

FOR ARCHITECTS, DESIGNERS, INVESTORS & DEVELOPERS

## DANA KALCZAK

Creating Philadelphia's  
hottest new hotel with  
Norman Foster

## DAAN ROOSEGAARDE

Instead of embracing  
the future, we're too  
busy being scared of it

”

## THOMAS WOLTZ

Learning  
from history  
for a more  
resilient  
future



# BJARKE INGELS

Playful fusion: BIG reveals a museum as a  
bridge and a power station as a ski slope





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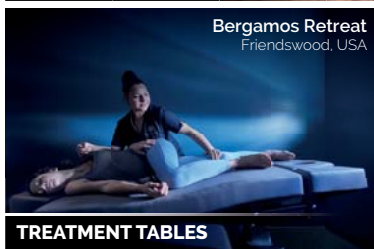
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# IN PRAISE OF VISIONARIES

While we need activists to raise awareness about the serious plight of our planet, we also need visionaries to bring innovative, fun and positive solutions to the table, argues Magali Robathan

In this issue we interview Dutch designer and inventor Daan Roosegaarde. I've been following Roosegaarde's work for many years. I love how he thinks big and uses technology to come up with fun, original and beautiful projects that raise awareness of climate change and propose solutions for a cleaner and brighter future.

From his sustainable dance floor (which converts the pressure from people dancing into electricity to power the nightclub's lighting and DJ booth) to his project that turns air pollution into jewellery, these are ideas that aim to get people talking.

We're living through worrying times, there's no doubt about that. We need people like Greta Thunberg to highlight the seriousness of the climate emergency we're facing so that we can make big changes on governmental and personal levels, but we also need people to bring hope and fun and positive solutions to the table. As Roosegaarde has said in the past, "We have an obligation to be positive."

"If I didn't work like this, I'd go crazy because it's very confusing how the world is behaving right now," he tells CLAD.

"We can blame somebody else and sit in a corner waiting for our leaders to fix things, or we can say we've created this situation so let's design a way out of it. I prefer to spend my time and energy on the second scenario. It's less about being optimistic, and more about seeing that there's no alternative."

With his concept of 'hedonistic sustainability,' BIG founder Bjarke Ingels argues that sustainable design should improve our lives rather than force us to give up the things we love. On p78 we report on the opening of CopenHill, where a waste-to-energy plant is providing clean electricity



Bjarke Ingels believes sustainable design should make our lives better



for around 30,000 households in Copenhagen and central heating for 72,000 households while also offering an exciting new leisure destination, because, well - why not?

On a personal level I'm trying to adopt this approach. As a family, we've pledged to avoid flying as much as possible. Instead of being sad about the opportunities this cuts out, we're thinking of the new adventures it might bring... a rail trip to Morocco? More holidays closer to home? We've recently moved house and instead of ripping out the kitchen and buying mountains of new things, we're trying to find ways to adapt what's already here to our style. Constraints are where creativity really comes into play, and the challenge can be inspiring.

Roosegaarde believes Dutch pragmatism comes partly from the fact that as a nation they've lived below sea level for more than 1,000 years. That's a serious constraint! "We use design and creative thinking to create our own home, so in a way, innovation is in the DNA of our landscape," he says.

All hail the visionaries. We need to bring hope to the future.

Magali Robathan, managing editor, CLAD





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We need visionaries to give us hope and ideas for an uncertain future, says Magali Robathan

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Rather than feeling fearful and helpless about the future, we must design a way out of the environmental problems we have created, argues the innovative Dutch designer, artist and inventor Daan Roosegaarde

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For architects,  
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and developers

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CLADmag is published four times a year by The Leisure Media Company Ltd (T/L Leisure Media), Portmill House, Portmill Lane, Hitchin, Herts SG5 1DJ, UK. The views expressed in this publication are those of the author and do not necessarily represent those of the publisher, Leisure Media. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the copyright holder, Cybertrek Ltd 2018. Printed by The Manson Group Limited. Distributed by Total Mail Ltd globally and Royal Mail Group Ltd and Whistl Ltd in the UK. ©Cybertrek Ltd 2018 ISSN print edition 2058-3338, online edition 2058-3346. To subscribe to CLADmag visit [www.leisuremedia.com](http://www.leisuremedia.com) or email: [subs@leisuremedia.com](mailto:subs@leisuremedia.com) or call +44 1462 471930. Annual subscription rate is £100.



**EDITOR**  
**Liz Terry**

+44 (0)1462 431385  
[lizterry@CLADglobal.com](mailto:lizterry@CLADglobal.com)



**MANAGING EDITOR**  
**Magali Robathan**

+44 (0)7779 785543  
[magalirobathan@CLADglobal.com](mailto:magalirobathan@CLADglobal.com)



**HEAD OF NEWS**  
**Stu Roberts**

+44 (0)1462 471902  
[sturoberts@CLADglobal.com](mailto:sturoberts@CLADglobal.com)



**PUBLISHER**  
**Julie Badrick**

+44 (0)1462 471919  
[juliebadrick@CLADglobal.com](mailto:juliebadrick@CLADglobal.com)

### SUBSCRIPTIONS

+44 (0)1462 431385  
[www.leisuremedia.com](http://www.leisuremedia.com)

### CIRCULATION

**Michael Emmerson**  
+44 (0)1462 471932

### NEWSDESK

**Tom Anstey**  
+44 (0)1462 471916  
**Jane Kitchen**  
+44 (0)1462 471929

### PRODUCT NEWS

**Lauren Heath-Jones**  
+44 (0)1462 471927

### ADVERTISING SALES

**Jan Williams**  
+44 (0)1462 471909  
**Astrid Ros**  
+44 (0)1462 471911

### CONTRIBUTORS

**Kim Megson**  
**Neena Dhillon**  
**Kathryn Hudson**  
**Christopher DeWolfe**  
**Jane Kitchen**

### FINANCE

+44 (0)1462 471930

### CREDIT CONTROL

+44 (0)1462 733477

For email, use contact's fullname@CLADglobal.com





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UK + Europe

Barr + Wray

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E: [sales@barrandwray.com](mailto:sales@barrandwray.com)

Asia Pacific

Barr + Wray Hong Kong

T: +852 2214 9990

E: [sales@barrandwray.com](mailto:sales@barrandwray.com)

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*"Wishing all the readers and our clients a very Merry Christmas and a Happy New Year"*



# CLAD PEOPLE



The essence of  
Bali lies in the  
interaction between  
different cultures

**David Gianotten**

Managing partner, OMA

**PROJECT Creative Centre**

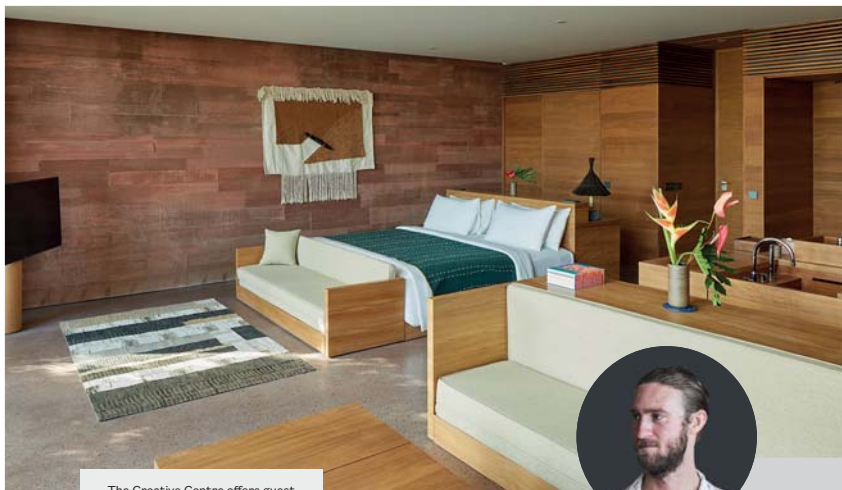
**T**he Indonesian hospitality group Potato Head has joined forces with Rem Koolhaas' OMA to create the Creative Centre in Bali, a new 168-room beachfront hotel that completes the Desa Potato Head complex.

As well as the 168 rooms, the Creative Centre will feature a restaurant, several bars, a multifunctional gallery, an "environmentally driven kids club", several rooftop activation areas, an amphitheatre, a pool, a music recording studio and a subterranean discotheque next door. The hotel is soft opening in December, with the various elements being rolled out during 2020.

OMA have designed a floating ring lifted by pilots to accommodate the guestrooms and other functions, including the exhibition space and a







The Creative Centre offers guest rooms, a pool, a restaurant, several bars, an amphitheatre and a music recording studio



Desa Potato Head creative director Daniel Mitchell (above) left London for Indonesia several years ago



sunset bar. The lifted structure creates an open platform with direct access to the beach, which will be used for a range of events and is accessible to the public. The rooftop features a 'sculptural park' which will also be open to the public.

"The essence of Bali lies in the interaction between different cultures," said OMA's David Gianotten, who led the project. "Dedicated to both guests and the community, our design for the Creative Centre encourages exchange between different kinds of users and challenges the typical Balinese resort typology that highlights exclusivity."

"We'd like to welcome conscious and curious minds to our visionary utopia; visitors should leave Desa Potato Head with a more imaginative, rejuvenated mind set and we hope they return again and again," said Potato Head's creative director Daniel Mitchell.

The Desa Potato Head complex - conceived by entrepreneur Ronald Akili as a 'creative village' in the heart of Bali's Seminyak - already consists of the Potato Head Beach Club, opened in 2010, and the Katamama Suites Hotel.







This building doesn't  
take itself too seriously

**Jacob van Rijs** Founding partner, MVRDV

PROJECT WERK 12



The 5m high letters spell out verbal expressions from German comics



**M**VRDV has completed the WERK12 urban mixed-use building in Munich, Germany, with elements that can be adapted for use by different tenants.

Led by principal in charge and MVRDV founding partner Jacob van Rijs, the 7,700sq m (83,000sq ft) development features restaurants and bars on the ground floor, a three-storey gym with a one-storey swimming pool on the middle floors and offices at the top.

The façade was designed in collaboration with local artists Christian Engelmann and Beate Engl. With 5m (16ft)-tall lettering which is illuminated at night, it spells out colloquial expressions that recall the graffiti found on the building when it was a derelict potato factory and part of the Werksviertel-Mitte industrial site.

Circulation was placed on the outside of the building to allow the interiors to be easily reconfigured, while extra-high ceilings, with 5.5m (18ft) between floors, allow for the addition of mezzanines and other interstitial levels as the needs of occupants change.

The building features a three storey gym with a pool. The 5m high lettering can be seen from inside and outside of the complex





# WOW

Terraces surround each floor, providing additional ways for people to move around the building. Floor-to-ceiling glass walls allow natural light in and provide views over Munich, particularly from the upper levels.

"The area of the Werksviertel-Mitte district has already undergone such interesting changes, transforming from an industrial wasteland to a legendary entertainment district," said founding partner of MVRDV Jacob van Rijs.

"With our design, we wanted to respect and celebrate that history, while also creating a foundation for the next chapter. WERK12 is stylish and cool on one hand, but on the other, it doesn't take itself so seriously - it's not afraid to say 'PUH' to passers-by!"

The building forms the nucleus of the Werksviertel-Mitte district urban regeneration scheme.





## It was like a three dimensional puzzle

**Erin Flynn** Partner, Cooper Robertson

PROJECT MoMA expansion

Plenty has been written about the newly opened Diller Scofidio + Renfro expansion of the Museum of Modern Art (MoMA) in New York, but there's been work going on behind the scenes too.

With 38,000sq ft (3,500sq m) of new gallery space and 21,000sq ft (2,000sq m) of new public space, there's much more for visitors to explore.

But front-of-house spaces need new back-of-house spaces to support them and that was commissioned as a project in itself for long-time MoMA collaborators Cooper Robertson.

Among the work they have delivered for MoMA, the New-York-based studio authored a 25-year masterplan in 1996 and supported Yoshio Taniguchi's renovation of several galleries in 2004.

For this latest expansion, the firm was tasked with helping to renovate the Taniguchi galleries and renovating, reconfiguring and reordering the back-of-house spaces including storage, carpentry and framing workshops, locker rooms and break rooms – work that for the most part, unbeknown to many, is only just getting underway.

Erin Flynn, whose promotion to partner at Cooper Robertson was announced recently, explained to CLAD: "We couldn't do the construction while the expansion was going on because





Cooper Robertson were employed to create the back of house spaces that support the new galleries and public areas



all efforts were going towards that project. So, now that museum is back open and there's a minor break in the exhibitions schedule, we have a window of opportunity to do the construction.

"MoMA is such an iconic museum. They have such a wide range of modern art and they have a really aggressive exhibition schedule, so they are constantly racing to change exhibits and new installations. It's great for visitors because the museum's always new, but it's tough on the building."

Despite this work just commencing, Flynn explained that Cooper Robertson were planning it for close to a year because it's not just a programme of construction, but one of timings too.

"It's a phasing programme - this space needed to move over here in order to make room for carpentry to move over and all that. So it was really



like a three-dimensional puzzle, trying to maximise the area for exhibition and planning. Carpentry and framing, for example; if their work hasn't doubled it's close to doubled with the expansion."

Offices that had otherwise been scattered throughout the museum are to be consolidated in the museum tower that was part of the Taniguchi expansion and a subcellar was discovered during the back-of-house study that will be cleared out and repurposed.

Ultimately, the project is one of making better use of spaces, reconfiguring spaces themselves to be more efficient and, on occasion, finding new spaces.





## The Londoner must incorporate public art into the development

**Helen Taylor**

Senior associate, Woods Bagot

PROJECT The Londoner

When the scaffolding comes down on Edwardian Hotels' £300m (US\$387m, €348m), Woods Bagot-designed Londoner hotel, an artwork façade will be revealed.

The boutique hotel and cinema complex will cover 32,000sq m (345,000sq ft) in central London, span 15 storeys and have a six-storey, 30m (98ft)-deep basement.

But Helen Taylor, project lead at architects Woods Bagot, told CLAD that it was creating its faience design - using glazed terracotta as a decorative skin - that proved to be a unique and interesting challenge.

"Planning requirements meant that The Londoner must incorporate some public art into the development - and the concept for the façade was that it would be the artwork," she said. "Woods Bagot worked with a locally based painter and sculptor to realise the idea of lining the exterior window reveals, tower and upper setbacks with alternating patterns of three-dimensional glazed faience tiles."



The 350-room hotel will be complemented by two underground cinemas, restaurants, bars, wellness spaces and an event space





According to Woods Bagot, 'This 15-storey project will sensitively integrate itself into the historic south west corner of Leicester Square'

"The mass of the building is angled down at the south and rises to the north, which is pronounced by a tower wrapped in a faceted, ultramarine blue faience soffit. This unique façade will display 30 different mosaic patterns comprised of 15,000 terracotta tiles designed in collaboration with artist Ian Monroe.

"To precisely fit each handmade tile together, the design team utilized advanced BIM technology, giving the finished design a contemporary feel to a traditional material widely used in the city."

The biggest and most publicised challenge - as a solution to the height restrictions of the local area - has been the construction of the basement.

"The internal makeup is supported by six, 55-ton (50-tonne) steel trusses installed to transfer the weight of the above-ground structure over the area of the basement. It also provides the space for a 16m (52ft) by 6.5m (21ft) underground ballroom, as well as the cinema and an atrium without any columns."

The complex will house a variety of restaurants and bars, including a contemporary Japanese lounge bar with a rooftop terrace and fire pit.

There will also be a spa, swimming pool, gym, hair and nail salon and a barbershop. The Londoner is scheduled to open in June 2020. ●



Each tile took up to six weeks to make, from the initial pour through to the final firing



# CLADkit

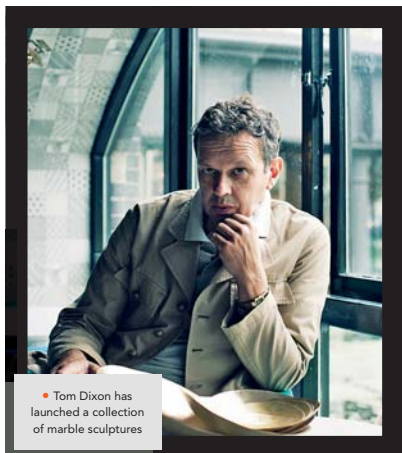
India-inspired Tom Dixon sculptures, moon-like glass lamps and a reimagining of the post-war school chair... what's new in the world of product design



## Tom Dixon Rock collection inspired by Dixon's travels to India

British designer Tom Dixon has launched a new collection of marble sculptures inspired by his frequent trips to India.

Called Rock, the seven-piece collection is described as a series of "weighty, sculptural and functional artifacts," and consists of tealight holders, medium and large



candle holders, round, long and oblong serving boards and a 2.5 KG dumbbell.

The pieces are made from green marble, to resemble a forest landscape, and each piece boasts a pattern and texture unique to the piece of marble it was carved from, giving each one an individualistic quality.

"Rock is a collection of interactive, playful and stackable sculptures," says Dixon.

