

FOR ARCHITECTS, DESIGNERS, INVESTORS & DEVELOPERS

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“We wanted to
stir things up”

MICHAEL VAN VALKENBURGH

*On working with
the Obamas*

UNStudio's Caroline Bos

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{ *It's been a journey* }



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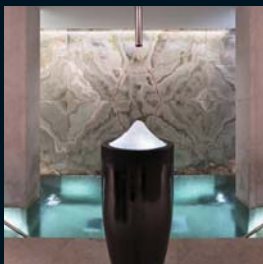
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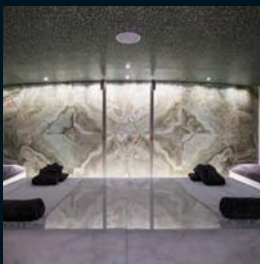
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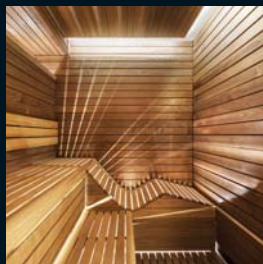
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Asia Pacific
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IN PRAISE OF PLAY

The importance of play for children is widely understood; it fosters creativity, independence and problem solving, and helps social, emotional and physical development. Most importantly of all – it's fun

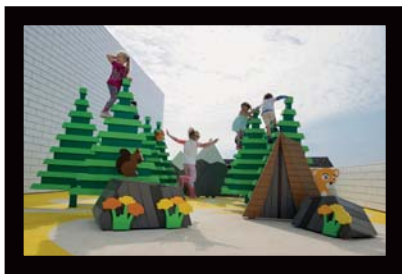
Despite this, opportunity for unstructured outdoor play is steadily decreasing. A 2016 study, funded by the UK government, revealed that time spent playing outside has shrunk drastically, and a fifth of children didn't play outside at all on an average day.

Access to green spaces is vital. In cities in particular, well designed playgrounds play a vital role in encouraging children to be active and bringing communities together.

On page 56 we interview Ole Barslund Nielsen, co-founder of Danish playground design firm Monstrum. Monstrum design beautiful, imaginative wooden playgrounds that make me wish I was a child again. Rather than going for a cookie cutter approach, each playground is unique and inspired by its location. A world away from dull, standard-issue playgrounds, Monstrum's creations are designed to help fire the imagination of the children who use them.

Nielsen and Monstrum co-founder Christian Jensen met when they were working as set designers, and this background can be seen in the theatrical, storytelling nature of their spaces. Their Theater Park playground in Pildamsparken, Malmö, Sweden, features a big stage where children can act to imaginary (or real) cheering crowds, a spinning theatre, and a movie kiosk.

Another important aspect of their playgrounds is an element of risk. Children need the opportunity to assess danger, according to Nielsen, and Monstrum's playgrounds are designed to facilitate risk-taking. "Children should be allowed to experience danger and feel the tickle in the stomach that occurs when you take a chance," he says.



Children need imaginative play spaces to call their own



"Falling and failing can be a good thing."

I've been really interested to watch the growth in the movement towards creating children's playgrounds that include an element of risk. For a long time, the focus was on minimising harm, resulting in uninspiring play spaces. As a mother, I understand the instinct to minimise risk for our children, but they need opportunities to test their boundaries and learn to assess danger.

In the UK and the US, adventure playgrounds are making a comeback. On New York's Governor's Island, the Yard is a hugely popular space where parents sign a waiver and wait outside while their children climb, slide down poles and use tyres, old junk, hammers, saws and nails to destroy and remake their environment. According to Rebecca Faulkner, executive director of play:groundNYC, the non profit organisation that designed and built the facility: "It's 50,000 square feet of creative joy."

Whether it's a beautifully crafted wooden playground or a junk yard filled with debris, the important thing is that kids have spaces they can call their own.

Magali Robathan, managing editor, CLAD



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It's vital for children to have imaginative playgrounds that allow them take risks, says Magali Robathan

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For architects,
designers, investors
and developers

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The CLADmag team



EDITOR

Liz Terry

+44 (0)1462 431385

lizterry@CLADglobal.com



MANAGING EDITOR

Magali Robathan

+44 (0)7779 785543

magalirobathan@CLADglobal.com



NEWS REPORTER

Andrew Manns

+44 (0)1462 471902

andrewmanns@CLADglobal.com



PUBLISHER

Julie Badrick

+44 (0)1462 471919

juliebadrick@CLADglobal.com

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

SUBSCRIPTIONS

Denise Adams

+44 (0)1462 471930

www.leisuremedia.com

CIRCULATION

Michael Emmerson

+44 (0)1462 471932

NEWSDESK

Andrew Manns

+44 (0)1462 471902

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

John Challinor

+44 (0)1202 742968

Astrid Ros

+44 (0)1462 471911

CONTRIBUTORS

Kim Megson

Stuart Roberts

Kathryn Hudson

Christopher DeWolf

Jane Kitchen

WEB TEAM

Michael Paramore

+44 (0)1462 471926

Tim Nash

+44 (0)1462 471917

Emma Harris

+44 (0)1462 471921

Dean Fox

+44 (0)1462 471900

DESIGN

Andy Bundy

+44 (0)1462 471924

ADVERTISING & ARTWORK

Ed Gallagher

+44 (0)1905 20198

FINANCE

Denise Adams

+44 (0)1462 471930

CREDIT CONTROL

Rebekah Wilkinson

+44 (0)1462 733477

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ph. Gaia Parozzo

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It's about tracing the evolution
of thermal practices

Vincent Callebaut Architect

PROJECT

Ecume des Ondes,
Aix-les-Bains
France



Callebaut interned with
Odile Decq before
setting up his practice



The facility features green terraces and plant-covered villas

French ecological architect Vincent Callebaut has won a competition to redesign ancient thermal baths in the Savoyard town of Aix-les-Bains, France.

Dubbed 'Ecueme des Ondes', Callebaut's proposal features a many-storied, heavily foliated structure with waveform green terraces.

Other elements of the spa centre include a retail Galleria dedicated to wellbeing, a rooftop restaurant with an aquaponic urban farm, and a viewing centre for the site's Roman ruins, as well as a number of residential sky villas.

The residences – according to Callebaut – will also be “covered with more than 25,000 plants, shrubs, and endemic trees,” all producing “more energy” than they consume.

“It’s about both preserving the best of each identifiable era to build the



future of Aix, and tracing the evolution of thermal practices related to the progress of medicine,” Callebaut explained.

The thermal baths – once a leisure playground for Europe’s elite in the Belle Époque period – have been out of commission since 2008.

The future wellness facility is expected to serve as a sustainable public park and restore interest in the town’s cultural history.



PROJECT
Set design
Black Panther



I fell in love with Zaha Hadid

Hannah Beachler Art director Black Panther



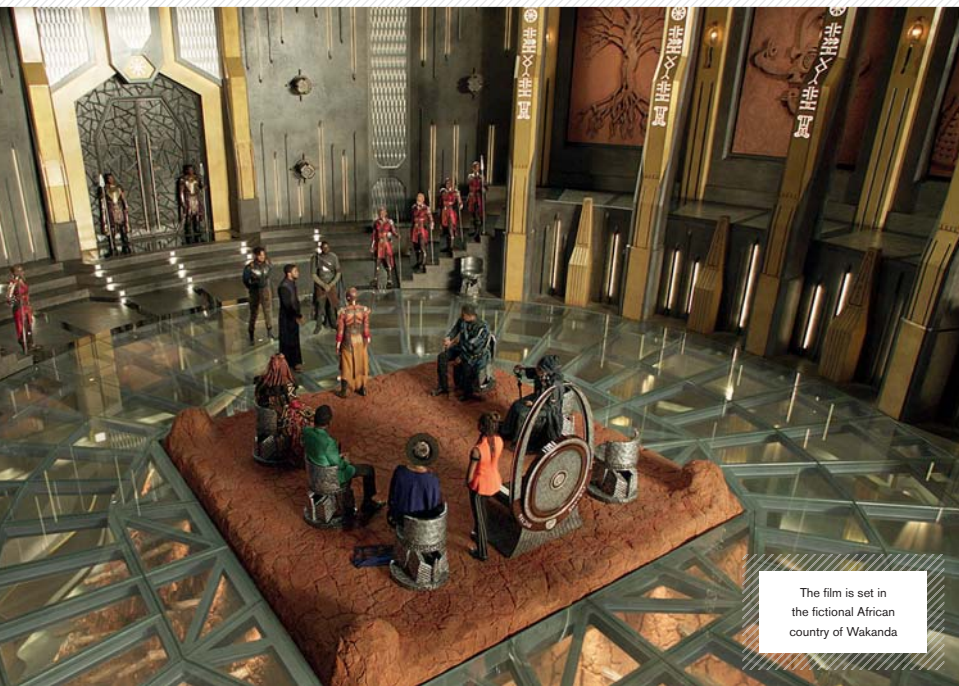
Beachler visited several Zaha Hadid buildings for design inspiration

Hannah Beachler – the art director behind the Zaha Hadid-inspired look of Wakanda in the acclaimed Black Panther film – has become the first black woman to win an Academy Award in the production design category.

To create the fictional African nation based on the Afro-futuristic visuals which were first conceptualised by Marvel comics writer-illustrator Jack Kirby, Beachler closely studied the work of Zaha Hadid.

"I started poking around and looking at really modern architects who have designed all over Africa," said Beachler. "Someone who I really fell in love with was Zaha Hadid. Her architecture is very voluptuous and very flowing; very organic."

Beachler visited several of Hadid's buildings as inspiration for the fluid, curved structures she designed for Wakanda,



the fictional African nation where Black Panther is set. She also scouted locations in South Africa and drew from the cultural aesthetics of Senegal, Kenya, and Uganda.

Other real-life influences on Beachler's art direction include Korean urban architecture and the "black lava beaches of Hawaii".

Beachler – a descendant of African-American slaves – also looked to her own past for inspiration. In a Twitter post she wrote: "I never knew my relatives who survived [slavery] and my ancestors who were stolen; that is why I created them."

She added: "No Wakandan ever has to wonder where they come from. [The film] is for six-year-old me, who will never have to wonder again."

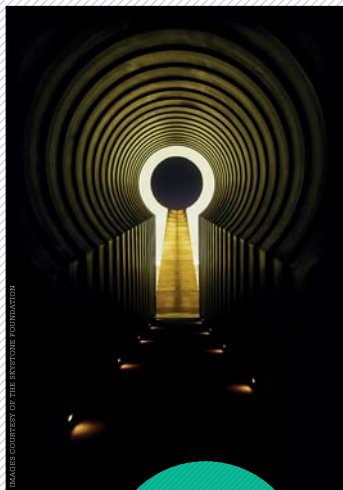
Speaking on the production experience in its entirety, Beachler said: "We've reached a place we never dreamed of."



The curved, "voluptuous" structures were inspired by Hadid's work



The project will comprise a series of viewing spaces linked by tunnels



IMAGES COURTESY OF THE SKYTONE FOUNDATION

PROJECT

Roden Crater,
Arizona

We will all live in Turrell spaces one day

Kanye West Musician

Transdisciplinary designer and musician Kanye West has donated US\$10m (£8.7m, £7.7m) to help fund the still unfinished Roden Crater – an atmospheric complex situated within a 400,000-year-old volcano in Arizona.

Designed by American artist James Turrell in the 1970s, the subterranean space, which – some have said – can induce altered states of consciousness, features a series of passageways, chambers and amphitheatres.

Along with Turrell's iconic Skyspaces, Roden Crater has also drawn comparisons to the surrealist work of Swedish mystic and painter Hilma af Klint.

West, who recently announced his visit to the art space on Twitter, called his experience "life-changing".



West announced the donation to the Roden Crater after a recent visit

"We all will live in Turrell spaces one day," he remarked.

The rapper and producer, who was trained at the American Academy of Art, has long been involved in the global art scene. Just last year, after announcing the creation of his architecture studio Yeezy Home and being spotted hobnobbing with Swiss architect Jacques Herzog, West announced that he would teach a course at the Art Institute of Chicago.

Although the Roden Crater's operator – the Skytone Foundation – has not outlined a timeline for the completion of the project, it could debut sooner than originally expected.

Skystone and Arizona State University are currently preparing a \$200m plan to prepare the installation for public viewing.

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The London studio of global architecture and design firm Perkins+Will have announced the appointment of a new sustainability director, Asif Din.

Din will be leading strategic initiatives for sustainable building across the firm's practice areas, including urban design, architecture, hospitality, and workplace design.

A spokesperson for Perkins+Will said: "With more than 20 years of experience working on PassivHaus and Zero Energy Developments, Asif brings a unique expertise and perspective to the leadership team.

"Throughout his career, Asif has been dedicated to low-carbon building and development. From Exmouth Market in London to Jubilee Wharf in Cornwall, he has taken a proactive approach to identifying and integrating energy-efficient building solutions into architectural design."

Din has worked on a range of sustainability-focused projects



“It’s imperative the architecture profession takes a proactive approach to tackling the realities of climate change

Asif Din Sustainability director Perkins + Will

Din has worked in Asia and Europe; in China he supervised the London Pavilion at the Shanghai Expo 2010, while in the UK he has been responsible for developing energy solutions ranging from biogas, which produce renewable energy from waste products, to solar-powered cooling systems.

"Following the Mayor of London's goal of making the capital a zero-carbon city and at least 50 per cent green by 2050, this new appointment comes at an apt time," said Perkins+Will. "As London's developers are facing increasing pressure to produce energy-efficient buildings, architects are taking a more proactive approach to future-proofing their designs."

"It is imperative that the architecture profession takes a proactive, not reactive, approach to tackling the realities of climate change through building design," said Din. "I'm excited to join Perkins+Will to explore the range of sustainability opportunities in the London office, while also engaging with the firm's breadth of research and expertise at a global level." ●



Perkins + Will worked
on the Mary Rose
with Wilkinson Eyre



Sustainable projects
include the University of
Washington's Life Sciences
building and the Philips
Academy, Snyder Centre





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CLADkit

News from the world of product design, including exciting new eco materials, a furniture range made from plastic waste and fabrics by David Rockwell



• Rockwell's second collection for Jim Thompson explores abstracted designs inspired by dreams



David Rockwell partners with Jim Thompson for dream-inspired fabric collection

• Barry Richards, the Rockwell Group

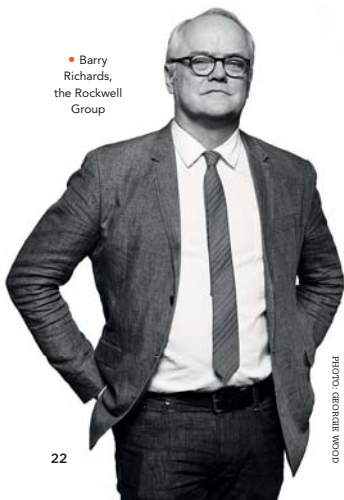


PHOTO: GEORGE WOOD

Architect David Rockwell has created a collection of fabrics to be used with the textile house and long-time collaborator Jim Thompson.

Called Dreams, the collection was inspired by dreamscapes, particularly the ways in which images appear to blur around the edges while still being recognisable. Boasting 12 patterns in all, the fabrics reflect Rockwell's fascination with light, and draw on his extensive experience designing for hospitality, culture, theatre and residential projects.

Featuring abstracted natural images, the fabrics have an ethereal, misty quality, enhanced by Rockwell's use of colour, which creates drama and mystery, while softer hues create a sense of light and ephemerality.

The partnership with Thompson enabled Rockwell to experiment with

Our new Dreams Collection is inspired by nature, but filtered by dreams and the subconscious.
Barry Richards

various weaving techniques and surface treatments in order to achieve the desired colours and textural variations.

Available in a range of materials, the fabrics are designed to have multiple uses.

In addition, Rockwell has created two new designs in sky-inspired hues for Thompson's Atmospheric collection of wall coverings.

"It's critical to never underestimate your intuition, memories and imagination," says Barry Richards, principal and studio leader at the Rockwell Group.

"Our Dreams Collection is inspired by nature, but filtered by dreams and the subconscious."

More on CLAD-kit.net

Keyword: ROCKWELL GROUP

Zaha Hadid Design creates vase collection with Rosenthal

Zaha Hadid Design has partnered with porcelain manufacturer Rosenthal to create a new collection of vases.

Called the Lapp collection, the range consists of three smaller vase collections: Weave, Strip and Lapp.

Weave, inspired by 'the fluid lines of Zaha Hadid's sketching hand', explores the interplay between fluidity and symmetry and incorporates delicate strokes that interweave and diverge, in order to demonstrate the connection between the themes.

Strip consists of three sculptural vases and two bowls; it features a square base juxtaposed against a circular top edge, while bold vertical strips with rhythmic offsets and metallic highlights create unusual intricacies within the design.

