

INSIGHT

PERKINS+WILL'S

Gabrielle Bullock

The good news
on diversity

Martha Schwartz

‘I became
known for being
controversial’

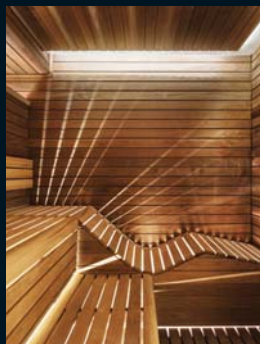
PROFILE

DAVID COLLINS STUDIO

Keeping the
legacy of its
founder alive

‘In my work, form follows fiction,’

Ole Scheeren





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Tree planting is one of the only ways to save the planet from #earthdeath



Reforestation the world

Climate scientists believe carbon capture through tree planting can buy us time to transition away from fossil fuels without wrecking the world's economy. Architects, designers, investors and developers can play a pivotal role in this vital work

Driverless cars, electric cars and transport infrastructure projects, such as Hyperloop, will radically change our cities over the next fifty years, opening up opportunities to improve the built environment and create more green space and new leisure districts.

Anticipating the retreat of the internal combustion engine from our lives, architects Gensler have partnered with Reebok to reimagine gas stations as wellness hubs, with the creation of a concept called Get Pumped which would see them offering electric car charging, along with workouts and healthy living services.

Gensler's Alfred Byun said: "We envision our cities of the future to have a network of fitness oases between home and work [housed in redundant gas stations], where you could stop and recharge more than just your car. Imagine an option to leave the traffic jam to unwind with yoga, get your Crossfit Fix, or pick up a green juice and your weekly farm shop all in one place."

Others are considering how these changes will impact our cityscapes and speaking on page 72 of this issue of *CLADmag*, landscape architect Martha Schwartz says "When cars become automated, there'll be more space on the roads, so city streets could be repurposed as forests. This could cut back on energy use, as it would help to cool houses naturally, would soak up run-off water and prevent flooding, as well as improving and greening the environment."

This approach has wider implications, as environmentalists are increasingly focusing on tree planting initiatives in the battle to contain and eventually reverse the impact of climate change.

Scientists say that if we can plant enough trees, their carbon capture capabilities will keep global warming below 1.5 degrees for long enough to buy us time to identify workable solutions.

If we can plant enough trees, their carbon capture capabilities will keep global warming below 1.5 degrees



What can you do to add trees to environments you control?

Around the world, huge reforestation initiatives are underway. In India, 66m trees were planted in 12 hours in 2017 as part of a record-breaking environmental campaign involving 1.5m people. In Africa, the Great Green Wall project will see a 15km-wide forest planted across 11 countries and China will plant forests covering an area the size of Ireland this

year as it increases forest coverage to 23 percent of its landmass.

Every tree counts and as we fight to arrest rising temperatures, transition towards clean energy and away from a reliance on fossil fuels, we must ensure that every scheme includes tree-planting to ensure we play our part in saving the planet.

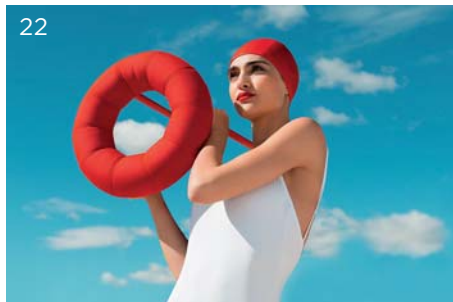
Liz Terry, editor, CLAD @elizterry



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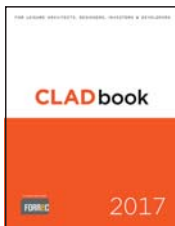
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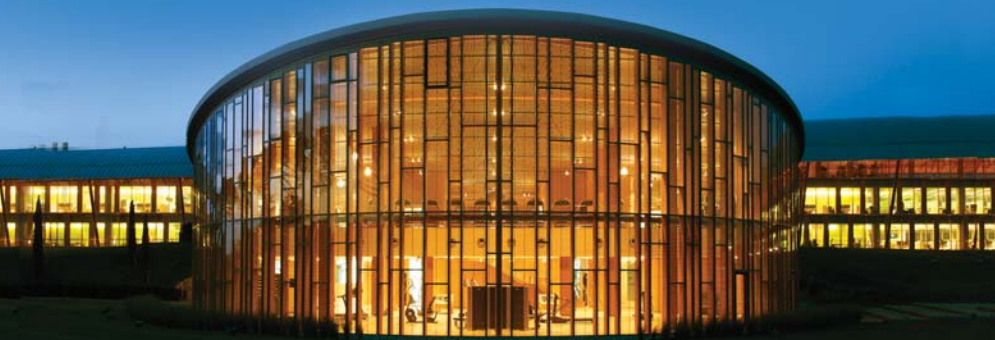


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PROJECT

Musée de la
Romanité,
Nîmes

“This museum is the smallest public facility I’ve worked on, but the most symbolic”

Elizabeth de Portzamparc architect



French-Brazilian architect
Elizabeth de Portzamparc
designed the museum

Musée de la Romanité has opened in a futuristic new building in Nîmes, France – in contrast to the Roman amphitheatre next door.

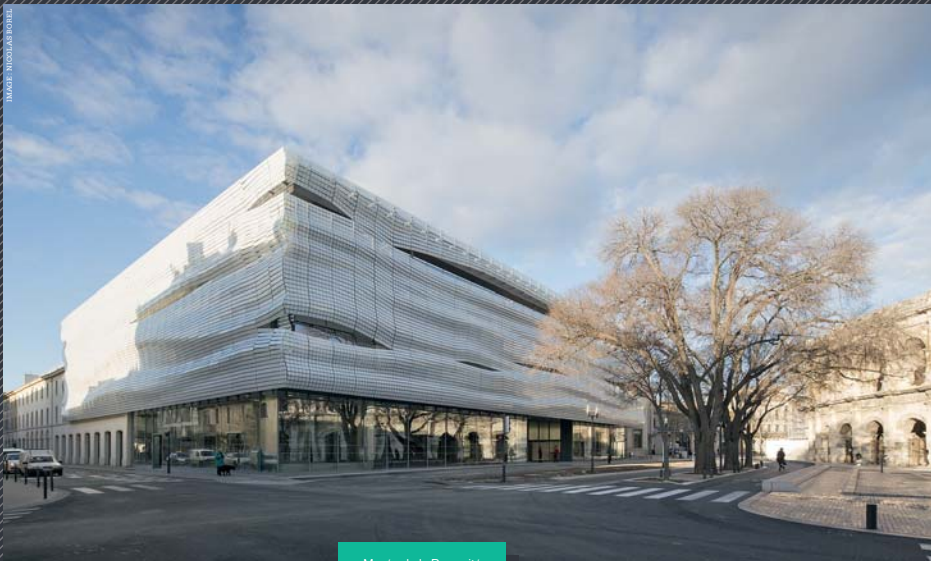
Architect Elizabeth de Portzamparc is behind the striking, fluid design, which seeks to contrast the ancient heritage of the Arena of Nîmes amphitheatre with contemporary architecture.

The museum has a transparent ground floor from which visitors can view the arena, topped by a shimmering glass façade. From a distance, the building appears to be hovering above the ground.

“The Musée de la Romanité is the smallest of the public facilities I’ve worked on or am working on. It is nonetheless the most symbolic one and concentrates a great number of reflections and concepts that have always guided my work,” de Portzamparc told *CLAD*.

“It’s a good example of urban and very open architecture, a building designed for a precise site, for the city and its inhabitants. It’s a symbol of what I call urban architecture.”

Describing the fluid, rippling façade, de Portzamparc said: “The soft and horizontal undulations, the predominance of glass, the transparency and the lightness contrast with the verticality of the arena’s stone arches and the imposing mass that has stood there for nearly two millennia.



Musée de la Romanité
is next to an ancient
amphitheatre in Nîmes

"As a result, on one side of the site, there is a large cylindrical volume surrounded by the Roman arches; on the other, a large square volume, which seems to be floating and entirely draped in a toga of pleated glass."

The distinctive exterior supports 6,708 glass strips across a surface of 2,500sq m (27,000sq ft). Each holds seven screen-printed square tiles, created to evoke the Roman mosaics exhibited inside the museum and to create a sense of movement through the changing reflections of light during the day.

Inside, slender columns are distributed to maximise exhibition spaces and to form a monolithic ensemble without expansion joints. The flat surfaces of the interior simplify the primary building structure, allowing for free expression of the curves in the glass panels on the exterior.

In addition to galleries dedicated to Roman history in the city, there is a 180-capacity auditorium, a bookshop, a documentation centre, a restaurant, a café and 3,400sq m (36,600sq ft) of gardens. A roof terrace offers visitors

a panoramic view over the entire city, with the arena in the foreground.

The building is complete and the museum's opening is scheduled for June. It will exhibit 5,000 works, out of a collection of around 25,000 pieces.

The museum has been built to anchor the city's cultural expansion, attracting tourists from home and abroad. The metropolitan government has provided €35.8m (US\$42m, £32m) of the project's total €59.5m (US\$70m, £53m) budget.



IMAGE: SERGIO PEREZ

“I hope visitors will find a space in which the passage of time feels a bit hazy — fun yet meditative”

Frida Escobedo architect



IMAGE: ANNA WISE

Mexican architect
Frida Escobedo
runs a practice
in Mexico City

Mexican architect Frida Escobedo's Serpentine Pavilion has launched in Kensington Gardens, London.

Escobedo's courtyard-based design harnesses a "subtle interplay of light, water and geometry" and is inspired in part by the domestic architecture of Mexico, the Prime Meridian line at London's Royal Observatory in Greenwich, and British materials and history. Born in 1979, Escobedo is the youngest architect to have participated in the Serpentine Pavilion programme.

Serpentine Galleries artistic director Hans Ulrich Obrist and CEO Yana Peel selected Escobedo, the 18th designer for the structure.

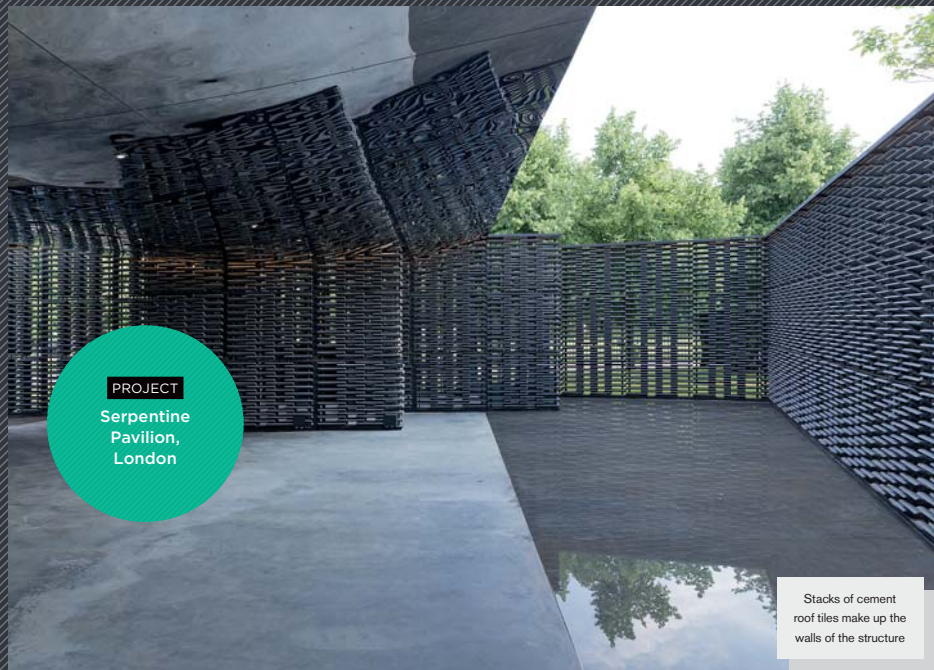
The architect's prize-winning work in urban reactivation ranges from housing and community centres to hotels and galleries. In 2006, she founded her practice in Mexico City, with significant national projects including the Librería del Fondo Octavio Paz and an extension of La Tallera Siqueiros gallery in Cuernavaca.

Her designs have featured at the Venice Architecture Biennale (2012 and 2014) and the Lisbon Architecture Triennale (2013).

Escobedo has used a black steel frame, with stacks of cement roof tiles making up the walls of the structure and a dark concrete floor. These allow the visitor to focus on what she describes as the most important materials of the pavilion: "The reflections of the sky and trees, distorted by the curve of the canopy or the shifting surface of the pool, the dissolving perspective of the surrounding park through the celosia, and the unpredictable play of light and shadow throughout the pavilion".

"My design for the Serpentine Pavilion 2018 is a meeting of material and historical inspirations inseparable from the city of London itself and an idea which has been central to our practice from the beginning: the expression of time in architecture through inventive use of everyday materials and simple forms," she added.

"I hope visitors will find a space in which the passage of time feels a bit hazy — fun



PROJECT

Serpentine Pavilion, London

Stacks of cement roof tiles make up the walls of the structure

yet meditative, and hopefully engaging the senses in unexpected ways. On a more practical level, I envision it as a good space for conversation, for getting out of the sun, for splashing around in the water a little bit."

The pavilion opened on 15 June 2018 and will close on 7 October 2018. Constructed in collaboration with AECOM, technical advisor David Glover and construction firm Stage One, who previously worked on Wolfgang Buttress' Hive and Thomas Heatherwick's 2012 Olympic cauldron. Goldman Sachs is the headline sponsor.

It was recently announced that the Serpentine Pavilion programme is being expanded to Beijing in 2018, after a major international agreement was struck between Chinese retail giant WFF Central and the Serpentine Galleries. The inaugural pavilion has been designed by Chinese firm JIAKUN Architects, and is set to open in May on the lawns of The Green at WFF Central – a 150,000sq m (1.6 million sq ft) hospitality hub in Wangfujing, Dongcheng District.



British materials and the history of London served as inspiration for the design

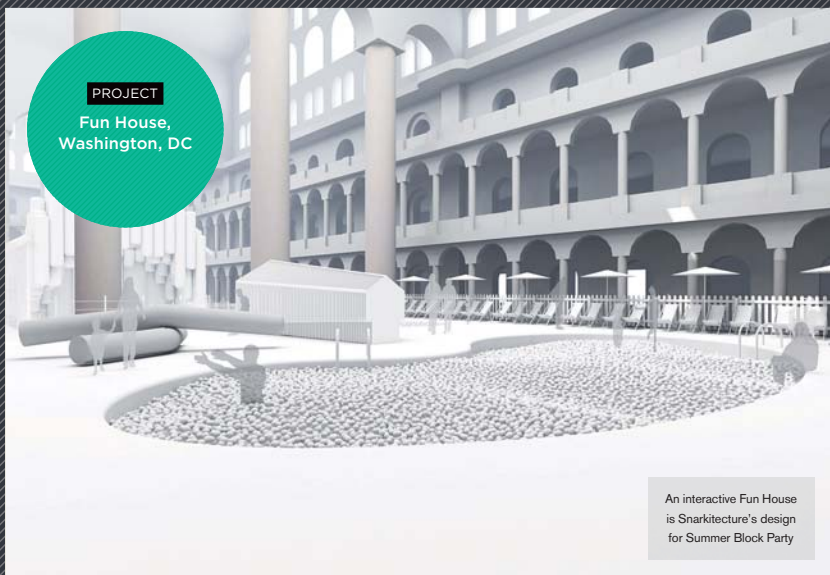
“Part museum exhibition and part immersive environment, the project invites visitors to explore Snarkitecture’s work”

Alex Mustonen, Daniel Arsham, Ben Porto partners, Snarkitecture



(From left to right) Alex Mustonen, Daniel Arsham and Ben Porto make up the New York design studio Snarkitecture

PROJECT
Fun House,
Washington, DC



An interactive Fun House is Snarkitecture's design for Summer Block Party

Experimental New York design studio Snarkitecture are returning to Washington, DC's National Building Museum, three years after their enormous ball pit became a huge attraction for the institution.

The collective will create a sprawling Fun House in its Great Hall for the 2018 edition of its annual Summer Block Party, from 4 July to 3 September.

The freestanding structure will recall and re-imagine the idea of the traditional home, with a sequence of interactive rooms featuring familiar Snarkitecture environments and objects that visitors can explore, as well as new concepts that "underline the studio's peculiar, yet accessible way of reinterpreting the built environment."

"Part museum exhibition and part immersive environment, the project invites visitors to explore Snarkitecture's past installations, furniture and objects," said Alex Mustonen, co-founder of the practice. "In keeping with our goal of making architecture accessible and

engaging, we look forward to introducing a whole new audience to our work."

Chase Rynd, the museum's executive director, added: "Making architecture and design approachable and fun is at the heart of the success of our summer series. Snarkitecture really understand our mission of inspiring curiosity about the world we design and build, and we're excited to be working with them for the second time. We know our visitors will be thrilled to immerse themselves in their world yet again."

Italian curator Maria Cristina Didero will oversee the exhibition.

In 2015, Snarkitecture's The BEACH welcomed 180,000 visitors over an eight-week span. Covering 10,000sq ft (929sq m) of the Great Hall, it was filled with nearly one million recyclable translucent plastic balls. The piece has since toured around the world.

Other Summer Block Party installations include Hive by Studio Gang, ICEBERGS by James Corner Field Operations, and the BIG Maze by by Bjarke Ingels Group (BIG).



Visitors will be able to explore a variety of different environments

“We’re living in the age of the iPhone, yet the architecture and construction industries are still in the Walkman phase”

Ben van Berkel founder, UN Studio



Ben van Berkel believes practices will all become 'arch tech' firms

Dutch architect Ben van Berkel and his design firm UNStudio have launched a tech startup to “improve the health and wellbeing of people in buildings worldwide.”

UNSense will explore and develop new integrated tech solutions specifically designed for cities, buildings and indoor environments. It will be run as an independent sister company, headquartered in Amsterdam FreedomLab Campus.

Explaining the concept, Van Berkel said: “We are living in the age of the iPhone, yet the architecture and construction industries are still in the Walkman phase. With UNSense, I want to fully integrate innovative technologies into the built environment and improve the way people live, work and get from A to B. It is not the hardware or the software itself that interests me, but how it can be applied within architecture and urban design to improve our daily lives.”

He argued that traditional architectural practices do not have the resources or skill sets necessary to develop new technologies, with little room for prototyping and testing such applications, hence the decision to establish the studio as a standalone initiative.

Data analysts, algorithmists, neuroscientists, policymakers, students, city planners, sociologists and economists will join architects in developing products for the firm.

Early prototypes include Solar Bricks – PV Modules that can be used as a cladding



IMAGE: RITA POWELL/ETP

material for the facade or the entire envelope of buildings, providing solar power on a much larger scale than if only used as rooftop coverage.

In the future, UNSense aims to develop and implement digital systems and technologies that enhance the city's livability, such as digitally enhanced facades and indoor environments "that fully understand a user's preferences, needs, emotions and even intentions." Trials for such solutions are currently taking place in Amsterdam and other Dutch cities.

"I look at technology within the built environment from the viewpoint of an architect, and that always starts with people," said Van Berkel. "Instead of focusing only on performance or energy use optimisation, with sensorial adaptive environments, I see a great opportunity to create buildings and cities that are sensible and sensitive to human beings."

"I am of the firm belief that in the future all architecture practices will become arch tech firms, but for now we have to pave the way to make this expansion of our knowledge and expertise possible."





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Salone del Mobile Milano

The 2018 Milan Furniture Fair

was held from 17-22 April, and attracted more people than ever before, with 430,000 visitors over the six days – up by a quarter from last year. CLAD looks back on 18 of the most exciting products revealed during the busiest week in the 2018 design calendar



Dancing Dog by Raja Schwahn Reichmann (above)



Lasvit's monsters take over 19th century puppet theatre

Czech glassmaking and design company Lasvit filled a neoclassical puppet theatre in Milan with glass monsters created by designers from around the world.

The Monster Cabaret exhibition took place at the recently restored Teatro Gerolamo, and featured burlesque dancers, a dynamic lighting show and a collection of creatures by designers including Yabu Pushelberg, Daniel Libeskind and Nendo.

Lasvit described the installation, which won the Milano Design Award at Salone del Mobile, as 'a show full of beasts, antiheroes, vicious genius minds, egos, outcasts, and fantastical creatures.'



Patricia Urquiola showcases diverse products



A huge range of Patricia Urquiola-designed products were on show throughout the fair. These included a range of rugs designed in collaboration with co-tapis; baskets designed as part of a collaboration with Louis Vuitton for its new Objet Nomades collection; and two new garden furniture pieces for GAN Rugs.

Other products launched at the fair included new additions to the Lilo seating collection (right), referencing the Modernist Scandinavian designers of the 1950s.



A new addition to the Lilo seating range



ZHD continue collaboration with Italian stone company Citco

Zaha Hadid Design launched the Malea Coffee Table and Volta Bench for Italian stone company Citco at the Salone.

The Volta Bench (above) is carved from a single block of granite and is described by ZHD as an intertwined loop "articulated through a smooth transition between hard-edged surfaces and soft, fluid, lines describing the item's function while ensuring stability to the overall design".

The Malea Coffee Table combines two interlocking elements carved from a block of onyx, with a design that references "the spiralling motif of seashells".



PHOTO: PETER RAVAK

BassamFellows inspired by Modernist greats for latest product line

For this year's Salone, Craig Bassam and Scott Fellows have taken inspiration from one of their favourite historical moments in Modernist art and design: the installation of the Café Samt & Seide at a textile fair in Berlin in 1927 by Ludwig Mies van der Rohe and his lover and creative partner Lilly Reich – a series of connected spaces marked out by hanging velvets and silks.

"Our theme, called Subtle Deluxe, focuses on what comfort means to us today and how we crave it," they said. "We focus on the beauty of simple, minimalist lines and the sensation offered by fabrics and skins."

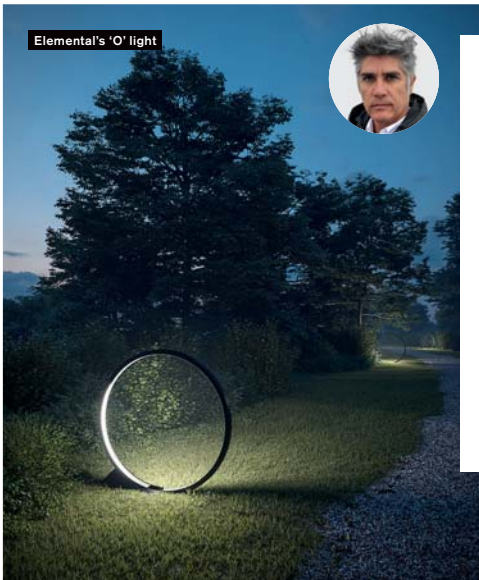
The brand's distinctive use of walnut, bronze and leather remains, but these are now used alongside a pared-back spectrum of colours inspired by Le Corbusier. New pieces include a bicorn side chair and table designed in collaboration with Isay Weinfield for the update on the Four Seasons restaurant he is designing in New York, and a Wedge side dining chair supported by a pair of back legs that lean at 70 degrees.



PHOTO: MARIO FANTALTI

Bicorn side chair

Elemental's 'O' light



Artemide excites with latest collection

Bjarke Ingels Group (BIG), Herzog and de Meuron, Neri & Hu, MAD Architects and Elemental, the firm of Pritzker winner **Alejandro Aravena**, are among the star names who have collaborated with Italian lighting specialist Artemide for its latest collection.

Aravena's team created two products for the range – an outdoor light called 'O' and an electronic 'celestial LED sphere' called 'Huara'. Explaining the former, a motion-tracking disc-shaped light, the architect said: "This is an attempt to reconcile the needs of the natural and the urban environment."

Among the other products revealed were BIG's flexible curves



Huara sphere

'Alphabet of Light System', and MAD Architects' 'Pingtan', which takes its shape from the studio's design for an unbuilt island/museum hybrid of the same name. MAD founder Ma Yansong said: "Pingtan brings the experience of nature indoors, like an outdoor landscape entering a room."

Olivari collaborates with Rem Koolhaas

Historic Italian handle manufacturer Olivari returned to the Salone to present three new door handles designed by important figures in the world of international architecture and design: **Rem Koolhaas**, Piero Lissoni, and Vincent Van Duysen.

The first, "based on the simplicity of a square section, named ABC," comes in a variety of textures and can support 3D performances. The second, called Plume, is described as "slender, quintessential and light as a feather". Van Duysen's work, Icona, meanwhile, has a minimal, neutral aesthetic, with a great deal of attention given to ergonomics.

The trio of new designs was showcased alongside some of Olivari's past collaborations, including creations by the likes of Patricia Urquiola, Marcel Wanders, Ben van Berkel, Daniel Libeskind, Jean Nouvel and MAD Architects.



The High Time for Cappelini sofa system

Christophe Pillet embraces simplicity with latest furniture

The French designer, who has worked with brands, hotels and celebrities including the likes of Lacoste, Christofle, Givenchy, Accor and Helen Hunt, launched several new pieces of furniture for different manufacturers, each united by "clarity of expression and the search for simplicity."

These include The High Time for Cappelini, a sofa system described as "a modern and timeless silhouette"; Memory Lane for Tacchini, "a universal chair, radically simplified in its design which seeks to exalt a sensual expression of comfort"; and Grand Life for Ethimo, a lounge and dining collection "that reinterprets contemporary outdoor spaces to conjure images of natural vistas and timeless beauty."



Technogym reveals the art of exercise

Fitness supplier Technogym had a strong presence at this year's Salone, demonstrating why its offerings belong at a show dedicated to design. Renowned furniture designer and architect **Antonio Citterio** has created many of the company's products, and this year there was a particular focus on promoting the Personal Line he has dreamt up for the brand, made using refined materials and top-level craftsmanship, and built for places where people



live "in total harmony with the Wellness Lifestyle."

Of particular interest was the Kinesis Personal, described by Technogym as "an eloquent expression and original piece of design" and "a work of art".

Designed as a luxury addition to a home, health club, hotel, spa or office, the machine, which comes in a range of textures, offers 200 exercise possibilities in less than one square metre and is used to improve strength, coordination, flexibility, posture and breathing control.



Hansgrohe introduces PowerRain experience

Hansgrohe was on hand to reveal its new PowderRain spray and Hansgrohe Raindance range of showers, which uses micro-sized-droplet technology to create sprays that are much finer than normal. Rather than just one spray aperture per nozzle, PowderRain uses six. "When you're taking a shower, the water belongs on your body – and nowhere else," said Jan Heisterhagen, vice president of Product Management. "The PowderRain spray produces many small beads of water, allowing us to achieve the effect of surrounding the body with a warm, protective blanket."