"The design inspiration for Rock was my many trips to India, observing the hand lathe workers of Rajasthan and Agra. I wanted to create simple shapes that could be hand turned on the lathe and constructed like playful children's building blocks."

**More on CLAD-kit.net**

Search: **TOM DIXON**



**Rock is a collection of interactive, playful and stackable sculptures**

Tom Dixon





**The Canteen Utility Chair is a design classic, specified by the likes of companies such as Google and Facebook**  
Ed Carpenter



• Carpenter and Klausner's Canteen chair and table

## Canteen collection combines nostalgia with modern aesthetics, says Ed Carpenter



Very Good & Proper (VG&P), a British furniture brand, has curated a new dining collection that combines traditional woodworking techniques with a contemporary aesthetic.

The collection includes pieces from a number of designers, including Ed Carpenter and André Klausner, whose Canteen series consists of a table, chair, bar chair and coat hook, and is described as VG&P's signature collection.

A reimagining of the post-war British school chair, the Canteen Utility Chair is a light-weight and stackable chair with a simple design that retains the nostalgic feel of the school chair in a versatile and modern colour palette and is available in two versions: upholstered and un-upholstered.

Available in four sizes; regular, large, extra-large and console; the Canteen

Table is a versatile table also inspired by post-war British designs and has a number of customisable options including table tops and edge details in a range of finishes.

"Inspired by the classic post-war British school chair, the Canteen Utility Chair is a design classic, specified by the likes of companies such as Google and Facebook for their respective HQs," says Ed Carpenter, designer and company director at VG&P.

"The Canteen Utility Chair's simple, light-weight and stackable design retains the look and feel of the original, while simultaneously updating both the aesthetic and production methods."

Other pieces in VG&P's new Canteen collection include the Bird collection by Michael Marriott and the Pino Chair by John Tree.

## Tidal Collection captures the beauty of water, says John Pomp

John Pomp Studios, a design practice based in Philadelphia in the US, has expanded its Tidal collection to include five new pieces inspired by the undulations of the tide.

The new additions include the Eclipse Pendant light, a two-tone hand-blown glass pendant that features a moon-like form that emits a soft-glow, due to a concealed light source, reminiscent of a lunar eclipse.

Other pieces include sculptural chandeliers Tidal and Calla, which feature hand-cast sculpted glass crystal pieces



and the Calla Pendant, which consists of a crystal sculpture attached to a rigid stem.

The Tidal Console table, consisting of a hand-poured glass table top set on a sculpted, polished base, completes the new line up.

The studio, headed by artist and designer John Pomp, specialises in the artistry of glass making, skills Pomp learned from Murano masters and has honed over the past 25 years.

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Search: **JOHN POMP**



• The Eclipse Pendant emits a soft glow

**This collection highlights the soft curves and flowing lines found in the living world**

John Pomp





**Every time the doors of the Gate of Bright Lights shut they reveal a different design, and every time they open a new and stranger space is revealed**

Lara Lesmes and Fredrik Helberg

## Lara Lesmes and Fredrik Helberg on their video installation at Deoksugung Palace

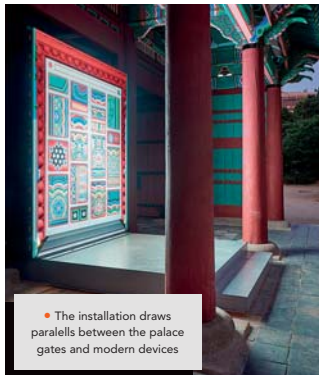
Multidisciplinary design firm Space

Popular has created a video installation for the Gwangmyeongmun Gate at the Deoksugung Palace in Seoul, South Korea.

Commissioned by the MMCA – National Museum of Modern and Contemporary Art in South Korea – the installation, called the Gate of Bright Lights, forms part of the 'Architecture and Heritage: Unearthing Future' exhibit.

It is designed to show visitors how screens and digital interfaces have replaced physical objects - doors, gates, etc - as the gateway between us and the rest of the world.

Located in the central opening of the Gwangmyeongmun Gate, the screen shows a video of a wooden gate that reveals a new scene each time it opens, first opening on a view of the Deoksugung Palace under the rule of the House of Yi, Korea's royal family before another more ornate door closes on that



• The installation draws parallels between the palace gates and modern devices

scene and opens on an internet chat room.

"Every time the doors of the Gate of Bright Lights shut they reveal a different design, and everytime they open a new and stranger space is revealed," say Space Popular founders Lara Lesmes and Fredrik Helberg.

[More on CLAD-kit.net](#)

Search: **SPACE POPULAR**

## Seubert and Alfredsdottir's lighting collection inspired by mid-century furniture making traditions

London-based designers Tino Seubert and Theodora Alfredsdottir have teamed up to create Corrugation Lights, a lighting collection inspired by mid-century and post-war furniture-making techniques.

The lights consist of a wavy plywood component, reminiscent of corrugated cardboard encasing an aluminum tube holding a single frosted bulb. A modular



• The designers have created a customisable lighting solution

**The collection takes veneer forming as a starting point – a process that requires skilled craftsmanship**

system, the lights can be used individually as wall sconces or grouped together to create unique lighting structures or combined in a single line to make suspension lighting.

"The collection takes veneer forming as a starting point – a process that requires skilled craftsmanship, which

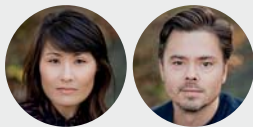
was introduced to the furniture world by design names like Alvar Aalto and the Eameses – and pairs it with off-the-shelf aluminium tubes," the designers said.

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Search: **TINO SEUBERT**







**We liked the idea of  
surprising connections  
and detailing while using a  
single monolithic material**

Jen and Oliver Pelle



## DVN Table combines simple materials with sophisticated techniques, say Jen and Oliver Pelle

Jen and Oliver Pelle, the husband and wife team behind New York-based design studio Pelle, have created the DVN Table, a low table inspired by traditional Japanese carpentry.

Described as an experiment in hand craftsmanship and manufacturing, the DVN Table combines simple materials with sophisticated Japanese joinery techniques that are used to create furniture without using nails or fasteners.

The table consists of three aluminum legs, milled down to a thousandth of an inch to create three curved supports, connected to a round tabletop via concealed tongue-and-groove attachments that create clean lines and give the table the appearance of being a single form.

- The legs are connected to the table via concealed attachments

"The DVN Table has an abstract and minimal expression," say Jen and Oliver Pelle. "We were interested in developing a language for the DVN Table that creates a sense of wonder and surprise in what otherwise is a simple form."

"Rather than celebrating connections of material to stay true to a specific constructive logic common to them, we liked the idea of surprising connections and detailing while using a single monolithic material."

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Search: PELLE

## Tess Launay introduces architectural vinyl films from Arlon Graphics

Arlon Graphics, a California-based plastic and vinyl manufacturer, has launched a range of architectural graphic vinyl films for use in commercial, retail, retailtainment and residential settings.

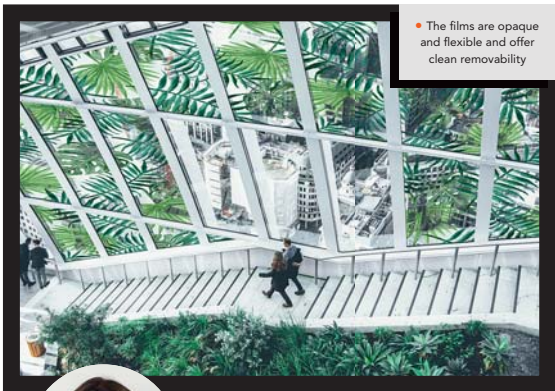
Aimed at interior designers looking for innovative and affordable renovation solutions, the architectural range is made up of 10 graphic vinyl films including wall films and window graphics.

The self-adhesive films are designed to be used on both interior and exterior walls, as well as rough and smooth surfaces, and offer "high impact design in a versatile product."

Tess Launay, marketing manager EMEA for Arlon, says: "Our range gives architects, interior designers and other design experts the opportunity to reimagine interior decor and exterior facades." ●

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Search: ARLON GRAPHICS



- The films are opaque and flexible and offer clean removability



**Our range gives architects, interior designers and other design experts the opportunity to reimagine interior decor and exterior facades."**

Tess Launay



# CLAD News

## Dorte Mandrup's whale observatory will breach from the rugged Arctic landscape

Dorte Mandrup and her studio have won a competition to design an attraction dedicated to whales that will rise organically out of the ground and merge with the surrounding landscape.

Called The Whale, it will be located 300km (186mi) north of the Arctic Circle on the northernmost part of Andøya island in Andenes, Norway.

The area is regarded as one of the best places in the world for whale-watching and the building is designed as a venue for that.

It will also tell the story of whales and provide a venue for related events, with exhibition spaces, offices, a café and a shop.

It was designed with the aim of blending with and augmenting the rugged terrain and dramatic coastline.

The roof, a single curved concrete shell, will rise gently from the ground and fall back into it, not dissimilar to the back of a whale as it breaks the water's surface.

The parabolic form will be self-supporting, allowing for a large, column-free space beneath. It will be paved with stones that match the terrain and strengthen the building's blended connection with the landscape.

Visitors will be able to walk up onto the roof, from where they'll have views out to sea to spot whales, as well as of the nearby mountains and ocean, the midnight sun and the northern lights.

Large windows will also provide views from inside the building while allowing the design to remain in harmony with its context.



The parabolic form will be self-supporting





“This opportunity comes with a great responsibility, which is extremely motivating and inspiring”

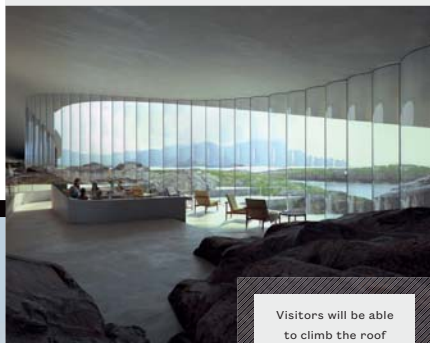
Dorte Mandrup

Dorte Mandrup said: “Located this far North, Andøya is a unique place and The Whale an extraordinary project. Not only will we be creating architecture in yet another remarkable landscape, but we will also take part in increasing the understanding of whales and preservation of marine life.

“Right here on the edge of the ocean, we will be making a mark in a magnificent and ancient landscape. This opportunity comes with a great responsibility, which is extremely motivating and inspiring.”

The design was developed in collaboration with Marianne Levensen Landskab, JAC Studio, Thornton Tomasetti, AT Plan & Arkitektur, Nils Øien and Anders Kold.

The team saw off competition from firms including Snøhetta and Bjarke Ingels Group, with the attraction expected to open in 2022.



Visitors will be able to climb the roof to spot whales



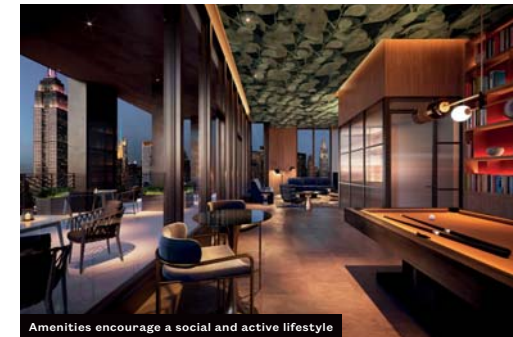




“We have created a tower that is authentic to our legacy”

Meg Brod

## Rockefeller Group's CetraRuddy-designed Rose Hill residential tower tops out



Amenities encourage a social and active lifestyle

Rockefeller Group's Rose Hill residential tower, with exterior architecture and interiors designed by CetraRuddy, has topped out in the NoMad neighbourhood of Manhattan.

Rising 600ft (183m) and 45 floors, the tower will house 123 residences, ranging from studios to four-bedroom homes starting from \$1.2m (£1.1m, £900,000).

Residences will feature hand-picked materials, custom kitchen cabinetry and marble baths with custom-designed vanities – and many will have outdoor terraces.

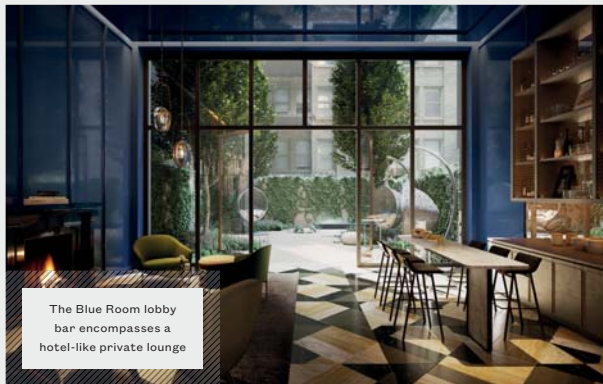
Residents will also have access to an amenities offering that has been designed to encourage a social and active lifestyle.

Health and wellness facilities include a gym, a HIIT studio, a squash court, a 50ft (15m) pool and a dry heat sauna.

For recreation and socialising, meanwhile, there will be a billiards table, a library, a private dining room, a bar and a 37th-floor private residents club with two covered outdoor lounges offering 360-degree views of the surrounding area.

The building's Art Deco design includes a bronze-tone façade with intricate detailing to frame its windows. Decorative lighting will illuminate its base.

Meg Brod, senior vice president and regional development officer in the Northeast US at Rockefeller Group, said: "We have created a tower that is authentic to our legacy and speaks to today's buyers with its inventive flex spaces that can be customised to one's needs as well as curated a robust amenities package with premier community partnerships."



The Blue Room lobby bar encompasses a hotel-like private lounge





## Huge nature and recreation development planned for Brisbane wetlands

**P**lans have been revealed by Brisbane City Council for a 150ha (371 acre) wetlands development in the city that will include a community hub, walking routes, events spaces and canoe and kayak facilities.

Formerly a site for wastewater treatment and waste disposal – and a source of pollution for the local area – the Archerfield Wetlands are part of a wider AU\$100m (US\$69m, €62m, £53m) transformation project for the Oxley Creek tributary of the Brisbane River.

The redevelopment will see them “being given back to nature and rehabilitated into an environmental asset and a recreational destination.”

A network of boardwalks and trails will be built to provide places for people to walk and there will be a site for canoeing and kayaking on the creek.

There will also be a community, educational and commercial hub, a large adventure play space, a

multi-use games court, an events space and an amphitheatre.

Dotted throughout the parkland will be public artworks, bird hides and look-outs with views across the wetlands.

In the interests of the environment, a 60ha (148 acre) area will be reserved for conservation and vegetation management.

Community feedback and input was factored into the plans following a four-week consultation period earlier this year. Following further planning and design work, the first phase of delivery is scheduled for next year.

There will be a community, educational and commercial hub



An area will be reserved for conservation and vegetation management





Populous' Cathedral is designed to be the most sustainable stadium in Europe



The Rings of Milano by Manica/Sportium

## Milan stadium plans in doubt after city council's San Siro decision

Internazionale Milano and AC Milan are reevaluating their plans for a new shared stadium after a potential revamp of the existing San Siro stadium was raised by the City Council.

In September, the clubs announced that two teams of architects – Populous and Manica/Sportium – had been shortlisted to design a new 60,000-seat stadium at the San Siro that they would share.

The proposals are based on demolishing the current venue and replacing it with an entirely new stadium and an entertainment district on the site of the current venue.

The ambitious plans were seen as a breakthrough and came after years of the clubs planning to either replace or move away from their current San Siro stadium.

The plans were cast in doubt in November when the Council

voted in favour for the San Siro to be regenerated, calling the design for a new stadium "unacceptable" and "excessive in size".

In a subsequent meeting in early December, the Council indicated to the clubs that it wanted them to look at options for the potential retention of the existing San Siro, without ruling out the construction of the new stadium.

Alessandro Antonello, CEO of FC Internazionale Milano, said: "The indication we have had from the Municipality is that they want us to study a solution to retain the footprint of the Meazza and keep it dedicated to sporting function."

"The aim is now to assess the feasibility of this idea and understand how it can be made compatible with the existence of another stadium a few hundred metres away."



## Pier 55 and East Midtown Greenway updates continue Manhattan Waterfront Greenway development

The development of the Manhattan Waterfront Greenway is continuing as the East Midtown Greenway breaks ground along the East River, designs are released for the Hudson River Park's Pier 55 and Pier 97 becomes "Little Island".

Olga Gorbunova, principal with Stantec, who are delivering landscape architecture and waterfront, civil, structural and electrical engineering for the East Midtown Greenway stretch of the East Midtown Waterfront, told CLAD: "This dynamic design serves to link the community with the waterfront, offering improved mobility options for pedestrians and bicyclists while creating an aesthetically pleasing and welcoming



“This dynamic design serves to link the community with the waterfront, offering improved mobility options”

Olga Gorbunova

destination that supports the need to address sea-level rise.”

Work on the East Midtown Greenway began in November and will see the construction of a 40ft-wide esplanade with space for recreation, seating and bike paths and footpaths. It is due for completion in 2022.

The Hudson River Park, meanwhile, is being built along 4mi (6km) of Manhattan's western waterfront and forms part of the Hudson River Greenway. The stretch of waterfront was first designated the Hudson River Park in 1998 and work developing it has continued since then, with much of it complete.