Lapp consists of a family of different-sized vases in varying combinations of matte and gloss finishes. The design was

The collaboration showcases Rosenthal's craftsmanship and our commitment to experimentation

Maha Kutay

informed by the motion of liquid droplets flowing along solid surfaces and features a number of openings and voids providing a range of flower arranging options.

Maha Kutay, director of Zaha Hadid Design, says: "The collaboration showcases a wonderful synergy integrating Rosenthal's long history and craftsmanship with our studio's commitment to pioneering experimentation of materiality and process."

More on CLAD-kit.net

Keyword: ZAHA HADID



- The collection of vases were designed for Rosenthal and inspired by the 'fluid lines of Hadid's sketching hand'



Nick Connor on Volvo's 'caring' Sydney Living Seawall

Car manufacturer Volvo has partnered with the Sydney Institute of Marine Science and Reef Design Lab to create an environmentally-friendly 'living' seawall along Sydney's harbour that aims to improve biodiversity and water quality along that stretch of coast.

Designed to imitate the root structure of mangrove trees, a popular habitat for marine life, the seawall consists of 50 3D-printed tiles made from marine-grade concrete and reinforced with recycled plastic fibres.

There's a Swedish word, omtanke, that means 'caring and consideration.' I think that really captures what we're trying to achieve

Nick Connor

The tiles, which were attached to an existing sea wall, feature a unique hexagonal shape that is intended to attract wildlife, such as molluscs and oysters, that filters water by feeding on passing particles.

Nick Connor, MD of Volvo Car Australia, says: "There's a Swedish word, omtanke, that means 'caring and consideration.' I think that really captures what we're trying to achieve with the Volvo Living Seawall, and it sums up Volvo's approach to sustainability in general. We're always trying to rethink, reinvent, redesign for the better."

More on CLAD-kit.net

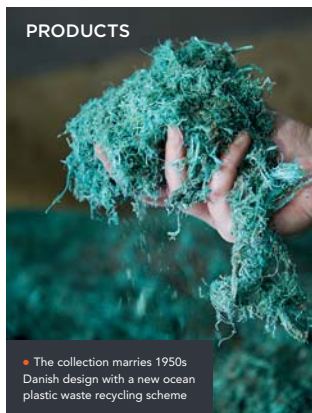
Keyword: VOLVO



- The Living Seawall has been designed to add complexity to the existing seawall structure and provide a habitat for marine life, according to Volvo



PRODUCTS



- The collection marries 1950s Danish design with a new ocean plastic waste recycling scheme

Henrik Marstand on eco-friendly Ocean Collection

We are facing a global recycling crisis with plastic waste filling the ocean

Henrik Marstand

Mater, an ethical design brand based in Denmark, has launched a furniture collection made from plastic reclaimed from the ocean.

Described as the 'ideal marriage of high-design and material innovation', the two-piece Ocean Collection is based on original designs dating back to 1955 by Jørgen and Nanna Ditzel, designers renowned for their use of organic and innovative materials.

Characterised by a light structure, repeated slats and a metal frame, the collection consists of a table and chair reimagined in reclaimed plastic made from



- The chair features repeated slats and a metal frame. It is suitable for both outdoor and indoor use

recycled fishing nets. It takes advantage of a Danish scheme that encourages fishermen across the world to dispose of discarded fishing nets at a recycling plant near Copenhagen that recycles them into high quality plastic pellets.

Dennie Ditzel, daughter of Nanna and Jørgen Ditzel, says of the collaboration: "My mother was fascinated by new materials and always experimented with them, so this new iteration is very much in her spirit."

More on CLAD-kit.net

Keyword: MATER

Baux acoustic solutions are "sustainable, functional and beautiful", says Jonas Pettersson



- The Baux Acoustic Pulp panel was designed by Stockholm Studio Form Us With Love and is bio based and biodegradable

Baux, an acoustic products brand based in Sweden, has developed a line of biodegradable acoustic panels, using a plant-based material called Baux Acoustic Pulp.

A paper-like material derived from plants, the pulp was developed in collaboration with scientists from Sweden's KTH Royal Institute of Technology and is the culmination of more than 25 years of research.

Formed of organically modified cellulosic fibres from sustainably harvested Swedish pine and fir trees, the material is created

We have been working on taking our brand mission to the next level, by introducing a new 100 per cent natural material
Jonas Pettersson

in a process similar to that of making paper. Wood is broken down into a liquid cellulose before being dried out. The fibres are then adapted to emulate the natural protective properties of a range of plants including lotus flowers, known for repelling water, and fire retardant grass roots. A combination of potatoes, plant wax and citrus fruits give the material strength.

Baux founding partner Jonas Pettersson says of the range: "Baux solutions are sustainable, functional, and beautiful."

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Keyword: BAUX





• The collection was designed to promote health and wellbeing

Ori Collection creates "home environments more connected to nature", says Catherine Aitken



The eco-friendly Ori Collection – co-developed by design firm Ekkist and furniture company Another Country – is now available for purchase.

The range includes a guest bed, coffee table, planter, and wall mirror, plus a skittles game set.

Each product was crafted with sustainably sourced timber in accordance with the WELL Building Standard, which advises designers to create comfort-focused products that positively impact living and working spaces.

Catherine Aitken, design director at Another Country, said, "Our ethos fits perfectly with that of Ekkist: the focus is on creating welcoming, sustainable, and non-toxic homes that will last.



The focus is on creating welcoming, sustainable, and non-toxic homes that will last

Catherine Aitken

"With a renewed emphasis placed on the materials we surround ourselves with, the Ori Collection celebrates a home environment more connected to nature.

"The raw materials for this collection were carefully selected so they contribute to a healthy home environment while the design outcomes allow a flexible, light-filled approach to living."

Another Country founder, Paul de Zwart, added: "We see ourselves as purveyors of the natural home and this was the perfect opportunity to collaborate with the minds behind the Ori House. This is what the future should look like."

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Keyword: **ANOTHER COUNTRY**

Starpool explores colour with bespoke sauna and steam rooms, says Riccardo Turri

Starpool, an Italian wellness consultancy, has revealed a new design concept for saunas and steam rooms.

Centred around customisation and colour, the concept, called Colour for Soul, is billed as 'a colour revolution' for spas. It encourages operators to view their saunas and steam rooms as design features by offering these facilities in a range of five 'emotionally charged' shades: 'Deep Soul' green, 'IntenseSoul' plum, 'LightSoul' blue, 'FullSoul' grey and 'Pure Soul' white.

The colour palette, described as 'an emotional catalogue of colour possibilities', offers hues selected for

their mood enhancing properties, as well as their elegance.

Customers are not just limited to Starpool's colour options, as the saunas and steam rooms can be adapted to suit the needs of the individual.

Riccardo Turri, CEO of Starpool, says: "I believe that the spa of the future will be increasingly bespoke, built around the needs and tastes of everyone. This is why we have decided to work with colour, a fascinating tool that is yet to be fully explored." ●

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Keyword: **STARPOOL**



• The concept allows operators to play with colour

I believe that the spa of the future will be increasingly bespoke, built around the needs and tastes of everyone

Dave Foster, Designworks

CLAD News

Diller Scofidio + Renfro unveil designs for “once in a generation” Centre for Music

New York-based architecture practice Diller Scofidio + Renfro (DS+R) have released the first concept designs for the long-anticipated London Centre for Music. Set to become the newest addition to London's Culture Mile – an array of institutes and landmarks situated around St Paul's Cathedral – the Centre for Music will feature a 2000-person capacity, surround-seating concert hall; a multi-tiered foyer with extensive public galleries and event spaces; and the Coda, an intimate, top-floor performance venue offering views of St Paul's and the City of London skyline.

The property will also include an outdoor amphitheatre and commercial units, and a restaurant.

As the focal point for the Culture Mile, the building is expected to refresh and 'open-up' the southern tip of the Barbican complex, a space DS+R's founding partner, Elizabeth Diller has said was a “casualty of mid-century planning”.

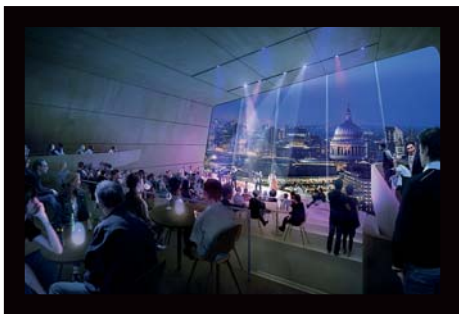
According to the architects, the design for the structure is inspired by the many-hued layers of natural geological formations.

Once complete, the Centre for Music will be managed by the Barbican and will serve both as the home of the London Symphony Orchestra and as the base for the Guildhall School of Music & Drama's Institute for Social Impact

In a video description of the scheme, Sir Nicholas Kenyon, managing director at the Barbican,

called it a “once in a generation opportunity to transform access to and engagement in great music”.

Catherine McGuinness, policy chair at the CLC, said it was a “real statement of confidence in London”. The next stage of work on the development is estimated to conclude by the end of the year.



The space will host both intimate and large-scale events venues

“We imagine a concert hall for the 21st century that embraces both a bespoke and a loose fit approach”

Elizabeth Diller



Nagata Acoustics designed the main concert hall



The project has been
called a "real statement
of confidence in London"



Ice hockey club Helsinki IFK leading the charge in creating 'new kind of recreational hub' in Finland

Finnish ice hockey team Helsinagin IFK (HIFK) are helming a development team to build what is projected to become one of Finland's most popular leisure attractions: Garden Helsinki.

The complex, major parts of which will be situated "almost entirely underground," will feature a number of sports, hospitality, and recreational facilities including an 11,000-seat indoor arena, 200-room hotel, ice rink, gym, hotel and spa.

On-site restaurants and residential apartments will also be constructed on the premises.

As well as becoming the new home for HIFK, the arena could house the capital's basketball team Helsinki Seagulls. The main owners of the Seagulls, Janne and Sinikka Kulvik, have made a "significant investment" in the project.

Co-designed by architecture firms B&M, Populous, and PES-Architects, the new space – which will be built on the northern side of the Helsinki Olympic Stadium arena – will be realised by YIT – Finland's largest construction company.

Speaking on the development, Juha Kostiaainen, executive vice

president of urban development at YIT said: "The Garden Helsinki project perfectly embodies our vision of more life in sustainable cities. In the increasingly dense urban environment, it will combine several different and attractive functions at a location that benefits from excellent public transport connections."

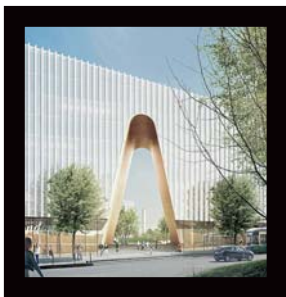
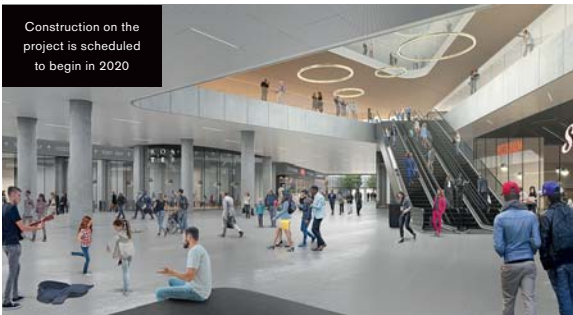
Timo Everi, chairman of the Garden Helsinki board commented: "In planning Garden Helsinki, we have put particular emphasis on how it will serve as a stage for the daily life, hobbies and experiences of local residents."



The Garden Helsinki project perfectly embodies our vision of more life in sustainable cities

Juha Kostiaainen

Construction on the project is scheduled to begin in 2020



The future complex will include a sports arena and ice rink





The palace was built by the Hungarian Freemasons

Mystery Hotel Budapest prepares to debut in former Masonic lodge

Interiors feature a mix of Baroque, Renaissance, and classical styles

A unique hotel that once functioned as the main con-gregating place for various high society Hungarian Freemasons during the 19th century has opened in Budapest.

Located in Budapest's Terézváros district – a Broadway-like area renowned for its opera house and state theatre – the Mystery Hotel features 82 rooms, a rooftop bar, and a fitness room, as well as a courtyard spa outfitted with a sauna, Jacuzzi, and steam bath.

The Mystery Hotel's interiors – all renovated by Hungarian designer Varró Zoltán – incorporate an eclectic mix of Baroque, Renaissance and classical art.

Additionally, the structure's exteriors retain their decorative elements, some of which include sculptures of a sphinx, a square and compass, and other visual motifs commonly used in Masonic symbolism.

Another highlight of the rehauled space is the 88-person-capacity restaurant, which is housed



Varró Zoltán

inside the building's Egyptian Revival-style great hall.

Formerly used as the ritual 'temple' for lodge members, the dining room features a balustraded balcony with two wrought iron spiral staircases.

The building, which was originally created in the 1890s by architect Vilmos Ruppert who was also a Freemason, is the first of Preferred Hotels' hospitality ventures to launch in Hungary.

First founded in 1968, the luxury hotelier company presently manages a portfolio of more than 650 hotels in over 85 countries.



Melike Altinisik Architects to create self-constructing robot museum in South Korea

Melike Altinisik Architects (MAA) have been selected by the Seoul Metropolitan government to build a museum of robotics with components that “construct themselves”.

Located in Seoul, the future Robot Science Museum (RSM) will have a globular as opposed to orthogonal form to provide a “wide range of possibilities for connection with urban orientation and public spaces”.



The attraction's inaugural exhibition – devised to support RSM's objective to promote and celebrate scientific innovation – will be both performative and educational, and will see the building's steel facade and sidewalk assembled by a “team” of robots.

MAA said: “Led by a building information modelling (BIM) system, robots will assemble,

weld, and polish the hyperbolic metal plates. Another team of robots will 3D print concrete for the surrounding landscape.”

The firm added: “We believe that the combination of robotic construction and 3D printing is the future of the building industry. It gives the architect more freedom to invent.”

Construction on RSM is slated to begin in 2020 and conclude in 2022.



Studio Gang unveil community-focused concept for Tom Lee Park

American architecture firm Studio Gang have revealed the first set of renderings of their vision to regenerate the historic Tom Lee Park in Memphis, Tennessee.

Part of what has been described as a “holistic redevelopment” of the Memphis riverfront, the revitalised public space, which Studio Gang is redesigning in collaboration with SCAPE Landscape Architecture, will take design cues from various riverside structures, machines, and transport vessels – such as docks, grain elevators, and barges.

Extending six miles along the Mississippi River, the park will also comprise four recreational areas.

Leisure amenities, which will be located throughout the property, will include a splash fountain, multi-use sports courts, and a mile-long fitness loop with exercise equipment.



Other facilities will include an outdoor gym and sports courts

Commenting on the project, Jeanne Gang, founder and principal at Studio Gang, said:

“Our design builds upon two years of work alongside Memphians and is inspired by the extraordinary work that they are doing for their community.”

Fundraising for the park was led by the Memphis River Parks Partnership, a local non-profit.



“This is an opportunity to bring new life to a city landmark”

Søren Øllgaard



The new opera will feature an 800-seat auditorium

Henning Larsen to lead redesign of largest opera house in Paris

Henning Larsen want to expand on Carlos Ott's legacy



Scandinavian architecture practice Henning Larsen have been tapped to expand the Opéra Bastille – the largest opera house in Paris.

The renovated structure will feature an extended foyer, an 800-seat concert hall, workshop facilities and a public garden path with links to the Viaduc des Arts and the Rue de Lyons.

First proposed in 2017 in response to a competition announced by France's Ministry of Culture and Communication,

the new cultural building will pay homage to the original plan envisioned by Uruguayan architect Carlos Ott.

Ott's studio produced an award-winning masterplan for the opera house in 1983. The completed theatre was inaugurated on 13 July 1989.

“Our goal is to fulfil the original vision and potential for the Opéra Bastille in a way that honours and accents the existing architecture,” explained Søren Øllgaard, partner and design director at Henning Larsen.

He added: “We want to open the opera up to its surroundings in this busy area of Paris and make it a local hotspot of urban social life.”

Other companies working on the Opéra Bastille project include French design practice Reichen and Robert Associés (RR&A), engineering group CET Ingénierie, scenography consultancy dUCKS scénó, and acoustics firm Peutz & Associés.

Work on the new opera house is expected to be completed in 2023





Lincoln Yards will feature 21 acres of regenerated public realm

Chicago okays hotly contested Lincoln Yards mega-project

The City of Chicago's Department of Planning and Development (CPD) has greenlit plans to develop Lincoln Yards – a large-scale project that will see 50 acres of Chicago's waterfront transformed into a new urban attraction.

Led by developers Sterling Bay and designed by practices Skidmore, Owings & Merrill, James Corner Field Operations and CBT Architects, the US\$6bn (£5.3bn, £4.65bn) development, which will occupy the former site of the city's manufacturing district, will connect the Lincoln Park and Bucktown neighbourhoods.

Lincoln Yards will also feature restaurants, retail shops, entertainment outlets and affordable housing units, as well as 21 acres of open space, including parks, gardens, playing fields and courts and walking trails.