The company believes that the technology, which uses less water than conventional showers and is 20 per cent quieter, will be popular with hotels, spas and health club, as well as in homes, because of its precision.

Paola Lenti inspired by alphabet for latest collection

The company of Italian furniture and rug designer Paola Lenti took over an industrial complex near the city centre to present its new collections for indoors and outdoors, each loosely inspired by the letters of the alphabet as the foundation of language.



Several products from designer Francesco Rota were among those released, including Passepoutout, a varnished stainless steel side table with removable round top that also serves as a tray; Giravolta, a divider for public spaces formed of a series of rotating panels arranged according to a geometric sequence; and Oasi, an configurable outdoor steel seating system, with seats covered by Diade panels, a signature moulded plastic material, recyclable and available in several colours.

Paola Lenti described its creative path as "a vital impulse that recomposes minimum fragments to transform them into inimitable objects, completed forms, weaves and colour," in order to "enhance living spaces with rhythm, style, and balance."



The Passpartout side table



The Donut stool comes in a range of colours



Diabla releases quirky outdoor furniture

Diabla, the new brand of outdoor furniture from Spanish firm Gandiablasc, launched a number of products at this year's Salone. It collaborated with Japanese designer **Mikiya Kobayashi** to create Donut, a weather-proof, ring-shaped outdoor stool that comes in vivid colours, including red, pink and mustard, and "can be used as a feature piece to bring a dash of colour to highlight a bar or eating area."

Meanwhile, designer Alejandra Gandia-Blasco Lloret has invented a new type of configurable furniture called Valentina Outdoor.

Two large cushions can be fixed together in different ways, using a practically invisible lightweight structure of steel rods, to create a double sofa or a lounge. They can also be used as individual raised or floor-level armchairs.



Lee Broom launches 'stellar-inspired' lighting products

British designer Lee Broom showed his new collection of 'stellar-inspired' lights in a Grade II listed building in Milan's Brera Design District.

Seven lighting products from four new collections were launched as part of the Observatory exhibition in Milan, featuring LED lighting systems and bulbs custom-designed and developed in-house by Broom, and 'new

interpretations of materials used in past collections'. These included the Orion Pendant Set, the Eclipse wall light, and table lamp, and the Aurora Chandelier.

Further Lee Broom products will be launched as part of the Observatory exhibition at NYCxDesign in New York in May and the London Design Festival in September.



PHOTO: PIERPAOLO PIRELLI



Danese Milano

Danese Milano, led by architect **Carlotta de Bevilacqua**, celebrated a "contemporary interpretation" of its historic brand by unveiling several products from designers Ron Gilad, Michele De Lucchi and Richard Hutten. The new collection includes playful but practical frames, trays, bowls and sculptural vases.



Knoll's Butterfly chair

Knoll celebrates 80th birthday with look to the past

To celebrate its 80th anniversary, Knoll released a special edition update of its Butterfly chair, created in 1938, and showcased the furniture it has produced over the decades from the creative minds of Florence Knoll, Eero Saarinen, Harry Bertoia and Edward Barber and Jay Osgerby, among others.

Meanwhile, new products revealed included Red Baron, a modular bookcase designed by Piero Lissoni; and a cantilevering aluminium chair by Marc Newson.

The products were showcased within a special pavilion designed by OMA, which took its cue from the minimalist design Marcel Breuer applied to the original Whitney Museum of American Art in New York in 1966 – including a replica of the modular suspended ceiling he designed for the museum.



Jean Nouvel teams up with Nemo

French architect Jean Nouvel created the On Lines lamp in partnership with Italian lighting company Nemo.

Consisting of a series of brightly coloured squares and rectangles, the lamp was inspired by the coloured lights of city skylines, according to Nouvel.

Speaking about the collaboration with Nouvel, Nemo CEO Federico Palazzari said: "It's exciting for Nemo to be the interpreter for such a distinctly personal and sentimental gesture that, in our opinion, represents a new paradigm in the way we perceive the light."



Dornbracht debuts Rainmoon wellness shower concept

Dornbracht, a German-based luxury bathroom specialist, launched an innovative new shower experience, Rainmoon, at Salone.

Slated as the next generation of the company's LifeSpa concept, Rainmoon is a multi-sensory wellness experience designed to revitalise and reinvigorate the user. Water falls from a built-in dome in the ceiling which is designed to seamlessly integrate into its surroundings. It features integrated mood lighting which creates a soft moonlit ambience, and two newly developed shower sprays, Tempest and Aqua Circle.



Bolon showcases potential of woven vinyl flooring

Occupying a mini showroom designed by Neri&Hu, Bolon, the Scandinavian manufacturer of woven vinyl flooring, was on hand to showcase its latest collections, including the nature-inspired Elements, and the 'architectural' collection designed last year by Jean Nouvel.

The installation by Lyndon Neri and **Rossana Hu** included numerous suspended sculptures, "fused Scandinavian functionality and Asian simplicity" and emphasised the minimalist ideas that are often expressed in Bolon's products. ●



CLAD News

Snøhetta look to the stars for planetarium and visitor centre in Norway inspired by the night sky

International architects Snøhetta have designed a new planetarium and a visitor centre for Norway's largest astronomical facility by studying the night sky for design inspiration.

Nestled in the dense forest of Harestua, 45km north of Oslo, Solobservatoriet is the largest solar observatory North of the Alps. Its original observatory was built by the University of Oslo for the total solar eclipse of 1954, and a satellite tracking station was established by the US Air Force during the Cold War to monitor Soviet activity, before being decommissioned in the 1980s.

The Tycho Brahe Institute, named after the 16th century Danish scientist and founder of modern observational astronomy, is bankrolling the new project, turning the site into a visitor attraction. It commissioned Snøhetta to create a design that inspires a sense of wonder and curiosity, "as if the architecture itself was asking the question: 'Where does the Universe come from?'"

The design team have embraced the interstellar theme by spreading the amenities across a series of scattered cabins, each shaped like a small planet. The surfaces will be clad with rough or smooth materials; some will appear

to be halfway driven into the ground, while others will gently rest on the forest floor. These different facilities will offer a range of scientific activities.

The central planetarium, meanwhile, will be orbited by these 'planet' cabins.

Explaining their design, Snøhetta said: "The planetarium is the first object that catches the eye when arriving by foot, via trails through the woodland with its grazing sheep. It's a celestial theatre that represents over two millennia of astronomical advance and scientific progress, echoing the world's very first planetarium which was conceived by Archimedes around 250 B.C.

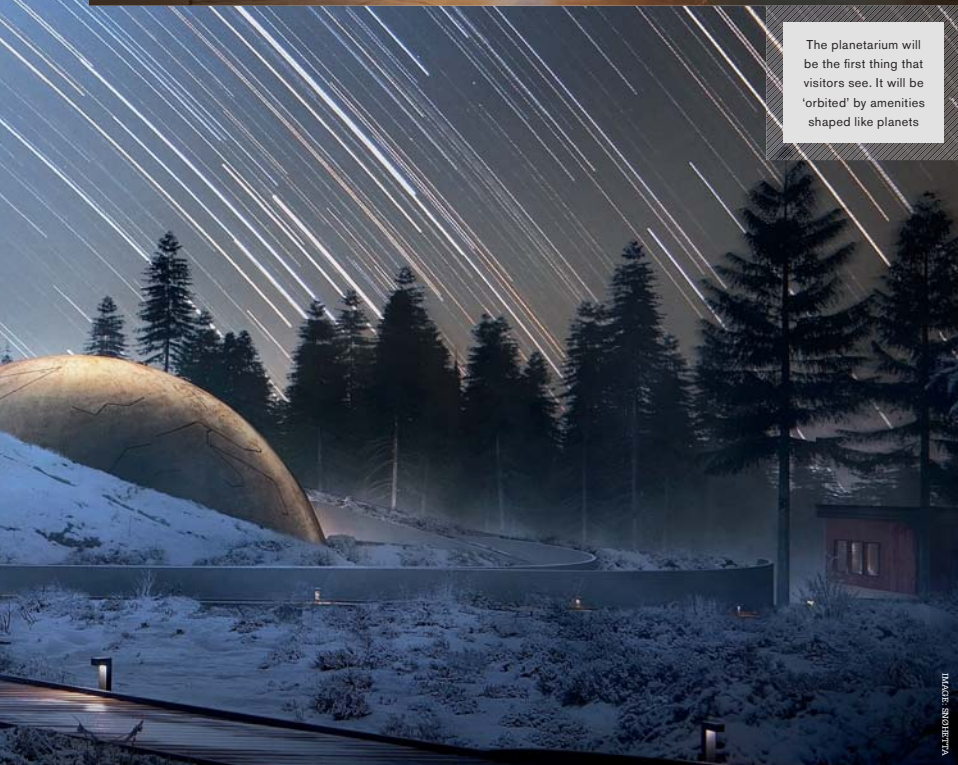
"The sinuous roof is lushly planted with grass, wild heather, blueberry and lingonberry bushes. Wrapping around the golden cupola, the living roof functions as a cross between landscape and built structure that visitors can stroll on to gaze up at the starry sky. Half-sunken into the ground, the three-story theatre emerges from the earth as an orb engraved with constellations, gradually revealing itself as people approach."

A 100-seat auditorium will feature inside the planetarium, from which visitors can watch realistically projected stars, planets and celestial objects.





The planetarium will be the first thing that visitors see. It will be 'orbited' by amenities shaped like planets



Blue Lagoon opens luxury Retreat built into ancient lava flow

The Blue Lagoon in Iceland, one of the 25 Wonders of the World, has undergone a significant expansion with the opening of its first luxury opening, the Retreat at Blue Lagoon.

A four-year endeavour, the Retreat is the result of a partnership between Blue Lagoon, Basalt Architects and Design Group Italia, the agency that conceived and orchestrated the Retreat's interior, experiential and product design.

The project includes the subterranean Retreat Spa, the geothermal Retreat Lagoon, the 62-suite Retreat Hotel and the Moss Restaurant.

Built into an 800-year-old lava flow on the south shore of the Blue Lagoon, the spa features a steam room built into the lava rock; a cold well; in-water massages; treatment rooms; and a spa restaurant.

The Retreat itself features 62 suites over two levels, with a minimalist aesthetic designed to bring the dramatic terrain of Iceland

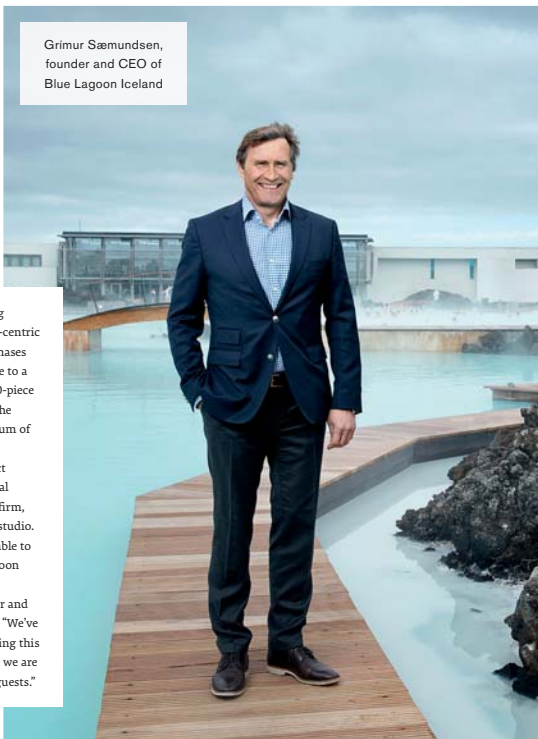
in-room with floor-to-ceiling windows, as well as "human-centric lighting", set to mimic the phases of the sun. The space is home to a rotating exhibition of a 1,600-piece ceramics collection, lent to the resort by the Icelandic Museum of Design & Applied Art.

Also involved in the project are EFLA, an Icelandic general engineering and consulting firm, and Liska, a lighting design studio.

"We're proud to finally be able to share the Retreat at Blue Lagoon Iceland with the world," said Grímur Sæmundsen, founder and CEO of Blue Lagoon Iceland. "We've worked extremely hard to bring this luxury experience to life and we are beyond excited to welcome guests."

Basalt Architects and Design Group Italia collaborated with Blue Lagoon on the four-year project

Grímur Sæmundsen, founder and CEO of Blue Lagoon Iceland



The Retreat overlooks the dramatic lagoon landscape



From within the tea rooms, one can perceive minute changes in the natural surroundings and experience the wonder and mystery of natural phenomena

Moriyuki Ochiai

Moriyuki Ochiai seeks to surprise and delight with 'Constellation of Stargazing Tea Rooms'

Japanese studio Moriyuki Ochiai Architects have designed a cluster of vibrant, polygonal tea rooms that double as a new "sanctuary for stargazing" for budding astronomers.

Surrounded by rolling hills in the town of Bisei, Okayama Prefecture, the 'Constellation of Stargazing Tea Rooms' has been conceived for visitors who wish to participate in traditional tea ceremonies, watch concerts and plays, and, at night, sit back and look up at the stars.

Painted in bright colours, each separate volume has unusually-shaped openings, through which people inside can observe the sky and surrounding nature. Mirrors placed on the exterior walls reflect the outdoor environment, subtly modifying their appearance throughout the day.

Bisei is a famed stargazing hotspot (its name translates to 'beautiful sky' in English) and it was also the birthplace of Eisei, a Japanese Buddhist priest credited with introducing green tea to Japan – explaining



The tea rooms are places for socialising and stargazing

the unusual hybrid of typologies.

"The constellation of tea rooms is in harmony with the surrounding undulating terrain, thus creating a landscape in which the indoor and outdoor expand seamlessly like the flow of a river under the Milky Way," said studio founder Moriyuki Ochiai.

"The Japanese tea room was originally developed as an enclosed microcosm called an 'enclosure,' and as such, each of our units is designed as a separate spatial installation. From within, one can perceive minute changes in the natural surroundings and experience the wonder and mystery of natural phenomena.

"The loose gathering of tea rooms creates an environment enhancing the fun and joy derived from human activities."

Each vibrant volume has unusually-shaped openings through which people inside can observe the sky



The new light-filled design will see close to a 100 per cent increase in gallery spaces and rooms



MAC/STUDIO MAC

Winning design revealed for Montreal contemporary art museum expansion

Montreal's contemporary art museum has unveiled the design for its new home, after selecting the winning proposal from a hard-fought architecture competition.

Quebec studios Saucier+Perrotte Architectes and GLCRM & Associés Architectes unanimously swayed the judges with a vision described as "luminous and relevant".

The Musée d'art contemporain de Montréal (MAC), located in the city's Quartier des Spectacles, is one of Canada's most important national museums, dedicated exclusively to the promotion of contemporary art.

It has seen attendance increase steadily over the last five years, culminating with a record 600,000 visitors in 2017. Faced with a lack

of space to exhibit its collection and struggling to "reassert its leadership role", the museum's directors launched the design competition in June last year to kickstart "a new chapter in its history and continue its momentum to embrace its full potential."

The new design will see close to a 100 per cent increase in gallery spaces and rooms, including three new exhibition rooms and additional educational areas. New open and light-filled spaces will strengthen the connection between the

museum, the Quartier des Spectacles and the Place des Festivals and integrate the new-look building with the existing architecture.

On the expanded level 2, a large window will showcase the new museum restaurant, a double height space that will open onto an outdoor terrace. The building's upper section will be composed of an envelope of folded metal blades, revealing the interior spaces at times, and filtering natural light.

Construction will begin in 2019 and will be completed by Q3 2021.

"The public's passion for the MAC is undeniable and the importance of contemporary art in our lives fully justifies this transformation project, that is both physical and psychological," said Alexandre Taillefer, chair of MAC's board of trustees. "This will be a museum we will be proud of on a global scale."

The project's head architect, Gilles Saucier, added, "The MAC renovation and expansion project will clearly highlight the museum's presence on the Place des Arts site and will vastly enhance its contribution to the cultural prosperity of the Quartier des Spectacles.

"The new MAC will adopt a resolutely contemporary expression of openness, transparency and a sculptural approach adapted to its unique urban context."

“The interaction between the spaces and specific events or works of art offer an endless variety of conditions”

Rem Koolhaas



OMA complete latest expansion for Milan's Fondazione Prada



International architects OMA have completed their latest addition to fashion house Prada's arts complex in southern Milan, on the site of a former gin distillery.

Torre is a nine-level, 60m (197ft) high tower with a façade that alternates between glass and white concrete surfaces.

Devoted to "the development of a new typology for the exhibition of art" at Fondazione Prada, the structure's different levels each have different spatial parameters, due to variations in plan dimensions, height and orientation. As a result, the height of the ceiling cumulatively increases with each floor.

Six of the nine levels are exhibition spaces, while the remaining three floors host a restaurant and other visitor facilities. A 160sq m (1,700sq ft) panoramic terrace tops the building.

The project was led by Rem Koolhaas, Chris van Duijn and project architect Federico Pompinoli.

The façade of the tower alternates between glass and white concrete surfaces

Different levels have different spatial parameters, with ceiling heights increasing on every floor

Koolhaas said: "To extend the typologies offered by the Fondazione, a series of systematic variations is applied: each next floor is taller than the previous one, rectangular plans alternate with wedge shapes, the orientation of the rooms alternates between panoramic city views to the North, or narrower views in opposite directions, East and West."

Torre joins OMA's previous buildings, completed in 2015, for the 19,000sq m (204,500sq ft) arts complex – Podium, an exhibition pavilion at the centre of the compound consisting of a translucent gallery space on the ground floor and a second gallery space clad

in aluminium foam; and Cinema, a multimedia auditorium with large bi-fold doors. The studio also clad a preserved building from the early 1900s, known as the Haunted House, in gold leaf, to create the attraction's most famous landmark.

Seven existing buildings, that once served as warehouses, laboratories and brewing silos in the distillery, were also redeveloped as visitor and exhibition spaces.

Among OMA's many previous cultural projects are the Design Museum in London and the recently-opened arts space Concrete in Dubai. They are currently renovating the New Tretyakov Gallery, the largest museum building in Russia.



Plant-covered stadium could host events at Paris 2024 Olympics

French architecture studio SCAU have won the design competition to create an Olympic stadium and leisure park in the suburbs of Paris, with their vision for a venue extensively covered by plants.

The practice will develop and expand the existing Hunebelle Stadium into a 24,000sq m (258,300sq ft) mixed-use ground with a connected bowling alley, gymnasium, athletics hall and parking that flow organically into one another, partially underground.

Situated on the edge of a forest in the commune of Clamart, the facility will boast green roofs and a façade of vegetation that forms an extension of the surrounding woodland.

During the day, mirrored glass

surfaces will accentuate the natural elements by reflecting the sky and forest, while at night they will flood the stadium with light cast by the large skylights. A series of openings across the exterior will allow spectators to view the trees, the sky and the on-field action.

The project, which will cost an estimated €41m (US\$49m, £36m), is scheduled for completion in time for the 2024 Paris Olympic Games, although it is not yet clear what events will be hosted there.

SCAU have completed a number of high-profile projects in France, delivering galleries for the Louvre and working on the national Stade de France. Previous stadiums include Le Havre's bold blue Oceane Stadium and the 67,000-capacity Stade Vélodrome for Marseille.



The stadium will boast green roofs and walls punctuated by mirrored surfaces

Landmark stadium gains Europe's largest polycarbonate roof



The stadium is unified beneath a lightweight and translucent 43,000sq m oval roof

international architecture practice von Gerkan, Marg and Partners (gmp) have completed a conversion of Slaski Stadium in Chorzów, Poland, adding the largest translucent polycarbonate roof in Europe to the 50s-era landmark.

The original building dates from 1956, and was designed by architect Julian Brzuchowski and engineer Wiktor Pade. It was converted in the 1990s and served as the home ground of the Polish national football team until 2007.

In order to bring Slaski up to date, gmp have increased the capacity to 54,500 seats, improved operational

sustainability and upgraded the facilities for international standard track and field competitions.

"An elegant tensile structure has been installed independent of the existing grandstands and ensures that the bright, open-air character of the stadium is largely retained," said the practice. "It has been erected with 40 restrained reinforced concrete columns. The structural system is based on the principle of a bicycle wheel rim, with an upper and a lower external compression ring and several spokes in the form of tensile cables attached to the inner rim of the roof."

Royal Academy of Arts celebrates 250th anniversary with David Chipperfield extension

The Royal Academy of Arts (RA) has opened its new campus, designed by David Chipperfield Architects.

To celebrate its 250th anniversary year, the RA – one of the world's oldest and foremost artist and architect-led institutions – commissioned the renovation of its historic central London home, adding 70 per cent more public space and revealing many of its hidden secrets for the first time. One of the key features of the redevelopment is a new bridge between two previously separated RA buildings, Burlington House and Burlington Gardens, uniting the two-acre campus. Visitors pass through the vaults of each building, before climbing up a

flight of steps to access the crossing. Throughout this new public link, glimpses are offered behind-the-scenes of the RA's private functions.

The Grade II* Burlington Gardens building was designed by the Victorian architect Sir James Pennethorne. Chipperfield has restored many of its original design features, while carefully inserting a 250-seat lecture theatre. A bar has also been added, while the RA's Dorfman Senate Rooms has been renovated by Julian Harapp Architects, with the addition of an all-day restaurant.

Chipperfield said: "By revealing more fully all that the RA encompasses – in particular the schools, the collection and the work of

academicians – we hope that further visitors, voices and ideas will be drawn to this living institution.

"On an urban level too, the creation of a new entrance and connection unlocks a part of the city and integrates the RA with the culture of daily life."

The unification of the campus will allow the academy to expand its exhibition and events programme, and to create new and free displays of art and architecture.

The academy was founded by King George III in 1768. It is independent, privately-funded and led by artists and architects. The redevelopment has been supported by the National Lottery and private donors.



A new bridge links two previously separated RA buildings



“In developing a masterplan for the RA, we proposed a series of small architectural interventions that have a large impact on the provision of facilities and programmatic ambitions”

Sir David Chipperfield

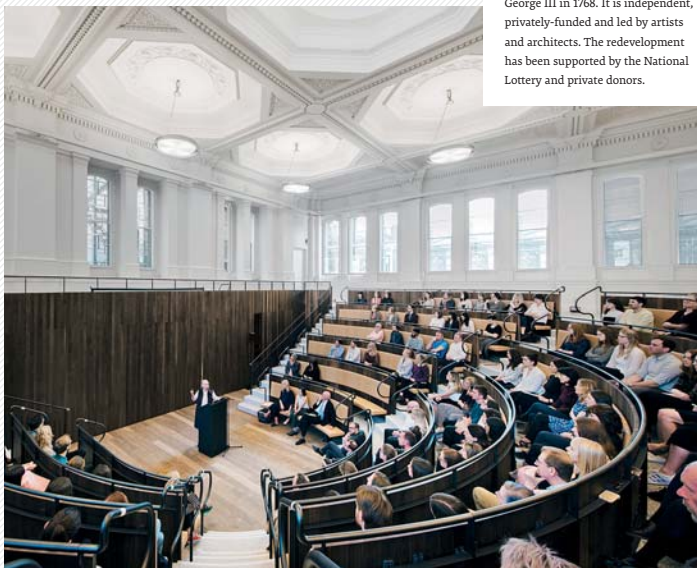


IMAGE: JAMES HARRIS



A 250-capacity lecture theatre has been carefully inserted into Burlington Gardens

IMAGE: JAMES HARRIS



Reiulf Ramstad reveals design for French landscape hotel and spa with 'Nordic temperament'

Norwegian architect Reiulf Ramstad has revealed the design his firm have created for a hotel that will be blended into the landscape of the Alsace hills in France.

Construction on the Breitenbach Landscape Hotel will begin in the next few months. Conceived to "gather the best of architecture, design, spa facilities and food culture in the region", several distinctive architectural forms will be spread across the valley to create "a specific architectural expression."

Fourteen Norwegian-inspired cabins – from 20 to 60 square metres – will house the guest rooms, offering privacy while providing views of the surrounding hills. Natural and light materials

will be used, including recycled wood, to refer to "the Nordic temperament", with large glass openings letting daylight in.

The restaurant, spa and sauna will be housed in a main building, which will also host exhibitions of local art and culture.

Reiulf Ramstad Arkitekter's previous leisure projects include new homes for the Romsdal Folk Museum in Molde and the Norwegian Mountaineering Center in the country's Romsdalen Valley.

They recently won an invited competition to create a vast cultural hub, topped by a timber tower enclosed in glass, next to Oslo's historic railway station. That project, called Fjordporten, will be the largest mixed-use complex in Norway.



Light natural materials will be used to evoke Nordic architectural expression

Traditionally, hotels in the Maldives have a Robinson Crusoe thatched hut fantasy. We took a different track

Wong Chiu Man



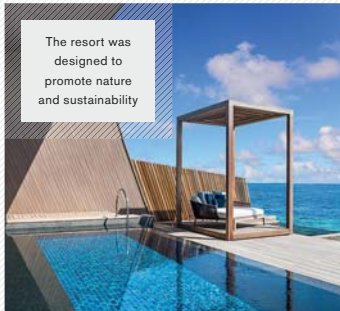
IMAGES: WOW ARCHITECTS



Villas perched over water are inspired by manta rays and whale sharks



The resort was designed to promote nature and sustainability



WOW Architects inspired by natural forms for remote resort in the Maldives

Hospitality architects working in ecologically sensitive parts of the world have a responsibility to ensure their projects are sustainable, even after building work has completed, Wong Chiu Man has told CLAD.

"Guests increasingly seek out the special and the meaningful, and they are drawn to remote places with the potential to host unique leisure spaces," said the WOW Architects founder. "The question and responsibility facing hoteliers and designers is how to access these places, and how to build responsibly there."

In 2016, Wong and his studio completed the St Regis Maldives resort on the remote Vommuli Island. They have stayed involved

ever since, working with the client to introduce more solar and wind power, developing a 'Zero Waste' approach and upcycling old building materials, glass and found objects into pieces of art.

The luxury hotel is spread across 77 villas. Amenities include a water amphitheatre, a signature spa, two restaurants, a nature discovery centre and a dive centre.

"The island is defined by ecological zones: the beach, the rocky coastal area and the dense jungle," said Wong. "The buildings take on the characteristics of their zone. So the villas perched over water are inspired by manta rays and whale sharks and the nature centre in the jungle is inspired by the root system of a local banyan tree."