Some projects are ongoing, though, such as the development

of Pier 97 with Imelk's designs for a recreation and relaxation destination having only just been released.

The Heatherwick-designed Pier 55, meanwhile, has recently been renamed Little Island, with additional renderings released that show how it will look once completed in 2021.

Built on 132 concrete support structures and with construction ongoing, the new public space will sit 15ft (5m) above the Hudson River with elevations ranging up to 62ft (19m).

It will provide 2.4ac (1ha) of green space with approximately 100 species of trees and shrubs and is designed to serve as a serene retreat from the urban city, with areas set aside for arts, educational and community programming throughout the year.



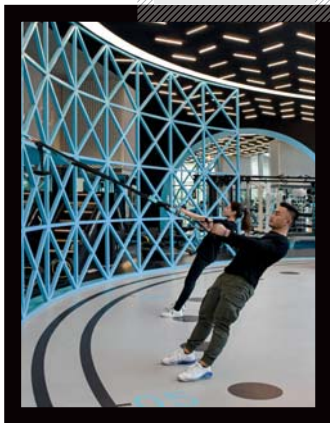
The East Midtown Greenway will provide space for recreation



Heatherwick's Pier 55 will sit 15ft (5m) above the Hudson River



Ropes and equipment can be attached to a curved architectural lattice



## Studio Ramoprino's colourful gym lets users shape their training

Studio Ramoprino has created a gym in Beijing's Indigo East Hotel that is designed to allow users to shape their own training path during one-on-one fitness classes.

MFit Space 01 covers 600sq m (6,500sq ft) and is split across two levels.

It features a varied selection of spaces and equipment types, allowing different users to focus on different types of training and exercise.

In addition to a conventional training area with Technogym equipment, the gym features a climbing wall, a curved architectural lattice structure to which ropes and equipment can be attached and floor markings throughout for different exercises.

There is also a steel slide between floors should visitors prefer not to use the spiral staircase.

Colour and materials have played a prominent role in the design.

There is a black tiled washroom, a red locker room and entrance lighting that can be changed to bathe the space in different hues.



The foyer space and lower-level exercise area have more reserved, pale tones, with concrete walls and metal elements, and are filled with natural light from large glazed expanses.

Metal mesh and textured metal panelling feature throughout the facility and a red arch with embedded light-strips connects two spaces within the club.

MFit Space 01 was completed in October 2019.





The Arc is located  
78° north of the  
Earth's equator in  
Longyearbyen



## Snøhetta's monolithic, organic Arctic visitor centre houses temperature-controlled exhibition vault

Snøhetta have designed a visitor centre for Arctic preservation storage called The Arc with an exhibition building that is towering and monolithic, but also curved and organic.

The facility was commissioned by Arctic Memory AS to showcase content from the Svalbard Global Seed Vault and the Arctic World Archive, as well as to educate visitors and inspire innovative preservation solutions for the world's food and digital resources.

Located 78° north of the Earth's equator in Longyearbyen, a town in the Norwegian archipelago of Svalbard, the visitor centre comprises two contrasting buildings that are linked by a glass bridge.

The exhibition building takes the form of a tall, circular tower that tapers as it rises. It is designed to give visitors the sense of entering a vault that is built into the permafrost.

Describing the structure, Snøhetta said: "The exhibition building expresses a unique shape, scale

and spatial sequence, designed as a timeless, scale-less form that is both familiar and otherworldly.

"From the outside, the exhibition building appears as a robust monolith – its outer surface formed by the erosion of the site's unique and often extreme weather conditions. It may also resemble an organic form drilled out of the ground, exposing the stratification of the Earth's surface."

Inside, temporary and permanent exhibits are displayed in a temperature-controlled vault. There is also a conditioned auditorium for displaying digital projections, as well as hosting deposit ceremonies, lectures and talks.

A smaller entrance building, raised on stilts to prevent the heating of the permafrost, houses a lobby, ticket facilities, a cloakroom, a café, technical rooms and production facilities.





## SODA's hi-tech rotating theatre recalls the past in its aesthetic

“We looked for design inspiration from the original Raymond Revuebar and the surrounding streets and buildings”

Russell Potter



SODA directors Russell Potter and Laura Sanjuan

The Studio of Design and Architecture (SODA) has created a new theatre with a revolving auditorium, a quickly adaptable configuration and a striking glass brickwork and Art Deco aesthetic.

The Boulevard Theatre is part of a wider and ongoing 55,000sq ft (5,100sq m) mixed-use development in London also designed by SODA.

The theatre is split into two volumes – with the auditorium in one and a restaurant and bar space in the other – that are different colours and separated by a footpath, but that are identifiable as one entity through a cohesive visual style.

A glazed bridge crossing the footpath at the first-floor level joins the two buildings and provides another

visual identifier of their singular use.

Façades of interlocking bricks clad the original theatre and large glazed expanses provide views of inside, including of a rolled-steel feature staircase that hangs in the corner of one volume.

The cylindrical auditorium, developed with theatre specialists Charcoalblue, can revolve 270° at both stall and balcony level, allowing for scene changes or for different room configurations.

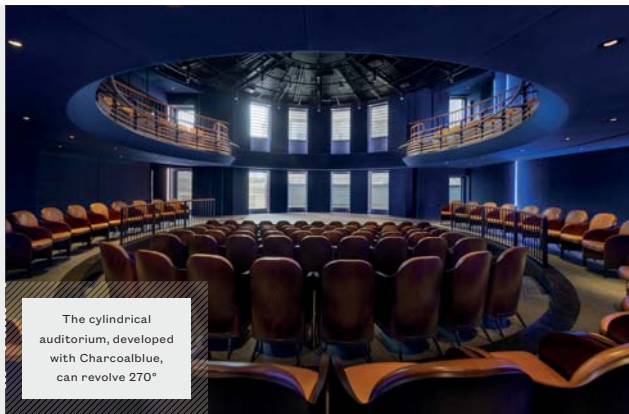
Virtual reality technology was used in the design process to help visualise the seven different potential permutations of the space.

The auditorium has also been designed so that it can be quickly reset and reconfigured between shows, ensuring downtime is minimised.

The restaurant and bar space has an Art Deco-inspired aesthetic, with pink panelled walls, brass fittings and a lace-patterned design referencing the net curtains of the brothels from the area's past.

Russell Potter, director at SODA Studio, said: “The history of Soho has played such a huge role in the development of this theatre. We looked for design inspiration from the original Raymond Revuebar and the surrounding streets and buildings.

“We have been lucky enough to be given the opportunity to work on every aspect of the theatre, from the bricks on the outside to the menus in the restaurant.”



The cylindrical auditorium, developed with Charcoalblue, can revolve 270°



The Morandi  
Bridge collapsed in  
August last year,  
killing 43 people



“The Red Circle, the Tower, the World Buildings, and the Polcevera Park, with its vital chromatic and botanical variety, will act as Genoa’s welcome to the passersby of the future”

Stefano Boeri

## Stefano Boeri Architetti-led team wins Genoa’s Parco del Ponte job

A team comprised of Stefano Boeri Architetti, Inside Outside and Metrogramma Milano have won a design competition for the regeneration of an area of Genoa beneath Renzo Piano’s new Morandi Bridge.

The original bridge collapsed in August last year, killing 43 people.

The Parco del Ponte competition was launched in March to regenerate the local area and create new public services, including a park, sports facilities, a public square, cycle and pedestrian infrastructure and a memorial for victims of the bridge collapse.

The Boeri-led project is called the Polcevera Park and The Red Circle. The Red Circle is a 1.5km (0.9mi) elevated pedestrian and cycle bridge that will connect areas of the locality. It will feature a 120m (393ft)-high Wind Tower producing renewable energy for the area.

Polcevera Park, designed by Inside Outside, will become a new centre for the community, with the planting

of 43 trees in memory of victims.

The World Buildings, a series of multifunctional and industrial structures, will also be built to help reinvigorate the local economy.

“The Red Circle, the Tower, the World Buildings, and the Polcevera Park, with its vital chromatic and botanical variety, will act as Genoa’s welcome to the passersby of the future,” said Boeri. “A welcome to the world that crosses it and reaches Genoa from a network of infrastructure that stretches from east to west connecting Italy to Europe, parks perched on vertical walls, workers and noblewomen, singer-poets and naval engineers.

“Genoa is a superb city, even though it’s afflicted by poignant melancholy; beautiful, even in the harshness of its everlasting contradictions. A city of steel and sea, sculpted by wind and tragedy, but always able to stand tall,” he said.

The project will be developed with local residents and stakeholders providing feedback and input.



The Red Circle  
is a 1.5km (0.9mi)  
elevated pedestrian  
and cycle bridge



## C+ Architects' LAB Art Museum is a glowing ring in the mountains

C+ Architects have created an art gallery in Wulong, China, that is designed to look like a glowing ring in the mountains.

The LAB Art Museum is set on a 3,000sq m (32,300sq ft) hilltop site that at times is surrounded by clouds.

Its white elliptical form stands out against the surrounding green hills and its main volume is raised up on four functional blocks at ground level that serve variously as offices, a gift shop and an exhibition space.

This can give the sense of the building floating in the air, particularly at night when it is illuminated through the large glass curtain wall façade that wraps its entire structure.

The raised loop design allows visitors to walk continuously around the interior of the building and provides 360-degree views of the

surrounding landscape that can be enjoyed concurrently with the artworks on intermittent display walls.

The glazed loop structure also gives visitors the experience of walking among clouds when the weather is right.

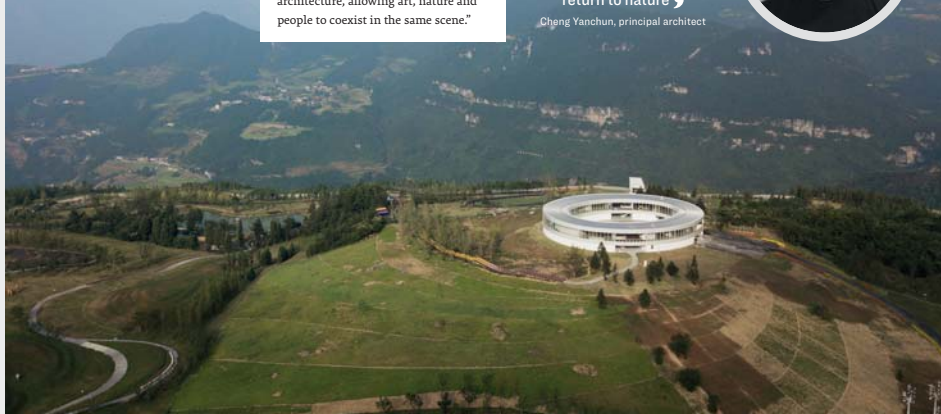
At the centre of the ring is a central outdoor courtyard that can be entered via the gaps in the building at ground level and from which the sky above is framed by the building.

Li Nan, principle partner of Lab, said: "As a synonym for non-day spaces, art museums and visitors are confined to relatively independent spaces, while the design of the LAB Art Museum opens up the architecture, allowing art, nature and people to coexist in the same scene."



“We apply just a little construction to the landscape to make people re-focus on natural scenery and eventually return to nature”

Cheng Yanchun, principal architect







The viewing area is surrounded by 79 outwardly angled panels of glass

## Kohn Pedersen Fox's Edge observation deck has an exterior staircase and glass floor over Hudson Yards



Hudson Yards has announced that its Kohn Pedersen Fox-designed observation deck Edge will open in March next year at a height of 1,131ft (345m) and will extend 80ft (24m) out from the 100th floor of 30 Hudson Yards.

Edge, which Hudson Yards says will be the highest outdoor observation deck in the Western Hemisphere, features an outdoor glass floor and an outdoor staircase from levels 100 to 101 with seating where visitors can take in the views.

Weighing in at 765,000lb (347,000kg), the deck comprises 15 sections that are bolted together around the east and south sides of the building.

It features a 7,500sq ft (697sq m) outdoor viewing area that is surrounded



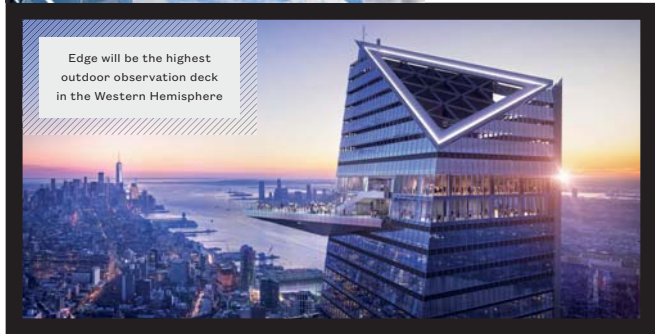
by 79 panels of glass that are angled outwards so visitors can lean out over the edge of the deck.

Jason Horkin, executive director of Hudson Yards Experiences, said: "Stepping onto Edge is like walking out into the sky. The entire experience is designed to inspire visitors and ignite a new passion for New York City with multiple, built-in thrill elements that ensure Edge becomes a must-see local attraction and a top spot on every travellers' bucket list."

Also on the 100th floor is a champagne bar where visitors can enjoy the views from inside or outside and, elsewhere, there is a restaurant, a bar, a café and an event space. The interiors are being designed by Rockwell Group.

Work on-site began in April 2018 and it took about a month to construct the observation deck after the sections arrived.

Edge will be the highest outdoor observation deck in the Western Hemisphere





The proposal includes a variety of leisure and commercial elements

## Arquitectonica and HOK reveal stadium designs for David Beckham's Miami MLS franchise



“The wing shaped roof envelopes the structure below and is the dominant architectural message”

Bernardo Fort-Brescia

Arquitectonica have developed plans for a 26,000-seat stadium and mixed-use complex for David Beckham's Major League Soccer (MLS) franchise Inter Miami CF.

Covering 131ac (53ha), the Miami Freedom Park and Soccer Village development will, naturally, be centred around the stadium itself.

Designs show a bowl-style stadium with seating right around its interior. Tiered stands along the length of the pitch make way for a large single-tier stand at one end and apparent internal concourses at the other.

Hospitality sections appear to feature on all sides of the pitch and there is terracing built high up into

the stadium's undulating rooftop.

“The underlying idea is to find inspiration in a universally recognised symbol of Florida.” Bernardo Fort-Brescia, design principal for Arquitectonica, told CLAD. “Since the early days of the region the heron has symbolised Florida's unique ecosystem. Therefore, its distinctive wings define the roof shape and provide the necessary Miami flair.”

“The wing shaped roof envelopes the structure below and is the dominant architectural message. The overhangs provide weather protection for broad concourses, and terraces take advantage of Miami's fantastic tropical weather. The idea is to create a building that capitalises on the advantages of the city's weather year-round.”

Big screens in each corner are shaped by the flow of the seating and there are screens built into the exterior façade that could be used for events or showing games to people outside the ground.

Part of the surrounding area will become a public park, with 11 football fields proposed for community use. There will also be a hotel, restaurants and shops.

The City of Miami gave its support to the Freedom Park and Soccer Village project last year, with the development expected to be ready for use in 2022 and Inter Miami playing elsewhere before that. ●





# TIME TO RELAX

**SHOWER  
& STEAM BATH**

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**STARPOOL**

wellness concept



**I want to  
demonstrate  
that creativity is  
our true capital  
as humans**

Roosegaarde has a  
masters in architecture  
from the Berlage  
Institute in Rotterdam

PHOTO: WILLEM DE ZAND





Roosegaard's first major solo museum exhibition explores the idea of 'presence'

# Daan Roosegaarde

The Dutch designer on the importance of human connection, the challenge of upcycling space junk and why design must make the world a more sustainable and beautiful place

“There is a big, big problem in this world,” sighs Daan Roosegaarde, solemnly. “And it’s not a lack of money, or a lack of technology.” A pause. “It’s a lack of imagination!” You certainly could not accuse the ebullient Dutch designer of lacking this particular quality. He has made it his mission to transform the world into a more sustainable and liveable place – with a series of ideas that are bold, brilliant and just a little bit bonkers.

From a nightclub dance floor that generates electricity through the act of dancing, to a smog-consuming bicycle, to a huge outdoor air purifier which turns toxic waste into jewellery, Roosegaarde and his Rotterdam-based team of engineers and designers work at many scales and in many locations. What unites the projects, he says, is a sense of ‘*schoonheid*’.

“It’s this Dutch word, which is almost unpronounceable and doesn’t really translate into English,” he explains. “It has two meanings. One is a type of beauty that comes from inspirational creativity. It can trigger people to engage with the world around us. The other meaning is ‘clean’ – clean water, clean air, clean energy and clean technology.

“These are the values of our future society, so when we design something it should have these things in its DNA. Otherwise it’s just short-term thinking.”

Roosegaard’s projects can appear mystical and otherworldly, more science-fiction than real world. Take, for example, *Waterlicht* – a touring light display that creates an ethereal virtual flood to digitally demonstrate the prospective impact of rising sea levels. Or *Gates of Light*, which uses retro reflection from car headlights to illuminate 60 buildings along a highway. To Roosegaarde, though, his ideas are rooted in reality, designed to be “practical and pragmatic, in a very Dutch way.”