Lincoln Yards is a once-in-a-lifetime opportunity to transform a former industrial site into a vibrant riverfront community

Andy Gloor, managing principal at Sterling Bay



Zoning officials approved the plan on 7 March

A 20,000-seat stadium was initially part of the masterplan; however, this proposal was scrapped in January after city alderman Brian Hopkins – one of the project's most outspoken backers – withdrew his support.

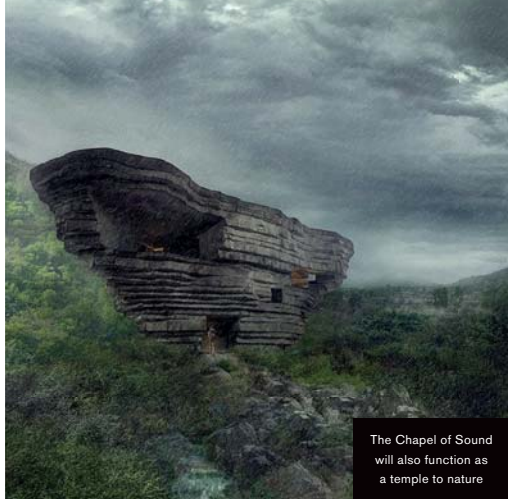
In its revised masterplan, Sterling Bay said that public open space would "be at the heart of the Lincoln Yards neighbourhood".

The company continued: "The open space design pulls inspiration from the site's industrial

history while reimagining it for today's uses and needs.

"Lincoln Yards North will reuse and provide new expression for historic site artefacts throughout the project, but acknowledge the primary opportunity to rediscover the river amidst this post-industrial site."

Andy Gloor, managing principal at Sterling Bay, said the project will "create tens of thousands of jobs and generate tens of millions of dollars in tax revenue for public services."



The Chapel of Sound will also function as a temple to nature



The amphitheatre will be situated in Chengde, China

OPEN Architecture design soulful “Chapel of Sound” in China



Claire Weisz said the design creates “a sound experience anyone can take part in”

Chinese architecture practice OPEN have unveiled renderings of the Chapel of Sound – a cavernous amphitheatre currently under construction north of Beijing, outside the city of Chengde.

The 790 sq m, roofless structure – shaped to resemble the curvilinear appearance of mollusc shells and human ears – will function as a concert venue and community space.

The Chapel will also feature as a kind of temple to nature, providing panoramic views of the countryside and inviting visitors to meditate on their surroundings.

In a statement, OPEN said: “When there is no scheduled concert – no choir or instruments playing – the hall still remains a destination where one can quietly listen to the sound of birds singing, insects chirping, gentle breezes rustling through nearby trees, or rain dropping on the floor.”

This contemplative and participatory aspect was one of several attributes of the project that was recognised at this year’s Progressive Architecture (P/A) Awards.

OPEN – one of the ceremony’s 10 honourees – was awarded a citation for their design concept.


Claire Weisz, P/A jury member and the founding principal of New York-based firm WXY Studio, called the project a “different paradigm” that reinterprets the purpose of building types, creating “a sound experience that anyone can take part in”.

Developed by Chinese company Aranya, the Chapel is anticipated to be completed this autumn.



The structure will resemble a boulder with hollowed-out spaces

Rabot Dutilleul tapped to develop aquatic centre with world's deepest dive pool



The new £75.8m facility will be located in Lille, northern France

French construction firm Rabot Dutilleul has been retained by the city of Lille to develop an expansive, eco-friendly natatorium.

Designed by German architects Auer Weber, the future facility, set to feature a 42.5-metre diving pool – the deepest in the world – will also comprise three swimming pools, a restaurant, a balneotherapy area and a wellbeing centre with cryotherapy, sauna, and steam room facilities.



“This new sports facility focuses on the environment”

Damien Castelain

Another highlight of the €78.5m (US\$89m, £68.7m) recreational complex will be its 8,000 sq m green roof, an energy-efficient leisure space that will double as a miniature park.

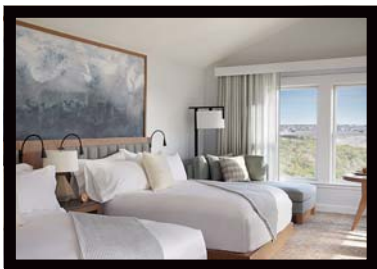
Commenting on the project, Damien Castelain, president of the Métropole Européenne de Lille (MEL), said: “This new sports facility focuses on the environment, taking into account the key issues of energy consumption, water consumption, and the conservation of biodiversity.”

He continued: “I am delighted with this decision, which will lead – in 2021 – to the construction of a facility that combines quality services for urban citizens and respect for the environment.”



The site will offer wellness areas, pools, and a rooftop park





The resort is set on 220 acres and overlooks Lake Travis



The spa was conceived by renowned Irish-born designer Clodagh

Hyatt has opened Miraval Austin in Texas, US, the brand's second wellness resort to open outside of its flagship property in Tucson, Arizona, US.

Set on 220 acres in Texas Hill Country overlooking Lake Travis, Miraval Austin was previously the Travaasa Austin Resort, which was acquired by Miraval in December 2016, just before Hyatt acquired Miraval in January 2017.

Offering 117 guestrooms and suites, a Life in Balance Spa, a 10-acre farm and ranch and a state-of-the-art Life in Balance Culinary Kitchen, Miraval Austin combines the Miraval Arizona experience with new treatments

Miraval's new Austin resort includes 20,000sq ft Clodagh-designed Life in Balance Spa

and wellness programmes that pay homage to Austin's cultural heritage and natural surroundings.

Conceptualised by renowned designer Clodagh, the Life in Balance Spa at Miraval Austin draws inspiration from the surrounding Balcones Canyonlands Preserve to create a serene environment that promotes relaxation, balance and a sense of wellbeing.

The 20,000sq ft Life in Balance Spa features 30 treatment rooms, a spa pool, relaxation rooms, salon, sauna, steam room and spa retail boutique.

In addition to offering a selection of Miraval Arizona's most sought-after spa experiences, the Life in Balance Spa at Miraval Austin offers a series of treatments that push boundaries and focus on the concept of "farm to treatment table."

Home to Miraval Austin's fitness classes, the 5,000sq ft Body Mindfulness Center features Technogym equipment and a fitness studio for activities including Cardio Drumming, Bosu Blast and spinning classes.

Designed by Hart Howerton, Miraval Austin's 117 guestrooms and suites are designed to be relaxing havens, and feature soft, neutral colours, bespoke furniture and local, hand-crafted accessories and art.

In keeping with the Miraval brand's ethos, the rooms have been designed to enhance guests' sleep experience with Miraval bedding, black-out shades and sleep-enhancing amenities, including Miraval's signature cell phone sleeping bag.



The property boasts a number of wellness and leisure amenities



The island resort is the second Kempinski property in Indonesia

Javanese wisdom provides inspiration for immersive ocean-facing spa at The Apurva Kempinski Bali

Kempinski Hotels has opened its second Indonesian resort, The Apurva Kempinski Bali, in the upmarket Nusa Dua area.

The 475-bedroom beachfront resort, whose name comes from a word meaning 'unique and magnificent' in Sanskrit, will include an immersive spa and fitness centre offering treatments inspired by traditional Balinese

healing practices, designed to promote balance and wellbeing.

The Apurva Spa is located at the front of the resort, overlooking the ocean, and includes 14 treatment rooms, most with ocean views.

Architect Budiman Hendropurnomo of UK-based Denton Corker Marshall drew inspiration from the rice terraces and their centuries-old 'subak' irrigation system to create the

concept for the property. Modern Balinese architecture pays homage to the island's natural landscapes and manmade temples, and the resort features natural-clad stone buildings, bougainvillea-covered terraces and a network of waterways, pools and waterfalls.

The 250-step Grand Staircase, inspired by Bali's sacred Pura Besakih water temple, runs through the centre of the resort, and provides a stage for nightly rituals.

Interior designer Rudi Dodo of Trivium Design Group has imagined opulent interior spaces created by Indonesia's finest craftsmen and artisans, which pay tribute to the country's rich design heritage, while adding modern touches that anchor The Apurva in the present day.

The Apurva Kempinski Bali is the second property in Indonesia, and follows two other major openings: The Capitol Kempinski Hotel Singapore and Emerald Palace Kempinski Dubai. ●



“The Apurva Kempinski Bali takes the form of a majestic open-air theatre, where centuries of Indonesian culture are distilled and brought to life”

Michael Henssler



The property pays homage to Bali's manmade temples

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PETER COOK

As a book celebrating the work of the radical architectural collective Archigram is released, one of its founder members speaks to **Magali Robathan** about shaking things up and making architecture fun

Somehow we'd caught the imagination of people



The 'Archigram boys' from left to right: David Greene, Warren Chalk, Peter Cook, Michael Webb, Ron Herron and Dennis Crompton

When the members of the avant garde art and architecture collective Archigram met almost 60 years ago, the future seemed up for grabs. The 'Archigram boys' were a group of six architects, ranging in age from their early twenties to their early thirties, united by a desire to shake things up and bring fun, freedom and creativity back to what they saw as a staid, unimaginative architectural scene.

"We were utterly bored with the stuff that was going on in the offices that we had to work for," says Peter Cook, one of the founding members of the group. "It was so predictable – either very commercial or very polite."

You couldn't accuse Archigram of being predictable, polite or commercial, and they certainly succeeded in shaking things up. While their bold, fantastical, futuristic designs were never built, they provoked debate and encouraged architects around the world to question the status quo.

Their exuberant, highly detailed drawings for projects such as Plug-In City, Walking City and Instant City inspired the likes of Zaha Hadid and Will Alsop, and their influence can clearly be seen in later

buildings – most famously in Richard Rogers' and Renzo Piano's Pompidou Centre in Paris. The group were awarded a RIBA Royal Gold Medal in 2002, and Cook received a knighthood from the Queen in 2007 for his services to architecture and teaching.

"We were excited by things," says Cook. "We were interested in the space race, the American beat poets, robots, how the pop art scene had exploded painting. We felt architecture should be part of all that."

THE GROUP

The six members were Peter Cook, David Greene, Mike Webb, Ron Herron, Warren Chalk and Dennis Crompton. Cook, Greene and Webb were the younger members of the group – more or less fresh from architectural college when they all met – while the other three were older and more experienced. Chalk and Herron died too early – Chalk died in 1988, and Herron in 1994 – but they left behind a legacy of thought-provoking projects, art and ideas.

Cook's drawings for Plug-In City show a futuristic, constantly evolving city with modular units that 'plug in' to the central structure

The four surviving members are still friends, and collaborated on the recently published *Archigram: The Book*. Designed and edited by Dennis Crompton, it's an entertaining and enlightening journey through the 14 years of Archigram, and starts with a touching dedication to Herron and Chalk.

I meet up with Peter Cook in Amsterdam, and then again a couple of months later at the north London office of CRAB Studio – the architectural studio he co founded with Gavin Robotham in 2006.

Cook brims with fun, energy and a kind of endearing British eccentricity. His comments about how boring he finds contemporary architecture are often reported in the design press, but I find him much more interested in talking about what excites him – biomorphic structures, robotics, his work with CRAB Studio, young architects, his interest in new materials and his dream of creating a building with a skin that morphs seamlessly from a wall into a window.

First though, back to the 1960s, when it all began.



IMAGE © ARCHIGRAM ARCHIVES

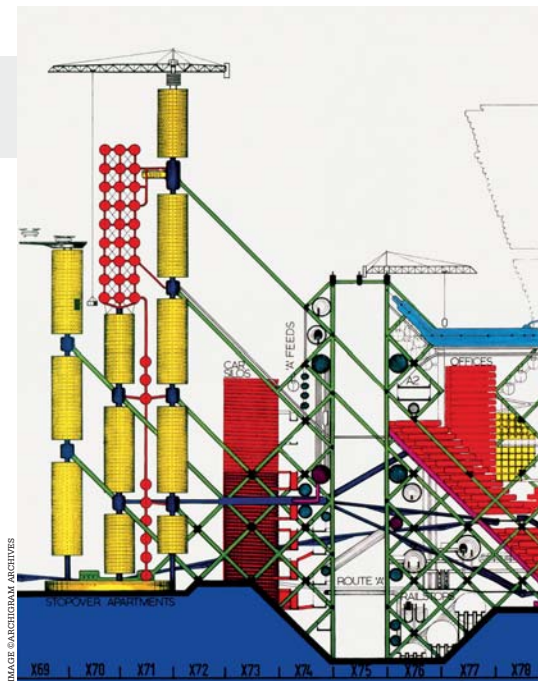


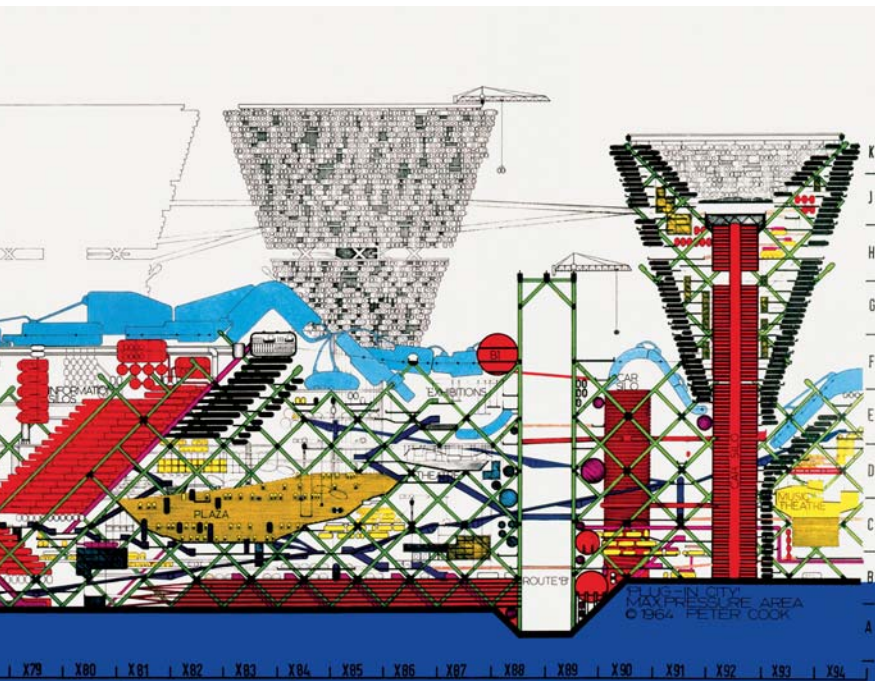
IMAGE © ARCHIGRAM ARCHIVES

STIRRING THINGS UP

The seeds for Archigram were sown in 1960 and 1961, when a loose group of people started meeting around the Swiss Cottage/Hampstead areas of London to talk about art and architecture. "We wrote letters to newspapers, talked about stirring things up, entering some competitions. Things like that," says Cook.

Cook, Greene and Webb formed a sub group in order to focus on entering competitions, and Greene and Cook created the first issue of Archigram magazine – two sheets of paper stapled together, setting out their thoughts on what they thought the future of architecture should look like and featuring Greene's poetry and projects by Webb. Four hundred copies were published, at a price of six pence, to a "rather turgid response," according to Cook.

Cook, Greene and Webb's informal group widened to include Herron, Chalk and Crompton, who were working for the London County Council. The six later came together in their day jobs when



they were all employed by Theo Crosby's Taylor Woodrow Design Group, and they started to work on Archigram magazine in their spare time.

The magazine slowly began to attract worldwide attention thanks to the architecture critic Reyner Banham, who was a big supporter. "He started taking copies to America and showing it to famous people," says Cook. "And he wrote about us a lot. Added to which he happened to live across the street from me, so he'd invite my wife and I over to his house for these Friday evenings soirees."

At these soirees, the young Cook found himself mingling with the likes of Charles and Ray Eames, Buckminster Fuller, Manfredo Tafuri and Cedric Price. "It was a bit daunting. I was about the youngest person there, and I was meeting all these famous people," he says. "I remember going in quite trepidatiously the first few times." By now, a real buzz was developing about Archigram magazine; orders started coming in from around the world and copies sold out in a matter of weeks.

Suddenly
everyone knew
who we were

NEW WAYS OF LIVING

In 1964, Cook and Archigram published the drawings for Plug-In City, showing a constantly changing fantasy city where modular residential units plugged into a central machine and could be rearranged as desired. It was one of several designs by Archigram that explored impermanence in urbanism and suggested a radical alternative to the traditional way of living. It also helped to bring the group's ideas to the mainstream.

"There was an article on Plug-In City in *The Sunday Times* colour supplement," says Cook. "That was a big breakthrough in England, because a million people bought that paper. Suddenly everyone knew who we were."