IMAGENS: JENSON KONG

Brazilian design studio MMBB Arquitetos and legendary architect Paulo Mendes da Rocha have collaborated on the transformation of a disused tower block in central São Paulo into a vibrant leisure destination for the city.

Created for Brazilian non-profit SESC, the 14-storey building, situated on Rua 24 de Maio and Rua Dom José de Barro, has been stripped of several unnecessary elements – including a bankrupt department store at its heart – to clear space.

New facilities have been introduced in their place, including a health club, climbing wall, library, restaurant, galleries, cafe, dance studio, rooftop swimming pool and a subterranean theatre. Hanging gardens, covered squares and balconies create additional mini public spaces

Paulo Mendes da Rocha and MMBB Arquitetos transform disused São Paulo tower block into vibrant leisure destination

The disused block has been reconfigured to create a hub for sport, leisure and culture in the heart of the city

across the building. Circulation has been enhanced with the introduction of large ramps connecting each floor. According to the design team, “in addition to their main function, these liven up the visitor experience, allowing an unleashed and playful stroll through the building.”

“Our design approach was to make the whole building breathe better and more suitable for its new uses,” they added in a statement.

The structure’s glass cladding has been revamped to expose life inside the building, invite pedestrians in and provide panoramic views of the city for its users.

Da Rocha is famous for his Brutalist cultural buildings in Brazil, including the Athletic Club of São Paulo, the Brazilian Sculpture Museum MuBE, the Pinacoteca do Estado gallery and the FIESP Cultural Center.





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The Orange County Museum of Art (OCMA) is to move to a new home in Costa Mesa, California, designed by Pritzker Prize-winning architect Thom Mayne and his studio Morphosis.

Groundbreaking for the new building will take place in 2019 within the Segerstrom Center for the Arts complex – the county's largest centre for arts. The projected opening has been announced for 2021.

With 2,300sq m (25,000sq ft) of exhibition galleries – approximately double the museum's current location on Newport Beach – the new 52,000sq ft (4,800sq m) OCMA will host major special exhibitions alongside vast art installations.

Mayne's brief was to provide flexible and functional spaces within an inviting and memorable atmosphere. He has designed a soaring, light-filled lobby atrium, overlooked by "a hovering inspiring and dynamic architectural space" for performance and education. The museum's main floor will be dedicated to reconfigurable open-span spaces, while temporary and permanent collections will be

Thom Mayne to create 'inspiring and dynamic' new home for Orange County Museum of Art

housed in mezzanine and street-front galleries that can accommodate a variety of scales and mediums.

An expansive roof terrace, equivalent in size to 70 per cent of the building's footprint, will serve as an extension of the galleries, with a sculpture garden that can also host outdoor film screenings or events.

On the outside, a grand public staircase will link the museum to the Segerstrom Center for the Arts' Argyros Plaza.

The museum will have a distinctive façade of light-coloured, undulating bands of metal panelling, a glazed curtain wall and exposed concrete.

OCMA exhibits contemporary art from artists rooted in Southern California and the Pacific Rim.



Thom Mayne

“The building is a final puzzle piece for the campus responding to the form of the neighbouring buildings and energising the plaza with a café and public spaces”

A grand staircase will serve as a dynamic public space and link OCMA with a plaza



Center for Wellness Strategies opens in Rocky Mountain wilderness

Wellness design firm A.W. Lake has opened its new headquarters in Northern Colorado, with the building set to become a hotbed of wellness research in the wilderness of the Rocky Mountains.

The monolithic steel building, called the Center for Wellness Strategies, stands 2,000m (6,800ft) above sea level on a 40 acre site bordering a vast swathe of national forest land. It will serve as a hub for individuals to come together and share ideas for the development of disruptive technologies, products and services "that boost our health, happiness and humanity."

It will also serve as a base for A.W.Lake's Resilience Training and Wilderness Camps, which expose participants to unfamiliar and unpredictable conditions and new sensations, "because evolution favours adaptation, rather than prevention or avoidance."

Facilities include a maker's studio and gallery, a demo kitchen and cooking school, an outdoor wood-fired sauna and steam cabins and ice baths. There is also access to more than 350 miles (563km) of hiking trails, white water rafting, canoeing, skiing, snowboarding, swimming, rock climbing, fishing, forest foraging and wildlife tracking.

The sloped roofline allows 150mp/h winds to glide over the building



IMAGE: A.W. LAKE



Adria Lake

Designed by architects MAAD Design, the HQ can withstand heavy winds and wildfires. The entire structure is covered in raw steel that will corrode over time, forming a warm, rusty patina.

IMAGE: COOPER ROBERTSON



Eero Saarinen's 630ft (192m) monument was completed in 1965

Gateway Museum created for Saarinen's St. Louis landmark

Architecture studio Cooper Robertson have expanded and renovated the museum situated beneath Eero Saarinen's St. Louis Arch: the tallest structure of its kind in the world.

Over 4,200sq m (45,000sq ft) of new museum area has been added to the west of Saarinen's underground original, which has been reconfigured to create new exhibition galleries. A circular stainless steel and glass entrance by James Carpenter Design Associates refers to the Arch in its materiality and form, and is precisely inserted into the topography of the National Register-listed site. Visitors to enter the building through the landscape – expanded by Michael Van Valkenburgh Associates – rather than descending underground.



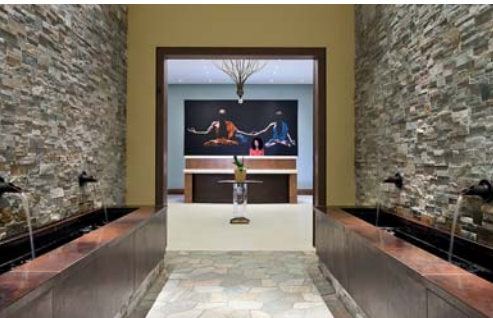
Scott Newman

Scott Newman, partner at Cooper Robertson, said: "Our design makes the museum part of Downtown. You move in a linear way through exhibits which explain the meaning behind the Arch. We've connected the city and the museum to the landmark itself, both architecturally and experientially." ●



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THE GOOD NEWS ON DIVERSITY

Architecture's issues with gender equality and diversity are under the spotlight like never before

Magali Robathan, managing editor, CLAD



Today's society is more diverse than it's ever been. So why isn't this being reflected within the profession? Why are women so badly represented, particularly at senior levels?

A recent survey by Dezeen found that of the top 100 architecture firms worldwide, just three were led by women. A 2015 study by the American Institute of Architects entitled *Diversity in the Profession of Architecture* found that a high percentage of women and people of colour working in the profession felt that they were less likely to receive equal pay and be promoted to more senior positions than men and white architects.

It's not all bad news though. Things are beginning to change. There's a growing recognition that the profession must reflect the communities it is designing for, and an increasing number of architectural practices and the bodies that represent them are tackling the issue head on.

Honest conversations

For this issue, I interviewed Gabrielle Bullock, head of diversity at Perkins+Will. As one of 0.2 per cent of female, black licensed architects in the US, Bullock was determined to use her senior position to improve diversity within the firm, and to raise awareness of the issue in the profession more widely.

When Perkins+Will's Global Diversity Initiative launched, the first thing Bullock did was visit every one of the firm's US

offices, having "sometimes uncomfortable" conversations about diversity. This is where Bullock advised other firms to start. "This is scalable," she said. "Any size firm can do it."

The findings from these conversations helped shape Perkins+Will's initiative, with a range of measures put in place to help boost diversity which Bullock says are having a quantifiable effect.

“There's a strong business case for a more diverse workforce”

Architecture has historically been a white, male profession, and for many students of colour, it was never considered as a viable career choice. Bullock said: "I didn't see any black architects [growing up]."

Her advice to other practices is to: "Go into those schools. Send people who look like the students you're trying to reach."

In the US, designer Mike Ford – the self styled 'hip hop architect' – runs a series of free travelling architecture camps using hip hop culture as a catalyst to introduce underrepresented young people to architecture. Ford teamed up with Autodesk and the Urban Arts Collective to create these camps, which will be travelling to 17 US cities, as well as to Kenya and Toronto, this summer.

Taking the initiative

"These camps are important, because it's a new approach to diversifying the profession which is culturally relevant to the audience we're trying to reach," Ford told CLAD.

Jeanne Gang, founder of Chicago-based Studio Gang, recently told me that the firm voluntarily closed its pay gap this year.

"Our workforce is roughly 50 per cent men and 50 per cent women," said Gang. "There was still a small imbalance in pay between our male and female employees, so we looked at that and managed to close the gap this year." This is something she hopes more firms will take it upon themselves to do voluntarily, she added.

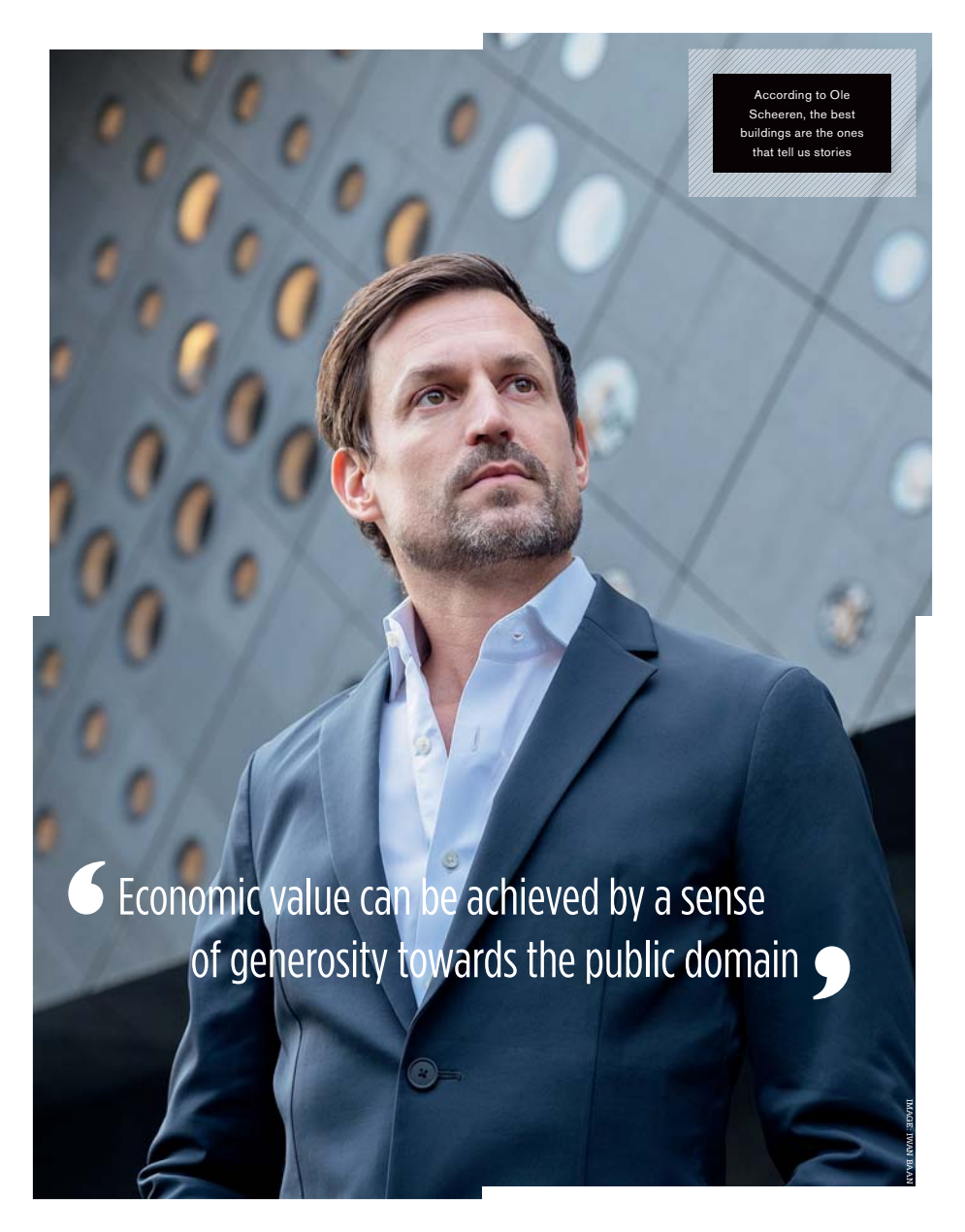
The business case

The bodies that represent designers and architects are making this issue a priority, with the Royal Institute of British Architects (RIBA), the American Institute of Architects (AIA) and the International Interior Design Association (IIDA) among those seeking creative ways of supporting and encouraging a more diverse workforce.

It's not just about doing the right thing. Bullock pointed out that there's a strong business case for a more diverse workplace, and explained that Perkins+Will have won new projects as a result of having a diverse team bidding (see p56 for more details).

Bringing about change doesn't have to be complicated. Her advice? "Look at everything you do through the lens of diversity and commit to diversity as a core value."

Change is happening. Be a part of it. ●

A man with a beard and short brown hair, wearing a dark blue suit jacket over a light blue button-down shirt, is looking upwards and to the right. He is standing in front of a dark grey wall with a grid of circular perforations, some of which are illuminated from within, creating a pattern of warm, golden light. The overall tone is professional and contemplative.

According to Ole
Scheeren, the best
buildings are the ones
that tell us stories

“Economic value can be achieved by a sense
of generosity towards the public domain”

OLE SCHEEREN

The German architect talks to **Kim Megson** about subverting the skyscraper, working with Rem Koolhaas and the importance of stories in his work

Form, in the famous words of Louis Sullivan, should always follow function. Ole Scheeren, though, wants to promote an alternative to this well-trodden architectural soundbite.

"In my work," the German architect tells me, "form always follows fiction."

"When I design a building, I think about lots of stories," continues the former OMA director and the founder of Büro Ole Scheeren. "I consider the things that could happen inside it, the things that could happen around it, the role it plays in the story of the city and the memory it leaves behind."

I meet Scheeren in the lobby bar of a busy London hotel, which he is using as a base in between a series of business meetings. Thanks to the city's unforgiving traffic, he arrives late from a previous appointment. With a relentless schedule ahead and no chance to rest, I worry he might not be overly receptive to an in-depth interview.

My fears are unfounded. Scheeren is friendly and focused – with no signs of jet lag despite

being bang in the middle of a monthly travel cycle that takes him between Asia, Europe and the US. My questions are greeted with lengthy pauses while he composes carefully considered replies – strenuously avoiding the flippant or superficial.

He is particularly articulate on the subject of storytelling, and lights up when I broach the subject. All the best buildings, he argues, are the ones that tell stories.

"The fantasy of people's lives and the ways we interrelate as human beings are as defining as any functional, numeric or technical concerns in my work," he says.

Scheeren's best-known creations – from the landmark China Central Television (CCTV) Headquarters building in Beijing, with its 5 million square feet of floor space, to the 77-storey MahaNakhon in Bangkok and the Interlace apartment complex in Singapore, formed of 31 stacked blocks – are vast, complex spaces occupied by thousands of people: living, working, interacting.

"I'm interested in how to break down the inertness of the skyscraper to reveal the presence of

INTERVIEW: OLE SCHEEREN

IMAGE: BUREAU OLE SCHEEREN

The China Central
Television HQ in Beijing
is one of Scheeren's
best-known buildings





IMAGE COURTESY BENO CLASCHEREN

human life within these structures," he says. "I want to unmute the towers to make them speak and celebrate the people they accommodate."

REALITY CHECK

Scheeren's completed projects so far provide rare examples of finished buildings that are perhaps even more dramatic than the early computer renderings of them. Despite his interest in fantasy – a word that crops up repeatedly as we talk – he says "it matters most that I translate my ideas into reality because to directly affect things they have to see the light of day."

To ensure the architects working on his projects keep one eye on the real world, he is unafraid to embrace some fairly radical methods.

"With CCTV, my team struggled for a while to deal with the radical shift in scale, which was a multitude beyond the largest thing they'd ever experienced designing before," he recalls. "There was a moment when they were sitting there and drawing the core of a building, and I stopped everyone's work, called them together and said, 'Stand here and look of the floor plate of our office. Do you realise that the core of the building you are drawing is the size of the entire floor plate, the size of the entire building, and the building we are drawing is a multitude larger beyond that?'"



I want to unmute towers to make them speak and celebrate the lives of the people they accommodate

He smiles. "Then, I made the entire team cut 10,000 little sticks and glue them on the model to represent all the employees who were going to work in it. The physical labour and the time and effort it took to do that really helped us understand the difference between 100 people and 10,000 people. Such large numbers don't mean anything to people, so that was a provocative, physical reality check."

"You always have to comprehend the scale you're working at to develop a sense of responsibility towards what you're trying to achieve."

EARLY YEARS

The son of an architect who "grew up as a toddler in architecture school," Scheeren says he was raised "close to the notion of space as a meaningful component in our lives."

"I was always involved in this world, and my father taught me a lot, but I think the most important thing he did was to tell me that I had to find my own way. He gave me the freedom to do that."

As a teenager, he started a model-making studio, worked on independent projects and studied architecture in Karlsruhe, Germany. A long-time admirer of Rem Koolhaas, he decided one fateful day in 1995 to knock on the door of OMA's small Rotterdam studio, looking for an opportunity.

Impressed by his approach, and in need of someone to work quickly on a competition proposal, Koolhaas gave him a chance. Tasked with designing a shopping mall façade, Scheeren spent two intense weeks painstakingly creating



IMAGE: IWAN BANO



The Interlace was named
World Building of the Year
at the World Architecture
Festival in 2015



IMAGE: IWAN BAAH

If you're not an optimist you can't be an architect

The Interlace SINGAPORE

Named the World Building of the Year at the World Architecture Festival in 2015, The Interlace was Ole Scheeren's second major completed project. Now familiar from any number of swooping and much-shared social media videos, the complex reimagines the housing typology in dramatic style. Instead of creating clusters of isolated towers, the studio "turned vertical isolation into horizontal connectivity." 31 apartment blocks, each six storeys tall, are stacked in a hexagonal arrangement around eight courtyards. Several outdoor spaces and inhabitable terraced gardens are formed in between the interlocking blocks.



thick material collages, rather than making the construction drawings called for in the brief. The risk paid dividends: the competition was won – OMA's first such victory in two years – and Scheeren earned himself a job in the process. It was, he admits, "a pretty euphoric beginning."

After a year and a half he took a hiatus from OMA and attended London's Architectural Association – winning a prestigious RIBA Silver Medal for excellence in education – before returning to the studio to work alongside Koolhaas on Prada's flagship stores in New York and LA, among other high-profile projects. Over 15 years he climbed the ranks, all the way to partner level. Then, in 2002, the CCTV project came up in China.

"I said to Rem that I absolutely wanted to do this project because it was taking on a country that had great potential and a great promise," he remembers. "That ultimately made me decide to move to Asia, because the project really required a daily presence and engagement to realise something that was that radically beyond anything that had ever been realised before."

The monumental CCTV building, which forms a giant loop of interconnected activities, became a dramatic calling card for Scheeren. It quickly earned itself several prizes, including the Best Tall Building Worldwide Award in 2013, and an affectionate nickname – 'the Big Pants'.

While heading up OMA's Asia office, Scheeren was also involved with the Taipei Performing Arts Center and the Beijing Television Cultural Center – a hotel and television complex that remains unopened after a fire caused by lunar New Year fireworks caused significant damage in 2009. During this time the practice began work on Mahanakhon and Interlace, which were later completed under the Büro Ole Scheeren mantle.

Scheeren's move to establish his own practice was finalised in 2010. I ask if his decision to leave was difficult to raise with Koolhaas, who had previously seen the likes of Joshua Prince-Ramus, Winy Maas and Bjarke Ingels follow a similar path.

"No," he fires back, unflappably. Whatever the truth of that, he certainly hasn't looked back since his departure. Interlace was his eponymous Büro's first major completed project, in 2013, and earned the World Building of the Year prize two years later, "introducing the world to a different model of high density urban living".

Now Scheeren employs around 80 staff across offices in Hong Kong, Beijing, Berlin and Bangkok, and his studio's portfolio continues to grow. The opening months of this year alone saw the completion, in quick succession, of the 314m (1,030ft) tall 'pixelated' MahaNakhon, home to luxury residences, retail and a 150 room boutique hotel; DUO, a pair of sculptural mixed-use towers in Singapore; and the Guardian Art Center in Beijing.

GUARDIAN ART CENTER

Scheeren claims the latter is as radical in its own way as the CCTV HQ was. A hybrid auction house and cultural institution – featuring museum galleries, conservation facilities, restaurants and a hotel – the centre is located around the corner from the Forbidden City.

"It's historically a particularly sensitive and important site, where a lot of really important and interesting people lived, including the architect who introduced the notion of preservation in Chinese culture," Scheeren explains with a smile.

There was a sense that the symbiotic relationship between two towers would ultimately have a much greater positive impact on the wider context

"It's a part of the city that many people say is impossible to build in. Over a 15 year period prior to us winning the project, I think over 30 architectural designs were completed, and all were declared inappropriate by the Beijing planning and preservation commission.

"For us it was a question of how you could potentially conceive a contemporary piece of architecture in such a historically meaningful context, allowing the past and the future to merge and co-exist in a structure that would address both conditions equally."

The solution, approved by city officials in 2015, was to conceive the building as a series of nested stone volumes that echo the scale and materiality of the adjacent traditional hutong courtyard houses. Light enters through several thousand



Scheeren decided to leave OMA and establish his own practice in 2010. He now has offices in four major cities

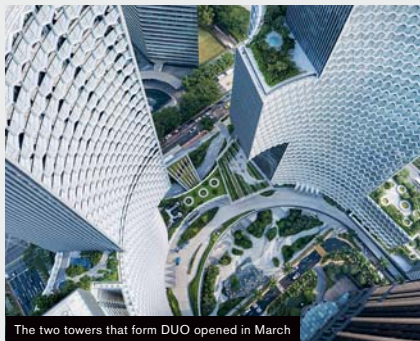


IMAGE: IWAN BIAN

The two towers that form DUO opened in March

DUO

SINGAPORE

Opened in March, this sculptural mixed-use complex integrates living, working and retail spaces with public gardens and cultural installations across two towers.

The project represents a historic collaboration between the governments of Malaysia and Singapore through their respective state investment arms Khazanah and Temasek. Singapore was once a state of Malaysia, but separated to become an independent nation in August 1965 as a result of deep political and economic divisions.

Scheeren says: "There's a highly politically symbolic aspect to these two countries coming together to do something. And I think I've conceived a piece of architecture and urbanism that represents this.

"There was a sense that the symbiotic relationship between two towers would ultimately have a much greater positive impact on the wider context. The political and urbanistic messages almost coincide, because I conceived the building to repair a derelict and isolated part of the city into a new civic nucleus."

The tower features a 'pixelated' exterior and a series of dramatic cantilevering terraces

MahaNakhon

BANGKOK, THAILAND

A dramatic 150,000sq m (1.6 million sq ft) addition to Bangkok's Central Business District, MahaNakhon is an instantly recognisable new landmark thanks to the three-dimensional ribbon of architectural pixels that coil up its exterior. The 314m (1,030ft) tall tower features a 150 room boutique hotel, The Edition, operated by Marriott International and Ian Schrager; a multi-level retail and F&B zone; a 24-hour marketplace; a rooftop Sky Bar and restaurant; 200 luxury Ritz-Carlton apartments; and a landscaped public plaza. A series of cascading indoor/outdoor terraces at the base of the tower accommodate most of the public leisure facilities and are designed to evoke the shifting protrusions of a mountain landscape.

Scheeren says: "I eroded the perfectly square shaft of the base figure with this pixelated structure that really reveals the scale of human habitation inside the tower. The result is a landscape of cantilevering living rooms, terraces and outdoor spaces that creates a very intricate connection between outdoors and indoors – a very important thing in the tropics."



circular perforations, creating an abstracted landscape based on the famous 14th-century Chinese painting 'Dwelling in the Fuchun Mountains'. Above, a floating glass ring tops the lower stone pixels, framing the outline of the centre and "lending a sense of weight and gravitas that ties it to Beijing's architectural character."

Scheeren is delighted with the final result. "It was very interesting for me after having built one of probably the most radically futuristic buildings in the city, CCTV, in a part of the city that was dedicated to the future, to now move to almost the opposite end of the spectrum and show, maybe equally radically, how we can sensitively address the everlasting conflict between the historic and the contemporary city."

RETURNING TO EUROPE

Now Scheeren is overseeing his return to Europe, with the details of his first major project on the continent released late last year.

The Riverpark Tower in Frankfurt, commissioned by developer GEG German Estate Group, is the adaptation of a forty-year-old concrete office building, designed by Albert Speer Jr, into a leisure-filled residential block. Instead of simply expanding the building, the firm will remove

whole floors, retain others and insert new, larger horizontal panoramic plates into the free-spanning concrete structure – creating a Jenga-like tower dotted with landscaped terraces. Even with conversions, Scheeren wants to push the boundaries of what has been done before.

I ask how the concept evolved.

"In Asia, our work has been primarily about creating something new," he replies, "whereas in Europe, there is so much relatively new

The Guardian Art Center opened in early 2018

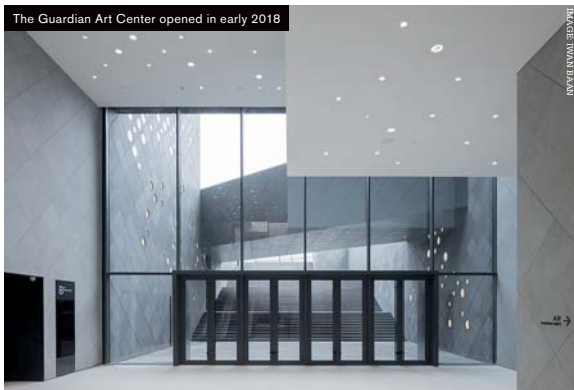


IMAGE: IWAN BASH



IMAGE: SHUIE

IMAGE: IWAN BASH



The building's nested stone volumes echo the materiality of the adjacent hutong courtyard houses

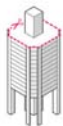
The Riverpark Tower project is an adaptation of a forty-year-old concrete office building



IMAGE: BÜRO OLSCHREIEN



EXISTING TOWER



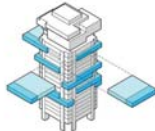
CUT TECHNICAL FLOORS



EXTEND RESIDENTIAL FLOORS



ADD CROWN



INSERT PANORAMA PLATES



NEW TOWER

architecture here already, the question of how you deal with existing buildings is one of the key challenges for the future.