"I want to demonstrate that creativity is our true human capital, because we need to find a new harmony between economic progress and humanity," he argues. "The way we're doing things now is not sustainable. Instead of embracing the future, we're too busy being scared of it. We're scared of robots, we're scared of China. The question I ask myself is, 'How do we change that?'"

The answer, he believes, is engagement.

"The fact that the problems the world faces are so big and so disconnected from who we are is part of the problem. Who cares about a polar bear in Antarctica, or loads of plastic waste they've never seen? These days, we're becoming more isolated. Maybe I have 5,000 Facebook friends, but I'm at the airport drinking my cocktail alone. It's a depressing thought. My job is to create connections, to bring people together and make them care."

This mission is the inspiration behind 'Presence', the first museum exhibition of Roosegaarde's career.

### Creating Presence

Designed for the Groninger Museum in the Dutch city of Groningen, 'Presence' is an 800sq m installation that builds on the studio's fascination with innovative material and technical research. Different galleries allow visitors to experience various changes in perspective. One room seems filled with luminous stardust, calling to mind a vast city seen from an aeroplane. Other spaces appear to scan visitors by recording their presence in silhouettes and patterns.

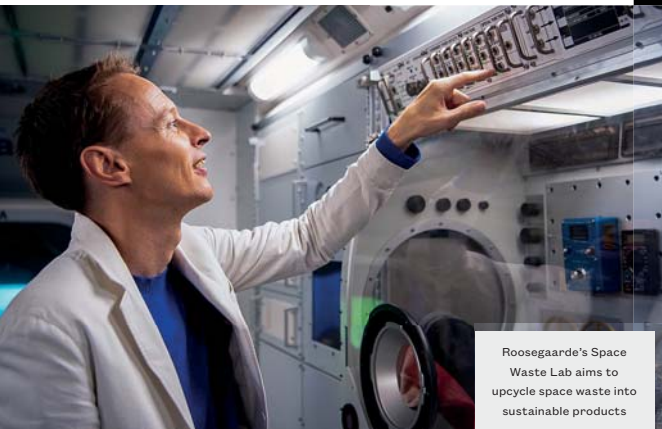
"What you find is one big light-emitting landscape that shows the impact you have on the world around you," says Roosegaarde. "The room scans you, and shows your imprint as you move along it in a way that becomes more organic and playful. There are no 'do not touch' signs, because they isolate from reality."

"The project scared the shit out of me when we first started, and I was afraid it was too abstract, but people have immediately engaged with it in a beautiful way. There's

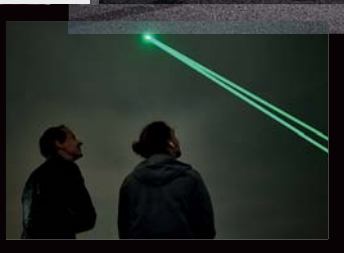


The challenges of climate change and a desire to improve the landscape inspired 'Presence'





Roosegaard's Space Waste Lab aims to upcycle space waste into sustainable products



no hierarchy. From CEOs and ministers to students, the moment they're inside, everyone interacts, explains and shares together. And they're more weird, obsessive and crazy than I could ever imagine, which is great!

"Two weeks into the show, some people found out that if you use the light of your phone as a flashlight, it triggers a response. Soon others started following. People learn from each other, and how they are using the space keeps evolving. Art is a unifier and a really powerful way of creating a collective experience where people are not scared of the future but curious."

The exhibition, which runs until January 2020, has been a hit. At the same time, Phaidon has released a book about Roosegaarde, his work has featured widely online and in the architectural press, and his well-received 2017 TED Talk has continued to pick up views (over one million and counting). Now, it seems, is his moment. You might expect him to consolidate this by just doing more of the same:

another version of the smog-eating tower series, perhaps. Instead, though, his current focus is on the most ambitious project of his career. Not content with cleaning up our planet, he is turning his attention to our solar system.

## The Space Waste Lab

The idea was born in his studio. "I was walking round one day when I saw this image on the desktop of one of my designers," he recalls. "It was a huge black image with little white dots and a big central dot in the middle. I was curious."

"He told me it showed the earth surrounded by space junk. I said: 'Holy shit I've never seen that before in my life!' It had an obscene beauty for me. On one hand it looks like a Jackson Pollock. On the other, it represents this crazy attitude where somehow we're not satisfied with just polluting planet Earth, we're now also dumping old satellites and rockets and missiles outside our atmosphere and nobody knows how to clean it. That was the beginning of the Space Waste Lab."





The 'Dream Factory' studio is located in a former glass factory in Rotterdam's harbour







The Smog Free Project turns smog into jewellery

**Every idea starts with about 80 per cent bullshit to 20 per cent beauty, and that's on a good day!**



Over the years to come, Roosegaarde will be working alongside the European Space Agency (ESA) to draw attention to the problem, and to capture and upcycle space waste into sustainable products. Students, politicians and business and tech leaders are on board.

"We became obsessed with the question of what we can do with 1.8 million kilos of harvested space junk," says Roosegaarde. "Can we turn it all into a giant solar reflector to mitigate climate change? Can we use it to 3D print houses on the moon? Can we engineer a controlled re-entry to bring it back to earth so it burns up in the atmosphere without polluting?"

"Well apparently, with that last idea, yes we can! And the result looks like fireworks! We can create beauty out of junk. It's not waste, it's a shooting star!"

The idea has quickly gained traction, and ESA engineers are developing the idea. A potential demonstration has been earmarked for the 2020 World Expo in Dubai.

## Developing an idea

At their best, Roosegaarde's projects appear effortlessly simple; neat but spectacular solutions to big issues that can inspire the public, but are also taken seriously by scientists, academics and engineers. But, exclaims Roosegaarde, "a project only looks easy after millions of mini decisions."

"Every idea starts with about 80 per cent bullshit to 20 per cent beauty, and that's on a good day! I have learnt to recognise the seed of a good idea though. In the way that Michelangelo looked at a piece of marble and saw what it could become, it's our job to look at things in a certain way that open up new doors of potential."

Perhaps the most elegant example of this approach can be found with the Smog-Free Tower.

"We had buckets of smog in our studio collected by our prototypes. On a Monday morning, our studio manager asked, 'Who should I call to throw away all this toxic waste?' I had no idea. So we discussed this very practical question at an 8am meeting. And one of the designers walked in and said, 'You always say that waste should not exist. Waste for one person, is useful to another.' He was right."

So we looked under a microscope, and found that the waste was 48 per cent carbon. And if you put carbon under high pressure, you get diamonds! So inspired by that, we made a smog-free ring. We now make these from the waste collected by the towers, and if you buy a ring, you donate a 1,000m3 clean air to the city.

"That changed the whole project. Couples getting engaged wear them now! Waste is creating emotional connections! It's a perfect mix of technology, hope, love and beauty."

Roosegaarde is quick to acknowledge he doesn't have all the answers. What he does have though, is a fierce belief that design can make things better.

"If I didn't work like this, I'd go crazy because it's very confusing how the world is behaving right now," he says.

"We can hide, cry, blame somebody else and sit in a corner waiting for our leaders to fix things, or we can say we've created this situation so let's design a way out of it. prefer to spend my time and energy on the second scenario. It's less about being optimistic, and more about seeing that there's no alternative."

"If we can't imagine how want the world to look, how can we get there?"





Roosegaarde with his Lotus Dome installation (this pic). At the Dream Factory studio (right)



## QUICKFIRE QUESTIONS

### What first inspired you to become a designer?

It was as a 16-year-old visiting the Dutch Architecture Institute in Rotterdam, discovering beautiful wooden prototypes and maquettes of towers in some public square. It was the work of Arata Isozaki, who has just won the Pritzker Prize. It blew my mind and showed me that design was a job you could do. I later got to work with him on a project in Japan, and he was still so sharp. Amazing.

### Do you have a dream project?

I would love to be part of forming new design standards that become the default. If you're nice you might say some of our projects are special, and they are, but in a way they shouldn't be. It should be normal not to have street lights burning all night when nobody is there, and to use car headlights for light instead. It should be normal that when we walk on staircases or dance in clubs it generates energy. It should be normal to have clean air for everybody. I'd like to be involved in embedding these things on a larger scale, in more places around the world, so they can really become part of people's daily lives.

## I want to make places with no download button!

### Nature is an important inspiration in your work. Has this always been the case?

I've always looked to nature for creativity. For example, I once found myself in Japan looking at fireflies and discovering how they use light, not as decoration but as communication. It's this kind of Morse code they use to seduce one another! I turned on my phone flashlight, on-off-on-off, and they reacted by coming to me. I had no idea what I told them – maybe something really rude! – but it was one of the most intimate interactions I've had with a non-human living creature in my life, and it really changed me.

Another time, I was looking at the illuminated wings of a butterfly, and realising that that effect doesn't come from some kind of toxic pigment, but from reflection. Wow! Two weeks later, I was looking at the headlights of cars, thinking, 'We can use that light in the same way!'

### How do you strike the right balance between the physical and the technological?

It's so important to create physical experiences where people come together and have a collective moment that triggers them to be

curious. I want to make places with no download button!

It's really weird that we're spending so much time behind computer screens. We've become robots ourselves. We give our hopes, dreams, desires and money to computers, and what do we get back? A like. That's a bad deal right there.

Technology is great when our machines are helping us to be more human. When they're a buddy keeping us safe, informing us, surprising us, taking care of us. But we're better than them at creativity. Robots are really bad at it. They don't have the desire to try, to fail, to learn. Everything else they can do way better than you or I!

### What is behind the Dutch pragmatism that you describe?

We live below sea level and that's very interesting, because we've used design and technology to fight water and live with water for more than 1,000 years. My studio should have 4m of water above it. People see that and think the Dutch are crazy, that it's super dangerous and we should move to Germany to higher ground!

## As a designer, I like control and I always have the final edit

We use design and creative thinking to create our own home, so in a way, innovation is in the DNA of our landscape. Design is a natural extension of what we do. That's why the Dutch always pop up on international design juries!

### Where do you most like to work?

I like working everywhere, but the Middle East and China is where the growth and curiosity is, and these are the places where I'm allowed to make a mistake. In Europe, if you want to try an idea, you're asked if you've done it before; to reduce the risk and prove it can be done. In other places, you get asked, 'Are you sure this is the first time?' Of course that's not true of everyone: I'm generalising a bit. Really, I want to go to places where people are curious.

### What inspires you, apart from design?

It took me a while to work out what works for me. Not golf, not hockey, not cars. I don't care about all that bullshit! I eventually found that I love to go diving at night.

Diving in the dark is like being in a Steven Spielberg movie. As a designer, I like control and I always have the final edit. In this other world where I'm a visitor, I don't have control and I have to let go.

It's fascinating, powerful and fragile at the same time.





## Studio Roosegaard in five key projects

1



### Windvogel

These smart kites – dedicated to the late Dutch astronaut Wubbo Ockels – are connected to a ground station by green light-emitting cables. The push and pull of the cable in the wind transforms movement into electricity, like the dynamo of a bicycle, and can supply energy for up to 200 households.

2

### Smog-Free Tower

Billed as the world's first smog vacuum cleaner, this 7m-tall structure uses positive ionisation technology to produce smog free air. Designed to be placed in public areas and parks, it cleans 30,000 m<sup>3</sup> per hour and uses a small amount of green electricity. According to Roosegaard: "True beauty is not a Louis Vuitton bag or a Ferrari, but clean air and clean energy."



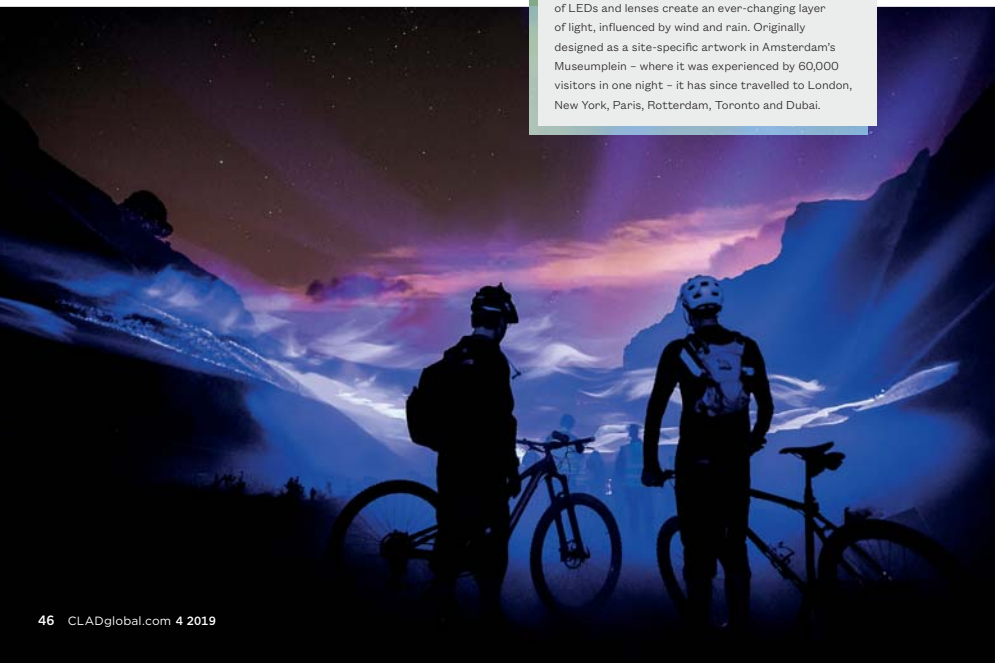




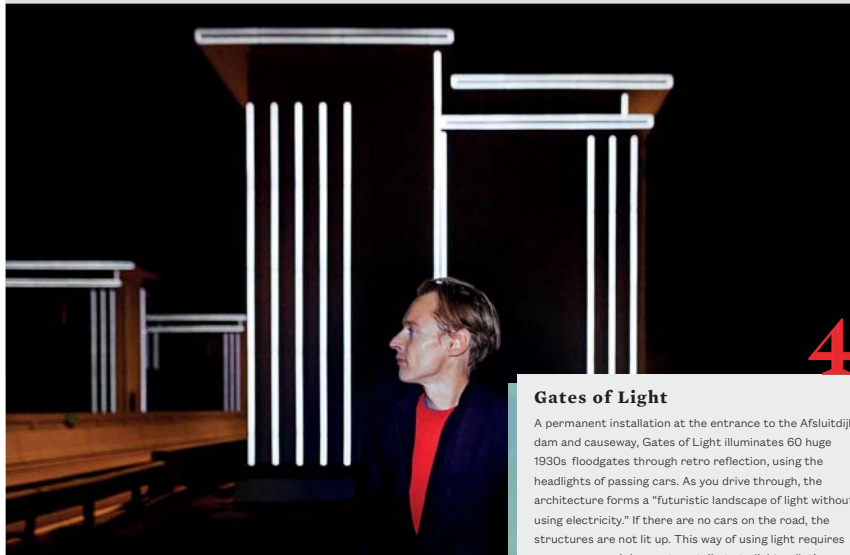
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### Waterlicht

Described as "a dream landscape about the power and poetry of water," Waterlicht is a virtual flood that shows the impact of rising water levels. A combination of LEDs and lenses create an ever-changing layer of light, influenced by wind and rain. Originally designed as a site-specific artwork in Amsterdam's Museumplein – where it was experienced by 60,000 visitors in one night – it has since travelled to London, New York, Paris, Rotterdam, Toronto and Dubai.

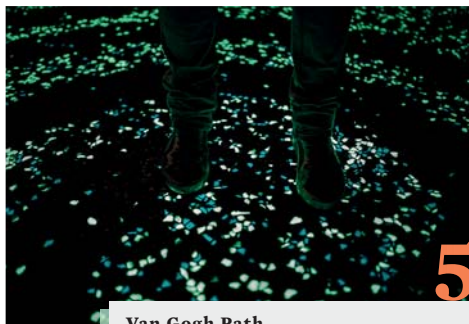






### Gates of Light

A permanent installation at the entrance to the Afsluitdijk dam and causeway, Gates of Light illuminates 60 huge 1930s floodgates through retro reflection, using the headlights of passing cars. As you drive through, the architecture forms a "futuristic landscape of light without using electricity." If there are no cars on the road, the structures are not lit up. This way of using light requires zero energy and does not contribute to light pollution.



### Van Gogh Path

This illuminated bicycle path in the town of Nuenen is made of thousands of twinkling stones inspired by Vincent Van Gogh's 'Starry Night'. These are solar powered, and are charged during the day so that they glow when evening falls. Van Gogh lived in the town in the early 1880s. ●







Thomas Woltz, owner of Nelson Byrd Woltz Landscape Architects, leads one of the most revered landscape architecture firms on the planet. Kath Hudson caught up with him while he was on a fact finding mission, camping on the Montana plains

# THOMAS WOLTZ

Woltz' firm's legacy includes thousands of acres of reforested land, reconstructed wetlands, native meadows, wildlife habitats, as well as – at Hudson Yards – the creation of the biggest new park in

Manhattan for a century. Restoration, biodiversity and sustainability are at the heart of the firm's work, which spans public and private land, as well as agricultural land and urban settings.

