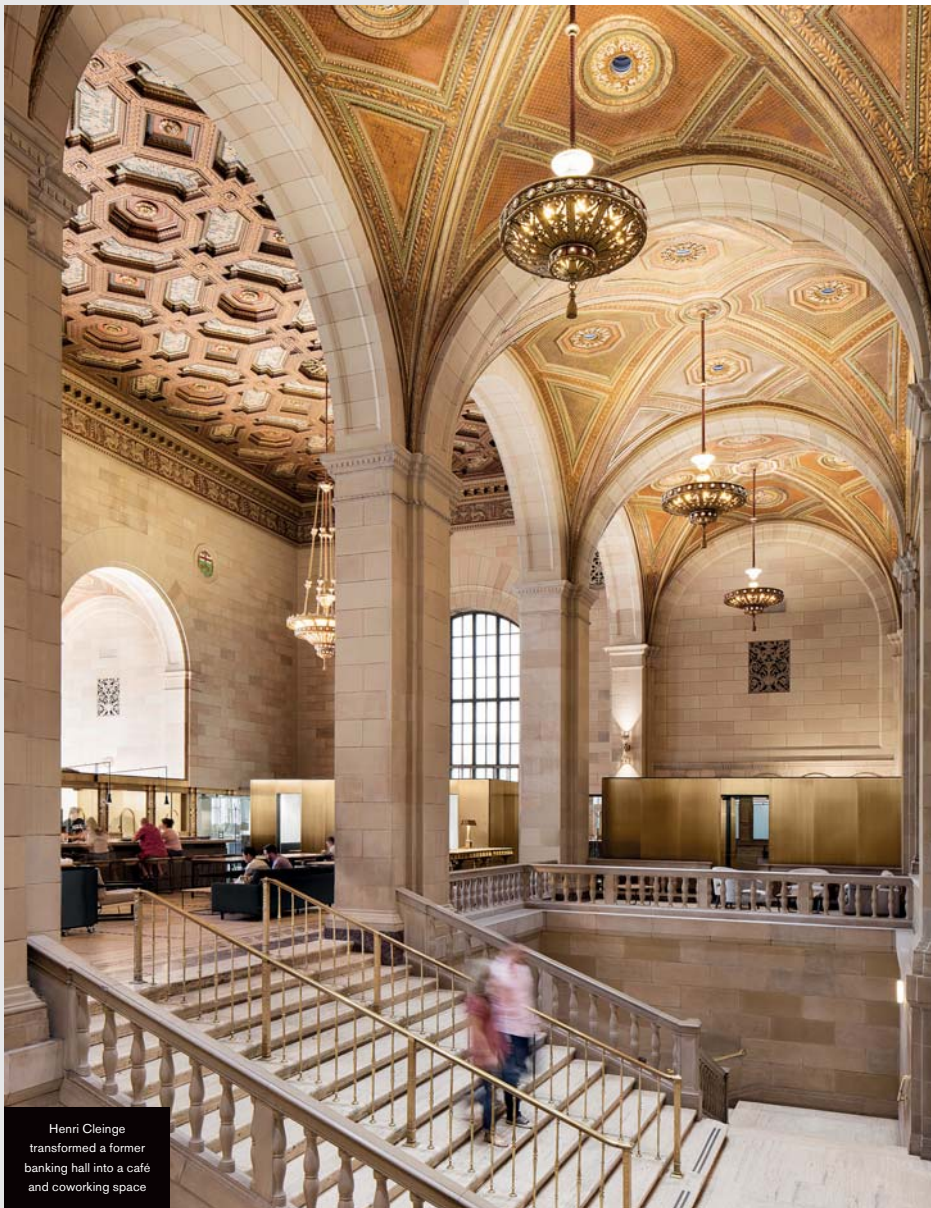
opened in 1990. Yamazaki says the older building reflected the notion of a museum as an elite institution, while Safdie's work made an effort to bring the city into the museum. "We wanted to push the museum out into the city," he says.

That approach led to a glass structure covered in aluminium louvres, with two volumes, one of which appears to rotate out into Bishop Street. Inside, a sculptural white oak staircase contrasts with granite surfaces; both materials were sourced from the region around Montreal. The stairs lead up to several galleries, interspersed by airy lounges with sweeping views of the surrounding city. Yamazaki call it an "architectural promenade."

Just around the corner, Provencher Roy's Claire and Marc **Bourgie Pavilion** opened in 2011. It incorporates the former Erskine and American Church, a Richardsonian Romanesque structure built in 1866 that now serves as a concert hall. Whereas TAG's pavilion asserts its presence in the urban landscape, Provencher's design is more reserved, with a minimalist form and an exterior clad in the same white marble used in the museum's Maxwell- and Safdie-designed pavilions. "The difference is the way we cut the stone," says Provencher. The new pavilion's marble is much more dramatically striated.