"I think we're demonstrating with this project, with a very optimistic and positive attitude, that you can turn a lot of things that could be perceived as problems into incredible qualities.

"I want to show how much you can achieve with an adaptive reuse by going beyond merely refaçading a dull structure.

"We're working very much with the features that the structure provides. As a former office building with a system based on four mega columns and freestanding floor slabs in between, we can utilise these enormous horizontal openings without any columns or structural interruptions in between to create giant panorama windows that give a view



I want to show how much you can achieve with an adaptive reuse by going beyond merely refaçading a dull structure

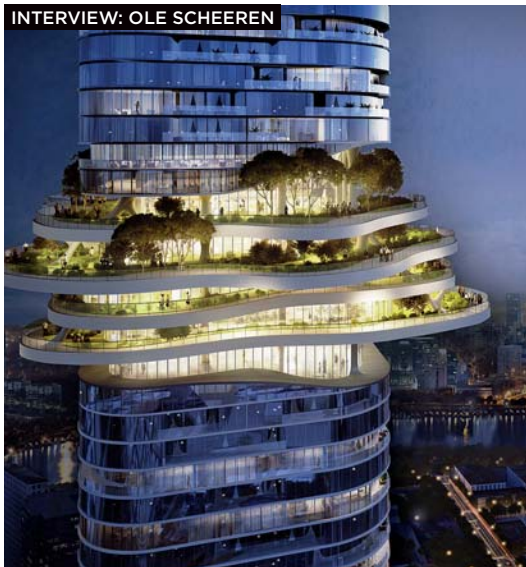
onto Frankfurt's skyline or the River Main. It's something you could basically never afford to do if converting an existing residential tower."

Scheeren says it's time for architects in Europe to develop models for the future, leaving behind "out of date" approaches to things like regeneration, in the same way that Asia has responded to its own urbanisation and modernisation challenges "on an enormous scale and at enormous speed."

He's determined to play a key role in that movement, and to make sure that as it accelerates, the public do not lose out.

"It's a fact that our cities and the entire built environment are largely funded by private capital purpose-built to be part of a system of commercial transaction, rather than to address a responsibility towards the public or the city," he says. "That

INTERVIEW: OLE SCHEEREN



Empire City

HO CHI MINH CITY, VIETNAM

Scheeren continues to work on major projects across Asia, including this trio of towers in Vietnam's bustling Ho Chi Minh City. Described as "a symbiotic vision of nature and living within the space of the city", the Empire City scheme features apartments, offices and a hotel, in addition to large swathes of public space, from the ground to rooftop. The main structure, called Empire 88 Tower in reference to the number of floors, will reach a height of 333m (1,092ft) – making it one of Vietnam's tallest buildings – and is due to be topped by a large public observation deck, called 'Cloud Space'.

A series of landscaped public platforms will also be built across several levels three-quarters of the way up the tower, cantilevering in manifold directions around its centre to form a 'Sky Forest'. Densely populated with a variety of local plant species and water features, the multi-level experience is designed to evoke Vietnam's tropical jungles, and will offer panoramic views of the city and the nearby Saigon River.

Two other high-rises will stand either side of Empire 88 Tower, with the first five floors of the trio joined together to create a "mountain-shaped, garden-like podium that will echo Vietnam's mesmerising landscape, with its poetic soft hills and cultivated terraced rice fields, and anchor the tower ensemble to the ground."

The project is being developed by a global joint venture.

A series of landscaped public platforms will be created across the Empire 88 Tower

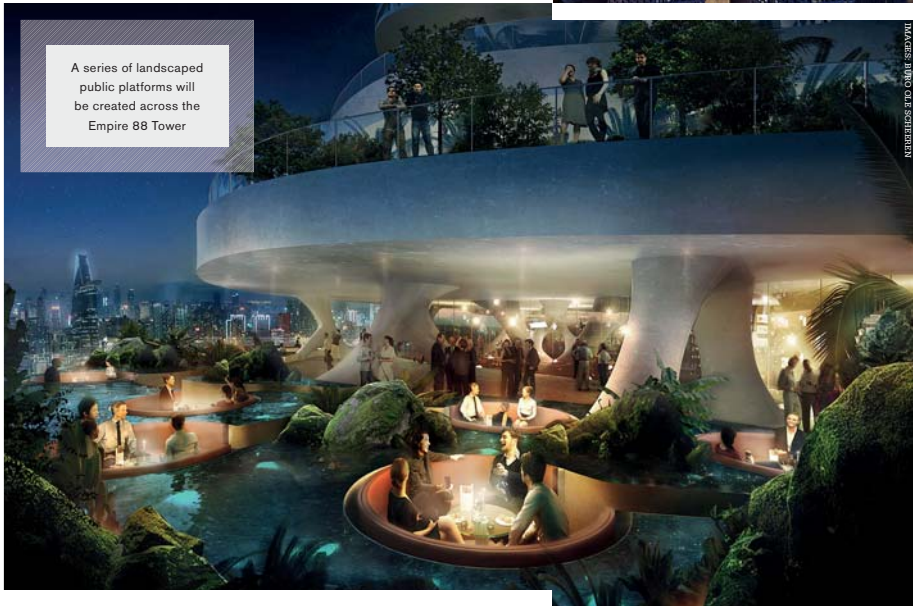




IMAGE: NATASA NIKMAWAT

The architect created a floating platform for cinema-goers attending a Thai film festival

IMAGE: SIX SENSES VISUAL



IMAGE: COURTESY FILM ON THE ROCKS AND KOH YAO NOI FOUNDATION



brings about a necessity to find ways, even with big privately-funded projects, to enhance the relevance of public space.

"With all my projects, we are trying intensively to develop value systems that prove economic value can be achieved by a sense of generosity towards the public domain."

It's something he has carefully thought about in Asia. For example, the ground floor of DUO is free 24/7 for public use, as are the surrounding plazas and gardens, so as to avoid the feeling of a gated community or privatised space. Meanwhile, a future tower complex he is designing in Vietnam, called Empire City, will feature a cantilevering public podium densely populated with a variety of local plant species and water features.

I ask if he's optimistic that developers in Europe can be receptive to this public-first approach?

"If they weren't, I could not have built a single one of my projects," he replies. "Of course it's an effort to accomplish this, but if you're not an optimist you can't be an architect."

Archipelago Cinema

KOH YAO NOI, THAILAND

Scheeren proved he can also create wondrous smaller-scale projects with this ethereal 'floating cinema' constructed for the Film on the Rocks film festival, curated by actor Tilda Swinton and director Apichatpong Weerasethakul at a Six Senses resort on the island of Koh Yao Noi. A huge screen was nestled between two giant rocks in a lagoon, and a large wooden raft, wrapped in mosquito nets and floating on foam blocks, was created to provide a platform for filmgoers.

Scheeren, a dedicated cinephile, says: "The idea was to create both a visual and emotional journey for people to watch movies as they float on the ocean. It puts you into a completely different emotional and fantastical place in your mind and with your body. I'm very interested in transformative experiences – whether a giant building or an ephemeral installation like this one."

LOOKING TO THE FUTURE

Looking ahead, Scheeren plans to continue 'investigating moments of extreme density and scale', even 'compared to what I've done so far'.

He hints at ideas for new building types entirely, arguing that "there's going to be an inevitable transformation of many of the basic typologies we've known in the past as we completely rethink what we need for the future."

Confidentiality agreements prevent him revealing more, but he says he'd like to design a building in London, where has come close to working (his studio lost out in the competition to design the Olympicopolis district near Stratford).

Whatever he decides to do next, Scheeren insists that his buildings will continue to embrace the power of stories.

As we near the end of our interview, he reflects on "an amazing moment" when, in his teens, he visited the Teotihuacan city of pyramids near Mexico City. "I saw this huge templescape in an almost terrestrial geographic context, and for the first time I really understood the relationship between urbanism, geography and the macro spaces which we all occupy."

"I'll always hold on to the fact that the placement of structures in space can create an absolute sense of precision and order to our lives, beyond what is rationally perceivable. Within these spaces, multiple stories can and will unfold."

"With my projects, as a speculative tool of design I will continue to imagine the freedoms I can create for people in their lives as they use our buildings."

"Form will continue to follow fiction." ●

A black and white photograph of Gabrielle Bullock, a woman with short dark hair and glasses, resting her chin on her hand. She is wearing a dark blazer, a watch, and a bracelet. The background is a blurred office space with large windows. A large black rectangular box with white text is overlaid on the center of the image.

GABRIELLE BULLOCK

Perkins+Will's Director of Global Diversity talks to Magali Robathan about making diversity a priority, having difficult conversations and working on a unique outdoor street museum on LA's Crenshaw Boulevard

In 2013, Perkins+Will director Gabrielle Bullock approached the firm's CEO with a proposal: to set up and spearhead a Global Diversity Initiative for the firm.

As a female African American architect (a demographic that represents just 0.2 per cent of licensed architects in the US) Bullock was well aware of the lack of diversity in the profession and understood the importance of architects representing the communities they serve. Perkins+Will saw a business case for a more diverse and inclusive practice and the Global Diversity Initiative was launched with a tour of every one of Perkins+Will's offices and some honest and sometimes difficult conversations with its staff.

As a result of this research, Bullock put together a strategic plan, and is working on a range of initiatives designed to encourage and support a more diverse workplace.

"Diversity within our firm is crucial for continued growth and success," Bullock said. "In order to remain competitive and relevant within an evolving marketplace, it's important that the diversity of design professionals mirrors the societies they serve."

Here she talks about the initiative and how it's led to new work for the firm, and gives some advice to other practices.

Why is the issue of diversity in architecture so important?

The diversity of our profession is important because architects should reflect the world that they design for. We work with communities all over the world of a very diverse nature. In order to design for these communities, we should represent them.

Why are architects of colour so underrepresented in the industry in the West?

It's an issue of cost, awareness and access.

It's an expensive education. Historically architecture has been a predominantly elite, white profession, and was not typically suggested as a career to students from black, Hispanic and minority ethnic backgrounds.

There's an issue about access to schools and to knowledge about the profession.

Growing up, I didn't know any architects, and I wasn't taught about black architects.

Things are changing, however. There's a considerable push by the American Institute of Architects and by firms like Perkins and Will to do outreach to underrepresented students.

Why are women underrepresented?

It's pretty much the same thing. Architecture was historically a white male profession, and so

Gabrielle Bullock studied architecture and fine art at the Rhode Island School of Design



Community partners working on the Destination Crenshaw project

it took a while for women to become aware, interested and exposed to it as a viable career choice.

The gender balance is increasing in architecture schools now. The challenge is keeping women in the profession. How do we make our profession and work environment conducive and flexible to accommodate life events? It's about being proactive and intentional when it comes to understanding the needs and cultural and gender and racial issues of everyone in order to stay and thrive in the profession.

What's been your personal experience of working as a black female architect in the US?

I'm one of 424 black female licensed architects in the US. We represent 0.2 per cent of the profession.

I haven't experienced considerable negative response as a female; however, I'm painfully aware that I'm often the only black person in the room.

I try not to make it an issue unless somebody makes it an issue for me. I don't wear my gender or my race on my sleeve. I'm an architect and I've been very mindful and deliberate about making that clear throughout my career.

Have you experienced any issues as a result of your gender or race?

Oh yes. Early in my career I was put on projects because the client was black. I asked the question: Am I being put on this project because I'm

qualified and I'm the best person, or because I'm black? They stumbled with the answer, which was an answer in itself.

Occasionally I've been mistaken for the administrative assistant or been asked: Who's the architect?, and I've had to explain that it's me, and that I'm in charge of the project.

As women and minorities we have to be strong and deliberate and clear about our position and values in order to counteract any potential bias.

On the positive side, Perkins+Will has recently been awarded a very interesting project in Los Angeles. It's an open air outdoor museum predominantly for the African American community [see boxout, right]. The fact that our team was so diverse, and represented the client and the community, was one of the deciding factors in us winning this project. So there's definitely a benefit to having a more diverse team.

You're director of global diversity at Perkins+Will. What does the role involve and how did it come about?

In 2013 I had just completed an eight year role as managing director of Perkins+Will's Los Angeles office. In addition to my local responsibilities, I'd always had a senior, firm-wide position, so I was given the opportunity to think about what that next role would be.

As one of very few black architects, it was an opportunity for me to bolster my ambitions to

**I'm one of 424
black female
licensed architects
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We represent
0.2 per cent of
the profession**





The area features iconic artworks, including the *To Protect and Serve* mural by Noni Olabisi

DESTINATION CRENSHAW

Gabrielle Bullock is currently leading the Destination Crenshaw project, a community-driven, 1.1 mile-long permanent outdoor museum set to be built on Crenshaw Boulevard in Los Angeles, US. The museum will celebrate the history and culture of black LA with a series of cultural facilities, music events and art installations, the details of which are being decided with the local community.

The project was born as a result of the construction of the LAX/Crenshaw light rail line, which will cut right through Crenshaw Boulevard. "The community decided in advance to preserve this area, as LA's predominant African American community with a very

strong, artistic culture," says Bullock.

"If nothing were done the train line could just obliterate the sense of place that's there."

The project will use Crenshaw Boulevard as the backdrop for public art and streetscape design which will celebrate and explore the cultural, political and historical importance of black LA.

"This hasn't been done before; we haven't found any precedent for it," says Bullock. "It's not a typical museum; there won't be galleries or buildings. There will be a gateway at one end – some sort of iconic structure – and another at the other end. Along that 1.1 mile stretch of road, there will be a series of activities and art and

cultural installations to activate the street, turn it into a destination and reinforce the strength of that community. The community is involved every step of the way."

The project is currently in the early stages, with a series of workshops and consultations taking place with local residents.

"We're asking the community for their stories" says Bullock. "We're asking: 'What's your experience and how can we reflect that in an iconic way?'"

"It's a very exciting project and one that will really tell a story about the community."

Destination Crenshaw is due to open in October 2019, coinciding with the opening of the Crenshaw/LAX Line.

address the crucial issue of this gap. I proposed a diversity inclusion and engagement initiative that would be led by me. I outlined the business, human and commercial imperative, and explained why it's such an important issue. The firm recognised the importance of becoming a more diverse and inclusive organisation.

I started with a listening tour of Perkins+Will's North American offices. I visited every office, having honest and sometimes uncomfortable conversations in an attempt to identify and address lots of questions about the meaning and purpose of diversity, and about its greater value – not just to us as a firm, but also to the industry and to our clients.

What happened next?

It was clear that we needed to start with a training programme. We needed to ensure that everyone understood why it was important to have an inclusive and diverse organisation, to understand the challenges and how we can address them. My role is to develop strategy around this issue and to lead the Diversity Council, a 10 body group that makes up the leaders of the Global Diversity Initiative.

In addition, each office has a Diversity Champion to facilitate local initiatives around the overarching goal, so diversity is something that everybody in the firm owns. Inclusivity needs to be an all embracing, core value of the firm.

I report to the CEO and the Executive Committee. I develop and track the metrics around the core focus areas of the initiative. The core focus areas are: recruitment and retention; outreach to middle schools, elementary schools, high schools and colleges; work/life integration; overall culture; and leadership and commitment.

Our annual report measures progress by office and then rolls out by firm. We also use

quantitative metrics to measure how we're doing. It's not a quota, but you can't track progress if you don't measure your demographics.

Los Angeles is one of the most diverse cities in the country. Texas is one of the most diverse states in the country. It's important to ask ourselves what our demographics in those offices look like to the communities that we're serving.

Have you seen changes as a result of this initiative?

Yes. The first time we issued a report was for 2015. I use icons that range from red to green to show how we are performing with regards to diversity and inclusion. That first year there was a lot of red, meaning that the offices weren't paying attention to the areas that they should have been. Fast forward to last year's report and there was a lot less red and a lot more green.

Demographically, I've seen the gender numbers increase: in 2017, Perkins+Will's male-to-female ratio was at almost 50:50, with women accounting for 48 per cent of our workforce. We've seen the minority demographic also increase but at a lesser percentage; it's clear that increasing the minority representation is the biggest challenge for us.

That's because there's a dearth of minorities in architecture schools, so the pipeline of candidates is very slim. One of our strategies is to help increase the pipeline by doing outreach to specific universities. We partner with seven architecture



Bullock is currently leading the Destination Crenshaw project in LA



IMAGE: PERKINS+WILL

The Perkins+Will-designed National Center for Civil Rights opened in Atlanta in 2014

PHOTO © MARK HEINROTH

schools in historically black colleges and universities to help mentor and guide their students.

How do you encourage students from minority ethnic backgrounds to apply for those courses in the first place?

We do outreach work in elementary schools and middle schools. I do a lot of speaking and a lot of outreach to schools locally, to give them awareness and access. It's a strong focus for us.

What would you like other practices to be doing with relation to diversity?

I'd like them to start by having the conversation around diversity and inclusion. It can be uncomfortable, yes, but have that conversation and commit to diversity as a core value. Any size firm can do this; it's scalable.

Go to elementary schools, change the way you recruit, send people to schools that look like the students you are trying to reach.

It's really important to try to look at everything you do through the diversity lens. Consider what projects you're doing and also ask what cultural competence the team needs to be successful.

If you're going after a museum project, you need to put people with museum experience on your team. If you're doing work in a predominantly African American community, you need the cultural competence and you need to be able to reflect that in your team and your approach.

PERKINS+WILL

Perkins+Will is one of the world's largest architecture practices. Established in Chicago in 1935, the firm employs more than 2,200 staff across 20 offices worldwide.

Perkins+Will's leisure work includes the Shanghai Natural History Museum in Shanghai, China; the National Museum of African American History & Culture in Washington DC, US; Albion District Library in Ontario, Canada; and the Jumeirah Emirates Hotel in Dubai, UAE.

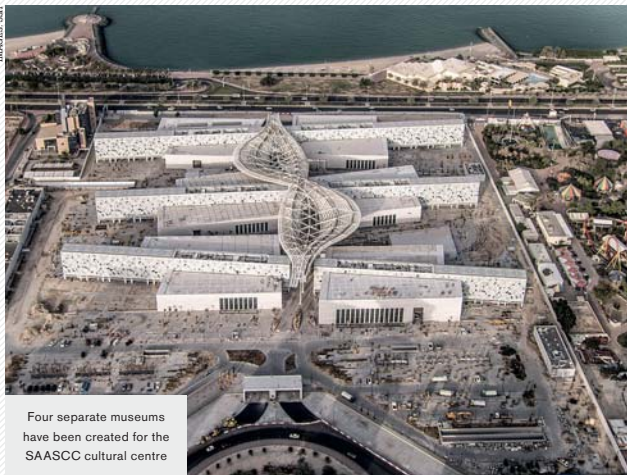
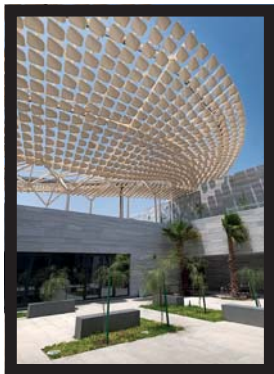
Perkins+Will's family of partner companies includes design consultancy Portland; sustainable transportation planning consultancy Nelson\Nygaard; healthcare technology planning firm Genesis Planning; and luxury hospitality design firm Pierre-Yves Rochon. In January 2018, Danish design firm Schmidt Hammer Lassen Architects joined Perkins+Will, and in March 2018, Texas interior architecture firm The Lauck Group, Inc. joined the practice.

Try to look at everything that you do through the diversity lens

What trends have you seen in architecture and design?

I've seen a big change in what architecture focuses on over the past few years. It used to be about the iconic building, the star architect. Now projects are less about the building itself and more about the community – it could be the community of a workplace or an organisation. It could be an entire community, like the Destination Crenshaw project.

The focus is not just on the building, it's on who's going to use it, how are the users going to experience it, how does it represent the community and how will the design impact the community? I'm excited by that. ●



Four separate museums have been created for the SAASCC cultural centre

One of world's largest museum complexes completed in Kuwait

A mammoth cultural district has been completed in Kuwait, becoming one of the largest museum projects in the world.

The Sheikh Abdullah Al Salem Cultural Centre (SAASCC), designed by local architects SSH and British creative agency Cultural Innovations, was designed and built in just five years. It is situated on a 13-hectare site in the Al-Sha'ab district of Kuwait City.

The project – commissioned as part of the country's strategy to create a new cultural quarter – was conceived as an entertaining and educational resource for schools and colleges and a major attraction for families from Kuwait, the Middle East and beyond.

It incorporates a quartet of museums – the Arabic Islamic Science Museum, the Space Museum, the Natural History Museum, and the Science and Technology Museum – and a Theatre and Fine Arts Centre. Opening officially in phases over the course of the year, they will together house 23 galleries with 22,000sq m (237,000sq ft) of exhibition space containing more than 800 exhibits.

Attractions include a 4D ride through the body to fight germs, a replica walk-through experience of the International Space Station, a race against Usain Bolt to see how much energy you can burn and a virtual tour through Earth's orbit on the Virgin Galactic.

There will also be a 120-seat Planetarium; a huge indoor living

greenhouse themed as a Southeast Asian rainforest complete with a one-million-litre aquarium; an immersive camera obscura room; and intricate models of mosques from around the world.

The design brief requested "not a carbon copy of a museum or gallery from elsewhere, but specifically tailored to Kuwait".

The four museums have been designed to work together and are connected by a shaded 'street'. The development of external interpretation and exhibits brings a focus to each landscaped area, creating thematic links between the museums and the external spaces.

"We assembled a team of more than 140 people, with 30 content specialists focused on interpretation and content development, and 25 exhibition designers with additional expertise in graphics, lighting and audio-visual," said Cultural Innovations CEO Martyn Best.

"Experts have been assembled from universities, zoos, botanic gardens, museums and organisations such as the European Space Agency to ensure scientific facts and interpretation are correct.

"Having worked closely with architects SSH, we've delivered content that complements the quality of the phenomenal architectural spaces that have been created, delivering a project firmly rooted in Kuwait's cultural vision and content that tells a compelling story."

The SAASCC is itself part of an even wider development, the Kuwait National Cultural District, which also includes a vast opera house.

The design brief requested "not a carbon copy of a museum or gallery from elsewhere, but specifically tailored to Kuwait"



We have delivered content that complements the quality of the phenomenal architectural spaces that have been created, delivering a project firmly rooted in Kuwait's cultural vision and content that tells a compelling story

MARTYN BEST, CULTURAL INNOVATIONS

Arabic Islamic Science Museum

Conceived as a celebration of "the science, learning and craftsmanship that flourished as the Islamic empire expanded between 9th and 14th centuries", the museum will showcase some of the distinctive architectural and design styles that developed during this 'golden age'—including models of the holy sites of Mecca, Medina and Al-Aqsa. It will provide an Islamic context to all the other museums, setting astronomy, transport, calligraphy, science, medicine and natural history in a cultural context for Kuwaiti visitors.

Visitors will have the chance to enter the House of Wisdom – "a contemporary interpretation of one of the greatest libraries in history".



IN THE SPOTLIGHT

The museums of the Sheikh Abdullah Al Salem Cultural Centre



Space Museum

This museum "tells the story of human endeavour in pushing the boundaries of technology and human endurance to explore space and discover more about the universe." Interactive galleries will give visitors the chance to get involved with a range of activities that bring them closer to life among the stars and planets.

A Space Academy will provide a hands-on training programme for budding astronauts and visitors can experience what it

might be like to be one of the first space tourists by boarding a dramatic replica of the Virgin Galactic Space Ship in flight. The planetarium will feature an exclusive show that takes visitors on the journey that early Islamic stargazers took to observe and record the night sky; the world's largest giant, moving, mechanical orrery will show the position and movements of planets in the solar system; and a 11m-wide sculpture will replicate the Large Hadron Collider at CERN.

INTERIOR IMAGES: CULTURAL INNOVATIONS



Natural History Museum

This museum houses a range of living ecosystems which link together to showcase the wonders of the natural world. Visitors will be able to lose themselves in a land of lush rainforests, mangroves and coral reefs, see different species of live insects and visit an underwater world in a million-litre tank aquarium. They will trace the story of Earth, from the Big Bang, through the age of the dinosaurs, to the present day.



Science and Technology Museum

Visitors will experiment with natural phenomena, operate and programme robots, build and test vehicles, and engineer their own inventions in a young people's Maker Space. In the 'Human Body' galleries, guests will take a 4D ride through the body to fight germs, burn off energy with a race against Usain Bolt and contemplate the science issues of the moment with friends and family in 'Science News and Views'. ●

DAN MEIS

The sports architect talks to Kim Megson about the future of stadium design and offers an insight into his hotly-anticipated next projects

Colorado-born architect Dan Meis has worked on some of the world's best-known and most respected sports buildings. As a senior designer at Ellerbe Becket, he played a major role in projects like the Japan Saitama Super Arena, the world's first truly transformable stadium. Later, he co-founded the Sports and Entertainment division of NBBJ and led the design of the Staples Centre in LA.

In 2007, he established his own multidisciplinary design firm, MEIS, with offices in New York and Los Angeles. Their projects include hotly-anticipated stadiums currently in the works for AS Roma and Everton FC.

Meis's buildings are ripe with symbolism and conceived as placemaking 'billboards' for the cities they occupy. "My designs," he says, "must create a sense of place and an experience that is both memorable and also financially and environmentally sustainable."

Here he speaks to CLAD about his approach to design and the challenges facing sports architecture:

Why did you decide to become a sports architect?