Educated at the University of Virginia in architecture, landscape architecture, fine art and architectural history, Woltz also has a master's degree in landscape architecture and architecture. In 2011, he was invested into the American Society

of Landscape Architect Council of Fellows – one of the highest honours achieved in the profession – and in 2013 was named the Design Innovator of the Year by the *Wall Street Journal Magazine*. He also serves on the board of directors of the Cultural Landscape Foundation and the University of Virginia School of Architecture Foundation.

Formed by Warren Byrd and Susan Nelson in 1985, Nelson Byrd Landscape Architects became Nelson Byrd Woltz in 2004, when Woltz became a partner. He took over ownership in 2013. The firm has offices in New York City, Charlottesville, Virginia and Houston, Texas. Within the past 15 years it has practiced in more than 25 states and 10 countries and garnered more than 100 national and international awards.



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

Inspired by my professor and mentor Warren Byrd, who started the firm I now own, I see the power of the ecosystem as inspiration. What fascinates me is the inter-relationship between culture and ecology. I feel there is a continuum and feedback between the ecology of a place, the reason humans settle there and how they use it. We have been in a feedback loop with nature since the beginning of time.

If you understand the dialogue between culture and ecology and unlock that through beautiful design, then you create an authentic anchor between humans and the places they live, and inspire the next generation of stewards who will tend the public landscape. We aim to deliver the authentic stories of a place to bond people and place, in effect drawing a site-specific portrait of culture and ecology.

### How do you approach each new project?

Detailed research is the starting point for every project: we research the site's historical and cultural context and connections to let the land tell its stories. Assessing the physical landscape, the ecology and soil is another crucial step in the initial portion of the design process. When designing civic spaces – parks, plazas, educational campuses – we research the history of the site and create presentations to share with



Houston's Memorial Park is being restored following hurricane damage



Woltz led the design of Hudson Yards Public Square and Gardens



## HUDSON YARDS PUBLIC SQUARE AND GARDENS

### NEW YORK

A dynamic landscape destination at the centre of Manhattan's largest urban development, the square offers space for public gatherings in cafes, gardens and plazas. In the role of prime consultant, NBW coordinated a team of design professionals to weave distinct design voices into a single, unifying space. A central formal plaza combines trees and bold seasonally expressive horticulture, dramatic fountains and a monumental piece of public art.

PHOTO: NELSON EWOLD WOLTZ LANDSCAPE ARCHITECTS

I am very proud of stewarding  
the largest public space to be  
built in Manhattan in a century

the public. We engage people and ask them to help us build on this research, based on their viewpoints and experience.

Often the public has no idea about the history of a site, but they love finding out. It's fun to watch them learn and then ask them questions, so they become more informed and connected. When you're dealing with public landscapes, you must engage potential users, otherwise the project will never graft onto the community properly.

After we have listened to the public, and digested this information, we start drawing. The whole design staff works on the puzzle of design mostly by hand and 3D modelling, so we can visualise how it will look. Although we have a technologically savvy workforce, there is something about generating a work of art by hand which often leads to spectacular ideas.

### Why is it so important to connect to the stories and history of a place?

The land's history and stories form an authentic starting point for every project. When working at Houston's Memorial Park – which at 1,300 acres, is twice the size of Central Park – we delved into the pre-war history of the land to find out why it was called Memorial Park. Many people weren't aware that part of the land was used as a training camp for soldiers before World War 1. It was acquired by one of the wealthiest women in Texas after the war, with the agreement that the city could buy it back from her over 20 years, in order to create a memorial park to honour the dead who trained there.

We scoured the park for signs of its military past. There was no charming village, only the remains of latrines and shower buildings, which had served the 30,000 men living in canvas tents.

In a 100-acre area where we found the highest number of architectural remains, we are proposing a memorial pine grove.

PHOTO: NELSON EWOLD WOLTZ LANDSCAPE ARCHITECTS





The design of the museum garden was inspired by local landscapes

One of the most chilling findings from our research was that the average age of death of the soldiers who trained there was 25. That's also how long it takes for the trees to mature.

The idea guiding the design for this landscape-driven memorial is that every 25 years one 'regiment' of 1,000 trees will be respectfully and ceremoniously chain-sawed down on Memorial Day. The pine lumber could then be used in the construction of structures for public housing. On November 11 each year, 1,000 Houstonians would come to the site to each plant a replacement tree. If you see this, you will never forget the senseless sacrifice of WW1. To me, it's a more visceral memorial than names on a granite wall.

## PEABODY ESSEX MUSEUM

SALEM, MASSACHUSETTS

NBW were commissioned to design a new 3,700sq ft garden in association with a major building expansion at the museum, which includes a new 40,000sq ft gallery. Inspiration came from unique local and historic narratives, including Atlantic currents and rhythms and patterns of tidal estuaries. Artefacts and horticulture from both eastern and western hemispheres inspired the creation of the garden, which reflects the character of the museum with a vibrant and evocative collection of elements.



### What are you working on now?

We've just started a new project – Sylvester Manor on Shelter Island, in the Hamptons, which is really fascinating because of the cultural and ecological history of the land. The land was originally Manhasset Algonquin fishing and hunting grounds, before being taken over by Dutch colonial slave owners, who raised beef and grew oak for rum barrels. It has been in the same family for 360 years and now the youngest descendent – who has joined the project team – has forsaken his inheritance, and encouraged his family to donate the land for use as a public venue, incorporating a sustainable and educational farming project.

The land is deep with history which hasn't been scoured or reinterpreted. Archaeological work by the University of Massachusetts has uncovered a very significant pot which represents an amalgamation of Native American, West Indian and European styles. There's a mix of gardens, grazing and agricultural land and a gorgeous Dutch windmill, as well as the manor house which has barely changed since 1742. The project encompasses culture, history, sustainability, architecture, the environment and farming, and the family is happy for all of the stories to be told.

I have the best job in the world. It's like being at university for your entire life

### You recently completed work on the PublicSquare and Gardens at Hudson Yards. What are you proudest of with this project?

I am very proud of stewarding the largest public space to be built in Manhattan in a century. That feels really great. The project mixes durable, high quality materials with thoughtful design, rooted in a deep process of study and historical research, planted with a rich diversity of native plants. It's a carefully crafted and beautifully designed space for the public to use.

We have created a place out of a hole. As the park covers an active rail yard, it was inaccessible to the public and people couldn't cross it. I love how it has stitched the city together, creating a network of parks on the west side of Manhattan.

I try to imagine it 50 or 100 years from now, when it won't feel like a new piece of city, but a mixing bowl and one seamless park system. The buildings will start to recede and the network of green space will advance.

### What role can landscape architecture play in mitigating the effects of climate change?

We focus on making the most resilient frame possible for ameliorating ever more extreme weather events: longer droughts and bigger floods, more powerful and sustained winds. Everything is increasing in intensity: in New York we go from sub zero temperatures to over 70 degrees F in the space of a few days. Asking plants to cope with that is difficult, so we're always linking back to history – particularly Native American land management – because it's so central to charting a course for a resilient future.

IMAGE: NELSON BYRD WOLFE LANDSCAPE ARCHITECTS



The project to restore Houson's Memorial Park is ongoing

IMAGE: DESIGN DETAIL, JON NELSON BYRD WOLFE LANDSCAPE ARCHITECTS



Collaboration is at  
the heart of NBW's  
working practices

We look at the soil, the seedbanks and seek inspiration for plant families that will be the most resilient moving forward. History provides the best data to guide for a resilient future, although sometimes this approach is at odds with developers' tastes who want to see bright colour all year round and are impatient with native ecologies.

#### What are the biggest challenges facing landscape architecture?

We need to bring more diversity into the profession, to get more ideas and viewpoints. This means inspiring people and building awareness of the profession at high school age and also building awareness of what landscape architecture is – people assume it's decorating the space around a building entrance, when it's actually more like civil engineering and systems planning, and involves eight years of study and a licence to practice.

#### What do you like most about your job?

I have the best job in the world, it's like being at university for your entire life, surrounded by smart people. I work with 48 brilliant people who are similarly obsessed with these topics – researching, digging, synthesising and generating incredible work. If I'm in the office I'm learning from the people I work with, if I'm out of the office I'm learning from the people I work for. It's the most stimulating life you can imagine. ●

## NATIONAL ARBORETUM OF NEW ZEALAND

Located outside of Gisborne, this 333-acre arboretum comprises the largest collection of northern hemisphere trees south of the equator, and has become an invaluable resource. NBW has developed a masterplan to guide this site into the next 100 years, developing strategies of organisation and phasing to raise international profile, ensure its botanical relevancy and prioritise spending. Previously, the organisation and facilities were not well arranged to facilitate contemporary public use. The masterplan suggests steps to improve the visitor experience and connection to the structure of the physical grounds, as reflected through the philosophy of the institution.







# DANA KALCZAK

Four Seasons' vice president of design talks to Neena Dhillon about reaching new heights in Philadelphia, working with Norman Foster and innovations in guest experience



While Four Seasons Hotels and Resorts is accustomed to opening landmark properties, its newest offering in Philadelphia represents several firsts. For starters, the 342m-high vertiginous tower redefines the skyline, its sleek silhouette taking the prize for the city's tallest building.

The Four Seasons Hotel Philadelphia occupies the top 12 floors of the new Comcast Technology Center, and is one of the highest hotels in North America, with Jean-Georges Vongerichten's restaurant and cocktail bar affording the best views in town. And then there's the unusual design approach. While owners Comcast and Liberty Property Trust brought Foster + Partners onboard to design the tower itself, the award-winning British firm has also fulfilled design for the hotel interiors, its reach extending from façade to furniture.

This is not typical for Four Seasons, as Dana Kalczak, vice-president, design explains. "Usually, we like to take advantage of the tension created between architecture and design, appointing different talent for each," she says.

"Through experience, we've found this push and pull makes for the best results. But Brian Roberts [Comcast's chairman and CEO] came to us with the vision of aesthetic consistency between exterior and interior. It's rare for us to agree to this but we've been blown away by the talent of Foster + Partners. It's hard to bang heads when you're working with genius."

## Collaborative effort

With design oversight across all new build and renovation projects at Four Seasons, Kalczak's role in matching world-class architects and designers to the luxury group's developments is vital. But in her 21 years with Four Seasons, she's never witnessed anything quite like this project before.

"I knew we were working with the best architects in the world but the level of thought poured into every detail by Norman Foster's team has been something to behold," she says. "You could describe it as highly engineered architecture. They are masters in spatial design, they understand how to get relationships between intersectional spaces right, and they're detail driven when it comes to conceiving the smallest

The spa and fitness centre on the 57th floor end in an infinity-edge pool with views across Philadelphia



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The level of thought poured into every detail by Norman Foster's team has been something to behold





## The Foster perspective

"The tower itself has been a feat of engineering; the tallest in North America outside Chicago and New York. Its core is offset and supported by triangulated bracing, allowing for flexible and dynamic floor spaces at all levels," explains Nigel Dancey, senior executive partner – head of studio at Foster + Partners.

Speaking of Four Seasons Hotel Philadelphia's interiors, he says: "At every level, the city is on display, whether reflected in the unique pyramidal mirrored ceiling in the sky high restaurant or overlooked by the spectacular infinity-edged swimming pool. Every room has full-height glazing providing



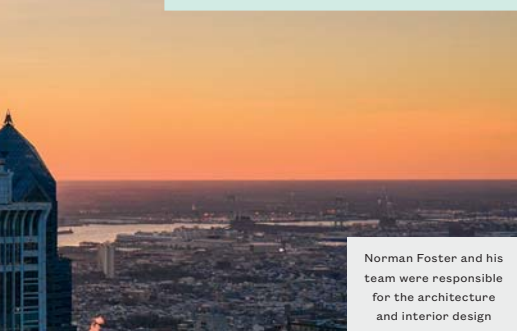
panoramic views out across the city from multiple aspects including the bathtub.

"Where guests arrive at the hotel's dedicated west entrance, a specially commissioned artwork by Jenny Holzer spans the lobby ceiling, delivering 17 hours of continuous content that includes words by Philadelphia-based writers and schoolchildren." The working relationship with Dana Kalczak's team

was a true collaboration, says Dancey, with

both partners challenged by a constant dialogue with Comcast, whose expectations and operational requirements facilitated an ongoing exchange of ideas.

"The overall result is a design intent able to shine while remaining highly functional," Dancey adds.



Norman Foster and his team were responsible for the architecture and interior design

element of bespoke furniture. They can be single-minded in the pursuit of perfection. And they put the user at the core of all their decision-making processes."

This is not to say that one company defines Four Seasons Hotel Philadelphia. From Comcast has come the clear and integral vision for a high touch, high tech product – and one that embraces the future. Kalczak's team has worked with Foster's to shape that human-centric guest experience, intervening with a light touch where necessary to advise on operational aspects and functionality.

On the ground floor, where connectivity to the local community is key, Tihany Design were appointed for their restaurant expertise, envisioning the lively, inviting surroundings of Vernick Fish. Floral designer to the stars Jeff Leatham has injected beauty while Brian Eno was approached to create an onscreen video-soundscape for guest rooms and Tokyo-based teamLab to produce a digital art installation for the hotel lobby.

## The art of technology

"Within the architectural statement of the building, we have beautiful monumental public areas in which visually stimulating interior spaces provide sanctuary and convivial interactions," says Kalczak. "As a component of this virtuoso design, there's a thread of technology that weaves its way through the hotel, sometimes visible, at other times behind the scenes. The building is chock-a-block with hidden technologies; take the system we've developed with Lutron to control window treatments and lighting scenarios from the bed, affording guests full mastery of their rooms. We also explore the possibilities of digital art and animation in rooms, elevators and lobby. Comcast has been fully supportive of this endeavour – hotel art is no longer confined to canvas and frame."



PHOTO: THERMIS ALANNA









The Jean-Georges  
Vongerichten restaurant  
features 12m-high floor-  
to-ceiling windows

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If we had focused entirely on  
high tech in the hotel, the  
artistry we normally strive for  
would have been compromised

Of all the achievements in the hotel, it is perhaps the reflective ceiling panels in the Jean-Georges Philadelphia restaurant on the 59th floor that stand out. Kalczak describes a process of thorough review and approval by Foster to engineer the custom-built kaleidoscopic panels, designed to not only capture views of the dining room but also angled glimpses of the city below while housing necessary systems such as acoustics, lighting, air supply and fire detection. But surely everything can't have gone so smoothly?

"There was no throwing down of architectural capes, if that's what you're asking," laughs Kalczak. "Money and time are always challenges but we were supported by generous budgets to achieve the right results without compromise and with few bumps in the road." She does concede that her team imparted guidance to Foster + Partners about the manufacture of furniture suited to a hotel rollout, matching the beauty of form with the nitty-gritty realities of function in high-traffic spaces. Rigorous testing of model rooms helped.

On the manufacturing side, they opted to work with Four Seasons' preferred suppliers of Louis Interiors and ArtCo. And while her team had initial reservations about the interiors feeling too spare or intimidating, together the partners were able to achieve a harmonious balance between the spare and monumental, layering and comfort. It has been a happy experience, says Kalczak and they will work together on undisclosed Four Seasons locations to come.

### Evolving guest experience

Since she began working in hotel design, Kalczak has noted several sea changes with the formulaic and formal giving way to interactive, transformative spaces. Today, immediacy and empowerment are two pressing guest concerns and to meet this evolution, the design team at Four Seasons brainstormed ideas in a Toronto-based Research & Discovery Studio.

Out of this work, her team has dissolved major physical barriers around concierge and reception desks, facilitating speedy interactions between staff and guests. Coffee and cocktail bars are being introduced in lobbies to achieve "lively, energised



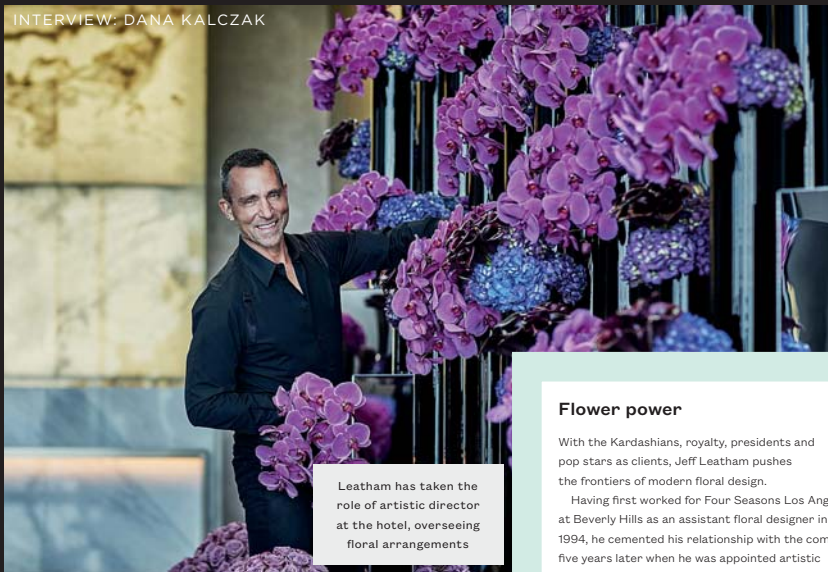






The JG SkyHigh bar and lounge, with interiors by Foster + Partners and flowers by Jeff Leatham





Leatham has taken the role of artistic director at the hotel, overseeing floral arrangements

spaces that welcome arriving visitors with the sound of convivial conversations, music and clinking of glasses." Panoramic glass elevators, such as those in Philadelphia, provide visual connections to surrounding cityscapes. In guest rooms, traditional desks are being replaced with Activity Tables with supporting consoles offering multiple device connectivity. At present, Kalczak and her team are testing out a 'wallpaper television' thinner than a magazine and looking into equipping MyBars with filtered water taps and refillable bottles. As more people become design literate, it's essential Four Seasons stays on top of its game.