It sounds like a wild time. "This was a typical funny thing that happened back then," says Cook. "There was this bloke from Folkestone who was an accountant. He'd read about Plug-In City and wrote us a letter saying he thought it was amazing and we should exhibit in this arts



Cook formed the Cook Robotham Architectural Bureau (CRAB) with former Bartlett student Gavin Robotham in 2006

centre in Folkestone. We just rolled our eyes and thought, yeah, sure, great. This bloke was really enthusiastic though; he turned up at the Architectural Association (AA) where by that time we were all teaching, and tried to persuade us.

"Somehow it actually happened – we printed some leaflets and distributed them around. We got some free polystyrene and ending pasting these giant drawings onto it. I never thought much would happen. Bloody hell, 300 people went down there from London, and another 300 crossed the channel from Europe just to see our exhibition. Some cycled from Sweden, another 30 came from the École Nationale Supérieure d'Architecture de Versailles in Paris, there were all these bizarre stories about how people got there. There were people camped out on the cliffs, girls in miniskirts, balloons, journalists.

"Somehow we'd caught the imagination of people."



IMAGE © ARCHIGRAM ARCHIVES

The Electronic Tomato (above); Instant City in a Field (below)

Other notable projects by the group include Ron Herron's Walking City, which proposed a nomadic city made up of intelligent buildings on giant telescopic legs that could roam the globe; Living Pod, a miniature capsule home; and Instant City, a travelling metropolis created using cranes, robots, airships, tents, balloons and other mobile units, which temporarily infiltrates an existing community.

These designs explored extreme alternatives to city design and challenged the accepted wisdom that buildings needed to be static. The group were interested in the potential of technology to transform architecture, and while most of their designs could never have been built – certainly not at the time – their influence can be seen in a range of completed buildings, including Will Alsop's bright, bold Peckham Library in London and in the exposed ducts, metal superstructure and flexible nature of Renzo and Piano's Pompidou Centre.

MOVING ON

The final Archigram magazine was published in 1970, and the group disbanded in 1974, with its members going on to pursue individual careers. For many years, Cook's career focused primarily on teaching and lecturing; his appointments have included director of London's Institute of Contemporary Arts and chair of architecture of the Bartlett School of Architecture at University College London. He has



IMAGE © ARCHIGRAM ARCHIVES



KUNSTHAUS GRAZ, AUSTRIA

Designed by Peter Cook and Colin Fournier and won in an open international competition, the Kunsthaus Graz houses a range of major art installations.

Its much-discussed form and layered skin was developed together with Professor Klaus Bollinger and a full size section of the building featured at the Venice Biennale of 1998. Despite its unconventional form and materiality it was completed within 2 per cent of the standard cost of a foursquare public building of similar volume.

The plan form follows a simple fluid occupancy of the available plot; from the busiest corner there runs a thin traveler up into the unknown spaces above. The principal exhibition spaces are therefore treated as a 'secret' to be revealed as you glide up into them.



The entrance lies under the Eisernes Haus, the earliest cast-iron structure in southern Austria. The skin of the building is generally opaque but with occasional slivers of translucency. At night the 920 small light rings can illuminate across 100 grades of intensity and animate the outer (acrylic) skin with programmes of every kind.

Within the 'bubble' shape lie two floors of gallery space, free of columns and interruptions. Above these 'secret' spaces there is a long sliver of exposed room that cantilevers out from the bubble and aligns to the River Mur, below. This reveals the City of Graz, the foothills of the Alps and the varied nature of Graz' architecture.

From www.crab-studio.com

The Kunsthaus Graz opened in southern Austria in 2003. Its distinctive skin is made from blue-tinted acrylic panels

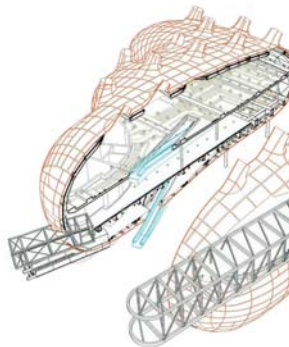




PHOTO: PAUL MCGARHIN

Cook at the CRAB offices in North London. He runs the practice with partner and co-founder Gavin Robotham.

PETER COOK'S FAVOURITES

BOOK: Reyner Banham's *Theory and Design in the First Machine Age*

FILMS: Ingmar Bergman's *Smiles of a Summer Night* and Peter Bogdanovich's *The Last Picture Show*

PIECE OF MUSIC: Sibelius' 'The Dryad'

FAVOURITE BUILDING: Clorindo Testa's Bank of London and South America in Buenos Aires

PLACES: My favourite places tend to be urban places of a very particular type. I have two favourites outside London. The first is the part of Santa Monica between the centre and Montana Avenue. The other is the street in Toyko with the famous book store by Klein Dytham [Daijanyama T-Site]

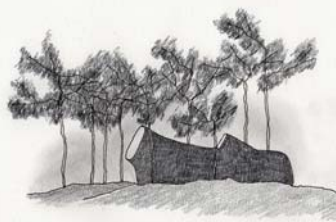
also published several books on architecture and has curated exhibitions around the world.

In the early 2000s, Cook was able to bring his radical architectural visions to life for the first time, when he teamed up with fellow Bartlett professor Colin Fournier to design the Kunsthaus Graz art museum in Austria. Dubbed the 'friendly alien,' this gleaming, blob-like building stands in stark contrast to Graz's historical architecture. Its provocative, sexy design got people talking, and the completion of his first major built work marked a turning point for Cook.

"From an autobiographical point of view, the Kunsthaus Graz was a key breakthrough for me," says Cook. "I was somebody in his fifties who'd go down as a footnote in history; who'd done a few books and talked a lot, but hadn't really been considered a player. Then, with Colin Fournier, we ran this project and managed to do it virtually on time and on budget, and suddenly everyone said, 'Oh, this guy's an architect after all.'"

In 2006, after curating the British Pavilion at the Venice Architecture Biennale together two years earlier, Cook and former Bartlett student Gavin Robotham formed the Cook Robotham Architectural Bureau (CRAB).

Since setting up the practice, Cook, Robotham and the team have completed a range of projects



The Drawing School at Arts University Bournemouth was opened in 2016 by Zaha Hadid. It was CRAB's first UK building

PHOTO ORGANDAD BRYANT ARCADIA IMAGES



The Abedian School of Architecture, Queensland

PHOTO EFFERT BENNETTS



PHOTO RICHARD BRYANT ARCADIA IMAGES

I was
somebody in
his 50s who'd
go down as
a footnote
in history

including a vibrant blue Drawing Studio at Arts University Bournemouth, UK; an apartment block in Madrid, Spain; an open, airy, colourful faculty building for the Abedian School of Architecture in Queensland, Australia; and two new buildings at the Vienna University School of Economics and Business in Austria. Ongoing projects include an Innovation Centre for emerging businesses at Arts University Bournemouth, several housing projects in China, and an intriguing sounding leisure project in India.

"It's mostly Gavin [Robotham's] project that one," says Cook, explaining that the core of the building's central area runs through two floors

and is surrounded on both floors by a series of lounge-lobby 'vessels'. The periphery has a range of activity zones: gymnasium, soccer pitch, field sports, children's area, adventure area, jogging track, spa, pool deck and cinema.

Cook now divides his time between his work with the practice and his lectures, which take him all over the world. He draws whenever he can, for pleasure and as a way of trying out ideas. At 82, he is nowhere near ready to retire, and why would he, when he's clearly still having so much fun?

I finish by asking Cook how he would like to be remembered. His answer is simple. "As somebody who cheered architecture up," he says. ●



EVA JIRICNA

Jiricna moved to London for a placement in 1968. She was unable to return to the Czech Republic for two decades



I look back now and think, how did I have the courage?

The Czech-born architect talks to **Magali Robathan**
about her career, the swinging sixties, turning
down Steve Jobs and her close friend Zaha Hadid



Last year Eva Jiricna was awarded a Lifetime Achievement Medal at the London Design Festival. It was the latest in a string of accolades – including a CBE and a Jane Drew prize for her outstanding contribution to the status of women in architecture – that celebrate the Czech-born architect's career.

It's a career that spans 50 years and has seen her work for clients including Apple founder Steve Jobs, Harrods boss Mohamed Al-Fayed, the Royal Academy of Arts, the Victoria and Albert Museum and Vaclav Havel when he was the president of the Czech Republic.

From 1968 until 1989, the Communist takeover of Czechoslovakia meant Jiricna was locked out of her country, and she made London her home, working on projects including Richard Rogers's iconic Lloyds Building and designing interiors for many of the capital's high end bars, nightclubs and stores.

In 1989, following the Czech Republic's 'Velvet Revolution', Jiricna was finally able to return to her home country, and she set up a second office in Prague. High profile commissions include a new Orangery at Prague Castle, a Cultural and Congress Center in Zlin and Prague's modern design boutique Hotel Josef.

She is known for her uncluttered, modern interiors, her attention to detail and her incredible steel and glass staircases, as well as for her quiet wisdom and modesty.

"It's been a journey," she says, as we sit down together in a cafe in Amsterdam, where she is speaking at the World Architecture Festival. "I am mostly associated with interiors now, but I could not do interiors the way I have if I hadn't worked on Brighton Marina for 10 years – which was purely an engineering project – and then the Lloyds Building. Those two projects shaped me."

EARLY DAYS

Jiricna was born in Zlin in Czechoslovakia, a town founded as a kind of worker's utopia by shoe magnate Thomas Bata, who employed Jiricna's father as an architect.

Architecture wasn't Jiricna's first choice – she originally wanted to study chemistry at university, but a falling out with her A level chemistry teacher put paid to that idea. She studied architecture at Prague University, one of a very small handful of women in a school of several hundred men – and discovered a passion for it. "Architecture wasn't my plan; I just fell in love with it," she says.

In 1968, Jiricna moved to London for a placement with the Greater London Council. Just three weeks later, Russia invaded Czechoslovakia, and she found herself unable to return home.

"I'd joined the Society for Human Rights when I was in Prague," she says. "To be honest I had no real understanding of what it was, but a colleague and his wife had started it up and I thought it sounded like a good idea.

It was just the most amazing time to get into design. Everyone had big ideas about the future

Shortly after the Russian invasion, I got a letter from the Czech Embassy saying they didn't want me back, my visa was no longer valid, and my passport had been abolished. I thought it was a joke."

It was no joke; Jiricna wasn't able to return to her home country for more than two decades.

In the UK, Jiricna quickly found herself at the centre of London's art and design scene. Within weeks she had met Richard Rogers, Jane Drew and James Stirling in the library at the Architectural Association, and had been invited for dinner by Stirling. She found herself mingling with the likes of David Shalev, who later designed the Tate St Ives in Cornwall, UK, and his partner Eldred Evans, as well as the artist Paul Riley, Pentagram co-founder Phil Crosby and Archigram co-founder Peter Cook.

"Within a matter of weeks, I somehow got introduced to many of the people who were representing design and architecture in the UK at that time," she says.

"It was just the most amazing time to get into design. Everyone had big ideas about the future. There was this young generation trying to break with everything that was old and conservative. There were all these crazy architecture competitions, so I started entering them. Everyone was copying Archigram; we used to literally trace over their drawings to try and get the gist of what they were doing. It was a fantastic time."



The restaurant at London's iconic Lloyds Building



Jiricna designed the interiors of Brown's Nightclub

PHOTO: PETER COOK

A SENSE OF FREEDOM

Although being locked out of her home country must have been incredibly tough, the young Jiricna was also intoxicated by her new life in London.

"For the first time in my life, I experienced what freedom was," she says. "I could say whatever I felt, there was nobody behind me making notes and taking me to the police station to explain myself. There was nobody spying on me. It sounds extreme but that was the situation in Prague.

"Coming to London was a revelation. It was flower power and miniskirts. We all used to go out to wine bars or for pizza. None of us had any money, but everyone dressed as extraordinarily as possible. Richard Rogers used to have these big parties. He had no furniture, so everyone used to sit on these little sausage cushions, and his mum made this delicious almond cake."

After working initially for the Greater London Council, Jiricna found a job as an associate at the Louis de Soissons Partnership and spent the next 10 years working on the Brighton Marina Project – a huge and ambitious harbour scheme that eventually collapsed due to cashflow problems.

"It was a massive learning curve," she says. "I had no idea how to run a site team, and there were 60 men on that site. I knew nothing about land reformation, or sheet piling or about anything concerning marinas!" She laughs.

"I look back now and I think: how did I have the courage? I had to get on and just learn it."

Once that project finished, Jiricna met fashion retailer Joseph Ettedgui, who asked her to design his flat, and then to design a store for him on London's South Molton



The Jiricna-designed Jewellery Gallery at the Victoria & Albert Museum in London features a showstopping spiral staircase





Jiricna at the start of her career

Street. This led to a long collaboration between the two, with Jiricna creating interiors for a range of Joseph stores in her trademark clean, modern style.

Her work on the first Joseph store also led – almost by chance – to one of her best known jobs, designing the interiors of Richard Rogers' radical Lloyds Building.

"On the day of the opening of the Joseph shop, Richard [Rogers] and Norman [Foster] happened to be walking down Sloane Street," says Jiricna.

"The door was open, although the opening party wasn't until that evening, so they walked in."

Jiricna had designed the flooring, staircase and furniture all in timber – "actually I'd never worked with timber before that in my life," she says – and it caught Rogers' eye.

"He asked me who designed the shop, and when I said it was me, he said: 'You have to come and work on Lloyd's because they want interiors in timber and no one in our office knows how to handle it.' So suddenly I became an expert on timber!"

The next few years were spent juggling her work on the Joseph stores with a 'part time' job working on the Lloyds Building interiors with Richard Rogers, "although of course there is no such thing as part time with Richard, so we were working practically 24/7," says Jiricna. "We had to do the interiors, the light fittings, the plants on the roof. We had to do whatever was necessary."

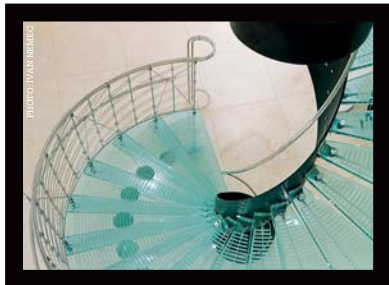


PHOTO: JAVAN NIKOLIC

The glass and steel staircase at Hotel Josef



Villa Prague

I just thought, 'Do I want to spend the rest of my life designing stores for Steve Jobs?'

Jiricna set up her own practice, Eva Jiricna Architects, in 1982, operating out of architect Michael Hopkins' old studio in London's Hampstead. Over the next few years, Jiricna won and completed a series of high end projects around London including the Jewellery Gallery at the V&A, Canada Water Station, Brown's and Legends nightclubs, the Joseph stores, and a jewellery store for Harrods.

Jiricna collaborated with fellow Czech architect Jan Kaplicky on several projects – the two were in a long term relationship during the 1960s and 1970s, but remained good friends and colleagues after they split.

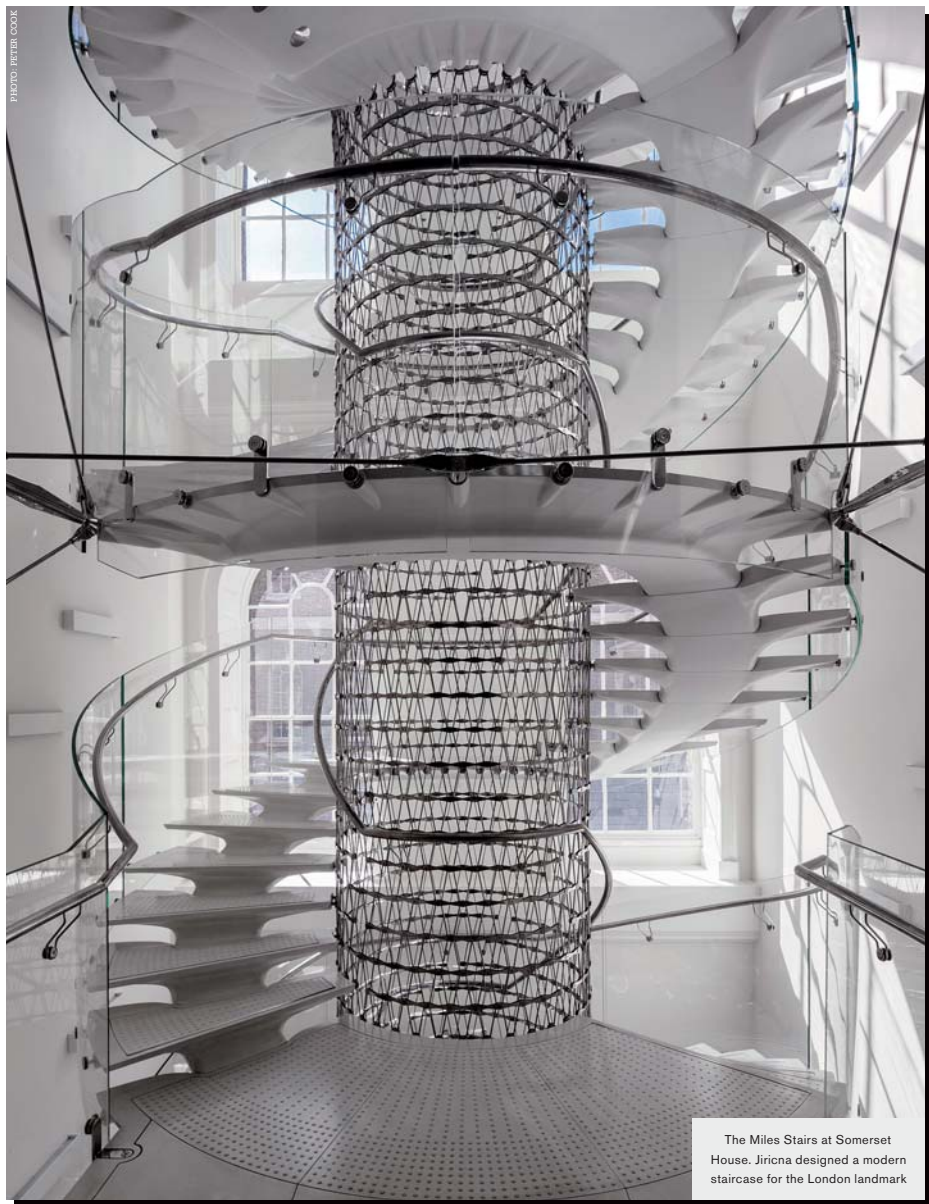
QUEEN OF THE STAIRCASE

Jiricna began to make a name for herself for her glamorous interiors, and particularly for her staircases – beautiful, sculptural pieces designed in glass and steel where the treads were often transparent and appeared to float without support. It was this element of her work that caught the eye of the Apple founder Steve Jobs, who was then working on the idea of launching Apple branded retail stores in the US.