The Montreal Museum of Fine Art's Bourgie Pavilion of Quebec and Canadian Art by Provencher Roy



Henri Cleinge
transformed a former
banking hall into a café
and coworking space



Provencher Roy is overhauling Alexandra Pier. A new tower will act as a landmark

Even smaller projects are finding innovative ways to work with heritage. When architect Henri Cleinge was hired to design **Crew Collective**, a new café and coworking space inside the neoclassical banking hall of the former Royal Bank of Canada headquarters, he wanted to create something that could serve as a point of contrast while still drawing inspiration from the opulent hall. Cleinge had to preserve the original bank teller stands, which created a natural division of space between the café and members-only coworking area. Then he asked himself, "How do you deal with this incredible, ornate shell?" The answer was brass-plated steel, which gives the space a contemporary sheen that doesn't clash with the original architecture.

Doing more with less

It's not easy to be an architect in Montreal. The province of Quebec is one of the poorest in Canada, with a per capita GDP nearly half that of the country's most prosperous province, Alberta. And yet when the Governor General's architecture awards are handed out every other year, Quebec-based firms often win a disproportionate share.

"We've been obliged through the years to do more with less money," says Claude Provencher. It is particularly helpful that Quebec has significantly more architectural competitions than other Canadian provinces, the result of a provincial law that requires them for major public works. "There's always a chance you can win," says Katushiro Yamazaki. Born in Costa Rica to Japanese parents, he came to Montreal to study architecture at McGill University, and ended up staying because Quebec offers small

We've been obliged through the years to be more competitive, to do more with less money



Canadian design firm Lemay has won several awards for its **Bibliothèque du Boisé** project

firms like his a chance to work on impressive civic projects. Atelier TAG has won Governor General's Awards for a theatre and public library in two Montreal suburbs, and the studio is now working on another theatre in the town of St-Jérôme.

Bit by bit, small projects like these are creating new landmarks in Montreal. Lemay continues to win awards for its eco-friendly, wood-heavy **Bibliothèque du Boisé**. In 2011, **Ædifica** completed the 2-22, a **Quartier des Spectacles** cultural hub that features a wood façade overlaid with glass. Along the historic waterfront of Old Montreal, Provencher Roy is working on a cruise ship terminal at Alexandra Pier, which will feature a distinctive tower inspired by nearby grain elevators. "We wanted something really strong that says, 'You're in Montreal,'" says Provencher. ●

PHOTO STEPHANE BRUGGER



THOM MAYNE

Both good design & really bad design can be interesting

Thom Mayne co-founded Morphosis in 1972. He won the Pritzker Prize in 2005

Mayne unveiled
his designs for the
381m-tall 7132 tower
in Vals in 2015



IMAGE: MORPHOSIS ARCHITECTS

The Pritzker-winning founder of Morphosis is known for his bold approach to architecture. He tells Kim Megson about compellingness, criticism and why he's building a skyscraper hotel next to Switzerland's most famous thermal spa

The profession of architecture is so filled with grey personalities and corporate equivocators," the late architect Lebbeus Woods once wrote, "that when an architect comes along who is uncompromising and determined to make the architecture he wants, he inspires both love and hate, not to mention resentment and envy."

Woods was referring to his friend and colleague Thom Mayne, who had just been awarded the 2005 Pritzker Architecture Prize.

In an essay penned to celebrate the accolade, Woods argued that Mayne was a designer "who confronts the typical with the innovative, and the familiar with the strange."

These attributes, he argued, along with Mayne's desire to eschew traditional forms in favour of something more unconventional, had given his

friend the reputation of a rebel and a maverick – something reinforced by a "popular press drawn to anything racy and even slightly scandalous".

Twelve years on, Mayne and his studio Morphosis are still producing distinctive work and generating hyperbolic headlines.

And no project has proved more controversial than his design, unveiled in 2015, to build Europe's tallest skyscraper in a serene Swiss valley.

In hot water

The picturesque village of Vals is famous for its thermal springs and Peter Zumthor's iconic Therme Vals spa resort; the project which propelled him to international fame and transformed the small hamlet into an architectural mecca.

In 2012, sixteen years after the resort opened, the municipality sold the baths and hotel to local

developer Remo Stoffel, who successfully bid for the site against Zumthor himself.

Stoffel quickly outlined ambitious plans to renovate the hotel, build new bars and restaurants and create a luxurious resort destination centered around the Therme spa development.

Called 7132, after the village's postcode, the complex is conceived as a place where guests can "escape the mediocre mainstream". Stoffel wants to build a spectacular gateway; a hotel to rival the very best in the world.

In 2012, Morphosis were invited to enter a design competition for the project, and they made the final shortlist alongside designers including Steven Holl and 6a Architects. With the jury unable to agree on a recommendation, the client awarded the project to Morphosis. The judges disassociated themselves from the decision, citing "significant question marks" over the design.