With up to 50 projects under planning or in development, Kalczak invests much time and effort in findings designers and architects with the right talent and track record. If a project has an experienced developer attached to it, she is more likely to take risks with an emerging hotel designer. Her team is always on the hunt for rising talent, looking beyond hospitality. As an example, she spotted Meyer Davis's residential work some years ago in a magazine and has since appointed the New York studio for large-scale renovations of a handful of resorts. Forthcoming Meyer Davis designs will be seen in new resorts in both Cabo San Lucas and Belize.

The design language of Paris-based Gilles and Boissier, meanwhile, will enliven a collection of heritage buildings framed by Mount Etna in Sicily's Taormina, currently being transformed into a Four Seasons. In Dubai, another property is on the rise,

## Flower power

With the Kardashians, royalty, presidents and pop stars as clients, Jeff Leatham pushes the frontiers of modern floral design.

Having first worked for Four Seasons Los Angeles at Beverly Hills as an assistant floral designer in 1994, he cemented his relationship with the company five years later when he was appointed artistic director at Four Seasons Hotel George V in Paris. Today that role extends to Philadelphia where his dramatic floral displays are proving to be an essential balancing force, according to Dana Kalczak.

"If we had focused entirely on high tech in the new hotel, the artistry we usually strive for would have been compromised," she says. "Instead Jeff's flowers bring beauty to the monumental spaces of Four Seasons Hotel Philadelphia, creating a marriage made in heaven. Jeff is a true artist: he thinks about the emotions that each treatment should elicit and asks what each building needs. The inspiration comes from within."

with architecture by Daniel Libeskind and interiors by Tristan Auer. "We don't choose tried-and-tested designers simply for expediency or ease, rather we'll go to extreme lengths to get the right firm hired," says Kalczak.

As she celebrates 30 years in design and architecture, Kalczak is pleased to see more women. "I used to be the only woman at construction site meetings; today I'm one of many," she says. "It gives me great hope. There are more women not only in interior design but also working as architects, engineers and project managers. Smart, creative and committed, they should be encouraged and mentored to success. I try to do that every day with my own team and women who come into my orbit." ●





The architecture is by Foster + Partners. The firm was also responsible for the guestroom interiors



The spa is on the 57th floor and features an infinity pool and treatment rooms overlooking the city





Oak was chosen to create a warm and calming atmosphere

## Beijing Fenghemuchen Space Design create serene wooden library and café

Beijing Fenghemuchen Space Design have created a 1,170sq m library, coffee shop and cultural space in China's Hangzhou City that is contained and shaped by natural wooden bookshelves and elements

**T**he aim was to create a reading-themed space that could also be used for shared experiences and community purposes.

Designers Yi Chen and Muchen Zhang chose to use oak throughout for its warmth and natural feel as a material – and for the subsequent sense of calm that it offers.

They explained: “By building and shaping the space with natural wood, a kind of resonance with the human body can be created, which adds a dimension of warmth and kindness to everything we do in the space, making it a soothing and relaxing retreat from urban pressure.”

Bookshelves stretch up to 10m (33ft) high, effectively becoming the

walls of the space, with smaller units used to divide and sculpt the layout.

A large glass wall on the lower level and large windows on the upper level allow plenty of natural light in and provide views of a garden outside, reinforcing the sense of being in a natural space.

In addition to areas for reading and drinking coffee, the Yue Library has areas dedicated to the different senses, including a space for discussion and a children's playground.

It is also intended to act as a versatile hub for community groups and cultural experiences like literary, arts, movie and music events.

Design work began in April 2018 and construction began in March 2019. The library was completed this summer.



Yi Chen and Muchen Zhang

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By building and shaping the space with natural wood, a kind of resonance with the human body can be created, making it a soothing and relaxing retreat from urban pressure





The bookshelves stretch up to 10m-high, effectively acting as walls within the larger space



# sleep well

When Equinox entered the hotel market, they were determined to offer something different. Magali Robathan interviews the designers behind the New York hotel promising to 'restore and regenerate' guests







Equinox Hotel Hudson Yards is housed in 35 Hudson Yards, a tower building designed by SOM's David Childs

For our years ago, I interviewed Aaron Richter, design director at Equinox, about the brand's approach to designing health clubs and the plans for the first Equinox Hotel – which opened in Hudson Yards, New York in July.

"I tell our architects that I want people to walk into our spaces and feel a bit like they're in a temple – not in a religious way but in a spiritual way," he told me. "You want to get that 'Oh!' moment."

Equinox have been creating design-led upmarket gyms and fitness clubs since 1991, and they've been hugely successful. Things are changing in the health club market, but it's not been a sector that traditionally put a lot of emphasis on design. Equinox transformed that. The brand takes interesting buildings and creates beautiful high end spaces that take their cues from the local neighbourhood. Each of their clubs is very different – the Bond Street club in New York has been designed to evoke the feel of an artist's loft, while the Union Street club in



# Further hotels have been confirmed for Los Angeles, Santa Clara, CA, Seattle, Chicago and Houston

San Francisco is housed in an old movie theatre, and maintains the original marquee, stage, columns and 1920s mural.

Now Equinox have entered the hotel market, with a planned series of properties that put movement, fitness and regeneration at their heart. Equinox Hotel Hudson Yards is the first, housed in a building designed by SOM with interiors by Joyce Wang and David Rockwell. Further hotels have been confirmed for Los Angeles, Santa Clara, CA, Seattle, Chicago and Houston, and several other sites are under development.

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

What this means at Equinox Hotel Hudson Yards is a hotel with Equinox's largest ever health club at its heart. Designed by Joyce Wang, the 60,000sq ft club features a 27,000sq ft "performance-driven spa," 25-yard indoor salt water pool, hot and cold plunge pools, an outdoor leisure pool, a SoulCycle facility and a terrace restaurant.

The design for the spa and gym were inspired by "human flow and athleticism in its purity," as well as the rawness of the railroads that lie beneath the hotel, according to Wang.

The hotel, meanwhile, features 212 "cool, dark and quiet" guest rooms and suites designed by Rockwell Group to act as a respite from the city. They offer spectacular views across the city, and feature "ultimate sleep chambers" with soundproofing, blackout shades and an exclusive bed system.

The public spaces, also designed by Rockwell Group, are welcoming and glamorous, with materials including walnut, stone, resin, metal and leather, Zaha Hadid sofas in the Sky Lobby, and a huge and quite beautiful Jaume Plensa sculpture on the edge of the terrace's infinity edge pool.

In CLADmag earlier this year (Q2 2019) we spoke to SOM partner David Childs about the inspiration behind the 92-storey building's architecture. Here we speak to the designers of the interior spaces about how they approached the project.

The Electric Lemon restaurant features glamorous interiors by Rockwell Group









6

Everything  
is expressive  
– there's no  
'white space'



Rockwell Group partner  
Greg Keffer led the Equinox  
Hotel Hudson Yards project.  
He joined Rockwell in 2012





The Sky Lobby transforms in the evening

## THE ROOMS AND PUBLIC SPACES

GREG KEFFER, PARTNER, ROCKWELL GROUP

### What was the starting point for the design?

When we started to research the project, we did a lot of thinking around the term 'equinox,' an event when daytime and night-time are approximately equal in duration. The autumnal and vernal equinoxes also signify the beginning of fall and spring. Autumn is a time to turn inward, to slow down, and to rest, whereas spring is a time for rebirth, growth, and regeneration. We were inspired by the symbolism, so our design concept for the hotel celebrates transitions and transformations – from day to night and from active to restful.

The day to night transition is purposefully emphasised.

The Sky Lobby transforms from day to night and is activated 24/7. In the day it's a place to meet friends, work, or refuel. At night, lounge tables are set with soft individual lights to add a glow. In the guestrooms, horizontal linear lighting washes continuous leather panels along the millwork wall for a low, soft glow. Task lights + custom FFE lamps add an ambient glow to the room with integrated circadian lighting.

### How would you sum up the design?

Guests will feel as if they've stepped into a sumptuous residential loft. The colour palette balances de-saturated neutrals with dark moments of contrast. Hints of deep, bold indigo reference the Hudson and signify the brand. Sleek, luxurious materials such as resin, figured metal, stone, and leather were used in unexpected ways.

### Did the location inform the design?

Rockwell Group worked on several projects at Hudson Yards including The Shed (with lead architect Diller Scofidio + Renfro) and the adjoining residential tower, Fifteen Hudson Yards. We tried to push the boundaries of innovation with our projects at Hudson Yards. There was also an emphasis on creating opportunities for social experiences. What better location for Equinox to launch a hotel concept that focuses on creating a transformational experience for guests before they venture back into the kinetic frenzy of New York?





One of the 'cool, quiet' guestrooms

### How does the design of the hotel help support guests in their fitness and wellness goals?

The Equinox experience is empathetic and human (user)-centric, from its design around the rhythms of the body to the biomorphic forms found throughout the space, and from the health-conscious dining and fitness options, to its acknowledgement of fundamental human qualities like curiosity and a need for community.

We considered what guests want to become when they're staying at the hotel, and what of that hotel experience they want to take with them when they return to their hectic everyday lives.

### Can you give any examples of any unusual design features?

There's a play of light and reflections throughout the hotel. The ground floor lobby sets the tone with a polished stainless steel sculpture representing movement of the human body set against a spalted French walnut wood wall.

We collaborated with London based artists Based Upon to create the sculpture as well as a monumental mirrored centerpiece in the Sky Lobby. As natural sunlight fades over the course of the day and the Sky Lobby lighting grows brighter, the reflection of the light sculpture become more dramatic in the mirrored sculpture and reflects the city beyond.

### What makes this hotel special?

Hudson Yards is the flagship property for the Equinox Hotel brand, so for our studio it was exciting to work on an entirely new hotel concept.

In terms of the design, we created an environment where everything is expressive - there's no 'white space.' The materiality is rich and layered

### Do you have a personal favourite part of the hotel?

The guestrooms are pretty amazing. We focused on creating a cool, dark, and quiet oasis. The room is divided into a generous open entry foyer, a dressing room and bathroom space, and a calming sleep chamber. The room's multi-functionality creates space for yoga, exercise, and meditation as well as for working and dining.

### What was the biggest challenge of this project? What are you proudest of?

Creating a balance between action and stillness was a big challenge. It's not easy to define a place that rejuvenates but also excites, that feels luxurious but not ostentatious, and seems modern but not cold.

I'm definitely most proud that we feel we hit that note and it's a unique design that reflects, and in some ways evolves, the Equinox brand everyone has come to know.



6 Our design concept for the hotel celebrates transitions and transformations – from day to night and from active to restful



The hotel has an 8,000sq ft terrace bar with an infinity edge pool and views of the New York skyline



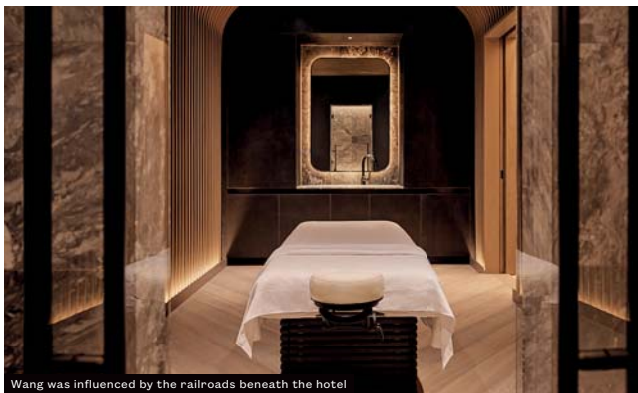
6

We wanted  
to capture  
the industrial  
rawness of  
the railroads  
beneath us



Joyce Wang has worked with Equinox before, creating the interiors for the brand's London Mayfair health club





Wang was influenced by the railroads beneath the hotel

## THE SPA AND GYM

JOYCE WANG

### How did you approach the design of the spa and gym at Equinox Hotel Hudson Yards?

We took concept cues from the historic site that was full of visual inspiration – Hudson Yards. Suspended above a train terminus, with unparalleled views of the Hudson River, we wanted to capture the industrial rawness of the railroads beneath us.

### What is special about the spa and gym at Equinox Hotel?

The spa and club exude a luxurious, pioneering spirit, aiming to define the new forefront of wellbeing.

### How would you describe the spa design?

We introduced a curve into the plan, elevation and section to create intimate interior architecture that would serve to guide, relax and cocoon guests. The jewel box-like hair salon with featured curved glass doors lure guests in for signature treatments, whilst the billowing timber pillows in the pre-treatment area create a softened backdrop for relaxation.

### How do you want this space to make people feel?

Our vision was for guests to experience the spa as a series of discoveries; unravelling one space after another at their own pace.

### How would you describe the design of the club? How do you want it to make its users feel?

Our design language was conceived to capture the contrast between the rawness of the railroads and refined forms of celebrated architecture; as well as highlight the unique position of Hudson Yards as a sanctuary that facilitates the elevation of body and mind. We wanted the design to reflect human flow and athleticism in its purity. The twisted steel detail of the staircase pays tribute to the sinuous curves of the railroads that lay beneath our site.

### What is your favourite part of the spa and gym?

Our curved geometric interior architecture makes a real statement in the treatment rooms as it creates a rhythm of timber archways signifying the inner sanctum of the spa.



Wang has created a 'rhythm of timber archways' in the treatment rooms, to evoke the feeling of a sanctuary







Group fitness classes take place in the pale, light-filled exercise studios



The locker room at the Equinox Fitness Club

#### EQUINOX HOTEL HUDSON YARDS: SUPPLIERS

NUDE Glass  
[eu.nudeglass.com](http://eu.nudeglass.com)

Lily Jack  
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[www.paolalenti.it](http://www.paolalenti.it)

Perennials  
[www.perennialsfabrics.com](http://www.perennialsfabrics.com)

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BIG  
COVER  
FEATURE

# POWER TO THE PEOPLE


BIG's CopenHill urban ski centre-come-waste incinerator has finally opened, acting as a step towards Copenhagen's goal of becoming the world's first carbon neutral capital city. Magali Robathan takes a look







The waste-to-energy plant has a ski slope, hiking trails, an 85m climbing wall, restaurant and apres ski bar



CopenHill is a "crystal clear example of hedonistic sustainability," says BIG founder Bjarke Ingels

It was an idea that caught the imagination of the press and the public – a ski slope on the roof of a power plant that simultaneously provides clean electricity and enables residents of Copenhagen to ski and snowboard in a country with no mountains.

After years of waiting – I first wrote about the project in early 2011 – Bjarke Ingels Group's (BIG) CopenHill power plant-come-ski centre opened in a former industrial area on the outskirts of Copenhagen in October.

It seems to perfectly represent Bjarke Ingels' concept of hedonistic sustainability – the idea that rather than having to give up the things we love to be greener, sustainable design can actually increase our quality of life. Amager Bakke is said to be one of the world's cleanest power stations and is part of Copenhagen's pledge to become carbon neutral by 2025, incinerating waste and cleaning the smoke created to produce electricity for around 30,000 households and central heating for 72,000 households.

While power plants tend to be functional, devoid of architectural merit and hidden away on the outskirts of cities, BIG had the idea of bringing Amager Bakke to life for the people of Copenhagen by turning it into a leisure destination.





**It was born from the sheer anxiety of having to submit something brilliant in a very short timescale**

BIG teamed up with Danish landscape architects SLA to design the centre, with Lüchinger+Meyer, MOE and Rambøll providing engineering services.

The centre is 85m (280ft) high at its summit, and has a 450m (1,480ft) ski slope running down its roof with a freestyle park, slalom course and beginners area. CopenHill also has an 85m climbing wall – the world's tallest artificial climbing wall, according to the architects – 500m (1,640ft) trail for hiking or running, a restaurant on the building's rooftop terrace and a ski centre at the base with an apres ski bar and ski equipment store.

The rooftop is accessible to the public for free via ski lifts, a glass elevator that provides views of the plant's futuristic-looking interiors or the hiking trail.



**BIG partner Brian Yang**

#### **How the idea was born**

It's such a perfect BIG project – the practice is known for its tendency to mash up seemingly different typologies to create something entirely new – that it may seem as though the project was carefully planned,

but BIG partner Brian Yang told me that the building was the result of a flash of inspiration during the competition stage.

"It was born from the sheer anxiety of having to submit something brilliant in a very short timescale," he said.