"When he started working on the concept for the stores, Steve called me and asked me to go to San Francisco," says Jiricna. "He wanted a glass staircase and I was one of the only people doing them back then."

Jiricna and Jobs worked together on the Apple store concept, but Jiricna says the experience was a tricky one.

"Steve was a bit of a frustrated architect, and he thought that he could dictate to the architect – me – how to design the shops. I'd come back to London from San Francisco, and call my office from the airport and my



The Miles Stairs at Somerset House. Jiricna designed a modern staircase for the London landmark

I think I helped to bring the skill back to the country and to build up a feeling that 'you can', rather than 'you can't'

secretary would say: 'Please call Steve Jobs because he says he has a good idea and he wants you to go back on the next plane!' He wouldn't talk to anyone else but me. That's what he was like.

"After about eight months of taking models out there and going backwards and forwards to America, I just thought, 'Do I want to spend the rest of my life designing stores for Steve Jobs?' So I recommended someone we'd worked with on our glass staircases, who was based out in New York, and we parted company a little while later."

GOING HOME

By this time, Jiricna was splitting her time between the UK and the Czech Republic. In 1989, following the fall of communism in the Czech Republic's 'Velvet Revolution', she was finally able to go back to her home country.

At first, Jiricna was reluctant to work there, because she didn't want to take work from her architectural colleagues who'd stayed in the country.

"They'd had no chance to do anything professionally during the period of communism; they'd had to sell vegetables or newspapers or do whatever they had to do to support their families," she says. In 1995, though, Jiricna and her team were asked by Andersen Consulting to take part in a competition to design a new office in Frank Gehry's 'Fred and Ginger' building in Prague.

"At that time, there was no Czech architect who would have been capable of being selected, so we entered and we won," she says. "I started going back to Prague, and to my horror there was no skill. When my father worked as an architect there was so much skill in the country; we were at the same level as Germany, France and Italy. But when I went back I kept getting told that what I wanted to do was impossible; they just couldn't do it."

"At first I had to bring people from London to lay stone floors, build the partitions and do the ceilings. Then we started teaching the people in the Czech Republic, started bringing the skill back.

"That's something I'm very proud of; I think I helped to bring the skill back to the country and to build up a feeling that 'you can', rather than 'you can't'."



Prague's Hotel Josef opened in 2002

In 1999, Jiricna opened the office AI-DESIGN with Czech partner Petr Vagner in Prague.

When they won the job for Hotel Josef – one of Prague's first design boutiques – Jiricna was determined to use Czech tradespeople. "I used them to do the bathrooms, to make the floor, to create the staircase. It was like a game, building up the relationship with the guys on site, making them trust me. They'd say 'we can't do this' and I'd say, 'you can. Let's try it'. Suddenly these people just lifted up with confidence. They were brilliant. They all got photographs of the work for their families, because it was the first time they'd accomplished something that they were sincerely proud of."

The role of the people who bring her designs to life is something Jiricna doesn't take for granted, and she comes alive when she talks about her relationship with them.

"I'm really grateful that, as an architect, I share my life with the people working on my projects," she says. "These are the people who struggle with what we architects put down on paper, which often doesn't make much sense and is difficult to make. They often do so in dreadful conditions; rain, mud, wind, frost. It's hard physical work. They still show you friendship when it's most needed and if you listen, they will teach you a lot."

Another relationship that taught Jiricna a lot, and which she clearly cherishes, is the close friendship she had with Zaha Hadid. When I bring up the subject, Jiricna

PHOTO: RICHARD DAVIES





Zlin Cultural and Congress Center was developed as a multi-functional performance complex

AI DESIGN

Founded in Prague by Eva Jiricna & Petr Vagner in 1999, AI DESIGN provides a comprehensive service including the design of new buildings and public spaces as well as reconstructions, bridges, detailed interiors, exhibitions, products and furniture.

AI - DESIGN's best known projects include the Orangery in Prague's Castle, Hotel Josef in Prague, the Cultural and Congress Centre in Zlin, and Sky Barrandov in Prague.

The studio AI DESIGN has a strong collaborative track record working closely with clients and other members of the design team, including engineers, landscape architects, cost consultants and urban designers.

PHOTO: RICHARD DAVIES



is quiet for a long time. "Is this okay to talk about?" I ask, worried I've overstepped the line.

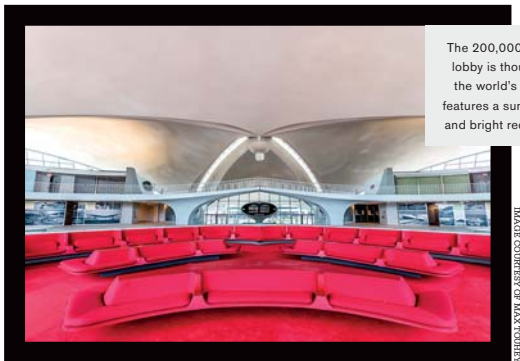
"Yes, it is," she says, quietly. "I'm just trying to put it into words. I really do miss her. I texted her just a few hours before she died. She was a very close friend.

"Zaha knew what she wanted. She knew from the beginning that she had a great talent, and she was constantly looking for ways to make herself accepted. She became successful on the basis of being unbeatable.

"She had lots of disappointments, and then fantastic success. I was so pleased that she got the RIBA Gold Medal before she died, because she always wanted to get a British award. As a foreigner, it was very important to her. As a foreigner myself, as someone who speaks English with an accent, that's something I understand well."

Jiricna might not be British, but she has long been at the heart of British architectural and cultural life. In 1991 she was made a Royal Designer for Industry by the British Royal Society of Arts (RSA), she was named a CBE in the Queen's New Year's Honours in 1994 for services to interior design, and was elected as Academician to the Royal Academy of Arts in 1997.

In the end though, it comes down to people, and relationships, says Jiricna, and she considers herself very lucky in that regard. "My father loved people; that's something I've got from him," she says. "I'm very grateful for the people I've shared my life with." ●



The 200,000sq ft hotel lobby is thought to be the world's largest. It features a sunken lounge and bright red carpeting

IMAGE COURTESY OF MAX TOURS

Reimagined TWA Flight Center readies for May take-off

The Eero Saarinen-designed Trans World Airlines (TWA) Flight Center – arguably the most iconic example of Space Age neo-futuristic architecture – is set to reopen its doors at JFK Airport on 15 May

The air terminal, which – according to Saarinen – was designed to express “man’s desire to conquer gravity” as well as the “drama and excitement of travel”, will now be a leisure epicentre, featuring eight bars, six restaurants, retail shops, a 10,000 sq ft (929 sq m) fitness area, a museum with retro flight attendant uniforms on display, and a rooftop pool.

A cocktail lounge – built inside a vintage 1958 Lockheed Constellation airplane – will also be located on the hotel’s premises.

Additionally, the TWA Center will boast an audience hall outfitted by INC Architecture & Design and two new wings created by Beyer Blinder Belle and Lubrano Ciavarrà, which will house 512 rooms designed by Stonehill Taylor, who took inspiration from the year 1962.

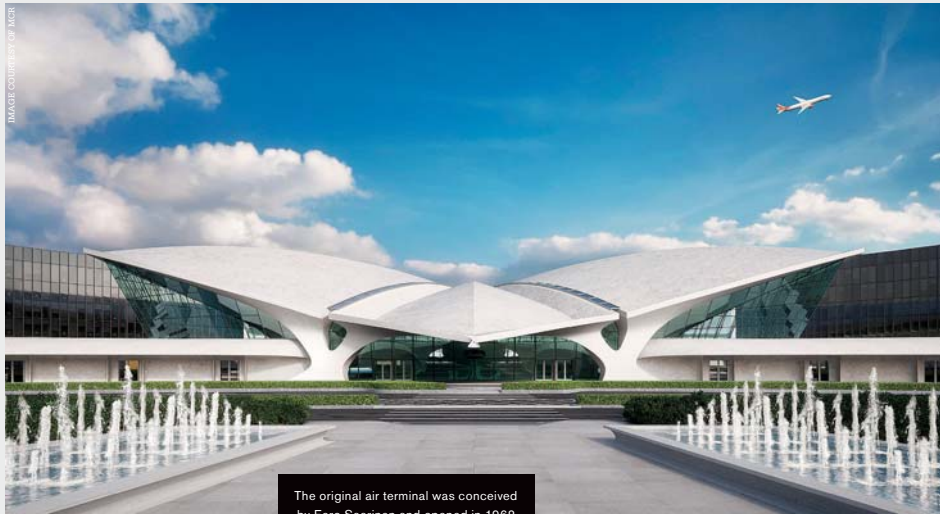
“At this time,” the interior designers said in a statement, “aviation was the promise of the future, and so in many ways, this year signifies the beginning of an era of American

strength, optimism, and innovation. By offering a modern refuge with a thoughtful, strong sense of design and space, the rooms are meant to make guests feel the same appreciation and excitement for aviation that travellers once felt during the rise of the industry.”

The long-gestating plan to revamp Saarinen’s masterpiece received a significant boost last year when M&T Bank agreed to provide MCR and MORSE Development – the project’s developer – with a US\$230m (€203m, £176.5m) construction loan.

M&T Bank Long Island market president Jason Lipiec commented: “The reimagining of the TWA Flight Center, which was one of New York City’s most prestigious transit icons when it opened in the early 1960s, will have a significant impact on JFK as the hotel will benefit both business and leisure travellers from across the globe.”

Designated a New York City landmark in 1994, the terminal closed down in 2001. In 2005, it was added to the National and New York State Registers of Historic Places.



The original air terminal was conceived by Eero Saarinen and opened in 1962. Guest rooms will pay homage to aviation industries of the 1960s



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FAILING
AND
FALLING
CAN BE
A GOOD
THING



NOT PLAYING IT SAFE



Danish playground designers Monstrum have revolutionised playgrounds, creating statement spaces which become landmarks for their neighbourhood. Founder Ole Barslund Nielsen speaks to **Kath Hudson** about giant bears and the need for risk

The opportunity for unstructured outdoor play seems to diminish with each generation. A 2016 study, funded by the UK government, revealed that time spent playing outside has shrunk drastically, and 10 per cent of children hadn't been to a park, forest or beach for 12 months. Technology is partly to blame, but also time, fear and a shortage of opportunities play a part.

Given this situation, accessible, challenging and inspiring playgrounds are vitally important. Monstrum is on a mission to liven up play areas, creating wildly imaginative spaces that feature funky colours and beautifully crafted, oversized creatures which lead the way to adventures.

Co founder Barslund Nielsen says his job is to create spaces which tell a story, inspiring play and bringing smiles to both users and passers by. The installations are about more than just play equipment, they are sculptures which create an identity for an area: a small park in Partille, Sweden, has become famous for its giant beaver, nicknamed Justin Bieber by the locals.

Ole Barslund Nielsen founded Monstrum in 2003 with Christian Jensen. The two met when working in theatre scenography

How did you get into playground design?

When I was working in theatre set design in 2003, I offered to redesign the playground at my son's daycare centre and realised this was what I wanted to do: it's a wonderful combination of art and architecture. At the time, all playgrounds were very uniform, and no one was telling stories, so I realised there was a gap in the market for something creative.

Monstrum wants to make different experiences each time and to entice people as they walk by. It's not just about swings and slides and colours; we believe there has to be a story, which conveys a feeling, whether it's a flower playground, or an underwater scene. Our playgrounds create an identity for an area – people might talk about 'meeting at the parrot'.

What makes a good playground?

Playgrounds must incorporate usability and adventure and have clearly defined areas for different ages. Very young children need security, proximity to parents and small challenges. School children need a playground with speed, consistency and elements which smaller children cannot use, such as a high cave which is difficult to get into.

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THE BLUE
AND WHITE
NEEDLEFISH
WINDS ITS
WAY BETWEEN
SEAWEED,
SNAILS AND
MOORING
POLES



Small children are inspired by looking at bigger children's skill and opportunities and the bigger children measure their own progress in the small victories as they get higher, longer and faster. A good playground also has an element of risk. Climbing a wall is not about getting to the top but feeling the thrill in your stomach as you climb. Failing and falling can be a good thing.

How have you grown the company?

We have a passive marketing strategy, with no sales and marketing department. Our work is our marketing and our clients all buy into the Danish design tradition.



The playground at Dokk1 was a seminal project

This approach has enabled us to evolve from a small company to one where 80 per cent of our playgrounds are exported. Currently, we're having a really good time working around the world – China, US, UK, Mexico, Hong Kong, Russia – meeting bigger clients with bigger ambitions.

Landscape architects are also developing a better appreciation of the importance of playgrounds and we're being invited to start work on projects at an earlier stage, as opposed to being saved a square of land at the end. That's very rewarding.

Was there a breakthrough project?

I think it was Dokk1 in Aarhus, Denmark, in 2015. The architects, Schmidt Hammer Lassen, pushed us to create something iconic. It was for a big library, which we made the centre of the universe. To the east is a Russian bear, to the west is an American eagle, to the south, a jungle and to the north there are ice fields. The five play areas encompass numerous stories about nature, animals, landscapes, geology and culture.

My favourite aspect is the 7m-tall giant bear: he is the park's icon. Children can climb up his leg, get inside him and then slide down the trunk he holds. The eagle is also fun with lots of rope and climbing opportunities. The jungle has high grass; there is a Chinese dragon with separate elements for smaller kids and a volcano which children can hide inside.

The Needlefish

Manhattan, US 2018

"The landscape architects, Michael Van Valkenburgh, were telling the story of the marine life in the Hudson River and the transformation of the harbour, so we wanted to make something which reflected this and interpreted the fauna of the river.

A nice aspect of the playground is that it's built on a hill, with slopes for climbing and sliding. The main element is the 22m yellow and blue needlefish which winds its way between seaweed, snails and mooring poles. There is also a large slide which rolls down to sculpted seashells. Inside the needlefish there are cavities, like playhouses, for small children to play inside and crawl through, with gaps in the boards to see out or for parents to look in."



The Needlefish at the Chelsea Waterside Park Playground

A giant bear watches over Aarhus's harbour. The playground is part of Schmidt Hammer Lassen's Dokk1 library project





**WE WORK WITH THE
CLIENT TO DEVELOP THE
CONCEPT AND STORY, WHICH
REFLECTS THE LOCALITY**

The sea of ice lakes with springs underneath are really nice for all ages: parents tend to want to play with their kids but are scared of their pants getting dirty, so here they can play without losing their dignity!

How do you approach a new project?

We work with the client to develop the concept and story, which reflects the locality. We have 30 builders and 10 designers who develop the concept with hand sketches and 3D models.

The process is much the same the world over, with just a few differences. For example, in Dubai you have to take the sun into account and the disability legislation in the US means there is more focus on accessibility, to make sure all children have the same play opportunity.

What are you currently working on?

We have just pitched on a really nice project in Northern Ireland called the Gosford Adventure Playtrail.

We want to tell a story about Captain Gulliver and Jonathan Swift's connection with Gosford forest park and Armagh, in a way which brings learning, play and adventure together as one experience, creating a world which captures kids' imagination and fires their own fantasies.