Rather than dream up a low-key, low-rise hotel in the style of the buildings Zumthor had designed before, as may have been expected, Mayne proposed a slender 381m-tall reflective skyscraper.

Indeed, the planned 7132 Tower is so narrow it will have between only one and four rooms on



To build the tallest tower in Europe in a valley and in a village of a few hundred people is just so out there

each storey. What it lacks in width, it more than compensates for in height – finding space to house 107 rooms and suites, a restaurant and a sky bar. A publicly-accessible spa, café and restaurant will be housed in a podium beneath the tower.

Unveiling the building in 2015, Mayne described it as "a minimalist act that re-iterates the site and offers to the viewer a mirrored, refracted perspective of the landscape."

This failed to appease critics, who – angered by its size and scale – predicted that the project was doomed to fail. Two years on, however, and progress, while slow, continues. Mayne remains defiant about the merits of the design, and the chances of it being built.

"It's happening, slowly but surely," he tells me over Skype from his office in Culver City, LA.

"When we won the competition, people thought the design was outrageous," he concedes, as I ask him about the thinking behind the design. "They were saying, 'You're crazy! Why would you put a skyscraper here?'"

So, to ask the obvious question, why is he?

"Because the valley is startling and the scale is monstrous" – he emphasises the word. "That

PHOTO: MICHAEL POWERS



The Peter Zumthor-designed Therme Vals spa resort opened in 1996

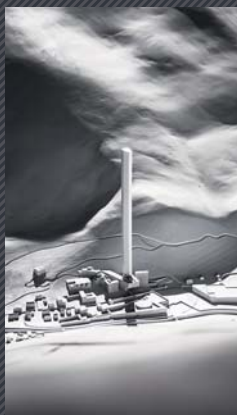


The guest rooms at 7132 Tower hotel will provide panoramic views of the surrounding mountains



A podium at the base of the hotel will link the building to a publicly accessible spa, café and restaurant

IMAGES: MORRISON ARCHITECTS



The slender 381m-tall tower will have space for between one and four hotel rooms per storey



There's a certain kind of bad that's funky and hard to find. Somehow it's just off in an interesting way, and I love that

means this is not a skyscraper – it's an abstract line of translucent material, and when you factor in the scale of the site, it's minuscule.

"In a city, it'd be huge, but in this valley it's just a small marker; like a distant Robert Irwin sculpture. That idea came about during the competition, and it was obvious that it was a unique, exciting and completely odd opportunity.

"You know, to build the tallest tower in Europe in a valley and in a village of a few hundred people is just so out there. It's a lovely project."

Despite the mixed reaction, Mayne insists he enjoys interacting with his critics and relishes the chance "to be in the thick of it".

"I work off discourse and this stuff is actually extremely useful because it allows you to develop your own thinking, as well as to listen and respond to criticisms you might at some points agree with.

"It justifies the dynamism of architecture. If there is a very vibrant discourse it usually means you're doing something interesting."

For Mayne, definitions of good and bad or beautiful and ugly are seldom straightforward. When I ask him, simplistically, to reflect on the importance of good design, he replies: "If I was going to be cynical about that question, I'd say both good design and really bad design can be interesting.

"There's a certain kind of bad," he elaborates, "that's funky and hard to find. Somehow it's just 'off' in an interesting way – and I love that.

"Something super idiosyncratic and hugely bad taste can be fabulous, and it actually becomes quite good design because it's compelling and

speaks to you. I'm much more interested in something close to compellingness, regardless of personal taste or how it fits into the subjective and complex nature of beauty.

"It can be seemingly ugly or absolutely sublime – it doesn't make a difference at that level, it has to do with something more complex."

Whether the residents of Vals agree with Mayne's assessment of beauty in relation to the 7132 Tower remains to be seen. They are due to vote on the project, which has been approved by the local canton, later in 2017.

The House of Architects

Given the complexities of the project, it could be years before its final fate is resolved. In the meantime, Morphosis have completed a separate project at Vals – albeit on a radically different scale. A new hotel, called House of Architects, is located next to Zumthor's original hotel – which itself has been renovated and rebranded the 7132 Hotel.

Morphosis designed a new entrance for the 7132 Hotel.

An oculus at the centre brightens the drop-off area



PHOTO: CLADGLOBAL IMAGE CREATION



Kuma's interiors celebrate Japanese cabinet-making



Tadao Ando created minimalist wooden rooms



Mayne's room features oak from local forests



Zumthor's hotel room features dark plaster

Q&A: Thom Mayne House of Architects hotel

Did you work closely with the other architects?

We all know each other. I've known Kengo and Ando since I was a young architect, and we've been good friends for three decades. But Morphosis were the last to come along on this project, and the other's work was already completed more or less. So it wasn't collaborative in a literal sense, but we knew of our respective styles.

What was your approach to the design?