"We didn't have a scheme until about two weeks before the [competition] submission date. We sat down with the team to discuss what the hell we were going to do. Someone mentioned the

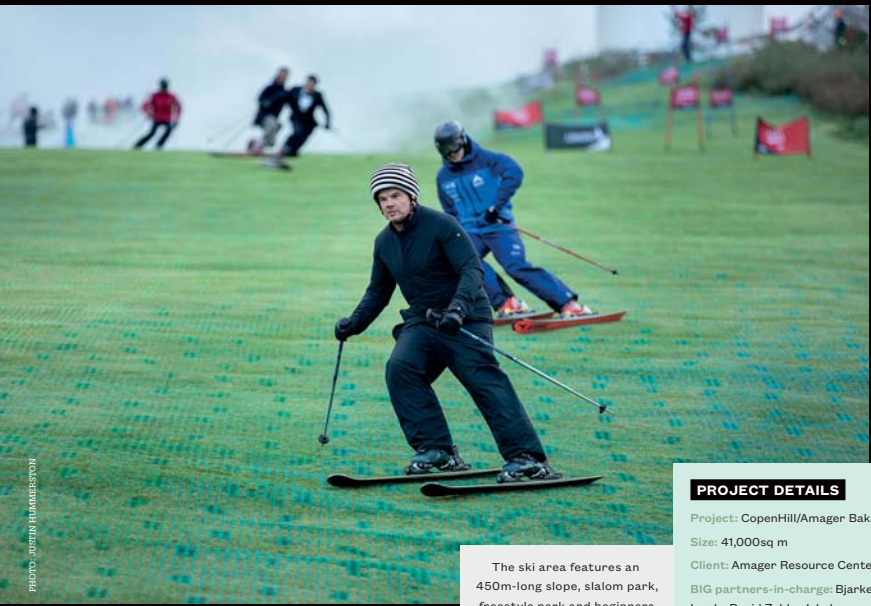
BIG: VANDER KAMMEN; SLA: JENS LUTZ



PHOTO: LAURIAN GHINTOIE

**Danish landscape architecture firm SLA designed the rooftop park to attract a range of wildlife**





## PROJECT DETAILS

**Project:** CopenHill/Amager Bakke

**Size:** 41,000sq m

**Client:** Amager Resource Center

**BIG partners-in-charge:** Bjarke Ingels, David Zahle, Jakob Lange, Brian Yang

**Collaborators:** Detailed Design: SLA, Lüchinger+Meyer, MOE, Rambell, Jesper Kongshaug and BIG Ideas

**Competition:** AKT, Topotek 1, Man Made Land, Realities:United

**Thanks to:** A.P. Møller Fonden, Lokale- og Anlægsfonden, Nørdea Fonden, Fonden R98, Københavns Kommune, Frederiksberg Kommune, Tårnby Kommune, Dragør Kommune og Hvidovre Kommune

## THE LANDSCAPING

**From the landscape architect:**

SLA's design of a green rooftop park for Copenhagen's new waste-to-energy plant combines hiking trails, playgrounds, vantage points, climbing walls and street fitness – along with a ski slope designed by BIG. All of it is created within a wild and sensuous mountain nature with plants, rockscapes, bushes and 130 trees. The use of the steep pitched roof places high demands on the plant and landscape design. With SLA's solution, the challenges have been solved through a range of nature-based design solutions and 1:1 tests of vegetation and materials. The planting is specially chosen to meet the challenging living conditions and create optimal micro climate and wind conditions. The result is a lush and robust design that provides visitors with the opportunity to use the park all year round and a sensuous and varied environment.

The rooftop park is designed to attract and shelter a wide selection of birds, bees, butterflies and insects, which will mean a dramatic increase in the biodiversity of the area. Utilising natural pollination and seed dispersal, the rooftop's nature can also spread and benefit the adjacent industry area, parking lots and infrastructure. In this way, Amager Bakke will function as a generous 'green bomb' that will radically green-up the entire area.

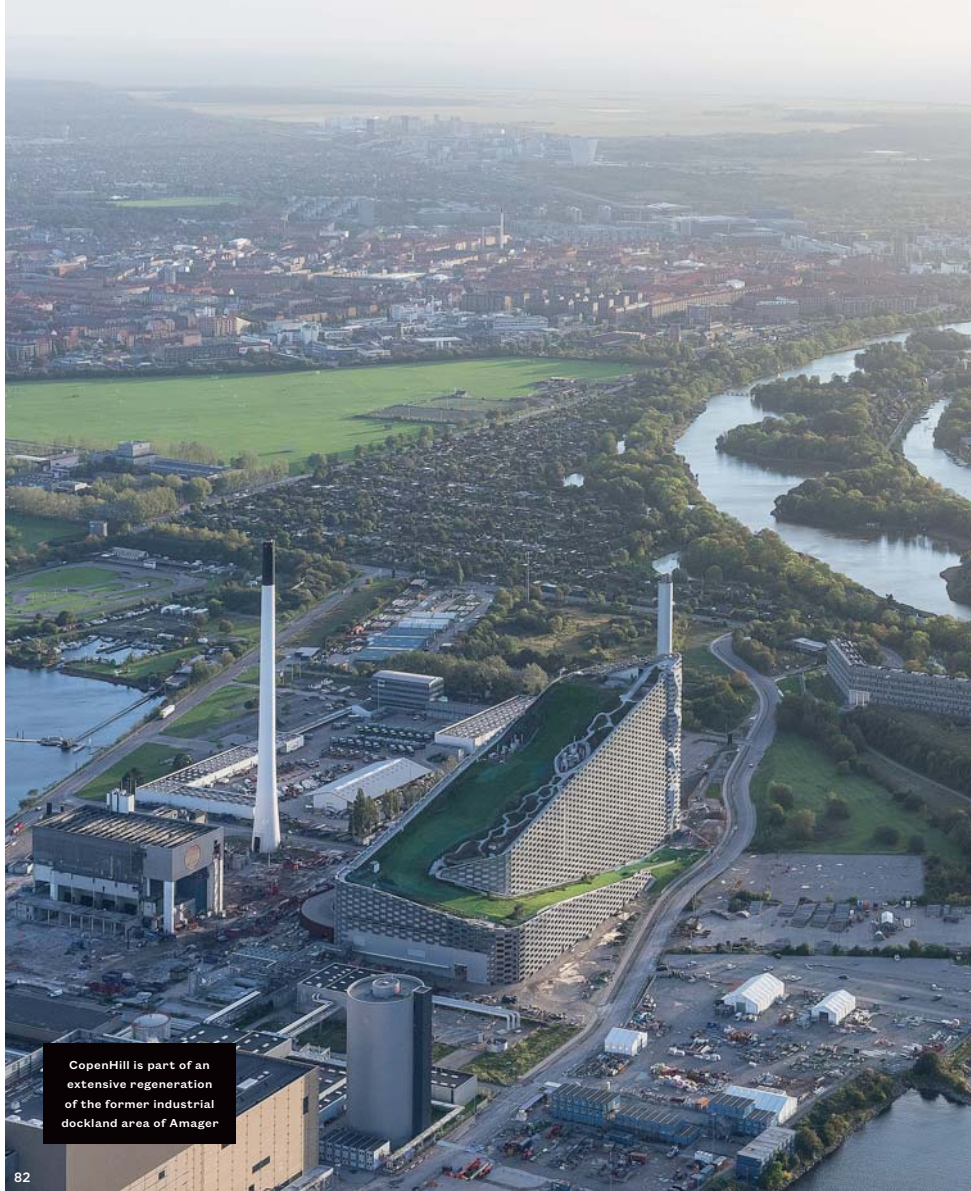
Source: [www.sla.dk](http://www.sla.dk)

The ski area features an 450m-long slope, slalom park, freestyle park and beginners area on the lower slopes



Visitors arriving at the foot of the slope by bike





CopenHill is part of an extensive regeneration of the former industrial dockland area of Amager





**CopenHill is a blatant architectural expression of something that would otherwise have remained invisible: that it is the cleanest waste-to-energy power plant in the world**

fact that Denmark is flat and that Danes drive three hours to Sweden to ski there and Bjarke [Ingels] said: 'We have to do a ski slope on top of the factory.' I remember that moment – all of a sudden the energy in the room turned."

Eight years on, Bjarke Ingels – who led the project along with Brian Yang, David Zahle and Jakob Lange – described the project in his own highly quotable style.

"As a power plant, CopenHill is so clean that we have been able to turn its building mass into the bedrock of the social life of the city," he said. "Its façade is climbable, its roof is hikeable and its slopes are skiable. A crystal clear example of Hedonistic Sustainability – that a sustainable city is not only better for the environment – it is also more enjoyable for the lives of its citizens.

"CopenHill is a blatant architectural expression of something that would otherwise

have remained invisible: that it is the cleanest waste-to-energy power plant in the world."

The building is clad in 1.2m x 3.3m wide aluminium blocks stacked like giant bricks, with glazed windows allowing daylight to penetrate deep into the facility. The longest vertical façade is home to the 85m climbing wall, while the 490m tree-lined hiking and running trail runs through a 'lush, mountainous terrain' designed by landscape architects SLA that aims to rewrite the landscape while absorbing heat and removing air particulates.

Rasmus Astrup, partner and design principal at SLA, said of the landscaping: "It acts as a generous 'green gift' that will radically green-up the adjacent industrial area. CopenHill becomes the home for birds, bees, butterflies, and flowers, creating a vibrant green pocket and forming a completely new urban ecosystem for the city of Copenhagen." ●

PHOTO: LARSEN+JENSEN







# CROSSING *the* LINE

These art galleries double as pedestrian bridges and aim to reimagine  
the museum experience while making art a part of everyday life

**The Twist**  
HONEFOSS,  
NORWAY

Architects: BIG

**BIG**  
COVER  
FEATURE

## High drama

The Twist – a dramatic bridge museum designed by the Bjarke Ingels Group (BIG) – opened in Honefoss, Norway, this autumn.

Situated in the Kistefos Museum's 270,000sq m sculpture park, the new structure – which has been described as an "art museum, sculpture, path in the landscape, and bridge" – spans the Randselva river.

The Twist houses three galleries hosting a changing programme of international contemporary art, starting with 'Hodgkin and Creed – Inside Out'.

The site used by the sculpture garden is split by the river, so BIG decided to connect the two halves with the museum itself. The twisted design of the building enables it to rest on riverbanks of different heights.

Visitors can access the Twist from both ends of the building. From the south, they enter through a double height space with clear sightlines through the structure to the north entrance. From the north, visitors arrive in a panoramic space with views of the pulp mill and surrounding landscape.

BIG's founder and creative partner, Bjarke Ingels, said the design has the potential to reimagine the museum experience. "The museum visit itself is a bridge, not a goal," he said. ➤



"We were instantly fascinated by the dramatic landscape of Kistefos – the winding river, forested riverbanks and the steep topography. Our proposal for a new art museum acts like a second bridge in the sculpture park, forming a continuous loop across both riverbanks.

"With the inhabited bridge, we stumbled upon our first experiment with social infrastructure – a building that serves as a bridge – or a cultural institution that serves as a piece of infrastructure."

Founded in 1995, the Kistefos Museum occupies the former site of a 19th-century paper mill, with a collection of pieces by artists including Anish Kapoor, Olafur Eliasson, and Fernando Botero.

BIG has been working on the institution's renovations since 2015. AKTII provided infrastructure oversight and support for the project, while DIFK served as the engineer of record. Bladt Industries is responsible for building the Twist, which is comprised of 380 tonnes of steel. Christen Sveaas and Kistefos AS served as the scheme's primary financial backers.



We were instantly  
fascinated by the  
dramatic landscape  
of Kistefos

”



The building's 'twist' was designed to reconcile the different river bank heights





Visitors experience the Twist as though "walking through a camera shutter"



The Twist bridges the river that splits the Kistefos Museum sculpture park



**Jishou  
Art Museum**  
JISHOU, CHINA

Architects:  
**Atelier FCJZ**

### Beautiful commute

Beijing-based practice Atelier FCJZ have created a museum that doubles as a bridge in Jishou, China. The Jishou Art Museum straddles the river running through the city, and was designed to make art more accessible for commuters on their way to work and school.

The municipal government had initially planned to locate the museum in a development zone outside Jishou, but Atelier FCJZ proposed it should be sited more centrally to enable as many people as possible to have access to the artworks.

"Typical contemporary cultural institutions in China, such as museums and theatres, are treated as freestanding monuments, far away from their communities," said the architects. "In Jishou, since we think an art museum should not be isolated from its users, it's inserted into the existing urban fabric, which is built up with buildings along the Wanrong River that house shops, restaurants, bed and breakfasts, often with owners living upstairs. Therefore, the front entrances of the Jishou Art Museum on both riverbanks are part of the mixed-use street walls and integrated into everyday life." ➤



Covered bridges are a traditional part of the Fengyu Qiao landscape

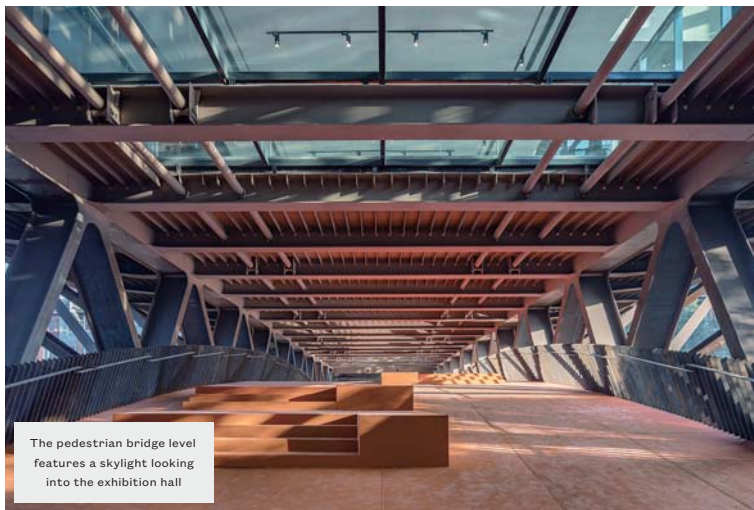




According to the architects, the Jishou Art Museum was designed to be a contemporary interpretation of the covered bridges traditional to this mountainous region of China. Known as Fengyu Qiao, meaning 'wind-and-rain bridge', these structures act as public spaces where travellers can rest and vendors set up stands.

The museum is composed of two bridges, one on top of the other. The lower level is an open steel truss structure that resembles a roofed street for pedestrians, while the upper level is a concrete arch cast in-situ with the museum's art gallery inside. In between the two bridges, glazed walls and a tiled shading system enclose the art museum's main hall for temporary exhibitions.

Supplementary spaces to the art museum, including the entrance hall, offices, a shop and a tearoom, are situated in the two bridgeheads at either end. People can enter the museum from either side of the river. ●



The pedestrian bridge level features a skylight looking into the exhibition hall





The facility was designed to bring art into the everyday lives of local residents



The upper level is a concrete arch cast in situ allowing views across the river



# back to NATURE

The Tree Canopy Walk has platforms designed to 'lure' people into the woods





Winding pathways lead visitors through the site, connecting Whiting Forest with Dow Gardens

With a kids-only playground, a vibrating glass platform 40ft in the air and one of the US's longest tree canopy walks, Alan Metcalfe and his team have created a forest experience designed to bring people close to each other and to nature. **Magali Robathan** finds out more

In 1899, the founder of the Dow Chemical Company Herbert H Dow and his family established a home in Midland, Michigan.

Over the years, Herbert Dow created gardens, orchards, hills and ponds, and his architect son Alden B Dow continued his work, as more land was acquired.

The gardens grew to encompass an 110 acre complex that housed the Dow family and their descendants.

Now owned by the Herbert H. and Grace A. Dow Foundation, the property opened to the public in 2004, offering them the chance to explore the gardens and the 54-acre forest.

While the gardens were hugely popular, the public wasn't exploring the forest as much as they might have, and Herbert Dow descendant Mike Whiting started to think of ways

to encourage visitors to appreciate the woods that had served as his backyard and playground as a child.

In 2014, after visiting the Tree Canopy Walk at University of Pennsylvania's Morris Arboretum in Philadelphia, Whiting got in touch with Metcalfe, the firm responsible for the master planning, structure, and exhibit.

Working with Mike and Sara Whiting and the Dow Foundation, Metcalfe created a series of interconnected spaces and active zones that include two bridges, an amphitheatre, orchards, a 1,400ft-long canopy walk, a 13,600sq ft nature playground featuring sandy beaches and water play, and a visitor centre in what was the Whiting family home.

Here we speak to Alan Metcalfe about the role of risk in play, connecting people with nature, and the challenges of this unique project.







Cargo nets (left). The midcentury modern Whiting Residence (right)



#### How did you approach the Whiting Forest project?

The client, the Herbert H. and Grace A. Dow Foundation, wanted us to connect Whiting Forest – an undeveloped plot of about fifty acres – to the existing Dow Gardens and to the Midland Center for the Arts (which they also own), so that it would feel like part of one cohesive campus.

The family wanted visitors to enjoy the forest and gardens in the way they had as children – to encourage a playfulness and appreciation of nature.