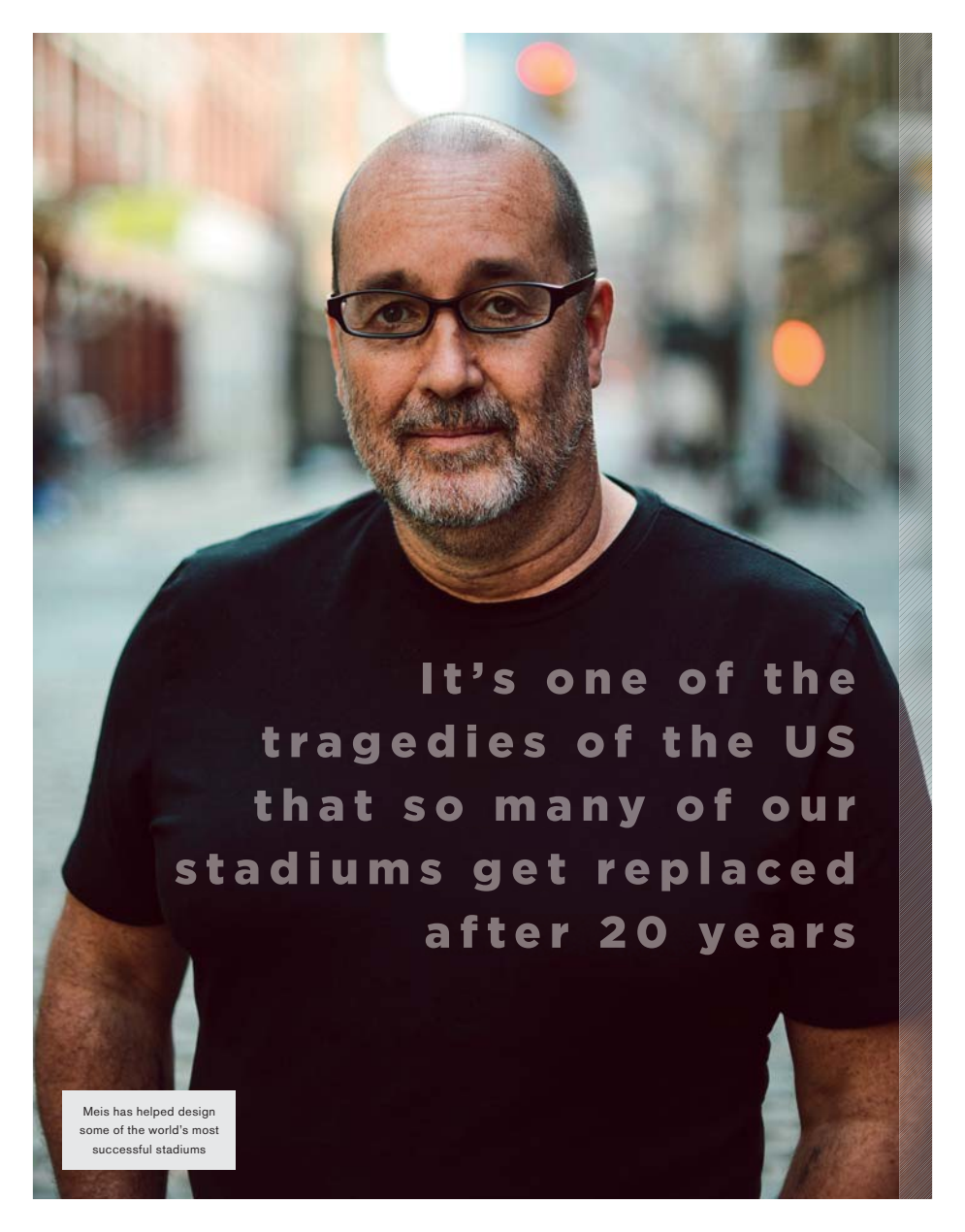
I didn't start my career as an architect choosing to design stadiums. I was interested in large-scale architecture. And when I did come across this world of sports design in the 1990s, most architects were based in Kansas City, Missouri, which wasn't somewhere I necessarily wanted to live.

I was intrigued, though, that there was a handful of people in one place doing all these stadiums around the country. Eventually, I was grabbed by the potential of this career route to create large public buildings.

Why did you decide to start your own firm, having worked for the likes of NBBJ?

When I first started working in sports, it seemed the only way I could progress was as part of a really big firm. Clients were looking for architects to steward these very precious and expensive stadiums, so typically they'd look for a very large firm that had very deep resources.

What I always struggled with was that large firms, while they're great at the functional delivery of buildings, are not always out of the box thinkers. It's just not in their culture to be truly innovative because they're so big. I was always



**It's one of the
tragedies of the US
that so many of our
stadiums get replaced
after 20 years**

Meis has helped design
some of the world's most
successful stadiums



Meis has a number of high-profile projects in the pipeline, including a new home for AS Roma

MEIS



The architect established his own sports design firm, MEIS, in 2007

fighting with that and trying to maintain some identity, but when you have 300 experts it's easy to fall into the trap of 'design by committee'.

Eventually, I decided that running a smaller independent practice would allow me to throw myself into a project. The team owners that hire me get a consistency of thinking that is the result of me doing this for 30 years. They also get my full attention and passion.

The limitation is we can't do 10 projects at once, so we have to know what project is next, because things can come and go, or stop entirely. Otherwise, the move has definitely been an advantage.

It's interesting that the likes of Herzog and de Meuron and BIG are now getting involved with stadium design, with their more singular approach. I think it's a good thing because they're raising the bar for everybody by showing that design, creativity and innovation are invaluable. It breaks up the cartel of the big firms, which is something I've always been in favour of.

What are the greatest challenges facing sports architecture?

The advent of TV revenue and increasing influence of corporate sponsorship has put pressure on a club to be successful. They have to be more and more financially healthy and that drives the feeling that they need to get bigger and better. The cost of stadiums in general is becoming really crazy,

The design of the Stadio Della Roma is inspired by Rome's Colosseum



Stadio Della Roma

For the past five years, Meis has been involved in the development of a long-awaited new home for Serie A team AS Roma, which will replace the Stadio Olimpico, its home since 1953.

Finally, after numerous delays and a period of political wrangling, the project is inching closer to reality.

"The key approvals are now in place and we're finishing up the final drawings and starting construction this year," says Meis. "It's been a long process – perhaps not all that surprising given the cliché that 'Rome wasn't built in a day' – but the advantage of time is that it helps you make sure everything is extremely well thought out, particularly given the cost of these projects."

The design of the 52,500-capacity Stadio Della Roma, which will be situated in the Tor di Valle neighbourhood, is heavily inspired by Rome's much-loved Colosseum.

"Rome has an incredible architectural heritage and the Colosseum is the gold standard forever in terms of sports and entertainment buildings," says Meis. "I've often used it at the start of presentations to demonstrate the power of an events building to improve the centre of the city. The AS Roma owner [the American billionaire James Pallotta] was very concerned that we draw on this ancient architecture for the stadium, but do it in a very contemporary way, so it's not a Las Vegas-style wrapping of the Colosseum around a soccer pitch."

"Our solution was to create this very modern glass and steel stadium, veiled in what we call a 'scrim' of travertine – a floating stone screen that has a rhythm and materiality that references the stone walls and arches of the Colosseum. A glass and teflon canopy will protect the seating bowl, and nod to the Colosseum's Velarium awning."

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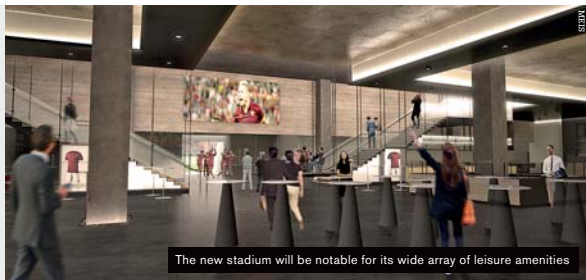
Rome has an incredible architectural heritage and the Colosseum is the gold standard forever in terms of sports and entertainment buildings

Meis adds that his design also features "experiential references" to the club's existing home ground, specifically with a very steep wall of fans in its South Stand (Curva Sud.)

The stadium will also be notable for its surrounding leisure amenities, with entertainment design practice Forrec masterplanning a district of piazzas, F&B, retail and a bustling market.

"This is an unusual project because Rome isn't the kind of city you usually find a big mixed-use development like this," says Meis. "The stadium will be elevated on a plinth and grand stairs will take you up to it. These reference the kind of ceremonial architecture you find all over Ancient Rome, and they will form event spaces. We envision them as places where people come to watch sport on video boards, attend outdoor concerts or product launches."

"There haven't been many new stadiums in Italy, apart from Juventus's, since the World Cup back in 1990. So we had to really think about how to develop a truly state-of-the-art, modern stadium with the kind of amenities and the experiences you expect. I think we've managed to do that."



The new stadium will be notable for its wide array of leisure amenities

WE ALL STARTED
UNDER THE SUN
AND FINISHED
UNDER THE LIGHTS

COURT

MEIS

Sharapova/MEIS

Tennis star Maria Sharapova has joined forces with Meis to start a new design venture creating "inspirational" health, fitness, sporting and wellness facilities for the hospitality sector.

Inspired, in part, by hotelier Ian Schrager's boutique hotel revolution, the pair are already in talks to create branded experience-led training venues for hotels, resorts and sports clubs that will help budding and professional athletes reach their peak performance.

They will provide design services, operational consultation and licensing advice for a wide range of facilities – from large-scale tennis resorts to individual hotel fitness rooms and spas focused on well-being and recovery from injury.

"The concept all goes back to an idea I had a few years ago," Meis explains. "And that is that while sports architects are really good at

thinking about how sports venues affect the fan experience, we don't always think a lot about the players' perspectives on the venues.

"The idea came back to me after following Maria on social media, because I saw she had a really strong sense of design and ideas about architecture, and I reached out to collaborate.

"From the start, she talked about how she had grown up playing tennis since childhood, but always found that the training places where young players spend so much

of their lives aren't particularly inspirational. So that became our starting point."

Meis says that the duo are considering what inspires an athlete to train and become world-class, "and how architecture should play a role in that – the same way a university inspires a student or a studio inspires an artist."

He compares the approach to the one successfully adopted by Schrager in the 1980s when he introduced the world to the boutique hotel lifestyle with his Morgans brand.

"When he created that wave of boutique hotels, he really changed that industry," Meis says. "It was about curating experiences – from the uniforms of the staff to the stationery, the music, the smells.

"At the moment, the fitness centre in the average hotel tends to be a leftover space they just put some equipment in as almost an afterthought. We want to change all that. We'll use integrated landscapes and a lot of natural materials to communicate a green healthy lifestyle.

"While it's not rocket science – there are certainly health and wellness clubs that have figured this out – we think we can bring another level of design perspective to it."

Meis reveals the pair are already in talks with potential partners and hope to have "one or two" projects underway by the end of this year.

The collaboration is tentatively called Sharapova/MEIS, but the architect says it could be renamed *Unstoppable* after Sharapova's recently-published autobiography.



The duo are aiming to work with hotels, resorts and sports clubs



I think we have to respect the heritage of old stadiums, even when designing new ones

and it's largely driven around the proliferation of amenities to generate revenue in the buildings. Owners have a tendency to feel they need to find new ways for people to spend their money.

Ten years ago I was designing NFL buildings for several hundred million dollars, and I thought that was a ton of money. Now they're regularly over a billion.

I think the biggest challenge if you make this kind of investment, whether it's private or public, is ensuring you build something truly flexible and long lasting, rather than a throwaway building which will need to be replaced before too long. It's one of the tragedies of the US that so many of our stadiums get replaced after 20 years, with teams threatening to move cities if they don't get permission for a new stadium.

How can the design industry respond to this challenge?

It's on us to be more creative and to resist the 'bigger is better' ethos. Not every club is able to do a half a billion or billion pound building, so our challenge is to make sure fans still have a great home and their team remains competitive.

Buildings need to be right-sized for their markets and to create a great fan experience. If there are other elements and amenities that support the

business of the owner, then great, but first and foremost it has to be great stadium for sport.

I think we also have to respect the heritage of old stadiums, even when designing new ones. My personal favourite stadiums are the likes of Wrigley Field in Chicago and Fenway Park in Boston [both built in the 1910s]. Not because of the retro architecture movement but because I love the idea that these buildings have memories. I worry that some clubs, in different sports, underestimate that. For example, we've seen with West Ham how a club can be taken out of a historic building and into a new home [the former London Olympic Stadium] that just isn't right. A move like that changes a club forever.

But the secondary amenities are a very important part of the stadium you are designing for AS Roma?

Absolutely. What I'm trying to say is that the 24/7 mixed-use approach is not a panacea for every stadium. It really does depend on the location, and whether there is enough critical mass for it to really come alive when the sport is not on. Is it a place people want to come to? It's like any real estate equation in that sense.

One of my early projects was the Staples Center, which is pretty well known for the



EVERTON FC

Meis has engaged directly with Everton fans while designing their new stadium

entertainment district around it. We knew that was a good idea for LA, because that's a building that has 300 events a year. In contrast, a football stadium maybe has 20 games and 30 events a year, so it's more difficult to assume you can make it a 365 day destination.

In the case of Roma, though, we have planned all these amenities around it because there just aren't many examples of outdoor entertainment destinations in the city. We've often said it's hard to find a good sports bar to watch a game. So in this case the approach is viable and makes perfect sense. It can add value to the city.

You have embraced Twitter in a big way. What appeals to you about it?

One of the things that has evolved for me over the past couple of years is an understanding of the power of social media. It's really given me the opportunity to engage directly with fans [whose stadiums we are designing]. I'm pretty careful, because all of a sudden you can have 20,000 opinions in a heartbeat, but, all kidding aside, it's been really influential. Once you trawl through all the responses, you get a real sense of their passion and engage with their depth of feeling

that this is their home. Those emotions become a really important driver of the design.

You have said that you like to create iconic 'postcard or billboard projects'. Is this something your clients demand?

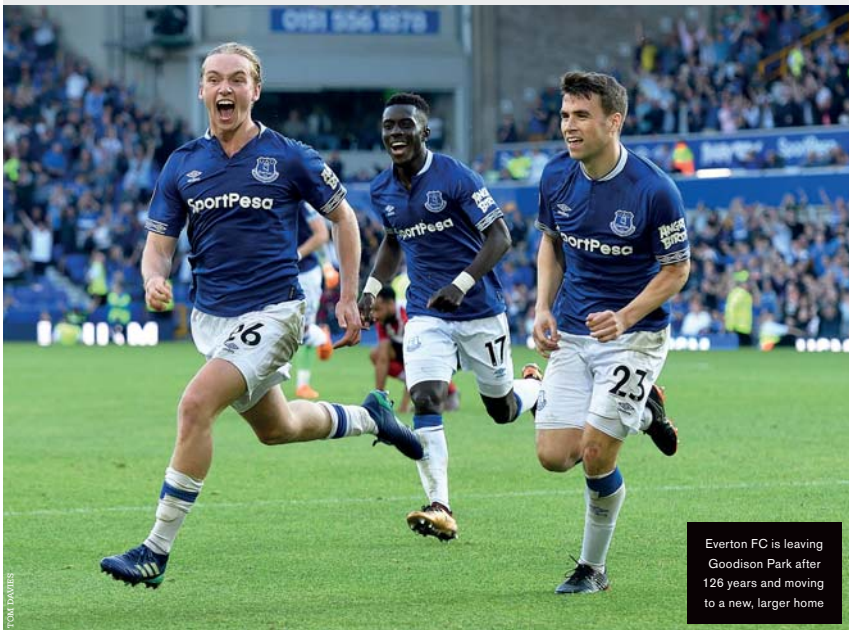
Yes, it's a growing pressure. If you go back 50 to 100 years, sports buildings were mostly utilitarian. They grew up over time. You'd build one stand and add on more as demand grew, so they were really functional. Now there's a growing expectation that you create something symbolic for your particular location.

Is there a dream project you'd love to work on?

It will be hard to ever surpass the emotional connection I have to Everton and the fans there, but I would love to work with Manchester United on Old Trafford some day. The history of that building, having survived the destruction of WWII, and the unique global brand recognition make it truly one of a kind. It's recognised globally as the pinnacle of English football and the opportunity to help to capture that in the experience and future of such a historic venue would be very exciting.



The architect argues that clients should resist the 'bigger is better' ethos



TOM LAWLER

Everton FC is leaving Goodison Park after 126 years and moving to a new, larger home

Bramley Moore Dock, Everton FC

Back in 2016, Meis was named the architect tasked with designing a new home for English Premier League club Everton FC, which will be situated in Liverpool's historic Bramley Moore Dock. Fervent speculation about his plans has built up ever since, and the first renderings are due shortly.

Meis says his aim is to "embrace the future of English football without totally forgetting the past" – avoiding the pitfalls that have befallen clubs such as West Ham when moving away from a much-loved home.

Admitting he feels "a huge responsibility" at the task of creating a replacement for Goodison Park, the team's home of 126 years and one of the world's oldest purpose-built football grounds, he says, "A major part of the challenge is how do we take somewhere that has been this magical place and move it somewhere else?"

"There's a cautionary tale with a lot of the new UK sports buildings. Clubs have moved



We have a great responsibility to create something that represents the city in a world-class way

to new venues that have none of the sense of history or the spirit of where they were before," he expands. "I think what we're seeing with the West Ham backlash, for example, is that you can have a shiny new stadium, but if it's not a great football venue it is going to face challenges."

The architect pledges that Everton will avoid this trap with its move across the city.

"From the very first time I was at Goodison, I recognised the importance of the idea that this building has a memory and a long incredible

history has been enjoyed there," he says.

"The energy of the place and the love for the experience was something I can't describe. We have specific ideas about bringing physical pieces of the stadium with us to the new ground. Certainly references will be made. We're not going to do it in a copied, clichéd way, but we will create moments where people will know this is from Goodison."

Meis describes Bramley Moore as "a dream site" for an architect.

"The biggest opportunity is to be more connected to the centre of Liverpool, and to have an iconic location right along the Mersey. However, it has its challenges beyond the design considerations. This is a World Heritage Site, a dock rather than a wide open piece of land, and a precious front door to the city. We have a great responsibility to create something that represents the city in a world-class way. Designing a new home for these fans is one of the most incredible experiences of my career."

A full-length portrait of Martha Schwartz, a woman with short brown hair and glasses, wearing a black traditional Chinese-style jacket with white cuffs and black boots. She is standing with her arms crossed against a plain light gray background.

MARTHA SCHWARTZ

With her unusual and provocative work, Martha Schwartz brings a fine art approach to landscape design. She speaks to Kath Hudson about her career, climate change and how bagels led to her first big break



Martha Schwartz
Partners are creating the
landscaping around the
Jeju Dream Tower in Korea

When did you decide you wanted to be a landscape architect?

I never intended to be a landscape architect! I wanted to make art in the landscape. I was very inspired, and enamoured, by the early earth works artists – giant art out in the landscape which belonged there and wasn't a commodity to sell. I had a background in fine art, printmaking and ceramics, but my works were getting bigger and I was interested in scale.

During the 1970s, there were no classes in earth works art, it was a new idea, so I felt landscape architecture was the best route to doing that type of work. I applied for landscape architecture with my own agenda and without really knowing what it was. I wanted to learn how to shape land and build art within it, but the course didn't really cover it. I was disappointed and considered giving up.

My works were too big for the art world, but landscape architecture was still influenced by the British way and naturalism. I wanted to take a different approach.

How do you describe your style?

I always aim to have fun with a project and hope that comes across. I like taking a risk and would like to think that what we do is memorable and leaves an impression.

No one is taking the issue of climate change seriously. Some bad things will have to happen before there is a change

What was your break?

My front garden. It's the best thing I have done in my whole career. We had a Georgian town house with a 20ft by 20ft garden out the front and myself and my husband, who is also a landscape architect, couldn't decide what to do with it. When he went on a business trip, I challenged myself to do it while he was gone, for less than \$100, using only stuff I could buy in the local neighbourhood, which had a deli, an aquarium and a garden shop.

I baked about eight dozen bagels and waterproofed them, arranged them in a formal way, trimmed the hedges and put down purple fish gravel. A friend, who was a photographer, took some shots and we sent them to the ASLA magazine and they put it on the front cover!

They asked me to write an article on why bagels are good for gardens and I made a case, saying they're very democratic,



The tower resort will feature a 4,290sq m rooftop pool deck with Jeju lava stone flooring

JEJU DREAM TOWER JEJU ISLAND, KOREA

Martha Schwartz Partners are landscaping the 18,000sq m public plaza surrounding the new urban landmark, the Jeju Dream Tower, which is due to open next year. Inspired by the volcanic geology of Jeju Island, the design comprises elliptical "crater" formations into outdoor elements, such as stacked seatings, water features, planter boundaries and places to meet.

"These elliptical elements form an integrated, flexible design language, creating a plethora of unique opportunities, placed on the wavy stepped terraces, which transition the

grade from the building edge to the sidewalk," says Schwartz.

One elliptical, stacked sculptural feature gradually emerges out of the water pool and a series of staggered, elliptical slabs create a form on which water can play. A zig-zag language is used in the paving and the staggered vertical slabs, which become a fountain. Dark chocolate coloured lava stones are combined with tangerine orange, gold and yellow glass mosaic tiles throughout the design, to create an iconic image for the Dream Tower Casino and Jeju Island.



The landscaping is inspired by the volcanic landscape of Jeju Island. The 38-floor tower features a hotel and casino



PHOTO: PAUL WEAVER



The partners, left to right:
Dr Markus Jatsch, Martha
Schwartz, Charlotte
Wiiberforce, Elke Selby

you don't have to water them, they can be in the shade, they're biodegradable. This was in the early 1980s; landscape architecture was made up of boring, white males and the reaction was tectonic. There was hate mail, people stopped their subscriptions to the magazine, the editor was sacked! But also some people thought it was fantastic and interesting.

What I was trying to say was that landscape is an art form, and should be part of a contemporary discourse. It doesn't have to be part of nature. It can be funny, cynical, ugly, emotional. There is picturesque faux nature everywhere, but we don't have to do that.

My garden went viral and I got loads of attention. Since then I have shaped the trajectory of my own work and became well known for being controversial and divisive. I don't care what I'm called, I just want to do landscapes and site-specific art, related to a narrative, which could only be about that one place. I have always been choosy about work; it's definitely not a get rich quick scheme.

What are your main influences?

I'm an idea junkie and get really excited when I see something which has never been done before. And I look at a lot of art. The bagel garden was very Dada and I like Pop Art for the fresh viewpoint. Minimalism is important to me too. It takes a massive effort to be minimalist: to pare away the clutter

I have lots of people in my office who are very good at modelling on the computer, but I like to sit with clay or a pencil and paper. Dreaming

and everything which is not essential in order to create the maximum effect. I have always loved geometrics too: they're not about naturalism, they're made up by people.

Is there a process you go through when approaching projects, or do you take a different approach each time?

Both. Different cultures have different aesthetics, so it's best to be flexible when approaching design, and landscapes vary so much, so there is always an issue and the design needs to take this into account. I have lots of people in my office who are very good at modelling on the computer, but I like to sit there with clay, or pencil and paper. Dreaming.

We have a very collaborative approach, where we brainstorm lots of ideas and hang sketches on the walls. We try to come up with a few ideas because clients, especially in China, like to have a choice.

Clients are generally full of problems, and find it difficult to decide, or articulate, what it is that they do want. We try to give them something they can fall in love with.



You are doing a lot of work in China, how do you find it working there?

I've been working in China for about 10 years and most of my current work is there. The travel is intense, but I've made my bed and now I'm sleeping in it!

However, the work is rewarding. China has a real hunger and appreciation for landscape architecture; they were the first real garden culture. Contemporary China is very much about education and learning and they are far more open to ideas about design and much more fun to work with than the first world. They want something special.

You teach about climate change at Harvard - what are your thoughts on the subject?

It is the single most serious issue which we are facing. Scientists say we're past the point of no return, which means that we'll never get back to as good as we were even last year. The Arctic is melting and methane is being released into the atmosphere, which is 30 times stronger than carbon dioxide.

It's going to take us 30 to 50 years to get to zero carbon and by then it will be too late to save the planet. No one is taking the issue seriously enough and some bad things will have to happen before there is a change - there will be mass extinctions.

The scientist community is working really hard to come up with solutions, but is not good at getting the message out.

We need to get more pro-active on this and come together, learn and teach others. It is starting to gain momentum. I'm on the board of the Landscape Architect Foundation and we are discussing how to get climate change on the curriculum. Even at Harvard it's not part of the core curriculum.

I'm not pessimistic, because I'm not a pessimist, but I think we'll have to go to mitigation, when we start to suck carbon dioxide out of the air and we'll have to revert to geo-engineering. Future cities will have to adapt and mitigate.

You have worked on sustainable cities models and are a founding member of a Working Group for Sustainable Cities, can you tell us more about this?

I'm currently working on a project, with the Illinois Institute of Technology, to reforest cities. When cars become automated there will be more space on the roads, so city streets could be repurposed as forests. This could cut back on energy use, as it would help to cool houses naturally, would soak up run off water and prevent flooding, as well as improving the environment. We are working on the metrics now, but I hope this could be a possibility one day. ●



Vilnius Plaza will be located on the former Zalgiris Stadium site in Lithuania's capital city

VILNIUS PLAZA LITHUANIA

Martha Schwartz Partners are currently working on a mixed-use development in Lithuania's capital city, Vilnius, which is fast becoming a progressive city for the new urban age, characterised by trends such as climate change, local need for community and connection to nature. Situated near Vilnius Cathedral and with views across the Neris River to the Gediminas Castle Tower, the site has potential to



The mixed use Vilnius Plaza development will include a new public plaza

become a cultural destination.

Inspired partly by the topography, a design narrative of a "surging landscape" has been created. "We see this as an extraordinary opportunity to re-energize the promenade and plaza through more contemporary programming and design, combined with innovative sustainability and urbanism strategies," says Schwartz.

"We will make the site the 'surging landscape' of Vilnius's open space system. We envisage the site as a place which will continue to evolve and adapt, without abandoning its rich landscape spectrums, where the site becomes a place that existing landscape elements are celebrated, and the future is promoted for the welfare of new generations."



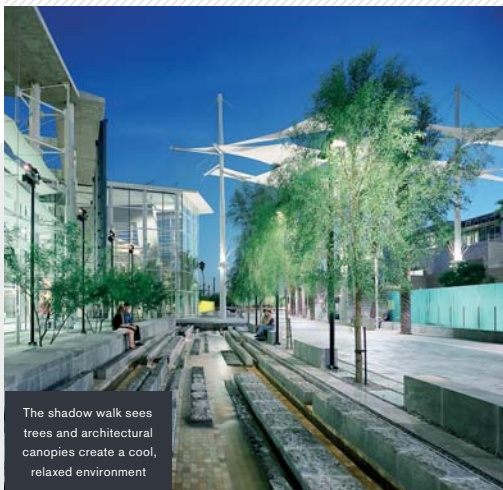
PAST PROJECTS

Mesa Arts and Entertainment Center Arizona, USA

As well as providing a promenade through the site, the brief for this project was to provide places for both group gatherings and quiet relaxation. The team used long, curving lines of trees to create a Shadow Walk, which casts shadows and provides a cooling canopy.