We wanted to make very direct reference to the materiality of the site. And out of that came the decision to use stone and wood, and to really push it as far as possible. So for the stone rooms, the floors, walls and ceilings are all stone – which brings you into the space of the Thème. It's a 21st century interpretation of an 11th century village and landscape.

What did you bring to the project?

Our work is definitely connected to an understanding of context and

location. Beyond that, I translate my world into a visual world, and in a way there's nothing I can tell you that can explain my thinking. If I could, I wouldn't have to build it.

In this case, the experience of staying in the room is the summation of my thinking. It'll be clear to anyone occupying the room and looking back at our work, that it demonstrates all the basic interests we've shown for the past 30 years.

What makes a well-designed hotel room?

Memorability. I'm a person who lives in hotels and I have done for four decades. My first thought after checking in is always 'will I remember this room at all?' So many of them are so generic. They're either designed in the worst way – by shaping things that make no sense and styling things – or totally unmemorable. Sometimes they're not practical, which is very bad when you're busy and just want things to work.

The House of Architects had to be functional; the pragmatic stuff is important. But the most important thing is memorability. When you're coming to Vals it should be a place that stays with you.

How did you create a sense of memorability?

In lots of ways. The shower, for example. It's a very particular piece of anthropomorphic design that has the characteristic of translucency and transparency. It wraps around the human body. We've left it as a marker in the room, whether used or empty. It's an object of desire that animates the room.

With hotel design, is it rare to have the freedom to create something compelling?

Yes, really unusual. I guess [the conservatism of hotel clients] is a response to market forces. But from a user point of view, unless I'm completely odd, it seems like much more differentiation would

be a good thing. As a guest, you'd appreciate something you haven't seen before. But the notion of being able to express something unique seems not to be the norm.

Do you have a mindset of guest or architect when you stay in the room?

As an architect, you suffer. You only see things that you would change. That's the nature of it; if it was a hobby I'd enjoy it, but it's not. That's typical of any creative act. You are always looking for an analysis that takes you to the next place.

I met the dancer Pina Bausch years ago, before she died. We saw one of her pieces in Paris and chatted afterwards. It had been an amazing performance, but all she was doing was saying, 'oh I'd tweak this and I'd tweak that.' I cracked up laughing because all creative types are the same.

But I'm comfortable with the rooms we've completed. It was a simple project and we had a lovely open client.



PHOTO: CLADGLOBAL/MARK CREATION

Bedrooms feature illuminated showers made by Cricursa from hot-bent glass. They're 'objects of desire, which animate the rooms' says Mayne

The House of Architects was created by a star-studded lineup, including Kengo Kuma and three Pritzker winners: Tadao Ando, Mayne and Zumthor himself, who have all designed a room. The approach is reminiscent of Madrid's famous Hotel Silken Puerta América – for which Zaha Hadid, Jean Nouvel, John Pawson, Norman Foster and David Chipperfield all designed rooms.

Morphosis created two room concepts for 20 guest suites in the House of Architects. Half have been built using wood and half using stone. Each measures 20 square metres. The other three architects came up with one concept, each of which is centred around a single natural material.

Ando's minimalist wooden rooms pay homage to traditional Japanese tea houses; Kuma's oak interiors celebrate Japanese cabinet-making; and Zumthor's rooms are wrapped in plaster applied using a Renaissance-era Italian technique.

Morphosis focused on "scale, colour, tactility, unexpected form and connections to nature." One material dominates each room – whether it be wood from nearby forests or quartzite hewn from the same location used by Zumthor for Therme Vals.

Every other element, from the lighting to the wash basins, has been custom designed and

“
People haven't
slept in an entirely
stone hotel
room before. It
harkens back to
living in a much
earlier century

fabricated. The centrepiece of every room is a double-curved, hot-bent shower room designed by Morphosis and fabricated by glassware manufacturer Cricursa in Barcelona.

"We tried to create memorability using the simplicity and strength of a single idea that had everything to do with the materials," Mayne explains. "People have never slept in an entirely stone room before. It definitely harkens back to living in a much, much earlier century. The rooms are small and monastic and shift your perceptions."

In addition to the rooms, Morphosis has also designed the hotel's sweeping arrival canopy.

Mayne, who considered the House of Architects "a pilot project" informing his plans for the 7132

Tower, says he relished the opportunity to work at "a much more microscopic level" than he is able to with the studio's larger projects.

"The interest for me is dealing with something so intimate and looking for the opportunities that happen with that intimacy. It takes you to a completely different place. So I was literally thinking about every little nut and screw and detail; from the bathroom sink to where the cups should go. That uses a completely different part of your brain and different design interests.

"I couldn't always do it, because I love the conceptual aspect of our bigger projects, but I found the House of Architects to be a unique experience."