We have created scenography in different scales, so you see the story from different perspectives. In one scene you see the Lilliput people tying down Gulliver. In another scene you are Gulliver himself fighting the bees. Later you are Jonathan Swift courting Esther Johnson at Sir William's mansion. ●



Monstrum created a Crystal Palace-inspired climbing frame

**Liseberg theme park
Gothenburg,
Denmark, 2016**

"This is a very adventurous playground and was part of Liseberg's bid to make more of its natural elements and enhance its gardens. They created a very symmetrical Victorian garden and asked us to design something in the same style. We worked closely with the architects to create a playground, in the shadow of a rollercoaster, with numerous playing opportunities.

We made a tower which looks like Crystal Palace: with lots of windows and white on the front, dissolving at the back with flowers, which children can climb up. There is a 3D maze, a ladder to the roof where they can look out through the windows, slides coming out either side and a suspension bridge leading to four bird cages housing giant canaries."

Monstrum designed nine small playgrounds on the roof of the new Lego House in Billund



The Legohouse playground Billund, Denmark 2017

"This was an iconic project to work directly with the Lego designers and architects to create playgrounds on the roof of the new Lego house, designed by BIG. We have lots of synergies with Lego including the same sense of play, and storytelling.

We had lots of talks and ideas but settled on the theme of how to get to the Lego House. So the nine playgrounds all tell stories involving transport: there is the rocket

surrounded by clouds, a camel which children can ride into the sunset on, surfboards being chased by a shark, a submarine which has been damaged by a sea monster, and a wood with small woodland animals.

It is very successful: the children dash from place to place afraid they will miss out on something. It was challenging in terms of time scale and the rooftop location threw up many logistical challenges."



The Lego House playgrounds took the theme of travel as their inspiration



MICHAEL VAN VALKENBURGH

“*Building a park is the ultimate act of democracy*”



Van Valkenburgh studied landscape architecture and fine arts at Cornell University and the University of Illinois

The celebrated US landscape architect talks to Kim Megson about designing a new waterfront for Detroit with David Adjaye, having the Obamas as clients and why he's not concerned about architects stealing his thunder

MVVA are leading the design of the Ralph C. Wilson Jr Centennial Park



A

merican landscape architect and academic Michael Van Valkenburgh has spent his career working to improve parks, green spaces and the public realm. His eponymous practice has created public and private parks, gardens, city plazas, and urban masterplans in towns

and cities across the world with the mission to "deliver beauty in its many forms: rational, lyrical, and exuberant." Among other projects, they are currently creating a vast new waterfront park in Detroit and designing the landscape for the Obama Presidential Center in Chicago. In 2016, they were selected as Firm of the Year by the American Society of Landscape Architects.

Can you remember the first landscape that had a real impact on you?

Oh, absolutely. When I was 17 I made my first trip to Europe, travelling with my best friend and his mom by train to Czechoslovakia. Our first night was in Paris, and like typical 17 year old boys, my friend and I snuck out to have fun. We stumbled into the Tuileries at dusk, with the light filtering through the trees. I'd never seen anything like it. I can still feel it now. I was a country farm boy and I walked into this other world.

What's interesting is that six months later, I would hear the words 'landscape' and 'architect' together for the first time.

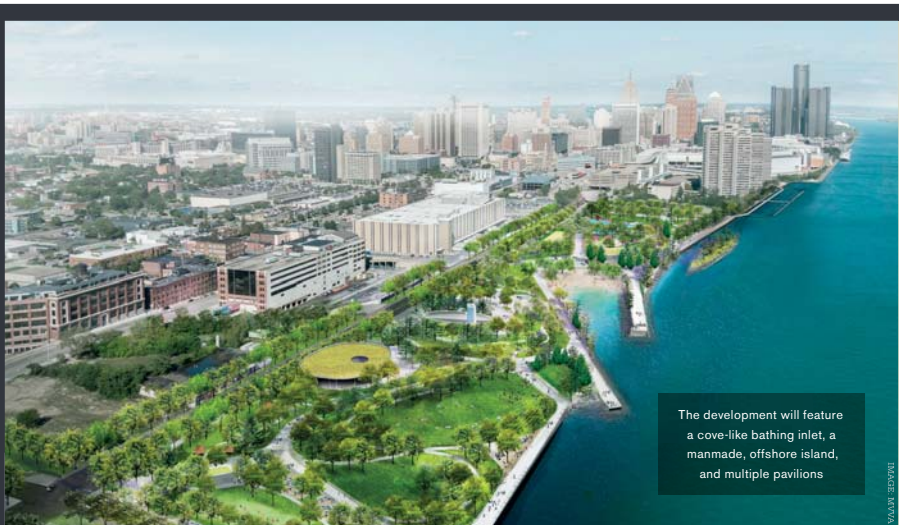
{ Landscape designers are the doctors of the public realm. We make things better for our patients }

Within three days I was changing my university and starting my journey to become one. Everything aligned and suddenly made sense. A career, when you make the right choice, is like discovering something that deep down you already knew.

You've described your work as 'democratic and direct'. Has this always been important in your career?

Absolutely. Most of what we do is for other people, and I think building a park is the ultimate act of democracy.

My wife has spent some time in hospital recently, and it has reinforced to me that the hospital is the finest expression of human beings doing something for the good of others. I like to think that landscape designers are the doctors of the public realm. We take temperatures and make things better for our patients. There's a selflessness involved. That's not to say we're not rewarded, but I generally feel we are doing what we do for other people. It's a good thing to do with your life.



The development will feature a cove-like bathing inlet, a manmade, offshore island, and multiple pavilions

IMAGE: MVVA

DETROIT'S RALPH C WILSON JR CENTENNIAL PARK

In April 2018, Van Valkenburgh and architect David Adjaye were named the winners of an international design competition to transform Detroit city's 22-acre-long West Riverfront Park.

The winning design visualises the creation of an inlet 'Cove' for swimming, water activities and even skiing in the winter. There will also be beaches, new areas of parkland and four pavilions, designed by Adjaye and shaped to link with the surrounding landscape.

The project is being backed by NGOs and private organisations, including the Ralph C. Wilson Jr. Foundation, which has donated US\$50m and for which the park will be named. MVVA are also designing a second park with the foundation in the city of Buffalo.



PHOTO: DETROIT RIVERFRONT CONSERVANCY



Adjaye and Van Valkenburgh have collaborated closely on the project



Detroit's Centennial Park will include a cove with a beach for swimming

MIAMI DESIGN

Can you describe the process of generating design ideas in your practice?

I'm the boss, I'm not going to pretend otherwise! But that's not how I run the office. It's very non-hierarchical, so we value the quality of ideas, not who had them.

In terms of our design process, we make physical models all the time, tear them apart and see what happens. We really care about space and materials. We want to find the best solutions, so it becomes self-explanatory why our projects are designed the way they are. After all, once they're finished there'll be no little sign put up explaining our intent.

What drew you to the Detroit Riverfront project?

A very large amount of work was required for the competition, and most people would have hesitated because the odds were only 1 in 4 of us winning. I went after it though, because of the assignment, the incredible city it was in, and the nature of the site.

I don't get to work on blank slates very often, but that's exactly what this is. There's almost nothing there. The idea of having to invent the entire thing – something architects get to do all the time – was really refreshing.

I'm lucky to work in amazing cities in North America – at a time when we think the internet is making everything the same, it turns out there is so much to love in cities as different as Toronto, Buffalo, Raleigh and Dallas – but there's something about Detroit. It's their love of the bodies of water around their state, the tradition of making, the will of young people to rise up.

There's something about Detroit; the tradition of making, the will of young people to rise up

What are the biggest challenges of this project?

There are many! Pretty much all the things that drew me to the project actually. It's totally flat, there's a lot of contamination and it has a very monotonous edge. Twenty empty acres feels really large, and the diffused sense of boundary makes it seem even bigger. There's kind of no city, there's nothing much around it, there's no strong urban frame. But I really enjoy the limitations of a site and having to be responsive to them.

What was your starting point for the design?

I want to change the ordinariness of the river's edge. The centrepiece of our scheme is a cove full of activity. The other thing we're doing is taking the perpendicular and frontal relationship between the water and Canada across the way, and cranking it. The inter-dimensionality of the Cove and the alignments of the pathways will reorient the site as this amazing bridge between the US and Canada downriver. We'll place much more focus on the long views, which are deeper, more interesting and boundless. It'll be beautiful to look at.

The approach isn't a stroke of genius, it's a very obvious move to bring out the latent potential of the site, but I think

The OPC features a range of community outdoor spaces



it's why we won the project. All the other schemes did wonderful things, but ours was just so bold and simple.

How have you found collaborating with David Adjaye?

It's a wonderful story. The president – and I mean the president, not the monster who's currently called the president – was talking to me about David's National Museum of African American History and Culture. The next time we went to meet President Obama in Washington we went to see it. Although it's not flawless, I really liked it, and I had a feeling that there was something that could work between David and I on the Detroit project. I saw a love of materiality in his work; all the architects I get along the best with have that. What I didn't know then is that he's been making small pavilions his whole career.

The collaboration has been a bit like jazz: he did his thing and we did our thing and it went together really nicely.

We said where the pavilions should go, but the design language of them is entirely his work, and I love what he's done. I think they'll draw crowds and inspire delight.

When will the project be complete?

We're aiming for 2022. In fact, in the office, we just call the project '2022'. Detroit is a city where people have made a lot of promises, and a lot have been broken. So it's really important to me to make it clear that we mean this and it's really going to happen.

You're designing the landscape for the Obama Presidential Center (OPC) in Chicago's Jackson Park. What is it like to have the Obamas as clients?

Nobody could have liked them more than me when we started this project, and I only like them more now they've been clients. Have you watched Michelle Obama on Carpool Karaoke? Well, there's that side to her, but this is a no-nonsense human being. She's wickedly smart and an incredibly great person to work for, because she knows what she likes and she's able to be very clear. Both of them are not about ambivalence. We had a meeting with the president last week and there was stuff he didn't like, and he told us straight. That's a great client.

What was your first meeting with them like?

It was in a packed room to preview our first design. When they walked in my initial impression was of their vibrancy, their incredible sense of fashion and the warmth they exuded as they went around the room and spoke with everyone.

And as the session started, it was widely clear that they each had an exceptional sense of design and the greatest skill in talking about it. The president is taken with architecture and Mrs Obama was more focused on the landscape and especially how it would be interesting and useful to children. They are powerful design thinkers as a pair.

One of the guys on my team – a true fashionista – came to the meeting wearing a pink and silver



The Museum at the Obama Presidential Center



Barack Obama has described the OPC as a gift to Chicago

The Obamas have an exceptional sense of design and the greatest skill in talking about it. As a pair, they are powerful design thinkers

blazer, and at the end of the meeting, Mrs Obama made a point of saying to him, 'I love your jacket!'

They were so relaxed and there was nothing false about them. The conversation was natural, and I instinctively kept calling them 'you guys.' When I apologised, the President said, 'Well what else are you going to call us?' I like the way they interacted with us – a mix of seriousness and humour.

Can you talk through the design concept of the project?

This is the fourth building I've done with [OPC architects] Tod Williams and Billie Tsien, so we're a well-oiled machine by now; aware of each other's peculiarities! With this project, they want to break the volumes down, push most of it into the ground and bring light and landscapes in through lower courtyards. There's one tower, and a south and west-facing arrival plaza. It's a pretty compelling scheme.

Many of the buildings are buried in new landscape and topography. We worked hard to make sure it didn't just look like a sheet of landscape draped over a building. Jackson Park is flat, so of course it rises up, but we've graded it in a subtle way. The other key thing has been to separate it from the street.

This project has been described by Barack Obama as a gift to the South Side of Chicago. How is that manifested in the landscape design?

Well, by giving back a far better landscape than was there before. It's been Michelle Obama's thing to make sure this is a true community space. There are very kid and family-orientated playgrounds, sledding hills, a vegetable garden, sunning areas, a performance space and a neighbourhood recreational facility that Tod and Billie are designing.

Our challenge is to make it an engaging place for families. A presidential library to an eight year old might be of modest interest. We needed to design a place where the parent with a noisy kid, or one who doesn't want to go, can take them to run off steam.

Your firm has designed several spaces for children, most notably the waterfront park at the Boston Children's Museum. Are these important to you?

They're extremely important. We're currently building a rounded park next to the Boston Children's Museum, for the family of Martin Richard, a boy who was killed in the bombing of the Boston Marathon. The museum was his

favourite place, so much so they once had to close the whole thing because he crawled into a space where only the most adventurous child in the world would go!

The word 'inspiring' is overused, but it is not enough to describe Martin's parents. They've embodied the message that we need a more kind and peaceful world. Working with them has been one of the most meaningful experiences of my professional life.

Martin loved boats, so there's this beautiful play boat made by a German manufacturer called Richter Spielgeräte. All of the craftsmen who worked on it are real boat builders. It's a really beautiful symbol.

James Corner has spoken about the role of landscape architects being overlooked. Do you agree that more needs to be done to promote your work?

Jim Corner's a touch cranky. It's his MO and I love that! I'm opinionated too! Personally, I think if we make a difference in the world, we earn our place and will be recognised for it. I don't think a lot of architects eat my lunch, put it that way. I know other landscape architects are more likely to eat my lunch.

For me, this is a great age for landscape design. Consider James' body of work. I mean just look at the High Line for goodness sake! Look at people like Kathryn Gustafson and Adriaan Geuze. That's a pretty significant contribution to our cities these last 25 years.

For me this is a great age for landscape design. Just look at the High Line for goodness sake!

Has the industry changed much since you started out?

Oh my God, it's night and day. That's why I have a hard time feeling bad about being overlooked or anything. What this profession was when I came into it 50 years ago – when I worked for Dame Sylvia Crowe in London – was a travesty. The world was dominated and controlled by architects. Now it's generally much more collaborative. I would say those advances have definitely been more significant in the US than the UK though.

What are your other passions outside of work?

Cooking and my grandchildren. A dream weekend starts with a walk through Brooklyn Bridge Park – which we designed and I live next to – with my wife. We cross the bridge to the wholefood store and buy the ingredients I've been obsessing about for hours. We then go home and I cook something that will persuade my teenage grandchildren to have a meal with me! My granddaughter recently discovered croque monsieur, so I've become the master of the fancy grilled cheese sandwich. In the evening I watch a great movie, or see a great show. But I'm a guy who works at being a landscape architect every day. It's mostly what I do. It's what I love. ●



PHOTO: LEX VAN VALKENBURGH

IN THEIR OWN WORDS:

Michael Van Valkenburgh Associates

"We are inspired by the power of landscape architecture to deliver beauty in its many forms: rational, lyrical, and exuberant.

"MVVA believe that landscape plays a critical role in shaping a positive experience of place – both found and designed – and that a strong sense of place helps enhance everyday experience, healthy communities, and quality of life, which are at the heart of a liveable city.

"We are also deeply interested in landscape as an exercise of both imagination and knowledge. We pursue this in multiple ways, including research, teaching, lectures, and publications, often in collaboration with leading professionals from a wide range of fields."

Van Valkenburgh launched his own practice in 1982



PHOTO: ALEX MACLEAN

SELECTED PROJECTS

Brooklyn Bridge Park

BROOKLYN, NY 2018

Last year, MVVA completed their transformation of a defunct cargo shipping and storage complex in New York into a thriving 85-acre civic landscape.

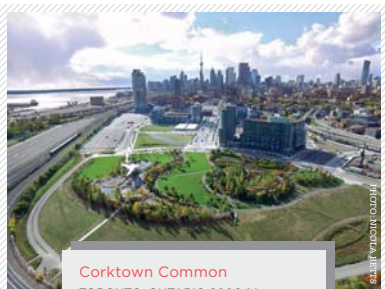


PHOTO: MICHAEL J. TAYLOR

Corktown Common

TORONTO, ONTARIO 2006-14

The first phase of this 16-acre waterfront park, completed in 2012, is the centerpiece of Toronto's fast-growing West Don Lands neighbourhood, where 6,000 units of housing are being built.

Teardrop Park

NEW YORK, NY 1999-2006

This 1.8-acre public park in lower Manhattan transcends its small size, shady environment, and mid-block location through bold topography and complex irregular space.

PHOTO: SCOTT SHIPLEY

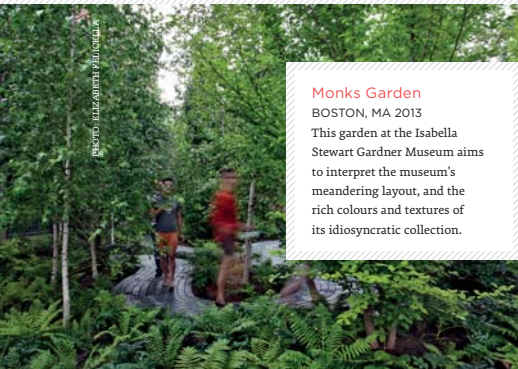


PHOTO: ELIZABETH PLUMMER

Monks Garden

BOSTON, MA 2013

This garden at the Isabella Stewart Gardner Museum aims to interpret the museum's meandering layout, and the rich colours and textures of its idiosyncratic collection.