A series of coloured glass structures complement the trees, casting coloured shadows and providing the structure for cooling mist jets to spray down to the walk way. Parallel to the Shadow Walk is a boulder-filled arroyo. Occasionally a strong pulse of water rushes through, which recalls the flash floods characteristic of the region, and provides a cooling effect.

A banquet table provides a further feature. The coloured glass forms used to catch light cast shade and colour shadows and take the form of sculptural and symbolic tables and chairs. "These forms are abstracted to create a poetic statement about people coming together in celebration," says Schwartz.



The shadow walk sees trees and architectural canopies create a cool, relaxed environment



The Aluminati installation was designed to explore Iceland's economic dependence on aluminium



Landscaping is an art form, and should be part of a contemporary discourse. It can be funny, ugly, emotional



Reyjavik Art Museum Iceland

This huge black box installation (14m width, by 14m length and 5m high) is entitled I Hate Nature/ Aluminati and was installed in the museum courtyard in May 2008. It makes a statement about society's delusional view that there are limitless natural resources to exploit in the modern world and specifically about Iceland's economic dependence on aluminium, which involves a destructive smelting process.

Visitors walk into the box from a corridor inside the museum and are presented with a series of framed views onto a blinding space of crinkled, industrial aluminium which is both mesmerising and repulsive, attractive and dangerous.

"The disconnection between what we say and what we do about nature, along with our misconception of our place in nature, disallows us from developing a pro-active, form-giving attitude towards the built environment," says Schwartz.

The Bagel Garden USA

Schwartz's front garden shot her to fame in 1979. She arranged purple aquarium gravel and eight dozen weatherproofed bagels (her favourite food) between the 16 inch high boxwood hedges, while her husband was away.

"Despite the many garden party guests who were helping us celebrate the installation and my husband's return, he was not particularly amused," says Schwartz. The family left within a few days for a summer in Europe and the bagels eventually decomposed. Despite this, it did kickstart Schwartz's career and was a project which reflected many hallmarks of her style.



For the Bagel Garden, Schwartz used only materials she could buy in her neighbourhood



The garden was filled with a maze of dark brick archways and weeping willows hung with bells



Mirrors gave the impression that the maze was larger than it actually was

Xi'an International Horticultural Exposition Organising Committee USA

Martha Schwartz Partners was one of nine international landscape design firms invited to design a small master garden installation on the theme of the "harmonious co-existence of nature and the city" at the 2011 International Horticulture Exhibition in Xi'an. The brief was to consider the limitations of local building materials and methods. It also stipulated that the garden should be accessible to a Chinese point of view.

The installation is composed of four elements: traditional grey brick walls and paving, weeping willows, one-way mirrors and bronze bells. One enters the "city" through two ends of an open hallway created by a blank but mirrored wall facing a façade of five archways. These are overarched with weeping willow branches which are hung with more than 1,000 small tuned bronze bell wind chimes.

The walkways create a maze with courtyards in between. On exiting, people realise the mirrors they encountered are one way mirrors so they can observe others from the hidden dark corridor. "No one quite knows where they are going and what to expect. It creates an experience of fun, discovery and perhaps some anxiety," says Schwartz.



1 Clément Blanchet
Clément Blanchet Architecture
Contemporary circus



2 Isabel Herault
Hérault Arnod Architectes
Concert hall



3 Ben Van Berkel
UNStudio
Centre culturel dédié au 7ème art



4 Alfonso Femia
Atelier(s) Alfonso Femia
Hôtel branché abordable (3*)

CULTURE

EUROPACITY

The BIG-masterplanned EuropaCity development will create a new mega entertainment district on the outskirts of Paris. We take a look at the key leisure buildings selected for the €3.1bn (US\$3.8bn, £2.7bn) project





5 Valeria Sanchez
Atelier COS

Hôtel de luxe (5*)



6 Vincent Parreira
AAVP Architecture

Hotel and convention centre



7 Franklin Azzi
Franklin Azzi Architecture

Hotel & children's cultural centre



8 Clément Mansion
Chabanne Architecte

Water park hotel



IMAGES COURTESY OF EUROPA CITY AND PROJECT ARCHITECT

Europacity is set to be constructed on a 80 hectare city in Paris' Triangle de Gonesse

Following a competitive six-month competition process, several established and emerging architecture practices from France and further afield have

been selected to work on the accommodation and attractions that will form the cultural heart of the scheme – which was masterplanned by Bjarke Ingels Group (BIG).

When completed, EuropaCity will form a new leisure district combining hotels, restaurants, theme parks, cultural sites, urban farmland, shopping centres and sports facilities on the Triangle de Gonesse, Greater Paris. The project – for the public and national and international tourists – has received major investment from Immochan France and Wanda, China's largest private property developer and will be operated by Grand Paris Aménagement.

BIG founder Bjarke Ingels has described the project as a "Paris 2.0 that sets a new standard for what a city can be," with a lively urban fabric that combines radically different streetscapes where some roofscapes kiss the ground, others are tall and invaded by greenery."

In the second half of 2017, designers were invited to propose "innovative, sustainable, diverse and creative" proposals that could be integrated into BIG's 'Rolling Hill's' design concept for the site. The selection of the winning designs was finalised earlier this year, and the successful architects

A unique leisure destination in the Greater Paris of tomorrow

presented their designs to the community for the first time in April.

"This was the largest private initiative architectural competition ever launched in France, and we really wanted to explore and discover the different ways to see and imagine EuropaCity," said Matteo Perino, director of operations.

General manager Benoît Chang added: "We'd like to thank all the teams who participated in this competition, because all the projects received were of excellent quality. The teams worked not only on the architecture but also on different areas, such as material recycling, the circular economy, innovation and disruption."

"EuropaCity is pleased to continue working with these practices. They will bring their talent, perspective, creative capacity and innovation to this pioneering project – a unique leisure destination in the Greater Paris of tomorrow."

In addition to the projects featured here, the entrance to EuropaCity's train station has been reworked by BIG to add a tunnel linking to an exhibition hall. It will also form a pedestrian gateway to the development, overlooking Paris in the far distance.

EUROPACITY'S KEY LEISURE BUILDINGS

1 CONTEMPORARY CIRCUS

Clément Blanchet Architecture

"A demonstration both of historical synthesis and technological progress", this public circus will host shows for 1,500 people within a traditional circus Big Top.

**2 CONCERT HALL**

Hérault Arnod Architectes

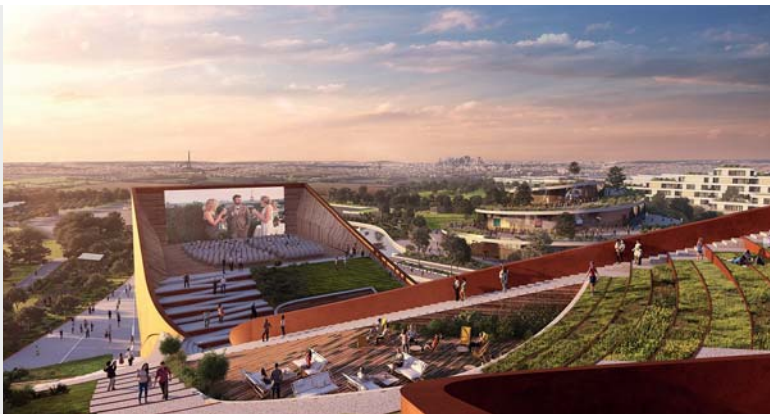
This 7,000-capacity music venue will feature a public Sound Deck on its roof, while the building's glazed facade will open onto a large sheltered terrace that forms an outdoor stage for special concerts.



3

**CENTRE CULTUREL
DÉDIÉ AU 7ÈME ART
UNStudio**

This dramatic indoor/outdoor cinema will be formed of three intertwined volumes, clad with weathered steel, that will emerge from the ground, topped by a sloping green carpet integrated with the surrounding landscape. Described by UNStudio as "a new type of cinema", the building is designed as both a public space and a cultural laboratory - complete with a film studio and archive - "rather than a mere container for a 'black box' audience experience."



4

**HÔTEL BRANCHÉ ABORDABLE (3*)
Atelier(s) Alfonso Femia**

This semi-transparent three-star hotel will cover multiple storeys and is described as "an original, ambitious, sensitive" concept.





5

HÔTEL DE LUXE (5*) Atelier COS

This five-star hotel will offer a new customer experience, as "a synergy between hotel and floriculture." There will be fields of flowers on the roof, an atrium filled with bamboo and a design partly inspired by the light emitted by fireflies.

6

HOTEL AND CONVENTION CENTRE

AAVP Architecture

The design of this 500-room hotel and conference centre has been inspired by the exoskeleton of a dozing mythical animal, topped by a roof that evokes houses from the region.



7

HOTEL AND CHILDREN'S CULTURAL CENTRE Franklin Azzi Architecture

This 400-room hotel and cultural centre for children will feature a spa and wellness area, and will overlook a park. The building itself will be camouflaged in greenery so as to appear like mountain peaks. According to Azzi: "The facades are hidden in dense nature offering calm and privacy to each of the hotel rooms. The roofs become territories to conquer, with walks along the ridge lines, green spaces dedicated to relaxation and, on the low plateaus, patios embellished with ponds."



8

WATER PARK HOTEL
Chabanne Architecte

The Water Park Hotel explores the theme of water and wellbeing, and will seem to extend from the adjacent Aquatic Pool as "an oasis of calm and conviviality." According to the designers, "terraces, beaches and bleachers draw a landscape of contoured lines. The water seems to have carved hollow volumes occupied by cafes, restaurants, lounges and conference rooms. There will be water slides and an infinity pool overlooking Paris.


THE GRAND EXHIBITION HALL
Bjarke Ingels Group (BIG)

As well as overseeing the masterplan, Ingels and BIG have also designed EuropaCity's exhibition hall, which will be linked with the main train station by a sculptural tunnel, forming a cultural gateway "with emblematic architecture." A tree-lined pedestrian walkway will lead to a belvedere, where visitors can enjoy a view over the entire project, with Paris in the distance. ●



DAVID COLLINS STUDIO

With ongoing collaborations with Ole Scheeren and Kengo Kuma and an increasingly international portfolio, the future for David Collins Studio looks bright. The leadership team talk to Kim Megson and Magali Robathan

Since launching in London more than three decades ago, David Collins Studio has made a name for itself with its glamorous, contemporary interiors, designing many of the capital's hottest destinations, including Claridge's Bar, The Connaught Bar, Nobu Berkeley Street, Bob Bob Ricard and The Wolseley.

The past few years have seen the practice become increasingly international. Creating the interiors for the Ritz-Carlton Residences and leisure amenities at Ole Scheeren's MahaNakhon mixed use tower in Bangkok – which opened last year – put the firm on the map in Asia, while John Barrett's salon in Bergdorf Goodman and two hotels in NYC and West Hollywood have done the same in the US. Ongoing projects include the clubhouse at the Kengo Kuma-designed MahaSamutr resort and residential development

in Hua Hin, Thailand, a major reconstruction of Melbourne's Windsor Hotel; the Edition Skybar at MahaNakhon in Bangkok; and a range of high end residential projects around the world.

The story started when Dublin-born David Collins moved to London in the 1980s. Collins had trained to be an architect, but got into interior design when a friend asked him to decorate his flat. The results were spotted by chef Pierre Koffmann, who enlisted Collins to revamp his La Tante Claire restaurant. A commission from Marco Pierre White to renovate Harveys restaurant in Wandsworth, London followed in 1987, and the studio began to build a name for its luxurious interiors.

Collins was known for his decadent, glamorous style, his attention to detail and his love of the colour blue – seen most famously in the Blue Bar at the Berkeley Hotel in London's Knightsbridge. Madonna was a friend and a fan; Collins advised on the decoration of her homes in London and New York, and she enlisted him to design a friend's nightclub in Miami. Best known for its high end projects, the David Collins Studio has also created interiors for high street chains including Pret a Manger, Cafe Rouge and the Dome.

Collins died after a short battle with skin cancer in July 2013. In the midst of their shock and grief, there was never any doubt that the studio would continue, says CEO Iain Watson, who founded the practice with Collins. "It was a such a big part of our lives," he explains. "You have to be the continuity; to focus on and deliver the next project. It's really about just getting on with it."

Today, the David Collins Studio is led by CEO Iain Watson, creative director Simon Rawlings, design director Lewis Taylor, COO David Goodman, and marcom director David Kendall.



Dublin-born David Collins moved to London in the 1980s and founded David Collins Studio in 1985

THE MANAGEMENT TEAM

Iain Watson

Founder and CEO

Iain is a founding member of David Collins Studio, who together with David Collins imagined a studio founded on the principles of collaboration and creativity. In his position as CEO, he has been involved with every element of the Studio's history and operations over the last 30 years and is its ultimate brand guardian, bringing together the creative and commercial elements of the company.

Simon Rawlings

Creative director

Simon is the creative director of David Collins Studio, a position he has held since 2007, and is ultimately responsible for the overall creative output of the Studio. Prior to his current role, Simon led the hospitality and retail teams.

Lewis Taylor

Design director

Lewis leads the commercial design team, having joined the Studio in 2006 following his master's degree from the Royal College of Art in Design Products. In his role as design director, Lewis has led the design and delivery of the Alexander McQueen and Jimmy Choo worldwide store roll outs, and has delivered projects for Harrods, David Morris, McQueen, Louis Leeman and De Grisogono.



Here the team talk through their work.

David Collins Studio launched more than 30 years ago. What are the biggest changes since then?

IW: We've always worked across three key sectors: retail, residential and hospitality. Increasingly, we're fusing these sectors. I always think the best creative ideas come from the boundary between different sectors. That's where you get those creative sparks.

Which projects have been particularly significant for the practice?

IW: Designing the salon for John Barrett at Bergdorf Goodman put us on the map in the US, and the MahaNakhon project in Bangkok did a similar thing for us in Asia. Those kind of projects create a shift in the business. Forty per cent of our business is now in Asia and the US.

LT: Claridge's Bar was a very important project for us. There wasn't a hotel bar culture

The Studio is such a big part of our lives, that it just continued, albeit through a very challenging period

in London until that came along. Today some of the best-loved bars in the world are in hotels.

What role does emotion play in your work?

SR: With any project, the first thing we think about is the feeling we want to create. We obsess over that more than anything else. How do we want people to feel? Do we want them to slow down, to feel at ease, or do we want them to feel uplifted and energised? Our design concept for Pret a Manger is a good example. We created fast-paced, medium-paced and slower-paced areas, using different materials and lighting.

LT: The faster paced areas are where the fridges are, where we want people to move

through quickly, so there's quite harsh lighting and a lot of activity. Elsewhere, we slowed the pace down with warming lighting and materials. The lighting also changes throughout the day, so it's brighter in the morning when customers need that energy. Pret a Manger wanted to extend their offer into the evenings, when the lighting becomes softer.

How do you encourage your staff to share ideas?

SR: We have Friday morning workshops, when everyone sits down and updates one another with the latest on the projects we're working on.

We also have visitors coming in regularly to talk to staff; these include artists, suppliers and experts in various fields – we recently had someone come into the office to talk about wellness and meditation.

LT: The staff organise a programme called Off Grid. Every couple of weeks there's a different activity – it could be a visit to a new gallery or a



David Collins and Iain Watson (above). The DCS-designed Shoe Heaven for Harrods (left)



Brasserie Bob Bob Ricard features a Blue Dining Room inspired by the Orient Express

new exhibition. We've done ice skating, trapeze, sketching and terrarium-making workshops.

IW: Recently, we took the staff on 'safari' in London, visiting different destinations that we thought might be inspiring. That was useful and it's something we'll do again. It was interesting to look at these destinations together and work out what makes them unique.

LT: There's also a personal development fund. Every member of staff is given money each year to do something to develop themselves and their interests.

Do most of your projects come in from direct commissions or competitions?

SR: A bit of both really. A lot of people come to us because they love what we do and they like the fact we're very collaborative.

We don't particularly have a house style, and that's very appealing to some people.

We're good at interpreting briefs and working with people to create something that feels special and luxurious without it necessarily having our stamp on it.

Following the death of David Collins in 2013, how did you reach the decision to continue as a practice?

IW: It wasn't necessarily a conscious decision. I've been here since the beginning. Simon has been working for the practice for 20 years, Lewis has been here for 11. The studio is such a big part of our lives, that it just continued, albeit through a very challenging period.

How did you get through that time?

IW: People naturally gave us a three-month window, in terms of respect and understanding.

After that it was about continuity. You have to be the continuity; to focus on and deliver the next project. We can talk about continuing, we can send out press releases, but that's not enough. It's really about just getting on with it.

What do you see as David Collins' legacy?

IW: David was an architect by training, so he had that technical knowledge and a natural hunger for materials and new techniques.

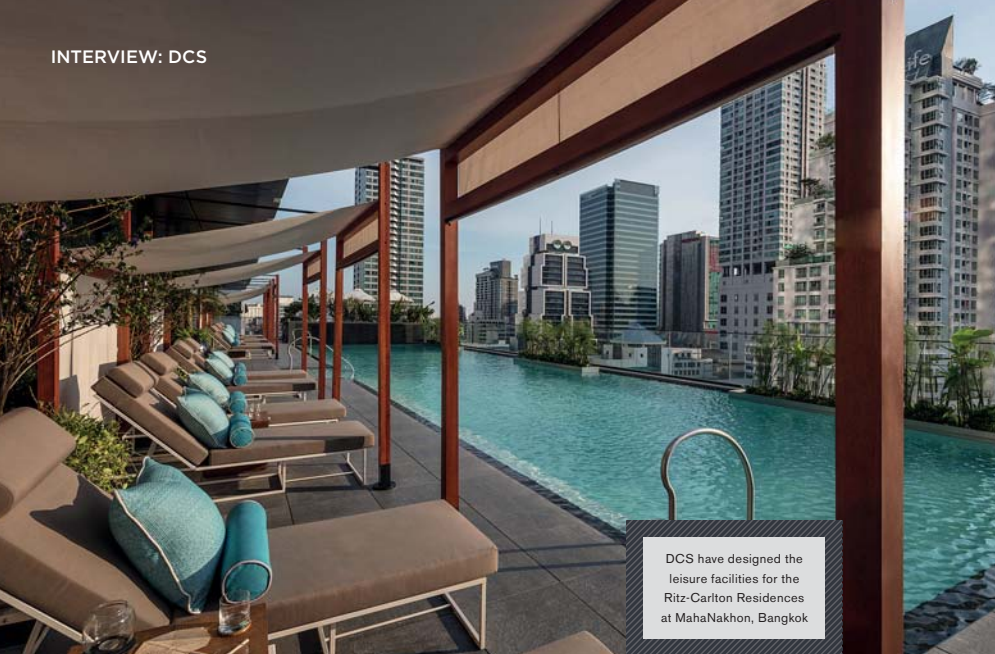
His legacy can also be seen in the fact that we're confident in our use of colour, probably more so than some of our contemporaries. I think we use colour in a very refined way.

David's life was a symphony in blue. He did have a lavender period and an eau de nil and pistachio period as well, but blue was his favourite colour. It made him feel comfortable, relaxed and inspired.

Also we try to follow his legacy of not always going for the easy option; that's something I learned from him.

You have worked with some very big name architects. How do you find that process?

LT: Brilliant. The main challenge is co-ordinating time to speak more than anything. But actually, the more important they are as an individual, the fewer people they often have around them. So you're just dealing with them and their decisions. And the bigger names are usually very clear about their direction and what they're trying to achieve.



DCS have designed the leisure facilities for the Ritz-Carlton Residences at MahaNakhon, Bangkok

You're responsible for the interiors of the Ole Scheeren-designed MahaNakhon tower in Bangkok. How did that project evolve?

SR: At the first meeting, the tower was still just a scribble on a piece of paper. We had to spend quite a bit of time understanding the building.

For us it was about really understanding the programming, who was going to use it and what the market was like in Thailand.

Before work had even begun on the tower, we built three different test apartments. That really made the process easier. It enabled us to test the water, find the right suppliers, take risks and make mistakes on a smaller scale.

SR: There are 200 apartments in the tower and around 150 different room types, so it was a very complicated project, and quite a challenge from a marketing point of view.

Tell us about the public amenities

SR: We have a pool, a spa with sauna and steam room, a full gym, a yoga room, a kids' room, a cinema, an adult games room, four

It was about marrying our style with all the surrounding buildings, and that mix of very contemporary architecture and more classical materials

lounges, outdoor lounges, sunbathing terrace, bar, dining area, club lounge, guest kitchen, meeting rooms, a TV room and cards room.

Are there any unifying design motifs or ideas that run through the project?

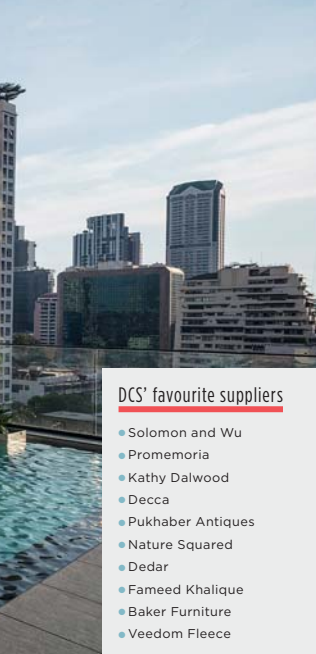
SR: We wanted to use Thai materials and create a real sense of being in Thailand. That was very important. It was about marrying our style with all the surrounding

buildings, and that mix of very contemporary architecture and more classical materials.

What's the most innovative thing about that project?

SR: For me it was the way in which the owner approached it. He started with a miniature version of the building, which was the sales gallery, and then he brought in a Dean & DeLuca café, to get local residents excited about it. Then he turned this into a cube-shaped building, where he put some of the most amazing restaurants in Bangkok.

Rather than just waiting until the building was finished to unveil it to the public, he gradually introduced various elements that told a lot of different stories as the building took shape. And those stories are still being told, because the hotel is next [the Bangkok Edition, a collaboration between Marriott International and Ian Schrager], followed by the Sky Observation Deck and Bar, opening on the top floor of the tower. These are both due to open later this year.



DCS' favourite suppliers

- Solomon and Wu
- Promemoria
- Kathy Dalwood
- Decca
- Pukhaber Antiques
- Nature Squared
- Dedar
- Fameed Khalique
- Baker Furniture
- Vedom Fleece

You're responsible for the country club within Kengo Kuma's MahaSamutr resort in Hua Hin, Thailand. How did this come about?

SR: It's a very interesting project. The owner decided he wanted to build a residential development based around a man-made lagoon. We're creating the clubhouse for the development. It's a facility for the residents but also a members' club for people in the town, who can use the facilities, which include a spa, a cookery school, professional sporting facilities, a 50m pool, a cinema, two restaurants, an area for teenagers, indoor play areas for smaller children and a sports bar. It's pretty extensive.

SR: It's a lovely project. I was there recently and the building housing the clubhouse is spectacular. It's huge and multi-levelled, and features these incredible ceiling structures that Kengo Kuma created. I like the idea that you can get up in the morning, go out onto your terrace, a little boat will pick you up and take you across to the clubhouse. You can have a bit of breakfast, maybe sail home. How lovely.



The Vogue Lounge launched on the top floor of the MahaNakhon Cube in Bangkok in 2014

What innovations are you seeing emerging in the hotel design area?

SR: Le Meridien Seoul, which we recently completed in South Korea, was a very interesting project. The client had an amazing artwork collection, which he wanted to use to drive more customers through the hotel. We initially consolidated his artwork into the colonnade in the entrance, to make more of a focus of it; he then decided to build a small extension to the ground floor of the hotel and create a contemporary art gallery.

LT: He had a very successful hotel, but he knew that he needed to invest in it to keep it successful for longer. I don't think they have the same hotel bar culture as us over there, so bringing the gallery in and having a lower price F&B facility offers something else. I think it's really going to increase the spend there.

Where do your ideas and inspirations come from?

SR: It's very random. It could be an object, or a fashion show. It might be a texture or a

technique. I remember finding metalwork in Argentina with this amazing alloy of different metals that was all wrinkly. We built a whole restaurant around it.

IW: Paris was always a huge inspiration to us in the early days of the studio.

We used to have a small office in the Le Marais area in the early 1990s.

SR: More often than not the vision gets pieced together with the team.

We work in a very collaborative way, which means you get a collective vision. That makes the finished project feel timeless and eclectic, rather than being a one dimensional concept.

The only time I've ever done a conceptual interior would be Nobu where we said, 'Let's not have any straight walls in this restaurant and make it all very organic'. We never did that again!

SR: I remember trying to find this very specific filament bulb for the Wolsley that we'd seen. We finally tracked them down in Germany at some kind of train supplier, as they used to use them on the railway lines. It's those kinds of things which you obsess over.



DCS are responsible for the design of the country club at the MahaSamut resort in Thailand

It must be a nice moment, when you actually find the thing you've been dreaming of

SR: It is, but those moments are gone. Now you just type what you want into Google and you can find anything. Before, part of the skill of being an interior designer was the ability to track things down and know where to go to get them made. Now anyone can find anything, our skill lies in the strength of the vision, the concept and the ability to put it together and curate the things that we find.

How is technology changing the way you work?

SR: In some ways, technology is almost destroying our industry. It makes it look so easy from the outside to change and update interiors, when in reality it still takes a lot of time. It's made clients much more demanding, more exacting, this whole, 'I want to see 14 CGIs of the same cup at different times of the day'. It's actually increased the workload. It started off as a tool to make things much easier, and it's had the opposite effect

What are your pet hates?

IW: Anything that doesn't operate well. All of our products have to operate exquisitely; that's what gives our projects longevity. The team really sweat over that.

LT: It's true, people don't really see that side; the patience required to make sure everything works properly, the weeks we spend on plans. Those things get taken for granted.

What other challenges are you facing?

IW: The pace of change is so fast now. We're seeing developers and potential clients putting less of a return period on their investments, so wanting to invest less in good design.

Design has become so easy to knock off visually. You don't get the same overall effect, but there's always somebody who wants to enter a price war or a quality war, somebody who can do it quicker or for half the price.

What we do is work with people who want to invest the right amount of time, money, thought and care into a project. We didn't do many London restaurants for a short while, because there was a trend of no design, and

Our skill lies in the strength of the vision, the concept and the ability to put it together and curate the things that we find

that's not what we do. So we've always said we'll stay true to what we can do, and that's where we can bring value to a project.

What kind of project would you like to do that you haven't done yet?

SR: We've done a theatre, we've done an aeroplane, we've done a boat. A car would be cool. A gallery would be amazing.