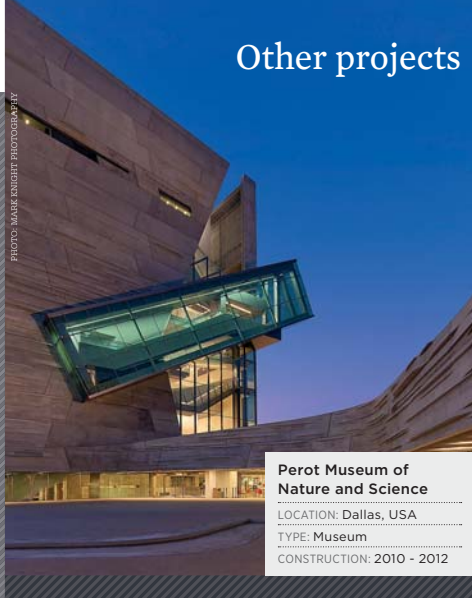
Next in the pipeline for Mayne and Morphosis are three projects very different in form and typology: the futuristic Kolon Future Research Park in Seoul; the spacecraft-like Hankan Center Tower in Shenzhen; and a net zero academic building for Cornell Tech campus in New York.

Way back in 2005, Woods said of Mayne: "His questioning will continue, tougher than before, precisely because of what he has already achieved. It appears his quest for an elusive ideal of architecture is far from over."

In the here and now, his pursuit continues. ●

Other projects by Morphosis

PHOTO: MARK KNIGHT PHOTOGRAPHY



Perot Museum of Nature and Science

LOCATION: Dallas, USA

TYPE: Museum

CONSTRUCTION: 2010 - 2012



Hanking Center Tower

LOCATION: Shenzhen, China

TYPE: Leisure and commercial

CONSTRUCTION: 2014 - 2017

Kolon Future Research Park

LOCATION: Seoul, South Korea

TYPE: Research centre

CONSTRUCTION: 2015 - 2018



Bill & Melinda Gates Hall

LOCATION: Ithaca, New York, USA

TYPE: Academic

CONSTRUCTION: 2012 - 2014



Bloomberg Center

LOCATION: Roosevelt Island, New York, USA

TYPE: Academic and social

CONSTRUCTION: 2015 - 2017

Emmerson College

LOCATION: Los Angeles, USA

TYPE: College campus condensed into urban site on Sunset Boulevard

CONSTRUCTION: 2011 - 2014



BEAUTIFUL MUSIC

It's been a good year for concert halls in Germany, with a string of high profile venues opening or planned across the country. We take a look



PHOTO: THIES BARTZKE

Herzog & de Meuron's shimmering Elbphilharmonie opened in Hamburg in January



PHOTO: MICHAEL ZAW

**It's like a little city.
You flow into the building,
and the outside world is
part of that journey until
the very last moment**

Ascan Mergenthaler

Worth the wait

Elbphilharmonie Hamburg

ARCHITECTS: HERZOG & DE MEURON

The Hamburg Elbphilharmonie, by Herzog & de Meuron, finally opened in January – seven years late and 10 times over budget. So was it worth the wait?

It's an undeniably striking building, consisting of a hall formed of a shimmering glass-covered volume that sits on top of the original brick structure of an industrial warehouse on the city's harbourside.

The structure is home to a Westin Hotel, two small music venues and a 37m (121.4ft) high public plaza and observation deck, but the main draw is a new world-class concert hall which seats 2,100 spectators across its interwoven tiers.

The 12,500-tonne venue, which is housed in the heart of the glass volume, rests on 362 giant spring assemblies to decouple it from the rest of the building. It rises 50m (164 ft) and includes a vast organ built into the walls. To ensure

acoustic excellence, 11,000 uniquely-textured sound-modulating gypsum panels, conceived with Japanese acoustician Yasuhisa Toyota, have been painstakingly assembled.

"It's a stunning experience to be in this building," Herzog & de Meuron partner Ascan Mergenthaler told CLAD. "It's in this unique location on the harbour. It fulfils a promise to be a house for everybody."

Left to right: Jacques Herzog, Pierre de Meuron, Ascan Mergenthaler



PHOTO: MAXIM SCHULZ



The maximum distance between the conductor and the farthest seat is around 14m

Small is beautiful

Pierre Boulez Saal Berlin

ARCHITECT: **FRANK GEHRY**

Frank Gehry's intimate, oval Pierre Boulez Saal concert hall was designed with the acoustics very much in mind.

The single-room facility, which opened in Berlin in March, is housed within a four-storey building designed by architect Richard Paulick in the 1950s to store sets for the Berlin State Opera.

Designed as a modular 360-degree space in which the musicians and concertgoers can be moved around without impacting the acoustic quality, the venue will host performances of different types – from jazz recitals to orchestral concerts and shows held by the newly-formed Boulez Ensemble.