PHOTO: ALEX MACLEAN

A huge acrylic 11m by 4m window frames the ever changing seascape outside the restaurant



GOING DEEP

Snøhetta's hotly anticipated submerged restaurant Under captures the imagination as part of a growing number of ever more ambitious and diverse underwater designs, says **Stu Roberts**

The concrete shell was cast in southern Norway. The building was constructed on a barge so that it could be lowered into the water

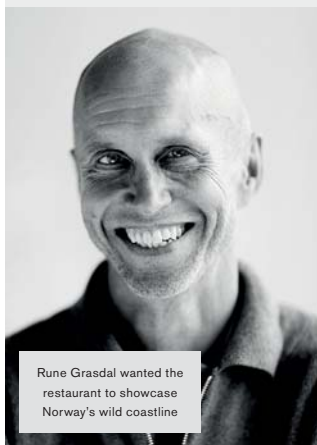




When what's being billed as the 'world's largest underwater restaurant' opens its doors this year, it will also be one of the most unusual. That's because Snøhetta-designed Under won't be welcoming guests with the tropical climes and fantastical seascapes of the Indian Ocean, but the rugged coastline of Lindsnes in Norway. Indeed, it's the sea fauna and landscape of south Norway that Under is designed to celebrate.

"We had an ambitious and visionary client who wanted to build a restaurant underwater at the southernmost point of the Norwegian coastline," explains Snøhetta project manager Rune Grasdal to *CLADmag*. "The Norwegian coast inhabits such beauty and the client's ambition is to attract more people to experience the Norwegian nature and rough coastline up-close."

The client – or rather clients, brothers Gaute and Stig Ubostad – actually approached Snøhetta with preliminary sketches at another nearby location. "We convinced them to build the restaurant a few hundred metres away, where the sea is actually rougher," says Grasdal. "That meant moving the restaurant to have it directly out to the sea, but this makes a lot of sense, since Norway is a nation that is closely connected to the ocean, both culturally and economically. Under pays tribute to this legacy."



Rune Grasdal wanted the restaurant to showcase Norway's wild coastline

The Norwegian coast inhabits such beauty

"In the beginning we spent a lot of time with designs that were too complicated, but we ended up doing things in a much more simple way. The building is a concrete tube that brings people from the land down to the sea and it's a perfect harmony of the physical – the food – and the intellectual – the understanding and visualisation of marine life at Norway's southernmost tip. Architecture is the key that brings these elements together."

The building's striking, auditorium-like form plunges below the waterline ready to showcase the rugged, submarine world to 80-100 guests at any given time. The view from the restaurant will be framed by a huge 11m x 4m acrylic window and "muted lighting" used to help stage the wildlife and seabed outside as they change through weather conditions and the seasons; Snøhetta consulted with marine biologists so as to avoid disturbing the sea-life as it goes about its business.

"The interior lighting is done in a very discreet way so we don't get a reflection from the tables," explains Grasdal.

"We used a sort of theatre approach to lighting, of course trying to hide the lights and being very careful with it. It will be possible to vary the strength of the light and also the colour to match the scenery outside the window."

The Muraka Villa at the Conrad Maldives Rangali Island features an undersea bedroom with interiors by Yuji Yamazaki

PHOTO: JUSTIN NICHOLAS



5.8 restaurant at the Hurawalhi resort in the Maldives features a simple arched design



Guests will learn about the context of the site via info plaques along a trail leading up to the restaurant, providing a narrative about marine biodiversity and the Norwegian coast. When they arrive, they'll enter at the uppermost of three levels, the "wardrobe area." They'll subsequently move down to a champagne bar bridging the waterline transition, both above and below. This will be emphasised by a tall window conveying the sense of depth and the space bathed in the subdued, coastal colours of shells, rocks and sand.

From the bar, guests will look down into the seabed-level restaurant, where tables will naturally be focused around the large window. Here, the aesthetic will blend darker blues and greens inspired by the seabed, seaweed and rough sea, with warm oak details helping to cultivate a cosy, intimate atmosphere. Oak will be used elsewhere too, contrasting the stark, concrete envelope of the building. A heat pump will harness the stable seabed temperature to heat and cool the building throughout the year.

The building itself will cover 600 sq m, weigh in at 1,500-2,000 tons and, at the restaurant level, sit five metres below the surface of the water. It was crucial that the final shape would be able to coexist with the force of the ocean, so the concrete shell is half a metre thick and the acrylic windows about 25 cm. A slightly curved shape allows the volume to better handle the pressure of the water and the impact of the waves, with the design said to be able to withstand a one-hundred-year wave occurrence.

The concrete shell of the restaurant was cast in the southern Norway city of Mandal and the building constructed on a barge so that it could be lowered into the sea when complete. That was in July 2018, at which point the structure was attached to steel rods to guide it as it was lowered to the seafloor.

Now in situ, it is designed to become a part of the marine environment, with the coarse concrete shell an ideal surface for

Underwater restaurants are most famously found where the views are more paradisiacal

mussels to cling onto. The building will become an artificial mussel reef, with the added benefit of the mussels purifying the seawater, thereby attracting more marine wildlife and giving guests a better view outside the restaurant.

In addition to serving guests a speciality menu of locally inspired dishes from both above and below the water when it opens its doors, Under will function as a research centre for marine life. Interdisciplinary research teams will study marine biology and fish behaviour, with researchers also working to optimise conditions for sea-life to thrive around the restaurant.

Feasting with fish

As unique as Under may be, it's by no means the only restaurant of its kind. As you might expect, though, underwater restaurants are most famously found where the views are more paradisiacal, with the Maldives having dived in some years ago.

Claimed as the world's first, Ithaa Undersea Restaurant at the Conrad Maldives resort opened in 2005. Like Under, it sits 5 m below the surface of the water, but it has a much smaller footprint. It also uses an arched design that is relatively simple to engineer and provides great strength against water pressure.

The 5.8 undersea restaurant at Hurawalhi Maldives uses the same arched design as Ithaa, but is a little larger and sits lower at 5.8 m below the surface of the water, hence the name.

Although pioneering in their own way, these early underwater restaurant designs were led by function, limited in the extent to which their form could really wow.

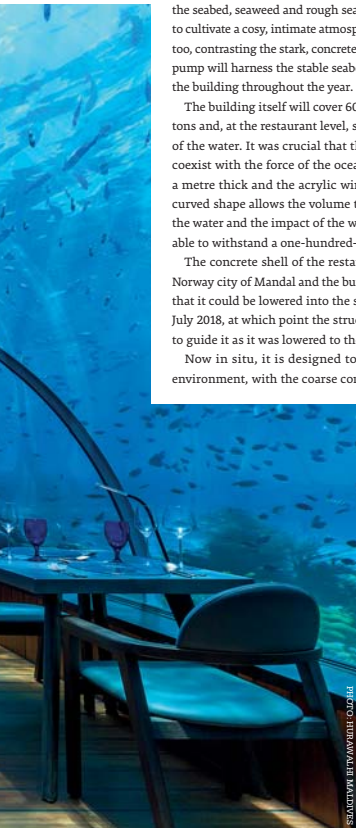


PHOTO: HURAWALHI MALDIVES

The Muraka Undersea Villa in the Maldives



PHOTO: JUSTIN WERELIAS

UNDERWATER ARCHITECTURE

More recent, more ambitious and deeper is the Subsix restaurant at the Niyama Private Islands resort, also in the Maldives. Originally opened in 2012 as the "world's first underwater nightclub" and repurposed in 2015, Subsix sits 500m off the coast; guests are whisked over to it by speedboat. The building, part above and part below the water's surface, boasts an underwater eating area more in-the-round than under-arch, with a sumptuous interior and floor-to-ceiling windows that look out to the sea-life of the Indian Ocean.

Sleeping with fish

The natural progression from underwater eating is, of course, to underwater sleeping – and, naturally, the Maldives has a toe in the water here too. Part of the Conrad Maldives Rangali Island resort along with the Ithaa restaurant, the Muraka opened its doors in November 2018 and is, again, said to be the first of its kind in the world, counting a two-level, above-and-below-the-surface residence as part of its offer. Long gone is the perfunctory arch: along with typical above sea-level spaces, guests have the run of an undersea bedroom, living space and bathroom.

Needless to say, where there's extravagant innovation, there's Dubai. Specifically, the Atlantis Dubai, where guests can stay in 165-sq m underwater suites, the floor-to-ceiling windows of which provide close-up views of all manner of sea-creature – but not the sea itself. The suites are part of the Ambassador Lagoon aquarium, bringing 65,000 marine inhabitants to its guests, rather than taking its guests to the ocean.



PHOTO: NIYAMA PRIVATE ISLAND, MALDIVES

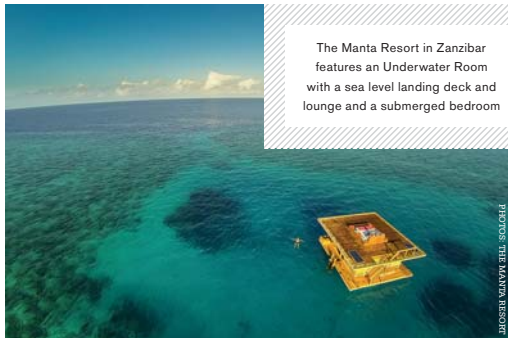
IMAGE: THE KLEINDIENST GROUP



The Kleindienst Group's Floating Seahorse (this pic); OceanReef's Nemo's Garden underwater farming concept (below)

**The structure
is used for
experimental
underwater
farming**





More conventional and also hailing from Dubai is the Kleindienst Group's Floating Seahorse. The partially submerged floating homes provide over 370sq m of floor space across three levels, are kitted out with state-of-the-art technology and can be configured based on how the buyer chooses to use their underwater space.

The Underwater Room at the Manta Resort in Pemba Island, Tanzania, is a similar contraption. Part of an otherwise unassuming hardwood floating structure, the lowermost of three levels is a bedroom submerged in the waters of a marine conservation area.

Dreaming with fish

Not all underwater designs are so perfunctory; some are meritably ambitious and others outlandishly conceptual. Nemo's Garden, developed by OceanReef, is less a building and more an underwater farm. Comprising six air-filled pods anchored off the Italian coast, the structure is used for experimental underwater farming, which provides a closed ecosystem to protect crops from parasites, eliminates the need for pesticides and offers an endless supply of water.

Soon to move off the drawing board, meanwhile, is Deep Ocean Technology's (DOT) Water Discus. After announcing the completion of its research phase in October 2018, the company

plans to begin designing the first of its underwater hotels this year. Resembling two stacked discs – one above the water, one submerged – the size of the Water Discus can be adapted based on its location, according to DOT, with the company citing diameters of between 30 m and 60 m in its literature.

Another radical design set to come to fruition is Waterstudio's Sea Tree. Best known for its floating homes, the firm was commissioned to design a layered tower that could rise out of the water to provide a greenery-drenched ecosystem for wildlife both above and below the surface. With funding now in place from an investor, studio founder Koen Olthuis tells *CLADmag* that he expects construction of the first Sea Tree to begin this year.

Finally, and most imaginative of all, is the Ocean Spiral. Destined never to venture past the conceptual, the design explores an idea for an underwater city of the future, spiralling downwards from the surface of the water to its anchor at the seabed. Combining accommodation, farming, power generation and gondola transport, the concept imagines making use of the ocean's potential for provision of food and water, energy generation, CO₂ processing and resource harvesting. ●



Deep Ocean Technology's Water Discus underwater hotel



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I LIKE ART THAT
IS AGAINST THE
MAINSTREAM,
SLIGHTLY OFF,
WITH A TWIST

PHOTO INGA POWILLERT

Bos studied history of art in
London and urban and regional
planning at the University of
Utrecht, Netherlands

CAROLINE BOS

The UNStudio co-founder
talks to Andrew Manns about
art, knowledge sharing and
the challenges of designing
Australia's tallest building

Born in the Netherlands, Caroline Bos studied art history at Birkbeck College of the University of London and urban and regional planning at the Faculty of Geosciences, University of Utrecht. In 1988 she teamed up with Ben van Berkel to create the interdisciplinary atelier that would later become UNStudio.

Bos and van Berkel have championed a highly collaborative approach to architecture, and are responsible for a wide range of projects including the Mercedes Benz Museum in Stuttgart, Germany and the Theater de Stoep in Spijkenisse in the Netherlands.

Current projects include the Green Spine in Melbourne, a mixed use skyscraper consisting of a pair of twisting towers; the Lyric Theatre complex in Hong Kong; and a new cinema and cultural centre as part of BIG's EuropaCity masterplan just outside Paris.



UNStudio's Green Spine comprises two towers with twisting geometric facades

UNStudio have been very much involved in open-source knowledge sharing. How did this impulse for openness come about?

Our impulse for openness started right at the beginning with Ben van Berkel and myself. Since I studied art history, rather than architecture, we immediately had an interdisciplinary collaboration.

A model for us at that time was the Spanish architect Ricardo Bofill. He called his practice taller, meaning workshop, and had artists as well as architects working with him.

We found that such an attractive idea – to have this completely mixed studio with lots of different people with different areas of expertise all inspiring one other. That became our ideal.

As our practice evolved, different expertises and approaches were added. Over the course of 20 years or so, concepts such as sustainability, circularity and healthy places for people entered and shaped the direction of our architecture.

The term sustainability quickly became a bit hollow for us, however. We preferred to use the term 'attainability' – a combination of affordability and sustainability.

This meant that a variety of factors should be integrated into design, and that everything should actually be possible – or attainable. These days we see sustainability as an expanding idea that not only includes circularity, but that also has a human-centric – rather than a purely environmental – focus. It should also be connected to the creation of healthy environments. This is an increasingly

The Green Spine
Melbourne, Australia

The Green Spine, also known as the Southbank project, is a two-towered, mixed-use complex currently taking shape in Melbourne, Australia. Developed by real estate company Beulah International, the building comprises a series of vertically networked platforms, terraces, and verandas. Once complete, the high-rise will be the country's tallest structure. UNStudio spearheaded the project's design in conjunction with Cox Architecture.

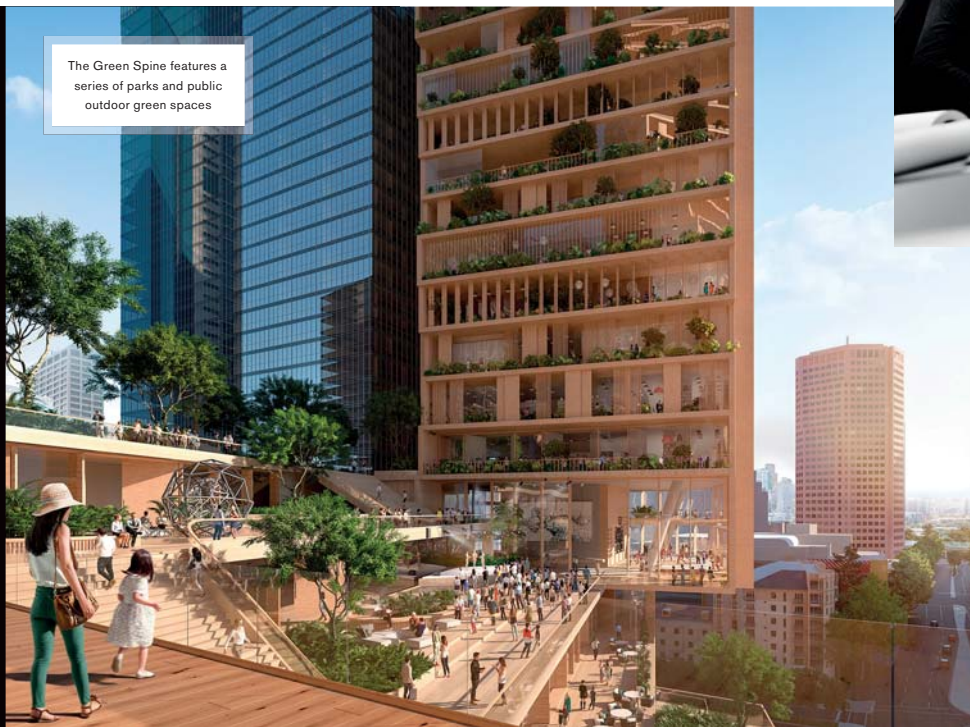
important topic within architecture, but it requires a thorough understanding and in-depth approach – not merely the superficial application of simplified ideas and solutions.

This was also one of the reasons we started to become interested in the value of knowledge sharing and why we set up what we call 'knowledge platforms' within the studio. Now we can be efficient and compact in our processes. At the same time highly specialised people are introduced into our collaborations and this collaborative knowledge is then applied to the production of space, so that we can make buildings much more intelligent.

You are designing the Green Spine development in Melbourne. How did the structure's twisting form come about?

The Green Spine development will include offices, homes, and a public rooftop park and podium featuring a marketplace, retail and entertainment spaces, as well as a BMW experience centre.