I'd like to do a building – to design a house from the perspective of an interior designer. Usually an architect designs a house and you get the inside, but it would be an interesting thing to design a house from the inside out. ●

DCS – RECENT PROJECTS



Le Meridien Seoul

SEOUL, SOUTH KOREA

David Collins Studio were appointed to oversee the interiors for all of the public spaces and 337 guest rooms and suites at the first Le Meridien property in Korea. These include a six room Presidential Suite, five food and beverage locations, a gym, pool, fitness centre, private members' club, banqueting suites and ballrooms. According to the studio, 'Le Meridien Seoul blends Parisian opulence with strong mid-century references.'

Adare Manor Ireland

LIMERICK, IRELAND

Launched in May 2018, The Carriage House is a 1,000 sq ft one-storey building housing a bar, fine dining restaurant, lounge and private dining room, as well as a glazed terrace and outdoor cigar lounge. The building is part of the newly refurbished Adare Manor in Limerick, Ireland, a five-star hotel and 840-acre country estate, which is home to a championship golf course. During the day, The Carriage House is used primarily by golfers. At night, it transforms into a dining and bar destination for local clientele and hotel guests. The Studio have also created the interiors for the Tack Bar and Cellar Bar located within the original Manor.

Ritz-Carlton Residences, MahaNakhon Tower

BANGKOK, THAILAND

Opened in August 2017, the Ritz-Carlton Residences form part of the iconic MahaNakhon building, a mixed-use development that includes a high-end boutique hotel, retail space and an outdoor public plaza.

Designed by Ole Scheeren, the MahaNakhon Tower is located in the heart of Bangkok's central business district connecting Silom and Sathorn Roads with a direct link to Chongnonsi BTS. The Studio was appointed to design the public spaces and leisure facilities for The Ritz-Carlton Residences, Bangkok – including lobby, guest lounges, private members club fitness and wellness areas – as well as the design for 200 private apartments. David Collins Studio says: 'The concept is natural, crafted and layered, reflecting the precision of the building's architecture as well as the homeowners' appreciation for sophisticated interior concepts.'



Ella Canta

LONDON, UK

Created in collaboration with renowned Mexican chef Martha Ortiz, Ella Canta sees subtle Mid-Century references from the great Mexican modernists, artists and designers paired with bold contemporary artwork. Strong shapes, soft colours, and clean lines celebrate the architecture of Ricardo Legorreta, ceramics of Gustavo Perez and textures of Ernesto Alva. The 410-square metre restaurant subtly evolves with palettes that gradient throughout three dining rooms. Blush pink, sun-bleached red, blue and tan are each uniquely inspired by the architecture and landscapes of Oaxaca.



LABOUR *of* LOVE

Shanghai businessman Ma Dadong's mission to save 10,000 ancient trees and 50 historic houses from flooding led to a unique Chinese resort. Kath Hudson talks to the architects and designers behind Aman's latest project

The story of Amanyangyun is heartwarming as it is a true labour of love. On a routine visit to his home village in Jiangxi province, Shanghai businessman Ma Dadong learned that up to 30 villages, dating from the Ming and Qing dynasties, and 10,000 ancient camphor trees were soon to be lost due to a reservoir being given the go-ahead.

Horrified that so much heritage could be destroyed, Ma assembled a team of botanists, engineers and architects conversant with ancient Chinese architecture to relocate both houses and trees to a new home 20 miles from Shanghai. "These trees had been alive for almost 2,000 years, before the first Chinese emperor was born. It can blow your mind to think that these ancient trees and their long lives might disappear in a snap of the fingers," says Ma.

To avoid traffic, the trees were transported overnight on flatbed trucks to their new home. Nurtured like babies, about 80 per cent survived. With a diameter of over two metres, the largest tree was so big that a motorway toll booth had to be demolished for it to pass. The tree now forms the heart of the resort at the village green.





Kerry Hill Architects team members, from left to right: Kerry Hill, Tanuj Goenka, Isabelle Vergnaud, Tim Bradley



PHOTO: SHU+HECHONG

Artisans dismantled 50 ancient Jiangxi houses, many with ornate carvings and reliefs, which were rebuilt on the new site



One of the antique villas is carefully reconstructed (left); the biggest tree that was moved is nicknamed 'King Tree'



An equal amount of care and precision was applied to the 50 houses, which were taken apart by artisans, brick by brick, labelled and laid out in a warehouse. Some of them contained ornate carvings and reliefs detailing family histories which date back two millennia.

Unique historic houses

In 2009, Ma asked Aman Resorts to get involved. Christophe Olivro, general manager of Amanyangyun and regional manager of Aman China, describes it as one of the boldest conservation projects in China's history: "Aman resorts are all about storytelling and Amanyangyun is no exception. This incredible project presented obstacles but it gave us an opportunity to push the boundaries of traditional hospitality."

Australian architectural practice Kerry Hill were appointed six years ago, by which time the antique houses had been dismantled and the trees transplanted to a nursery next to the site. "In the past our practice has been a bit cautious of getting involved with projects in China, as they tend to be fast track and commercial," says project director Tanuj Goenka. "But this one was very different. We loved the brief and our vision and beliefs aligned with Mr Ma's, so we were very keen to be involved."

"He is a gentle, refined man and has been courageous and visionary with this project, challenging us as architects, but also trusting us. He had in mind what he wanted from the property, but didn't know exactly how it would turn out, so he was prepared to go on a journey with us."

Every part of each house had to be carefully labelled and laid out



The team had to overcome a series of challenges. "The first one was the site," says project director Tim Bradley. "Usually there is a landmark or a topography to use as the hook for the masterplan, but this was just a vast, flat site. Therefore we turned to Chinese urban design principles to develop a grain, scale and hierarchy for the masterplan which felt appropriate to the place. Together with the old houses and trees an essential building block in the masterplan is the new guest suite which is a contemporary reworking of the

Aman resorts are all about storytelling and Amanyangyun is no exception





Amanyangyun – *yangyun* means 'nourishing cloud' – is Aman's fourth destination in China, located not far from Shanghai



Nanshufang reading pavilion is the cultural centre of Amanyangyun, where guests can explore Chinese art forms and books



The 2,840sq m spa and wellness centre is set around an impressive courtyard

The resort at a glance

● Nanshufang is the cultural centre, at the heart of the resort, located in a serene garden and curated as a space for contemplation, learning and discussion, where guests can enjoy a number of cultural activities such as ancient calligraphy and Chinese tea ceremony.

● 13 of the antique dwellings have become four-bedroom villas with pools.

● 24 contemporary one-bedroom club suites have been added.

● The grounds comprise the rescued millenarian trees and ornamental lakes.

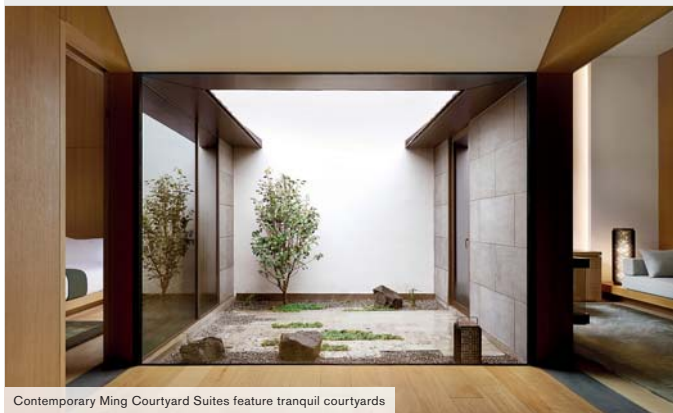
● There are five dining venues: an all-day dining pavilion, Chinese restaurant, Club Lounge, informal Lakeside Japanese restaurant, and a 200-seat banquet hall.

● Aman Spa has 10 spacious treatment rooms which can be booked for a group, extensive thermal facilities, a state-of-the-art fitness centre, two swimming pools and a large yoga and Pilates studio overlooking a lake.



Arva, an Italian restaurant, is one of five on-site dining offers





Contemporary Ming Courtyard Suites feature tranquil courtyards

This carefully choreographed interplay of room and courtyard extends through all scales of the masterplan

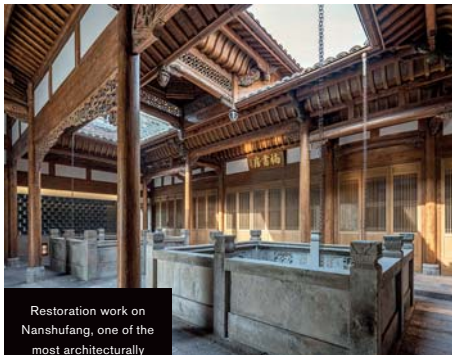
antique house typology with its sequence of rooms looking inwards onto landscaped courtyards. This carefully choreographed interplay of room and courtyard extends through all scales of the masterplan up to the main public areas of the hotel with its walled gardens and pavilions."

Unsurprisingly, the antique houses presented a challenge. "Each house is unique, with its own nuances which we had to work with," says Bradley. "When we were putting them together we often thought we recognised a house as being the same as another one, but then realised there was a subtle difference, like a curved beam. They each presented their own challenges and opportunities. We had a set of rules, but had to adapt them to each house. It was a delightful process."

Inventive engineering

With the antique houses, a key challenge was meeting modern expectations for environmental comfort without losing authenticity. "Most of the modernisation is not obvious to guests," says Bradley. "High performance insulation allowed us to keep partition walls thin and fully articulate the timber structure of the house. Fine perforations in the outer brick skin increase daylight in the interior without detracting from the characteristic monolithic appearance of the external elevations."

The ceilings had to be subtly dropped to integrate lighting and music systems, and in order to come in line with modern building codes, and to be earthquake resistant, the engineers had to develop new methods with the cross bracing.



Restoration work on Nanshufang, one of the most architecturally impressive buildings

DANCOIS JIS QUJIE





Amanyangyun's main restaurant, Lazhu, is light-filled and airy, overlooking a bamboo grove

Although the aim was to recreate the houses in their original state, occasionally a contemporary twist was added. "There were two strands to our approach to the antique houses – renovation and contemporary intervention," says Bradley.

"Where we needed to make a substitution, because the panelling had rotted away, for example, we tried to reinstate like the original. But, if it was something new, like a partition that would not have existed before, then we went very contemporary. As a result, the new interventions are clearly legible and the authenticity of the original is retained. Many clients would have been overly deferential to the antique houses, but Mr Ma embraced the idea of mixing the contemporary with the traditional so they set each other off."

Keeping with tradition

Prior to starting the design process, the architectural and design team visited existing villages in Jiangxi province to better understand the composition of the houses and how they were used. "We realised that the spatial hierarchy of the house was fundamental, always entered from the

6 *The resort is a legacy of the past and an archive for future generations*

south with the most private space and the ancestor shrine in the north, so we took our cues from that and placed the bedrooms at the back of the house."

Kerry Hill's senior interior designer Isabelle Vergnaud explains to maintain the legibility of the original architecture none of the joinery was built in and KHA went to great lengths to get the finer details right, down to designing all the light fittings. In the quest for perfection, one armchair went through 10 prototypes before it was approved. Even the ceramic and wooden trays are bespoke, because Ma didn't want to purchase anything that could be seen elsewhere in the Shanghai area.

The antique houses vary in size, ranging from 300 to 900sq m. They sit within a walled garden, framed by simple sandstone volumes containing

suites and support spaces. The number of new suites depends on the size of the antique house, but most villas have at least a master suite and one other. Part way through the design process the brief evolved to add basements to each villa, with amenities for residents, such as art gallery, wine cellar, gym and/or tea rooms. "This created a further challenge but also the opportunity to add to the experience," says Goenka "It's a great surprise for guests to discover spaces below, in addition to the main living area."

Quality materials

Tactile and serene, the suites are designed to encourage people to spend time in them. Vergnaud says this calmness carries over to the public areas as well. "The hotel lobby is a very simple timber box, infilled with a lattice of namnu wood, which is a special timber only used by the Imperial family. It is a beautiful wood, with a golden fleck and wonderful fragrance," she says. "One of the reasons the hotel didn't need much artwork was because the shadows through the screens animate the space, creating shadows better than any art."



Dan Pearson was inspired by Chinese gardens and heritage towns

DAN PEARSON THE LANDSCAPE ARCHITECT



Dan Pearson was responsible for the landscape design of the 25-acre resort development, working closely with Kerry Hill to design a streetscape, public realm, individual gardens for the villas, a public park, ornamental lake and camphor forest.

Visits to Chinese gardens and heritage towns provided the starting point for his team: "We were very inspired by the Chinese gardens and towns in terms of materials and the way the buildings co-exist, as well as by the way people move through these ancient towns," says Pearson. "We also looked at what makes Chinese gardens different from Western-style gardens. It 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."

Despite its wealth of plant material, China has no nursery trade and people tend to use only 20 different plants in their gardens, so finding good plant material was a major challenge for the landscape team. Even though China has a tremendous history of garden-making, much of the trade, skill and craftsmanship was wiped out during the Cultural Revolution.

"China has become a land of industrialisation and not of growing," says Pearson. "We wanted to do something very specific and beautifully crafted."

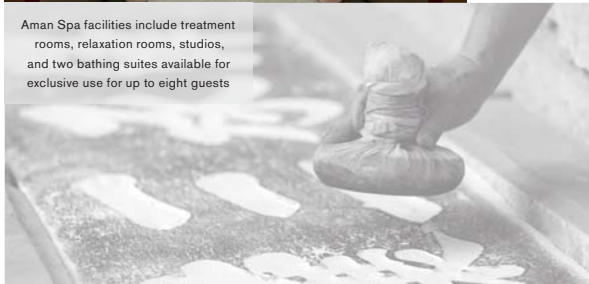
With Ma's desire to be authentic and exacting standards, it sounds like money was no object. But Goenka says, like all projects, there were budget constraints, but that quality came above cost. For example, Ma supported the choice of real bronze for the lattice screens in the gardens instead of a cheaper applied finish, because he understood bronze patinates and improves with age.

Now the resort is open, the guests are coming, the trees are flourishing and the birds are populating the forests. As the landscape matures, this hidden world can only become more tranquil and serene. The team members are delighted with the result, both how it looks and the cultural experience it offers guests. "The resort is a legacy to the past and an archive for future generations," says Olivro. "Amanyangyun offers its guests the standards of design, service, natural beauty and cultural immersion for which Aman is renowned."

Already over a decade old, the Amanyangyun story doesn't end here. Kerry Hill have masterplanned for an area three times the size. Now the team are learning some technical lessons from phase one before heading into phase two. ●

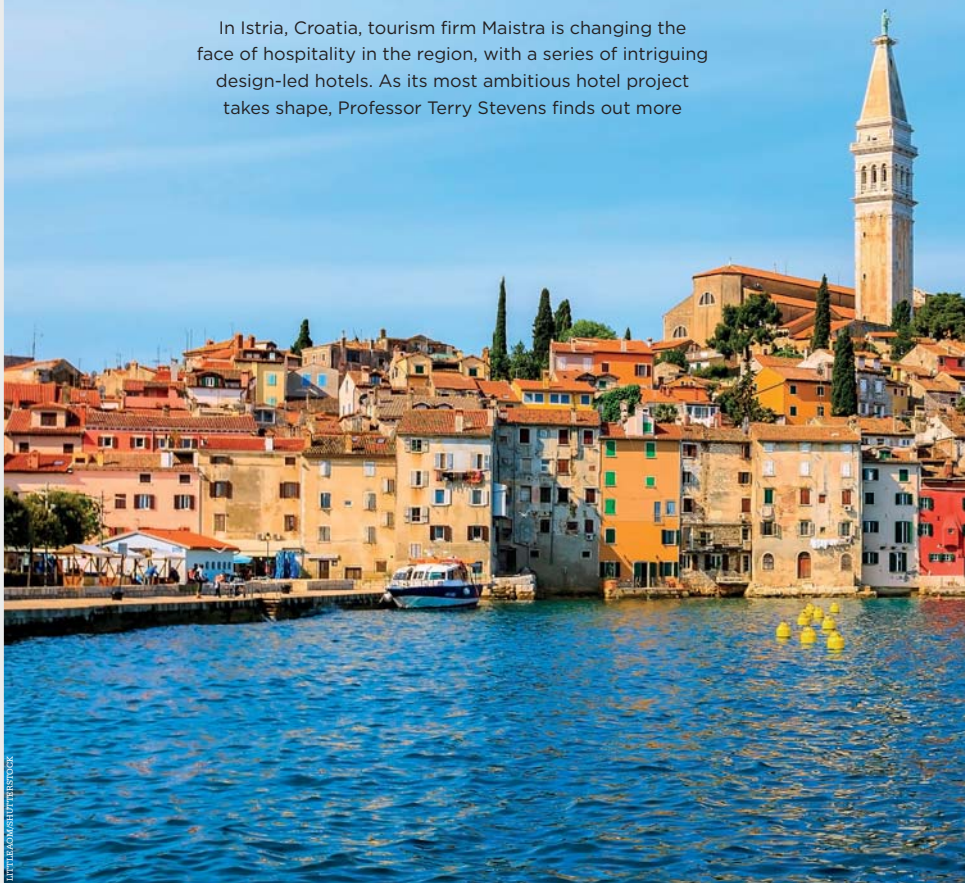


Aman Spa facilities include treatment rooms, relaxation rooms, studios, and two bathing suites available for exclusive use for up to eight guests



TRANSFORMING ISTRIA

In Istria, Croatia, tourism firm Maistra is changing the face of hospitality in the region, with a series of intriguing design-led hotels. As its most ambitious hotel project takes shape, Professor Terry Stevens finds out more



Along with Slovenia, Croatia is my favourite tourism destination in Europe. Since gaining independence in 1995, the country has worked hard to create a fresh approach to tourism and has succeeded through innovation, using its natural and cultural assets to competitive advantage by recognising the importance of tourism to normalising life and the economy.



Despite its obvious historical appeal to mass tourism, Croatia is steering a different course, shaped by a strong and focused tourism masterplan and political leaders who understand the needs of the industry.

Within Croatia, one of the most appealing destinations has to be Istria – a 3,600 sq km heart-shaped peninsula in the north, 50 km south of Trieste.

The coast has traditionally been the focus of tourist activity with its historic towns such as Pula, Porec and Rovinj and the resorts of Umag and Novigrad. The Istrian interior is characterised by medieval hilltop villages set amongst rolling country and forests – a countryside that lost almost 90 per cent of its population, who exited during the four years of war from 1991 – 1995.

Istria is now leading the re-invention and has become the epitome of a successful transformation in Croatian

tourism. It too is driven by an enlightened masterplan, with the key 'actors' realising that quality and unique visitor experiences are the key to competitive advantage.

One of the industry leaders, Maistra Ltd – the foremost tourism and hospitality company in the region – is changing the face of tourism in the area, with a series of design-led hotels.

Investing in design

Maistra Ltd is the hospitality arm of the Adris Group and was formed in 2005 following the successful merger of two local Istrian tourism companies.

Today Maistra owns and manages a portfolio of nine hotels and eight resort complexes in Istria in the towns of Rovinj and Vrsar. In 2014, Maistra acquired the Hilton Imperial Hotel in Dubrovnik which is now owned by Maistra but operated by Hilton.

Over recent years Maistra has invested more than E400m to create premium hotels. The elegant five star Monte Mulini and the 248-room design-focused Lone Hotel allowed Maistra to introduce two global brands to Istria – Leading Hotels of the World and Design Hotels. Other investments have followed with the renovation of the environment at Lone Bay; the refurbishment of the Adriatic Hotel and the opening of the family hotel Amarin under the Kinder Hotel Brand. Next year will bring the opening of Maistra's latest hotel: the Grand Park Hotel Rovinj.



Maistra Ltd owns and manages nine hotels and eight resort complexes in Istria

Grand Park Hotel Rovinj



The hotel will feature three outdoor pools. It has been designed to maximise views

The Grand Park Hotel Rovinj – which replaces the old Hotel Park in Rovinj – represents the single biggest tourist investment by Maistra so far, and one of the largest investments in tourism since

Croatian independence. Croatian investment firm the Adris Group is the project's investor, and is also investing heavily to update Maistra's remaining hotel stock to four and five star.

Maistra has enlisted the help of Croatian architecture and urban planning studio 3LHD and Italian designer Pierro Lissoni to create the five star hotel, which is due to open next spring. Facing the marina, the six level hotel has been built into the natural slope, and offers views of the sea and of old town. The 'cascading' design of the hotel means that the entrance, lobby and the

swimming pools are on the sixth floor, and many of the buildings are camouflaged with greenery.

The hotel will feature 193 rooms and 16 suites, several of which will have a private sauna and plunge pool, a sunbathing area and a garage. The hotel also features several bars and restaurants, a two-level 3,800sq m spa (the largest of its kind in Istria), and an indoor pool and three outdoor pools on the top floor of the building.

"When designing the hotel, our goal was to have all the facilities focused on the spectacular views of the sea, of Rovinj's old town and of the green island of Katarina," says 3LHD partner Silviye Novak.

"At the same time, to secure a suitable view of the hotel from Rovinj, we needed to incorporate the hotel's volume in the



Pierro Lissoni is responsible for the interiors



The hotel will face the marina. Many of its buildings will be covered with greenery

Our goal was to have all the facilities focused on the spectacular views of the sea



The Grand Park Hotel Rovinj represents Maistra's biggest tourism investment

existing Golden Cape Park Forest. That's why the building was adapted to the slope of the terrain and why we have designed a 'cascading hotel', with the main entrance and the hotel lobby on the highest, sixth level.

"At the front of the hotel, there are five pine trees, and the greenery that will be planted on the terraces and roofs will provide the guests with a sense of being surrounded by nature."

The project also involves the creation of number of new public spaces along the adjacent seaside promenade.

"The areas alongside the promenade are intended to be the new spaces for urban life and meetings – a point which connects the old town's urban fabric with the tourist and park spaces of the Monte Mulini zone," says 3LHD. "A relaxing atmosphere is created by water surfaces, choice of paving and greenery, making the whole area attractive and accessible."

The hotel features a spacious lobby at its core, which overlaps with a two storey restaurant and 'sunset terrace'. It also features a 'Secret Room' – the only room without a view – which will be used as a gallery displaying art pieces and new technologies, as well as a private meeting room.

It is due to open in spring 2019.



New public spaces are being created along the adjacent seaside promenade



Reinventing the Hotel Adriatic



The boutique hotel has 18 rooms and a cafe/restaurant overlooking the harbour

Maistra also teamed up with 3LHD for the reinvention of the historic Hotel Adriatic, which originally opened in 1892. It began life as a coffee shop, then a 'pied-a-terre', before becoming a hotel in 1913. During the Second World War it became a German command centre. In 1952 tourists returned to Istria and Jadran (a city-run hospitality company) re-established the Adriatic as a 45 room hotel. This was short-lived as after just two years Jadran made the building their offices. It was not until the late 1970s when it returned to being a hotel, becoming a focal point for artists, writers and poets throughout the 1980s.

Recently, Maistra decided it was time to bring the Hotel Adriatic up to date.

"We had a vision for the Adriatic but it was blurry and took time to crystallise," explains Tomislav Popovic, president of the Management Board of Maistra Ltd. "Together with architects 3LHD we brainstormed. The ideation process took almost two years and then the big idea came over drinks at a bar – a hotel filled with original artworks created for the hotel itself. The reaction of many in the industry was cautious and there were a lot of raised eyebrows.

"Our intention was to create a hotel that would make guests aware of the vibrant arts history

The building has been used as offices, a cafe and a German command centre



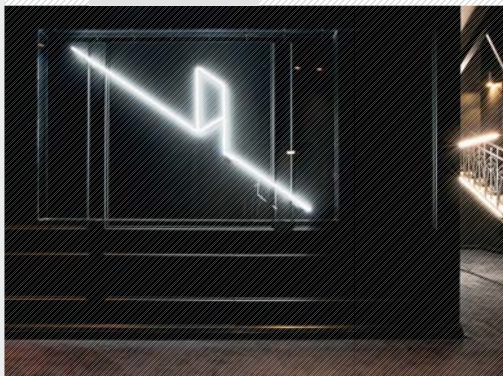
All the artworks on display were created exclusively for the hotel by 14 visual artists

of the town. At the beginning we didn't want to take risks with the hotel but we ended up doing something very risky. The result is amazing and it proved how important it is to have an open mind."

This is more than a hotel with an outstanding art collection; it's a hotel where the art fashioned the whole experience. "It was the rebirth of the hotel that gave birth to the art," explains Popovic. The collection was curated specifically for Maistra by Croatian art specialist Vanja Žanko, who commissioned 14 visual artists to create Adriatic-specific work, ensuring that each of the hundred in-situ installations are organically tied to the building.

With the original detail and spirit of the hotel being maintained, the interior has been reinvented to create 18 luxury bedrooms and suites along with contemporary bars, restaurants and outdoor spaces.

"We needed to create an experience," says Silvije Novak, partner at 3HLD. "We decided to play with the paradigm of the hotel creating a different type of space – in this case a gallery allowing us to treat the guest to an experience they typically wouldn't expect at a hotel. The idea was the transformation of the everyday into an illusion; a place of metamorphosis." ●



Our intention was to create a hotel that would make guests aware of the vibrant arts history of the town

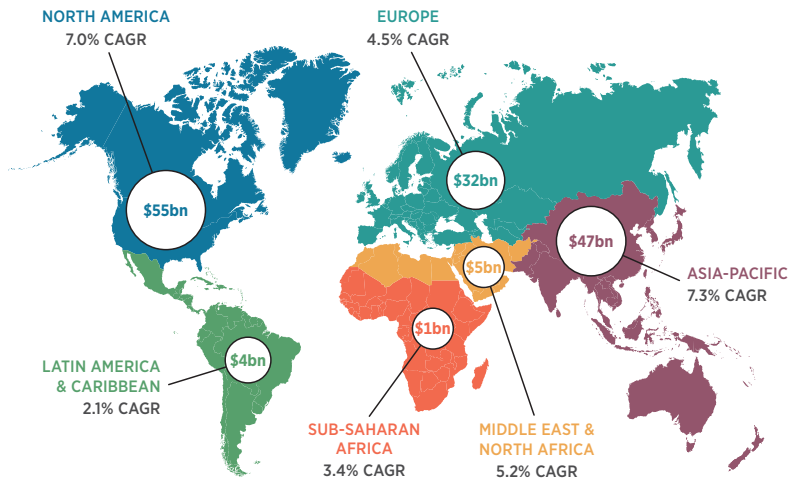
Living with WELLNESS

New research from the Global Wellness Institute values wellness real estate at US\$134bn in 2017 – and it's growing quickly. Research authors Katherine Johnston and Ophelia Yeung outline the findings of this first-ever study

● ReGen Village in the Netherlands is one of more than 740 wellness communities being built



Wellness real estate value and growth in 2017



Wellness is a US\$3.7tn industry, growing faster than the global economy. The Global Wellness Institute (GWI) sees residential real estate as the next frontier to transform the wellness movement. Our homes, communities and surrounding environment directly affect our daily behaviours and lifestyles, which together determine between 80 and 90 per cent of our health outcomes, so it's only logical that consumers should increasingly want to invest in health and wellbeing there.