For the Pierre Boulez Saal, Gehry re-teamed with his Disney collaborator Yasuhisa Toyota, the Japanese acoustician who also worked

on Herzog & de Meuron's Hamburg Elbphilharmonie. Both waived their fees to work on the project.

To ensure the best possible sound quality, the floor slabs and shear walls of the existing building were removed, with only the façade and roof maintained. Panels of Douglas fir line the walls and ceiling and on the east and south sides four bays of three windows each connect the hall visually to the surrounding neighbourhood.

Flexibility and intimacy are central to the design, with the audience surrounding the musicians on all sides.

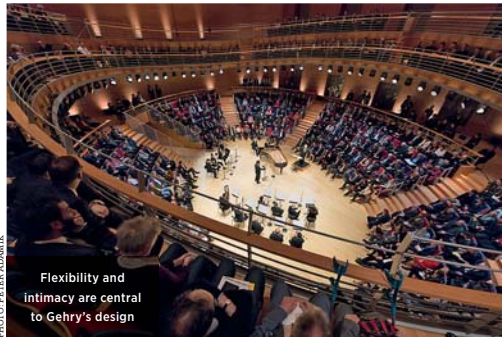
Describing his design, Gehry said: "It feels like a connection to the city, which is right because this is not an exterior concert hall like the Philharmonic or Disney Hall. It's part of the city because the interior of the old building has history and memories. There is something about that that appeals to me."



PHOTO THOMAS ROSENTHAL

"It's part of the city because the interior of the old building has history and memories. There's something about that that appeals to me"

Frank Gehry



Flexibility and intimacy are central to Gehry's design

PHOTO PETER ADAMIK

The building now houses
a concert hall, central
library and cabaret hall



New life

Kulturpalast, Dresden

ARCHITECTS: GMP ARCHITEKTEN

A new concert hall sits at the heart of Dresden's refurbished Kulturpalast, which opened to the public in April.

Architecture studio von Gerkan, Marg and Partners (gmp) are behind the renovation of the Kulturpalast, a listed historic monument.

The 1,800-capacity, multipurpose concert venue sits at the centre of the building, and has been re-developed in a way that "aims for a respectful and charged dialogue with the existing building fabric."

The design follows the 'vineyard' model, with seating surrounding the stage and rising up in serried hexagonal rows. The white waves of the hall's walls slowly move from the regular geometry of the layout until they join up at the ceiling of the hall.

In addition to the new concert hall, the practice have also designed a new 5,463sq m central library and cabaret hall within the building. Meanwhile, the structure's exterior has largely been restored to its original design

Stephan Schütz is one of the four founding partners of gmp



From the beginning we were fascinated by the central position of the Kulturpalast within the city context, as well as by the different functions that had to be integrated into the existing building

Stephan Schütz

dating from 1969, while the spatial organisation and circulation were redefined to provide direct access from three main façades.

"From the very beginning, we were fascinated by the central position of the Kulturpalast within the city context as well as by the different functions which had to be integrated into the existing building," gmp partner Stephan Schütz told CLAD. "The utmost challenge of this project was to preserve the building's appearance within the city of Dresden.

"Conversely, we had to re-think the inner organisation and resolve the conflicts between preservation and the new elements. Our idea was to create a gradual, successive transition between the historical and contemporary parts of the building."



A concert organ dominates the space and will be used by the Dresden Philharmonic Orchestra





The building is embedded into the landscape

Buried treasure

Carmen Würth Forum Künzelsau

ARCHITECT: DAVID CHIPPERFIELD

The first phase of David Chipperfield's partially buried Carmen Würth Forum opens in south central Germany in mid July.

Chipperfield has designed an event hall and chamber music hall for German wholesaler Würth Group.

The building is embedded in the landscape, characterised by expansive meadows and fields, which it integrates as an architectural theme. Two retaining walls made of bush-hammered, in-situ concrete frame a forecourt in front of the main entrance to the building. This square serves as a forum for diverse

outdoor events, such as open-air concerts.

The main entrance leads into the naturally lit foyer, from where the large event hall is accessed. While the lower level of the hall is sunk into the earth, the upper gallery level, which is glazed on all sides, rises above the highest point of the terrain. The event hall provides space for 3,500 people and can be used for a range of events, including sporting events. The trussed steel construction of the ceiling spans column-free over the entire length of the hall.

The more intimate chamber music hall seats up to 580 people.



I think it's very interesting that a private German company builds a cultural centre for its staff and for the locality.

I can't imagine that happening in Britain

David Chipperfield



A conference centre and a museum for the Würth art collection are to follow in a second construction stage



The new room will provide a flexible meeting space



The design of the building was inspired by a golden casket

Heart of gold Alte Oper, Frankfurt

ARCHITECTS: **BUERO WAGNER**

German architecture studio Buero Wagner have won a high-profile commission to renovate Frankfurt's historic concert hall and opera house.