As a practice, we're really interested in people experiencing the outdoors in new and unusual ways – it's something we have quite a bit of experience of from other projects. We know that when we put people in situations that feel a little scary, they get nervous and then they get more talkative and more adventurous.

A lot of people need an excuse to be outside, and so we looked at this as a series of experiences that put people outdoors and allow them to explore. They're not constrained to staying on trails; the more they wander, the closer they get to nature and opportunities for introspection.

#### What was your starting point?

We started with the Whiting family home, which was donated to the public in 1980. It's a fabulous building designed by Alden Dow, who was a mid-century modern master; a student of Frank Lloyd Wright and the recipient of some very important international design prizes. We turned that building into a visitor centre, which brought

people to the heart of the Whiting Forest campus.

We then decided to link the Whiting Forest campus to the rest of the campus by creating an apple orchard and a place for picnicking. This links nicely to the history of the Dow family – H.H. Dow was an apple enthusiast who bred the fruit in his beloved orchards.

Our idea was to gradually lure people into the forest. They could have a picnic and then, naturally, move deeper into the forest as it grows darker, and subtly more dangerous. We created a series of experiences, which include the visitor centre, an arts barn, the nature playground and the Tree Canopy Walk, which is the one element that really got everybody excited. It peeks out from the woods, seeming to beckon you toward it.

#### What is the idea behind the Tree Canopy Walk?

The Tree Canopy Walk has three 'arms' that stick out from the forest, three different platforms and a bunch of interior walkways, with pods and netting. People see the 'arms' peeking out from the forest when they're in the brightly lit fields and they become curious. We played on that, encouraging them to venture out to the walkways.



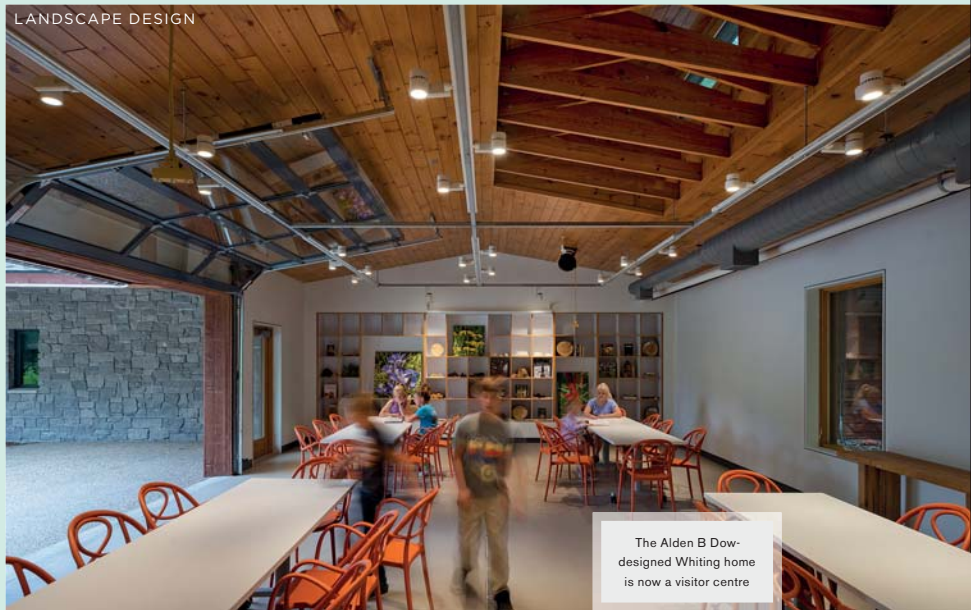


When people are a bit scared, they gather together



Movement in the platform creates vibrations, adding a sense of danger





The Alden B Dow-designed Whiting home is now a visitor centre

The walkways lead you out to three different areas, each with a unique viewing platform. One is a large cargo net in a grove of spruce trees that gives you a view back to where you came from – a very important architectural device. The second is a little house propped over a pond, and the third has a viewing platform with a glass floor providing views of the apple orchard.

These platforms provide different senses of enclosure and excitement for the people who use them. Our hope is that people get off the platforms and into the forest and onto the series of trails.

#### How did you want the experience to make visitors feel?

When people are a bit scared, they gather together. Sometimes, on the Tree Canopy Walk, especially in the netting, they run into each other, they touch each other. When you touch someone else, you have to have a conversation. That's really important to us, to encourage people to talk to one another.

Kids are also braver than their parents are – they naturally want to run ahead. The canopy walk is very safe, but the parents and children feel like it's a bit risky. When kids are braver

than their parents it humiliates their parents, and then of course the children want to do that over and over again.

#### How did you engage people and encourage them to stay?

My office is really interested in creating spaces that take care of people and make them want to be together. After we created our first canopy walk, for the University of Pennsylvania, we had a post-occupancy analysis done and found that the average stay at this structure was 47 minutes – seven times longer than the average visit to a museum exhibition.

We found that the reason for the long visit was not because people were so interested in the trees, it was that they were really interested in talking to each other about the trees, and about the bees and the world around them.

We design exhibitions, and we're really interested in informal learning. Most nature museums don't know what to do, so they lecture you and say, 'This animal does this, this animal does that.' They force you to consume information in a way that stops you from looking around







The orchard view platform has a glass floor and railings at 40ft-high





## People don't expect it to move at forty feet above the ground, so it's really shocking

and seeing the real environment and coming to your own conclusions. That's definitely not what we wanted with this project.

### **The Tree Canopy Walk features walk-in pods. What is their role?**

We know that people love to be enclosed in different ways. If you're at a football stadium, you don't feel comfortable being alone in that stadium, out in the middle of its sea of seating – it's very alienating. If you're with thousands of people, though, it feels right.

The pods are set up for people to feel comfortable and enclosed. One has a lower floor that only kids go into, and they can look down and feel like they're in a womb-like situation.

We have multiple experiences on the Canopy Walk. It's very high and open and wide and pretty scary. You get to these pods and you feel like you've done some work to get to them. You're enclosed, you're far away from everybody else.

And then what people find out is that, because the structure is so light, when you rock back and forth as a group, you can make it move. It's the same condition at the platform with the glass floor above the orchard – you walk out on the glass floor and you jump up and down and

everything starts vibrating. You can put four or five people out there and then the adjacent decorative orange metal rods start to clang, and you can see a combination of joy and terror on visitors' faces. It's an incredibly safe structure, but people don't expect it to move at forty feet above the ground, so it's really shocking.

This is what we wanted – for them to experience the forest and their bodies in a different way.

### **You also created a 13,600sq ft nature playground as part of the experience.**

#### **What was the thinking behind this?**

Our client, Mike Whiting, and his wife Sara, were really interested in having kids experience being outdoors, playing, falling, learning what it is to be a human and to be a little scared – and they wanted the children to do it by themselves. So, we set up a deck next to the café where parents could watch their children, but the parents aren't really allowed into the playground.

We designed a range of challenging experiences: slides, swings, logs, things to climb, a sandy beach and flowing water. It's kind of like being out in the woods, and the children get to be independent, but it's close enough that their parents can see them.



This 30ft-high sheltered pavilion provides views across the water (left)







The platforms offer  
'different senses of  
excitement and enclosure'

**Research shows that access to green space has declined hugely for children. What impact do you think that's having on them?**

I recently spent the weekend with a 13-year-old and a nine-year-old and they just spent all their time on their cell phones. Hauling them out to the woods was hard, there had to be an event, and I find that really discouraging. I spent a lot of time outdoors when I was a kid. I camped a lot, I sailed, I hung out in the woods. Children need that: to be near plants, to be out in the woods, to have adventures and to challenge themselves.

Play is actually a serious exercise that both humans and animals do. It helps us to develop and master skills, test our boundaries, and see what's safe and what's not safe. You kick logs, you

understand gravity, you fall down. It's fun but it's challenging, and it often involves some kind of new understanding of the way the world works.

**What is the philosophy of Metcalfe?**

We're interested in social spaces and informal learning, often using play as a way to engage visitors. In a world of technology that can divide us, we're interested in creating spaces that bring people together for meaningful interaction.

We try to create places that are warm and welcoming for people and then – most importantly – we stand back and let people use them in their own way. People want to feel that they have some control over the spaces they use; that they create places that work for them and reflect the ways that they want to use a space. ●



# ROOM *with a* VIEW

In the mountains of Tennessee, the owners of the celebrated Blackberry Farm have opened a new resort – their first new venture in more than 40 years.

Jane Kitchen visits to learn more



Mary Celeste Beall is the owner of Blackberry Mountain and Blackberry Farm



The resort is near the Great Smoky Mountains national park

One of the most highly anticipated resort openings in the US this year is located not in New York, Miami or Los Angeles, but in the foothills of the Great Smoky Mountains of Eastern Tennessee. A Relais & Châteaux resort – one of only four in the world to receive the designation before opening – Blackberry Mountain is a sister property to Blackberry Farm, a celebrated example of new Southern hospitality and elevated farm-to-table cuisine.

## WELLNESS THROUGH NATURE

Nestled amid 5,200 acres of pristine mountain wilderness, Blackberry Mountain has been conceived specifically to blend in with the environment and leave the smallest possible footprint on the land. Billed as 'your own private national park', the resort has dedicated more than half of the land to preservation, and the focus is on wellness through nature – a pitch that's hitting the right chord with today's digitally obsessed, always-on consumer.

"We think wellness extends way beyond the walls of a studio and spa," says Blackberry Mountain proprietor Mary Celeste Beall. "That's why we incorporated so many special elements outside as well as in our facilities. You can find surprises all along our trail system, like a swing or a yoga platform, and we





A yoga platform offers views of the spectacular scenery



Earthy tones and natural materials create a relaxed feel



The family enlisted Keith Summerour to design the resort







want you to take your practices to new places and be inspired to invigorate your daily work – find something completely new to explore. There are yoga studios in every town, but we often don't get the chance to explore a winding trail or dive into nature. So that quiet reflection is becoming increasingly more important so that we can disconnect from the busyness of our lives and refocus our energy."

#### FAMILY TRADITION

Blackberry Farm was first opened in 1976 by Sandy and Kreis Beall – founders of the successful casual dining restaurant chain Ruby Tuesday – who grew the property from a six-bedroom inn to a 62-bedroom luxury resort. The Beall's son Sam took over in the early 2000s, and was responsible for much of the resort's elevation in terms of cuisine, programming and clientele. But Sam – an avid outdoorsman and adventurer – died in a freak skiing accident in 2016, aged 39. He left behind not just a business, but a wife and five young children, and plans for Blackberry Mountain. Mary Celeste – Sam's widow – stepped in to run the business, and bringing Blackberry Mountain to fruition has been a mission of love for her.

"We still miss Sam every day," she says. "Thankfully, there was this incredible team already in place at Blackberry who I


had known and worked with in different ways over 15 years. That gave me the confidence to take on this new challenge. Sam was such a champion for the team, and my goal is simply to carry that same torch. Each day, 850 Blackberry team members work to make the experience special for our guests. From a beautiful room to guiding them through a wine list or a meditation, each interaction is thoughtful and purposeful."

#### HISTORICAL INSPIRATION

The architecture of Blackberry Mountain is itself thoughtful and purposeful, with buildings created to fit seamlessly into the natural landscape. Beall worked with Atlanta-based architect Keith Summerour, who took inspiration from the US Civilian Conservation Corp, which built many of America's state and national parks during the Great Depression. "Buildings were built mostly by hand labour, and needed to be fit into the existing topography and tenor of the land where these structures were conceived," says Summerour. "We therefore designed our efforts towards low-profile, view-oriented structures. This approach leaves a small footprint on the land."

At the top of the mountain, Summerour has transformed an old firetower into a restaurant by the same name, incorporating the structure – which guests can ascend to get even further





**Sam was such a champion for the team, and my goal is simply to carry that same torch**

Mary Celeste Beall has kept her husband's vision alive

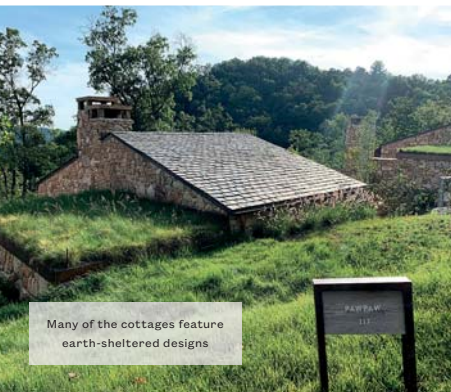


views – into the design. A daily guided walk up the mountain to breakfast is offered, or guests can opt to be driven in one of the resort's Lexus, or take the golf cart they're issued upon check-in. The flagship restaurant, Three Sisters, is located closer to the accommodations in the property's Lodge, and boasts a screened porch with sweeping views of the Smoky Mountains, especially spectacular at sunset.

#### MOUNTAIN ELEMENTS

An infinity edge pool also looks out across the mountains, and at The Hub, guests can take part in arts and crafts activities like pottery, play basketball, or take on the rock-climbing wall. The Hub is also where guests can sign up for the many outdoor offerings and activities, including creekside meditation, sound healing, forest bathing, endurance climbs, trail running, paddle boarding, bouldering and mountain biking.

Many of the 18 stone cottages feature earth-sheltered designs and green roofs, and building porches and roof overhangs on the southern slopes of the mountain were also integral to the design effort. The cottages offer sweeping views of the Great Smoky Mountains and feature stacked stone archways, iron windows, reclaimed oak floors, white walls, and lime-washed oak ceilings, as well as private outdoor patios, wood-burning fireplaces and soaking tubs. Six secluded Watchman Cottages



Many of the cottages feature earth-sheltered designs



The Three Sisters restaurant looks out onto the mountains

are built in traditional log cabin style but with floor-to-ceiling windows, for a luxury rustic retreat.

"What a challenge it was to build something on the side of the mountain and to make it feel inviting yet inspiring," says Beall. "I loved how much Keith [Summerour] used the elements of the mountain in building – with the stone and wood materials coming directly from the site. The structures are designed so that they blend into the natural slope of the land. We incorporated elements like green roofs on the cottages to continue blending natural elements into the design. It's really a special space that pays tribute to the beauty of the Great Smoky Mountains."

Beall has a natural flair for design – her own home was featured in Elle Decor – and she worked with the Blackberry Farm design team to create the interiors for Blackberry Mountain, which feature natural tones and materials.

"I'm so proud of the design at Blackberry Mountain and the team behind it," says Beall. "The Blackberry Farm design team, led by Jason Bell and Samantha Feuer, really delivered on so much of the vision in the interiors – which was to connect to the physical space, be inspiring, create a fresh, modern look that could be timeless, and to be thoughtful to the guest experience. Really every detail – the art, textures, visual and physical details – was a home run." ●



**What a challenge  
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PHOTO: JACQUES PHOTOGRAPHY

The resort has been  
designed to blend  
into the landscape



# Tina Norden

First designed by Eva Jiřičná and now refurbished by Conran and Partners, Prague's Hotel Maximilian has reopened with a bold, playful new look



Opened in 1995 and renovated in 2005 by Czech architect Eva Jiřičná, Hotel Maximilian has reopened after a refurbishment

programme by Conran and Partners.

Hotel owners Christian and Rudolf Ploberger commissioned Conran and Partners to create contemporary interiors with a 'clear and compelling personality' for the 71 bedroom hotel. The Ploberger brothers - who also own the Hotel Josef in Prague - wanted to use the renovation as an opportunity to contrast Josef's starker, iconic style with a softer, more playful style at Maximilian.

"Maximilian presented us with interesting challenges," says Tina Norden, partner, Conran and Partners. "It consists of two different buildings with different architectural styles, which are connected on the ground floor by a linear series of previously underutilised public areas. Our challenge was to open up and unify these spaces to create a coherent and engaging journey for guests and visitors."



We have created an approach which is playful, provocative but also functional



HOTEL PHOTOS © MATTHIAS ARSCHAUER

The refurbishment covers the 71 guest rooms, plus the reconfiguration of existing ground floor areas to create new public spaces including a café/bar, brasserie, library and event space with courtyard garden, alongside a full refurbishment of the bijou existing basement spa.

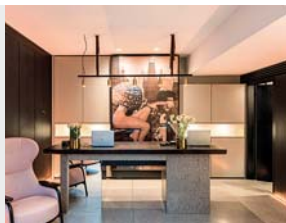
"We have created an approach which is playful, provocative but also functional," says Norden.

"Colour features very strongly in the rooms as well, combining a deep blue with softer highlights and warm oak joinery, textured glass, mirror and brass details. The bespoke headboards reference the local craft of basket weaving, while the artwork

celebrates the Czech avant-garde movement, including photomontages by Karel Teige.

"Our aim was to redefine Maximilian with a clear and compelling personality which is grounded in the local context."

Bespoke lighting elements designed by Conran and Partners, and made by Czech manufacturer Sans Souci, feature throughout the public areas and a contemporary chandelier crafted from handmade Czech glass was created for the living room and library spaces. Artwork plays a key part in the design, based on pieces the owners had already, combined with prints of iconic Teige collages and contemporary pieces inspired by his works. ●



The reception features a Karel Teige collage artwork





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