Why now

The way our homes have been built in the last century is reinforcing lifestyles that make us sick, stressed, alienated and unhappy. Our modern environment has created new health risks – sedentary lifestyles, lack of physical activity, poor diet, stress, social isolation and environmental degradation. Our built environment favours driving over biking, sitting over walking, riding in elevators over using the stairs, texting over face-to-face conversations, and screen time over outdoor recreation. Even as we live longer, more

of us are living lonely, unhealthy and unhappy lives. We cannot address the global crisis of rising chronic disease and unsustainable health costs without committing to a dramatic transformation in where and how we live.

Defining wellness real estate

Wellness is not just about physical health; it is multi-dimensional, encompassing the physical, social, mental, emotional, spiritual and other dimensions of our selves. All aspects of a person – mind, body and spirit – need to work in harmony for that person to be truly well.

Wellness lifestyle real estate includes homes that are proactively designed and built to support the holistic health of their residents, while a wellness community is a group of people living in close proximity who share common goals, interests and experiences in proactively pursuing wellness. The power of wellness lifestyle real estate lies in its potential to foster wellness communities, but the connection between the two is not automatic, and requires a shift. This includes moving from not just preventing "sick buildings", but building homes that enhance



● The report authors
Katherine Johnston (top)
and Ophelia Yeung



● People are looking for neighbourhoods that support a healthy lifestyle

Wellness real estate makes up about 1.5% of the total annual global construction market



health and wellbeing; shifting from passive to active wellness; complementing bricks and mortar with policies, management and programming that build social connections and nurture healthy behaviours; and creating awareness that our individual health and wellbeing is intrinsically linked to our broader environment and the people around us – a shift from “me” to “we”.

Wellness lifestyle real estate is a nascent industry that recognises – and has the potential to meet – today’s immense health challenges. It represents a shift that puts people’s wellness at the centre of the conception, design, creation and redevelopment of our homes and neighbourhoods.

A growing market

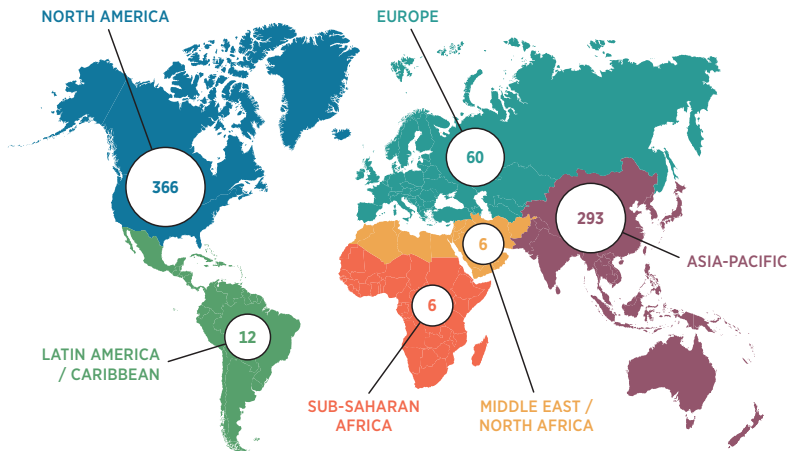
Wellness real estate was a US\$134bn industry in 2017, growing by 6.4 per cent annually since 2015, and making up about 1.5 per cent of the total annual global construction market. The GWI projects that the wellness real estate sector will expand by 6 per cent annually in the next several years, growing to US\$180bn by 2022. The GWI’s wellness real estate figures capture the construction of residential and commercial

or institutional (office, hospitality, mixed-use/multi-family, medical, leisure) properties that incorporate intentional wellness elements in their design, materials and building, as well as their amenities, services and/or programming.

The US, along with China, Australia, India, the UK and Germany, accounts for three-quarters of the global wellness real estate market, with the biggest growth occurring in the US (7 per cent), Asia-Pacific (7.3 per cent) and Europe (4.5 per cent). As recently as the 1990s and early 2000s, a relatively small number of wellness lifestyle real estate or community projects were under construction or in development – we estimate fewer than 50 projects globally. Contrast that with today, where more than 740 wellness lifestyle real estate and community developments are being built in the world, across 34 countries – and this number is growing daily.

These developments include masterplanned communities, multi-family housing, urban districts, mixed-use projects, and resort/spa-based real estate. Increasingly they are undertaken by larger, professional development companies with portfolios of multiple properties, some of which

Wellness real estate pipeline: Over 740 projects across 34 countries



have codified a set of core principles focused on human health and wellbeing used to shape their community design and marketing approaches. Additionally, many destination spas and wellness resorts are adding a wellness component for customers looking for a second home or vacation properties – or even to live a full-time wellness lifestyle. We estimate that there are more than 1.5m units either already built or planned to be built out over the next several decades, which will house more than 4.1m people.

Increasing consumer demand

The demand for wellness lifestyle real estate and communities is rapidly accelerating, as consumers are seeking out healthy places to live – and are ready to pay for them. Industry leaders are pioneering innovative ways to meet consumer lifestyle needs, and governments are beginning to support these efforts. Standards, guidelines and design principles are emerging to facilitate them. The confluence of these developments means that wellness lifestyle real estate is poised to go from niche to mainstream; eventually, building for wellness will become the norm.



● Features such as bike paths and community gardens are key

Top 25 countries for wellness real estate 2017

Country	Market Size US\$ millions
United States	\$52,481
China	\$19,940
Australia	\$9,471
United Kingdom	\$9,016
Germany	\$6,440
India	\$6,088
France	\$5,815
South Korea	\$4,195
Canada	\$2,355
Japan	\$2,246
Netherlands	\$1,851
Switzerland	\$1,607
Norway	\$1,217
Sweden	\$1,140
Austria	\$1,099
Italy	\$1,001
Malaysia	\$917
Singapore	\$819
New Zealand	\$803
Taiwan	\$652
Finland	\$651
Denmark	\$640
Indonesia	\$571
Vietnam	\$482
United Arab Emirates	\$446

Source: Global Wellness Institute



Wellness real estate is projected to grow to US\$180bn by 2022

Buyers have demonstrated that they're willing to pay more for healthier built environments; wellness lifestyle real estate developments positioned at the middle and upper ends of the market are achieving home sales price premiums averaging 10 to 25 per cent, and up to 55 per cent. One reason is that there is not enough supply to meet demand; there are an estimated 1.3m potential buyers in the US alone for wellness-infused homes and communities. Projects with a greater level of differentiation, a more unique community environment, higher-quality residences and/or more extensive amenities and services typically earn higher sales price premiums. In the case of Serenbe, Georgia – one of the pioneers in wellness communities, having broken ground on its first house in 2004 – residences are commanding price premiums of 30 to 55 per cent versus comparable homes in the Atlanta metro area.

Upscale residential properties around the world are adding wellness components to appeal to higher-income consumers, including enhanced indoor air, water and lighting; fitness centres and spas; health food restaurants; classes and

other programming; and even on-site, full-time wellness professionals. Demand is also coming from middle-income consumers, who are looking for homes and neighbourhoods that support a healthy lifestyle, through features such as bike paths and dog parks, community gardens and farmers' markets, and walkability and mass-transit access. Even in the affordable housing segment, builders are incorporating wellness design features to address the public health needs of these populations, and they are increasingly encouraged to do so through public policy initiatives. All these segments are expected to grow within the wellness lifestyle real estate sector.



● This unnamed project in Vietnam will focus on both education and health



● Many people today are searching for a sense of community

Differentiation

There is enormous potential in wellness lifestyle real estate for differentiation based on market needs, target audiences and unique site characteristics. In global megacities, buyers may be most concerned about air and water quality, noise pollution, restful sleep and access to green space or wellness amenities. In suburban US, UK or Australia, buyers may be seeking better walkability and mass transit options, bike paths, and more interaction with neighbours. A project aiming to appeal to consumers interested in healthy eating may incorporate organic farming, a CSA, a farmer's market or edible landscaping.

Other projects may prioritise environmental sustainability, wellness and fitness amenities and programming, the importance of the arts, or living in harmony with nature. Some aim to appeal to the specific needs of particular demographic groups, while developers also have opportunities to create unique wellness living concepts by leveraging local characteristics, such as mountains, woodlands, thermal and mineral springs, mud or salt caves, or farmland.

At the GWI, we've identified several emerging wellness living concepts that we predict will soon drive the future development and growth of wellness lifestyle real estate and will push the design of healthy living environments to the next level.

Blurring the lines between home, work and leisure means strategic co-location and integration of homes, co-working facilities and ample wellness amenities and programming in response to the rapid rise of remote work, the sharing economy and the travails of loneliness and attempts to find work-life balance.

Looking to the future

Bringing back multigenerational and diverse neighbourhoods will cater to people seeking communities with a greater mix of ages, life stages, backgrounds and social classes, recognising the growing evidence that social connections in the physical realm are essential for our wellbeing, our society and our economy. Developers are also collaborating with governments to target lower-income and vulnerable populations, who are at the highest risk for many health conditions.

Building wellness communities by combining medical industry companies, research organisations, hospitals, clinics and health services with holistically designed wellness-infused homes and neighbourhoods – such as in Lake Nona in Florida – will also be key to growth.

We also see a move from green to regenerative living – where communities will produce their own healthy food and renewable energy, clean the air, recycle their own water and be net-positive for people and planet. Harnessing future technologies will also help bring on-demand wellness into the design of homes, neighbourhoods and cities. And we see hot springs as a wellness living anchor as people rediscover the therapeutic properties and benefits of communal bathing, and historic spa towns around the world are redeveloped as holistic wellness living communities.

Perhaps most importantly, we expect new metrics that will capture Return on Wellness, or ROW, and a deeper exploration of the relationships between physical and virtual communities, and between our individual, personal wellness and the wellness of our community – and planet. ●



We believe in Zero Design

Matteo Thun leads a design studio of over 70 people, with offices in Milan and Shanghai

MATTEO THUN

For Italian architect and designer Matteo Thun, less really is more.

He tells **Kim Megson** about designing durability, embracing Zero Design and dreaming of 'Botanic Architecture'

Matteo Thun is one of Europe's best-known hospitality architects, and over the past 20 years has worked on celebrated projects and master-plans including the award-winning JW Marriott Resort & Spa in Venice.

Together with Spanish designer Antonio Rodriguez, he leads Matteo Thun & Partners – a firm of more than 70 people with offices in Milan and Shanghai. The studio embraces sustainability and aesthetic simplicity through an approach they call 'Zero Design.'

To mark the recent opening of the Waldhotel Health & Medical Excellence hotel in Switzerland and the launch of his new furniture brand, Atelier Matteo Thun, the architect met with CLAD to talk about his philosophy and plans for the future.

Can you explain the concept of Zero Design?

The main qualities of Zero Design are simplicity, a sense of lightness and durability. In all our work – whether it's a building, a table, or something

IMAGE: MAX WIDMEL



Thun embraces sustainability and simplicity in all of his projects

else – we create things that people can understand and use intuitively. It's almost a subconscious reaction: we try to create timeless icons.

When you see a building, or enter a hotel room and see the furniture, you know in a split second whether you like or dislike it. We want people to feel a connection and sense of warmth to the products we make and the spaces we create.

How do you build durability into your projects?

There are two types of durability. The first is aesthetic. We try to avoid 'isms' like Brutalism or Deconstructivism, because they are in favour only for a short while. That means most furniture products have a life cycle of fewer than five years. The majority of what's revealed every year at the

◀ Wood is used extensively in the practice's projects



IMAGE: MATTEO THUN & PARTNERS

We want a longer life cycle for every product, even if it means business is slower

furniture fair in Milan will be out of fashion a few years later. In fact, objects are tested during the week of the fair to see what people think of them, and the majority of what is shown will never actually be put into production. I think companies that do that haven't placed any trust in their vision or their competence.

Our approach of 'Zero Design' or 'no design' – whatever you want to call it – is related to our desire to guarantee a maximised life cycle for the furniture we design. We want a longer life cycle for every product, even if it means business is slower for the furniture, fixtures and equipment suppliers, because durability is sustainability. That in turn allows for the second type of durability: affordability.

Whatever product we do, we know that it is good quality, well priced and will still be used and loved in five, 10, 15, 20 years and beyond.



IMAGE: ANDREA MARTINADONNA

Spanish designer Antonio Rodriguez has partnered with Thun since 2003



IMAGE: CANALO PIERRE GILBERT

I am always inspired by my Chiavari chairs at home, because they're old, but they can't be categorised into any particular style, nobody knows who designed them and they weigh very little.

The design of them is like an elegant gazelle. They will survive for a century. Even my wild boys can't destroy them!

How do you choose who you partner with when producing furniture?

We like to work with people who offer value for money, have some tradition of hand craftsmanship and are used to producing furniture for 3, 4 and 5 star hospitality budgets.

We enjoy working with companies with a Made In Italy heritage, who share our passion for designing with wood. I desperately want to avoid plastic becoming any more popular!

Wood is the material for the 21st century. With furniture, it's all about touch. Goethe came up with the idea that you touch with eyes and see with fingers, and that's perfectly true.

◀ Thun wants developers to be more sustainable



Thun has designed the glasshouse HQ for hair care brand Davines in Parma

HEALTHCARE TO COME

Matteo Thun & Partners are designing several medical buildings, including the Waldkrankenhaus hospital campus in Eisenberg (right). Situated in the middle of the Thuringia forest, it will be the largest university orthopedic centre in Europe and has been designed like a hotel



The façade of this huge building will disappear in the landscape in 10 to 15 years

The Waldhotel

Built as one of the new hotels at the vast Burgenstock Resort, 500m (1,600ft) above Lake Lucerne, the Waldhotel is a striking, environmentally friendly building dedicated to health and wellbeing.

Based on the belief of the healing power of convalescing in scenic surroundings, The Waldhotel makes use of its quiet forest location and views. Thun has designed the hotel to be gradually enveloped by the surrounding greenery; the limestone that was removed to construct the hotel has been used in the walls, and the façade

is made from local wood with external plantings and green roofs that will grow as the hotel ages.

Does this Zero Design approach also translate to your building projects?

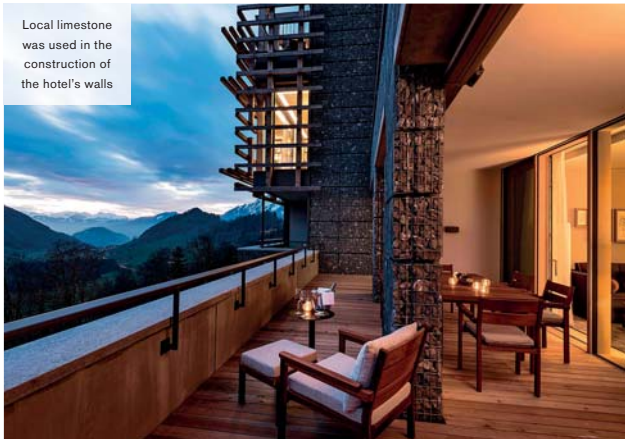
Yes, of course. They have the same qualities of durability, simplicity and sustainability. For example, the Waldhotel, which has just opened, is a very simple design concept.

As part of the Zero Design for this project, we've also committed to Zero Waste, reducing rubbish, recycling and carefully managing the lifecycle of materials; Zero Kilometres,



● Thun begins his designs by creating vivid watercolours

Local limestone was used in the construction of the hotel's walls



ensuring the hotel was built using local construction materials and local labour and that local herbs and vegetables are used in the restaurant and for spa treatments; and Zero Carbon Dioxide.

I'm very excited because it looks like the hotel will achieve profitability after just a few years. Guests are making reservations all year round, not just in the traditional high season, so the business case for our approach is very interesting.

I'm not saying our architecture is good or bad, but guests will enjoy it. All the terrace rooms have views of the Alps and are exposed to the sun. They have as much natural light as possible because the sun generates life. Meanwhile, the façade of this huge building – 11 levels and 160 rooms – will disappear into the landscape in 10 to 15 years.



IMAGE: MATTIO RUIN & PARTNERS

The Waldhotel's rooms have been placed to allow as much natural light as possible to enter

That's another dream of mine: the idea of botanical architecture. I believe that nature is stronger than architecture. I often let nature take over my buildings.

How does botanical architecture compare with the vertical forest movement?

Our landscape architect was asked by the mayor of Milan to give his expertise about the vertical green concept, and his advice was 'don't do it, because trees cannot survive at such heights with high winds'. The running and maintenance costs are so high that it becomes very hard to afford these buildings.

In contrast, botanical architecture is about being respectful to nature and leaving it to develop naturally, rather than forcing it to grow where it doesn't belong.



IMAGE: MATTIO RUIN & PARTNERS

● The building is dedicated to health, wellbeing and recuperation



Thun uses prefabricated wooden elements in his projects to increase sustainability and save time

Bringing wellness to Bavaria

In the Bavarian spa town Bad Wiessee, situated on the shores of Lake Tegernsee in the south of Germany, Thun is working on two major projects dedicated to health and wellness. The first is a private hotel, spa and medical centre that, following the philosophy of botanical architecture, will blend into the existing landscape. The horizontal buildings will feature pergolas, plants and functional green roofs that become a fifth façade.

Thun has also been commissioned with the design of an iodine-sulfur bathing spa, which will include several treatment cabins for medical and wellness treatments. Natural materials like wood and natural stone, together with indirect lighting

solutions, will create a welcoming atmosphere. The landscape design will integrate the existing flora, and we will take advantage of the natural presence of water, which will flow through the private patios of the various treatment cabins.

Will botanic architecture be adopted in your projects in Bavaria?

Absolutely. As with 90 per cent of our projects, all you will see in the façade of the hotel and spa is a prefabricated wood construction – which is a cheaper, faster and more sustainable way to do things, and can bring the completion date forward by a year compared to using cement. Once it is built, we will again let nature take over.

{ Once it is built, we will let nature take over }

There is a power and energy to this location, related to magnetic fields and the huge mountains and the lake. The houses around it are some of the most expensive real estate properties in Germany. It's a very safe place, you have wonderful sun, you have great skiing opportunities in winter and nature is still in good shape. There's a lot of soul to this place, and that is always our starting point when developing a design. You have to start from scratch every time. That's why our job is so fun.

In our design process we have drawn a lot from typical Bavarian culture. They like to drink beer, have fun, taste excellent food. They're quite colourful, they like playing music, they like horses, they like farming, they have a very strong relationship with nature. We want to reference all of these aspects.

As a designer working in the hospitality sector, what are the biggest challenges you face?

As an architect, you're caught in a triangle with the investor and the management company. The

investor says 'I'll give you €100', but the management company says, 'to achieve my revenue I need €110'. The designer is in the middle, trying to protect their vision. It's constant cost engineering, making sure you keep on this very narrow path to keep the quality alive. If you fall, the project dies.

Can budget restrictions be helpful?

You always need a reasonable budget to protect the quality of your work. Without that, it's impossible. I've been dealing with the investor of a new hotel, and he wants to invest 25 per cent under what we need to realise our vision. I told him that, and maybe he'll cancel the job, but if you want the best quality design, you have to be prepared to pay for it.

Did you always want to be an architect?

No, I wanted to be a pilot! My mother said try for one year to do architecture, because that was her career, so I started as an engineer and then switched to architecture two years later. I like my job, but flying would still be my favourite.



● Thun has designed a hotel, spa and medical centre in Bad Wiessee

Capri is a range of indoor/outdoor furniture for the world of hospitality

Very Wood

Thun has collaborated several times with Very Wood, an Italian furniture company that

specialises in creating products for restaurants and public areas in hospitality environments. He recently launched Capri, a new indoor/outdoor range for 4 and 5 star hotels, wellness centres, bars, restaurants and lounge areas.

Capri products include a lounge armchair, dining chair, stool, coffee table, sunbed and sofas, each manufactured using oil-treated Iroko wood. Personality is created through customisable seating, backrests and decorative pillows. Buyers can choose from 25 types of upholstery, colour and pattern. According to Atelier Matteo Thun:

"This is a timeless product that endures well beyond temporary design tendencies. We abstain from super-structures and stylistic excesses. The collection evokes the Mediterranean atmospheres itself, with warmth, intense colours and natural materials with no reference to current trends."

{ It is a platform for timeless, durable design and iconic shapes }



IMAGE: MAX ROMANEL



IMAGE: MAX ROMANEL

Last year, you launched Atelier Matteo Thun – a B2B platform for your furniture and lighting for contract projects. Why did you decide to go in this direction?

We have always enjoyed working across disciplines, and this is a way to formalise that.

In 1952, when I was born, there was a famous conference in Athens attended by architects from all over the globe, including Le Corbusier, Skidmore Owings and Merrill and many others. There was a fantastic lecture by E. Rogers ('From the Spoon to the Town') that introduced

to the world the approach of the Milan school of design. The idea was that in the morning you work on a spoon, and in the evening you work on town planning. This holistic process is quite demanding, but I believe I can continue that legacy. After all my design heroes followed this approach and they definitely survived. Atelier Matteo Thun is just a way to formalise this aspect of our work.

We want to share the furniture and lighting we have designed for hospitality, hospitals or senior homes. It is a platform for timeless, durable design and iconic shapes that focuses on quality, functionality and value. Everything we produce is really a customisable skeleton, so if you see one of our chairs in a hotel, you can go on the website and buy it for yourself in different shapes, sizes and colours. ●

◀ Capri products are manufactured using specially oil-treated Iroko wood

WILL ALSOP

The British architect spoke to *CLADmag* in Berlin several months before his death. As a tribute to a remarkable career, we revisit the interview, in which he reflected on his art, the role of public space, and taking fun seriously

British architect and artist Will Alsop died on Saturday 12 May aged 70, following a short illness. Alsop was known for his colourful and often avant-garde buildings, including Marseille's bright blue Hôtel du Département and Peckham Library in London, for which he won the Stirling Prize in 2000.

He was also known for his imaginative, controversial and often unrealised city masterplans, such as a proposal to flood the centre of Bradford. As a respected columnist and academic, he was a strong advocate for a bolder approach to design.

Tributes poured in from around the world for Alsop following his death, from the likes of Norman Foster, Richard Rogers and his colleagues at aLL Design.

On the role of architecture

Architecture is about ideas and thoughts and examining things. Sometimes you're lucky and find something quite new, but the climate we have at the moment goes against that. People get very afraid of failure, and that prevents them from trying new things. I don't care about that though!

On taking fun seriously

I often get criticised because I talk about fun a lot, but fun is actually a really serious business. And it's not easy [designing in a way that encourages a sense of fun]. You really have to work at it. It's easy to follow a set of rules, but that's not how it works.

When I'm designing buildings, I ask myself, "What would you enjoy?" Once I've got somewhere, I can ask other people. But I'm

a user as well as a designer, so my response is as important as anyone else's, actually.

On creating successful leisure spaces

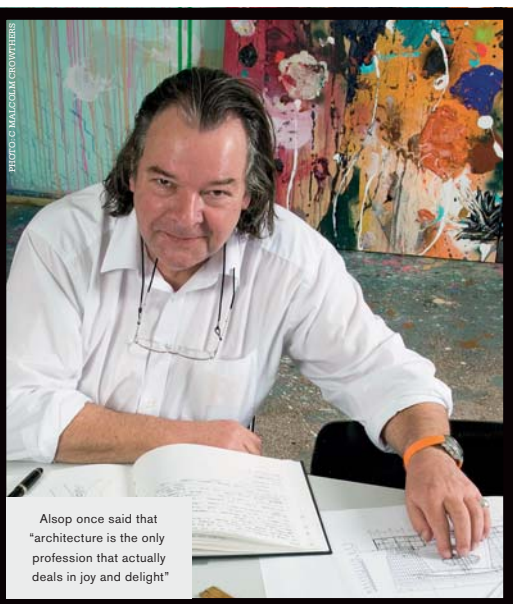
I think it needs to be a place where people can feel relaxed. That's really important.

I see a lot of spaces which are over-designed, and that actually inhibits you. I've done a few art schools in my life and they always had to be rough and tough, internally, so you don't inhibit students doing whatever they want to do. And you need social contact, of course.

On the role of art in his work

I've always painted and created art. It used to be sculpture, but it's hard work, sculpture. Exhausting. I suppose it was

Alsop once said that "architecture is the only profession that actually deals in joy and delight"



Fog is an Urban Experience, by Will Alsop, c.2007

1985 when I started to paint as a way of discovering what a piece of architecture could be.

My paintings aren't illustrations of what the architecture will look like; I paint to free up the mind. It's a form of exploration.

I have a big board in the studio, with two big canvases, or sometimes one huge canvas, on it, and I work away on that. I just sit and quietly smoke and have a

lager if I can; I look at it and think about it. As I get further advanced, I get other people on the team to come and add to the painting.

I like it, because it gets those guys off the computer. Computer screens are depressing. Everyone uses them, of course, but are they really the best thing for designing? The old fashioned way of constructing a model, playing with a few bits of balsa wood and tissue paper is nice, because you're inventing as you go along.

On Peckham Library

I go past it quite often. I haven't actually been in it for four or five years, but people meet me who do use it, and it sounds as though it's used very much in the same way it was originally.

Too many people use it, but I'm not going to complain about that. ●

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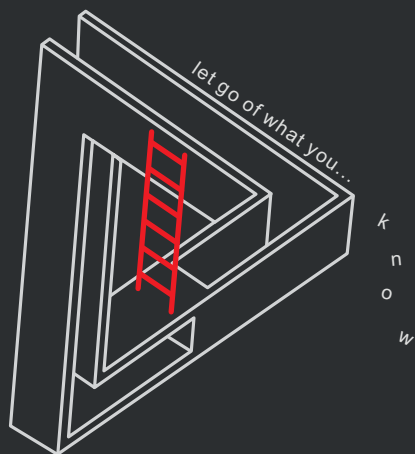
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