The Alte Oper – rebuilt four decades ago after the original 1880s structure was destroyed during the Second World War – is one of Germany's leading cultural venues; with 450,000 people attending around 400 concerts a year.

In order to create additional spaces for concertgoers to gather, plans are in place to transform one of the building's foyers into a multipurpose meeting venue.

Buero Wagner have won the design competition for the project with their vision for a "room within a room" – inspired by a valuable golden 'casket' – slotted within the existing structural elements.

Large revolving doors and a turntable system will allow multiple configurations of the space; meeting a number of different spatial, organisational and acoustic demands.

"The atmospheric design proceeds from the dialogue with the existing architecture; it's valuable, warm and can be modified and adapted for different target groups," said the studio in a statement.

"The design integrates itself to a high degree into the protected building structure by not affecting border and transition zones. It also has design attitude – with the golden, simple building body located within a black interspace."

A matrix of LED lights will be installed in the ceiling so that displays of graphics and writing can be created for visitors. ●



PHOTO: NICO SCHMID-BRUGER

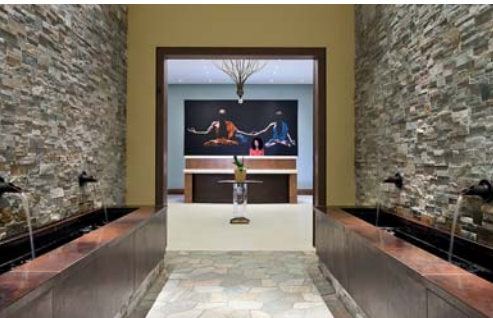
The atmospheric design proceeds from the dialogue with the existing architecture; it's valuable, warm and can be modified for different target groups

Buero Wagner



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CLADkit

Snøhetta's 'social cabin', new designs from Kengo Kuma and Yabu Pushelberg, and the latest advances in 3D printing... what's new in product design



For full company and contact details of any of the products and services featured here, please visit www.CLAD-kit.net



• MIT's Mediated Matter Group has unveiled a 3D printing robot capable of printing an entire building

MIT researchers create 3D printer capable of printing buildings

Researchers from the Massachusetts Institute of Technology (MIT) have announced a new breakthrough in the architectural applications of 3D printing, with the design of a system that can produce the basic structure of an entire building.

MIT's Mediated Matter Group claim that the machine they have invented will eventually produce buildings faster than traditional construction methods.

What's more, a structure could be customised to the needs of a particular site, with different materials and densities incorporated to provide optimum combinations of strength and insulation.

The Digital Construction Platform (DCP), consists of a tracked vehicle that carries an industrial robotic arm, with a smaller, precision-motion robotic arm attached, and can be used to direct construction nozzles.

Unlike typical 3D printing systems, this free-moving system can construct an object of any size.

To prove the concept, the researchers used a prototype to build the basic structure of a 50ft (15.2m) diameter, 12ft (3.6m) high dome in 14 hours.

CLAD-KIT KEYWORD

MIT

It's not merely a printer, but an entirely new way of thinking about making. Our system points to a future vision of digital construction that enables new possibilities on our planet and beyond.

Neri Oxman, group director and associate professor at MIT

PHOTO: NOAMI KATZ



Snohetta go back to basics with wooden 'social cabin' designed for any landscape

Drawing inspiration from the traditional gapahuk, the cabin is shaped with the aim of adapting to the many varying weather conditions

Snohetta spokesperson

Fresh off the back of revamping New York's Times Square and designing a major museum celebrating Europe's oldest cave paintings, architecture studio Snohetta have completed something rather more intimate: a new range of ready-made mobile cabins.

Called Gapahuk, the simple structure is designed to fit into nearly any landscape.

The product has been designed for Rindalshytter, Norway's leading producer of leisure homes and mobile destinations. Snohetta's focus was on making the cabin adaptable to different terrains and environments.

In a statement, the architects said: "Drawing inspiration from the traditional gapahuk, the cabin is shaped with the aim of adapting to the many varying weather conditions."

"The twisting roof creates a two-way gapahuk which gives protection from wind and sun. The angled roof surfaces

PHOTO: ANDREAS HEDGA

- Snohetta's focus was on making the cabin adaptable to different terrains



- The layout gives priority to the cabin's common areas

can be used for energy production by placing solar panels on them, making it possible to have a cabin off the grid."

'Gapahuk' is a Norwegian word for a simple wooden structure, often made to create shelter from rough weather conditions. Snohetta's version includes façades, interior walls, flooring and structural elements all made of wood.

Designed as a 'social cabin', the layout gives priority to the common areas – including a spacious indoor living room and kitchen, and a sizable outdoor patio.



• Snohetta's Kjetil Thørand Thorsen

CLAD-KIT KEYWORD

Snohetta

Marcel Wanders collaborates with Christofle for opulent lighting range

Christofle has extended its celebrated Jardin d'Eden range with a luxurious lighting collection by Dutch designer Marcel Wanders.

Described as the marriage of beauty and function, the collection features a ceiling chandelier, standing candelabra lamp, a table candelabra and a votive tea light.

Handcrafted in high-silversmithing workshops by Meilleurs Ouvriers de France (some of the best craftsmen in France) both the chandelier and the candelabra feature flowing, arabesque 'branches', punctuated with hand-carved blown crystal lampshades in either clear or smoked glass.

The table lamp and votive are made from intricately engraved steel. They feature the ornate pattern, also designed by Wanders, of twisting vines, plants and flowers that has come to characterise the Jardin d'Eden collection.



PHOTO: TIZIO VECIA

While each collection is unique, the products have been conceived for designers to use in a wide range of settings

Marcel Wanders

CLAD-KIT KEYWORD

Christofle

- The Jardin d'Eden collection includes a table candelabra (pictured below)



- The collection has been described as the meeting of form and function

Seloy Live creates touchscreen window



There's nothing like our unique range of embedded-touch interactive window products on the market

Henri Kiuru, CEO Seloy Live

Interactive glass manufacturer Seloy Live has partnered with Kalevala Innovation Lab to create the world's first ever see-through, touchscreen store front at Kalevala Jewelry's flagship store in Helsinki.

To create the display, Seloy Live worked with Helsinki-based digital agency Great Apes, who developed an app that allows shoppers to create stunning 3D snowflakes, which can be shared via social media.

The display was made with Seloy Live's SENSE, a patent-pending 'supercharged' glass with integrated state-of-the-art touch screen technology.

Integrating the technology into the glass protects it from adverse weather conditions and vandalism, and extends the life of the product.



- Shoppers can create snowflakes on the touchscreen window

CLAD-KIT KEYWORD

Seloy Live

Lee Broom commemorates decade of design with Time Machine collection



PHOTO: ARTHUR WOODCROFT

British designer Lee Broom celebrated his tenth anniversary with the launch of his latest collection.

The limited edition collection, entitled Time Machine, honours Broom's 10 year career and features a range of design highlights from his previous collections, reimagined in new finishes and materials with an all white palette.

The colour scheme was selected to create a cohesive uniformity across the collection, and give the pieces a clean, modern aesthetic.

The collection includes the award-winning Crystal Bulb, the Bright on Bistro chair, the Carpentry Console and the Drunken Side Table.

Broom also unveiled a monolithic grandfather clock. Handcrafted from Carrara marble, the clock has solid brass hardware and features a traditional clock mechanism and pendulum.

The collection debuted at Milan Design Week and was showcased on a custom made carousel, set inside a disused vault in the Milano Centrale station.

CLAD-KIT KEYWORD

Lee Broom



PHOTOS: BETH DAVIS

- The Altar Chair (top) and Ring Lights (directly above) are part of the new collection

Dramatic wooden roof dominates exclusive Hurlingham Club racquet centre



• David Morley Architects were commissioned to create the facility

The roof was largely built off-site, which meant those involved had to work very closely without any issues on site

Frank Werling, Metsä Wood

One of London's most exclusive sports and social clubs has opened a new racquet hall, featuring a dramatic curving green sedum roof.

The Hurlingham Club in Fulham commissioned David Morley Architects to create the sporting facility for its guests – who in the past have included men's tennis world number one Andy Murray.

The roof measures 35m (114.8ft) long and 55m (180.4ft) wide and is made from curved steel beams and Kerto Laminated Veneer Lumber (LVL) panels provided by Metsä Wood.

The design team selected LVL panels, – made by gluing together rotary peeled softwood veneers – as they are very thin, but strong and would be able to support the landscaped top layer of the roof, without adding any bulk to the structure.



CLAD-KIT KEYWORD

Metsä Wood



The Yakisugi collection
by Kengo Kuma



We were interested in the architect's perception of light as object in space and the materialisation of light

Maxim Velcovsky,
Creative director, Lasvit

Kengo Kuma and Yabu Pushelberg among stars to launch Lasvit light collections

Czech glassmaker Lasvit has celebrated its tenth anniversary by introducing new lighting collections created in collaboration with some of the world's foremost architects and designers.

Kengo Kuma, Zaha Hadid Design, Ed Ng & Terence Ngan and Yabu Pushelberg are among those who have designed lighting products for Lasvit's *Laterna Magica* range (see interview with

Yabu Pushelberg on p84 for details of this collaboration).

The products were inspired in part by a 17th century image projector that used hand-painted sheets of glass, a lens and a bright light-source to project images in space. Lasvit is researching ways in which to simulate the principle using video mapping technology. ●

CLAD-KIT KEYWORD

Lasvit



Eve and Duna
by Zaha Hadid Design



Flux
by Ed Ng &
Terence Ngan



Cipher
by Yabu Pushelberg

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