The Green Spine features a series of parks and public outdoor green spaces





THIS PHOTO AND INSERT: INGA POWILLIET



Ben van Berkel (above) studied at the Rietveld Academy in Amsterdam and the AA in London

PHOTO: IVA BLOEM



UNStudio

UNStudio, founded in 1988 by Ben van Berkel and Caroline Bos, is an international architectural design network with offices in Amsterdam, Shanghai, Hong Kong and Frankfurt. The practice specialises in architecture, interior architecture, product design, urban development and infrastructural projects.

UNStudio currently employs more than 200 staff from 27 countries. The management team consists of Ben van Berkel, Caroline Bos, Gerard Loozekoot, Astrid Piber and Hannes Pfau, closely supported by a strong group of long-term directors and associate directors.

The project is integrally organised by one big detail, or gesture: a 'green spine' of vertically networked platforms, terraces and verandas. This spine is created by the splitting open of the potential single mass at its core, which forms two separate high-rise structures and causes them to reveal their core layers.

As a result of this design intervention, the towers enjoy porous city views and vastly improved contextual links. The organisation and twisting of the Green Spine also enables an extension of the public realm on the podium, the continuation of green onto the towers and enables orientation towards Melbourne's central business district and the Botanical Gardens.

Competition designs in general challenge us to be at our most innovative and simultaneously to build on the strongest aspects of the design history of the studio, which forms our identity. The twisting forms of the Green Spine reflect this. You see a mobility; a movement to break up the facades throughout. The towers have a contrapposto; they turn away from each other.

Such gestures come from an ongoing effort of ours to give more human dimensions and proportions to the massive scale of the contemporary city. This is something that we've worked on a lot throughout the years – Raffles City in Hangzhou is a good example.

The scheme is quite Baroque. In the 1980s, when Ben [van Berkel] and I were students, the Baroque architects were quite seminal. There were interesting studies done by theoreticians about the Italian Baroque architect Guarino Guarini at that time, but Gian Lorenzo Bernini was even more inspiring. He was considered by architects then as over-the-top, but to us Bernini was a role model; someone who was incredibly successful as both a sculptor and as an architect.

What's the origin of the name Green Spine?

We were thinking about a suitable name for a long time. The name Green Spine had come up, but initially we thought it wasn't logical, because the spine would be the void. But we came back to it again and again. And in a way, the void between the towers

The Lyric Theatre Complex is part of Hong Kong's West Kowloon Cultural District

is the most important part of the project because it opens up to the city and enables the views.

The building, in opening up to the rest of Melbourne, becomes a friendly addition to the horizon. But the spine also generates public flows and movement and acts as a vertical extension of the Southbank Boulevard by pulling the green upwards into the towers. It acts as the key organisational element of the building with respect to programming, culture, landscape and sustainability, and all programmes are linked to it.

The Southbank area of Melbourne is where all the cultural institutions are. But interestingly, the area to the 'back side' of the Green Spine is becoming very dense with a lot of new supertall towers that are fully glazed and quite forbidding. The river area has a lovely promenade, but the other side is really becoming too cluttered and not so public anymore. It's not walkable.

With Green Spine we wanted to bring back an accessible feeling to the area, which is why the podium and its public rooftop park are reserved for public use. The connection from the street unfolds through stairs and platforms, leading the visitors up along the retail and entertainment programme and finally merges into the public garden at the top of the podium.

What were the biggest challenges of the Green Spine project?

Programmatically, it was challenging. But actually all of the challenges were positive ones.

It was very nice for us that the client, Beulah International, took the approach of being extremely public and of sharing every phase of the project on social media. They really set a new benchmark.

This is what architects pray for, a client who is so open and who wants to achieve so much.



What else are you working on?

As part of BIG's EuropaCity masterplan on the outskirts of Paris, we are designing a cultural centre housing a number of cinemas and production studios. We're currently working on the Lyric Theatre in the West Kowloon Cultural District of Hong Kong, and we're also responsible for the design of a new bridge for Budapest, which will stretch across the River Danube. We're also working on the Hilversum Media Park in the Netherlands.

With our urban unit, we're working on a number of really interesting masterplans, some of which incorporate new technologies and ideas that are being developed by our recently



The Hilversum Media Park puts 'culture at the heart of the community' (above)

launched daughter company [independent architectural tech start up] UNSense. UNSense is completely dedicated to sensory and speculative design. It's quite exploratory.

One of these is a participatory project, a new, experimental technological development called the Brainport Smart District, in Helmond, the Netherlands.

We are helping to conceptualise this new research and community based neighbourhood – or 'Living Lab' as it's being called – and see how advancements in technology can affect daily life.

It's a truly unique project in so many ways – there's nothing quite like it anywhere – and it's very exciting to be part of.

Which three artists inspire you?

I recently visited an Amsterdam orphanage designed by Aldo van Eyck. I was struck by how incredibly personal the structure is. The building is very low, the proportions are made for children. That is what I admire most; when architects can make spaces – especially proportionally – that are so fitting to specific human occupation.

Another example is the Florentine artist, Filippo Brunelleschi. His use of proportion is beautiful. That said, it's important for me to not stick to three artists because I always try to find new fascinations that I can return to. That's consistent with what I like in art. It has to be against the mainstream, slightly off, with a twist. ●

HOK have been appointed to design a highly flexible arena that can host sporting, cultural and music events and will help regenerate Valencia's downtown. **Tom Walker** spoke to HOK's Sports + Recreation + Entertainment's John Rhodes

ALL CHANGE



Spanish billionaire Juan Roig last year announced plans to develop a multi-use sports arena in his hometown of Valencia, Spain. As well as the new home for Valencia Basket – a professional basketball team owned by Roig – the €192m (US\$221m, £170m) venue is set to become the region's premier indoor events destination.

Roig has set up an enterprise, called Licampa 1617, specifically for the project and has appointed sports architects HOK to design the arena. The arena is part of a plan to grow the profile of Valencia Basket and there are also plans to hold National Basketball Association (NBA) games at the venue.

HOK has been tasked with creating a multi-purpose, flexible design and will work in partnership with local architecture practice ERRE on the project. The new arena is set to open in 2022.

Could you tell us about Valencia Basket's new arena?

Licampa 1617 has ambitious plans for the club. The team's current home venue – Pavelló Municipal Font de San Lluís – only has a capacity of around 9,000 spectators, so the new 15,000-seater arena will have a significantly larger capacity and is part of a long-term sustainable strategy for the club.

Licampa wants to create not just a new home for the club, but a venue which can host a wide range of events – from family entertainment and concerts to other sports.

This will allow the building to generate revenue and support investment in the basketball team.


You're working with local architects ERRE Arquitectura on the project – what can you say about them?

They are a wonderfully enthusiastic and energetic practice who have done some great projects in Valencia. We really enjoy working with them and it's been wonderful to get a team that bonds well.

All successful projects are the result of a team endeavour, so if you can get a team that works well and is balanced you'll get a much better product. It's great for us to have the mix of a local partner and our global expertise.

Can you describe the design of the arena?

We are still at an early stage of the design process, but at the heart of the brief is a desire to create a wonderful customer experience. We're looking to create a flexible, sustainable venue with a range of premium seating products.



It's about the celebration of people
coming together. If you can manage that
well, a venue can become very special

It's very much about the celebration of people coming together

The arena will be built on a gateway site, next to the main road into the city from Alicante – a very prominent position in the city. The location will influence some of the design aspects, as the goal is to create a meaningful building with a civic presence.

The club has already built a training facility and academy next to where the new arena will sit. The academy has a focus on developing young players and this will fit perfectly with the strategy of creating a long-term, sustainable plan for the club, not just in terms of player generation, but also community involvement.

The site sounds like an interesting one

It really is and it offers great opportunities.

Urbanistically, the arena project will kick start a process that will see the area evolving into a sporting district. As well as the arena and the training academy, there are municipal playing fields and training facilities for rugby next door, so the arena will become the focal point of all those combined elements.

In a larger, regeneration sense, the area in which the arena sits has not, historically, been among the city's wealthiest districts. So the project will bring a different character and a vibe to the area.

The brief is for a multi-use venue – how flexible will the design be?

Having a resident basketball team means we need to create a great environment for basketball fans. We also need to create flexibility, so the venue can operate in many different configurations – be that for large-scale stage shows or smaller, intimate music concerts.

Much of it will be to do with the seating bowl. Ideally, you want to be able to tailor the seating for each specific environment and event that the arena will cater for.

In terms of innovation we need to deliver an arena which will evolve with the market over a long period of time – and evolve with the content of the market. The event mix at modern arenas is constantly changing and we're seeing things like e-sports come into play, so we need to think about how we can adapt to that.

So the challenge is to not just scale up capacity – but to scale down too?

Yes. There's now an emerging market for smaller gigs. The ability for the Valencia venue to adapt to smaller configurations – for anything between 3,000 and 7,000 – will be key.





JUAN ROIG

Roig is a native of Valencia and a passionate basketball fan. He is the president of Mercadona, the Spanish supermarket chain, which he built into a multi-billion euro business in the 1980s and 1990s. Forbes estimated his net worth (in July 2018) at around US\$4.3bn.

Roig is the owner of Valencia Basket and has ambitions to develop the club into a leading European force. Roig has set up a company – Licampa 1617 – specifically to help develop a new arena for the team.

From an architectural point of view, that means that the arena's design has to adapt to cater for smaller acoustic gigs.

What we want to provide is a truly authentic experience, so the acoustics and ambience need to be right even when you're not using the entire building.

Building in the ability to cater for those smaller gigs – and the likes of e-sports – is becoming a way of future-proofing a venue.

Are there any tricks to get that future proofing right? How do you 'look into the future' and identify trends?

Clearly you need to keep your finger on the pulse. You need to know what operators are doing and where they are going, but you could say that about any architecture.

It can be tricky, because the industry will evolve in a way that you can't always imagine – who knows, chariot racing might come back – but the ability to be flexible is key.

The reality is that arenas are far more complex than stadiums, because with stadiums you usually have a very fixed field of play, designed for a particular sport – such as football or rugby.

With an arena you have to envisage where the focal points might be in the future and make sure the bowl can actually adapt to that functionality. Some of the key factors include having the right mix of retractable and fixed seating and creating the right technological frameworks that allow the introduction of additional technology in the future.

Typically, when we are designing arenas, we explore a wide range of configurations and scope the flexibility associated with all sorts of weird and wonderful events – such as the *Walking with Dinosaurs* arena show. You need to make sure you can get your brontosaurus into the service yard!

How would you define good arena design?

Design should always be underpinned by the experiences people have. As venue architects, we need to focus on the individuals and the experiences they will have at the venues we design.

In some ways arenas – and to certain extent stadiums – are contraindicated, because we're looking to create an intimate personal experience within the context of a macro environment where there are thousands of people.

Perhaps the only other super-sized buildings which gather people like sports venues do are airports – and airports aren't historically always associated with providing the most enjoyable experiences.

So while you want to create an arena which offers an intimate human experience, it's very much about the celebration of people coming together. If you can manage that well, a venue can become very special. That's the cornerstone for any truly great venue – to find a way to solve that contraindication. ●

ED BAKOS

It's time for a different approach to sustainable design, the managing director of Champalimaud tells

Magali Robathan

PHOTOS THIS SPREAD: CATALINA KILIZAR

Bakos joined Champalimaud in December 2012. He previously worked for the Rockwell Group



Champalimaud was founded by Alexandra Champalimaud in Montreal, Canada, in 1981. Born and raised in Portugal, Champalimaud was educated in England and Switzerland and completed her design training at the Espirito Santo Foundation in Lisbon, Portugal.

Champalimaud quickly built a reputation for luxurious, classic hospitality design; the firm's work can be seen inside hotels including The Waldorf Astoria, Hotel Bel-Air and the Gainsborough Bath Spa.

Ed Bakos joined Champalimaud in December 2012 as managing director. Before joining Champalimaud, Bakos was responsible for projects including the first W Hotel, the Belvedere Hotel in Mykonos, the Cosmopolitan Resort and Casino in Las Vegas, and the Marina Bay Sands Project in Singapore.

Here Bakos talks about Champalimaud's recent and ongoing projects, including the New York hotel that's hosted Martin Luther King Jr and Ralph Waldo Emmerson, and a London hotel inspired by the Bloomsbury Set.



Alexandra Champalimaud

What unites Champalimaud's projects?

The common thread is the point of view we bring about how one lives – it touches each of our projects in a different way based on the places in which we work.

Sustainability has always been central to your work. Why is this so important to the practice?

For us, sustainability isn't only about being mindful with our resources and making sure our projects are smart and up to code, it's about creating impactful spaces that stand the test of time. Construction is one of the largest generators of landfill waste, so it's important to create spaces that transcend trends.

How does your determination to be sustainable translate to your work?

While we incorporate best practices into our work and many of our projects have achieved LEED certification, I think a meaningful approach to sustainability has to rise above a checklist approach. Reusing buildings, programming them well and designing them so they have a soul is the ultimate act of sustainability.

The last three projects we worked on with YTL (The Gainsborough, The Academy, and Monkey Island Inn) were complex renovations of listed heritage buildings. We had to keep construction and construction waste to a minimum. It was through these projects and others that we learned that sustainable design can take many forms and doesn't have to be explored through conventional definitions.

How do you balance the need for your projects to be sustainable with the luxury aesthetic you're known for?

Ideas and concepts around sustainability have come a long way. Over the past years, we've noticed that our manufacturing partners have adopted sustainable practices and are producing healthier products. We've become more aware, creative, and smarter but this cannot be understood as a substitution for inspired design. No one should feel they have to sacrifice an elevated aesthetic in the name of sustainability.

Do architects and designers have a responsibility to move the green agenda onwards?

Of course! Construction and demolition account for most of the world's waste being produced. It's our duty to be more responsible with our projects and resources so that we can reduce our impact.

You're working on the renovation of Raffles Hotel Singapore. What does that project mean to you?

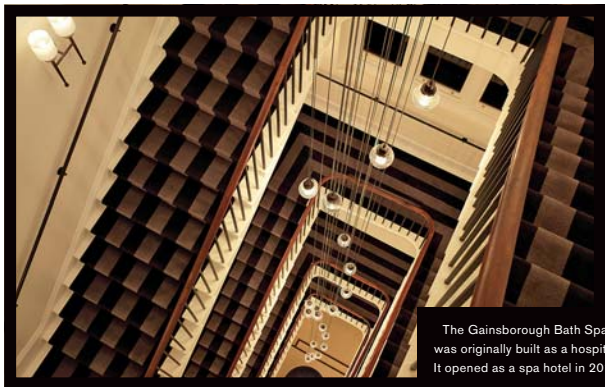
It's a dream project. Raffles Hotel resonates deeply with everyone who's ever seen it. It's the hotel of all hotels! I can't begin to tell you how honoured we are to be a part of this project.

What was the brief?

The brief was simple. Raffles is a landmark hotel imbued with a lot of memories and a lot of history, but it didn't address the needs of



Construction is one of the largest generators of landfill waste, so it is important to create spaces that transcend trends



THIS PHOTO AND BELOW: NAIL CLUTTON

The Gainsborough Bath Spa was originally built as a hospital. It opened as a spa hotel in 2015

today's travellers. We were asked to update parts of the experience that were lacking while acknowledging and embracing Raffles' roots.

The most interesting part for me is that this has meant restoring the emotional and social heritage of the place as well as the fabric of the building itself. Through innovative programming and smart planning we're re-introducing memorable and unique experiences that honour the spirit of Raffles.

What's the biggest challenge of that project?

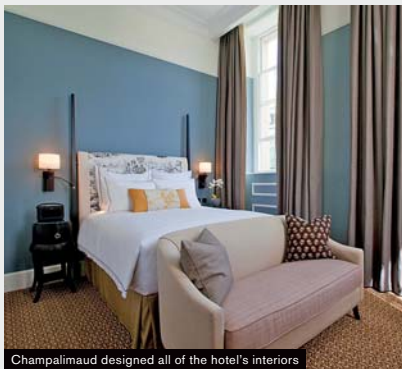
When you're working on an iconic hotel and especially within a listed heritage site there will always be hurdles. Issues are uncovered during construction, plans evolve.

Projects like these are complex collaborations with government agencies, partner firms, owners and operators, each of whom have important considerations to be accommodated. Our role is to advocate for the soul and vision of the project as we work through the issues that emerge day to day.

How did you approach the project?

It's a process that started with a deep dive into the history of the hotel. We looked at the people that passed through it, the events that occurred there, the social and cultural influence the hotel has had within the community as well as the emotional impact the project has on those who've stayed there. We worked very hard to understand the soul of Raffles and we are using our discoveries to drive the narrative of the project.

While I can't share the details with you, I can say that there are many special moments and design features – both old and new. In the guestrooms we have retained the tripartite arrangement of spaces as this is quite distinctive. We have also incorporated some wonderful new touchpoints that range from integrated technology down to the tactile detail of the things you touch and feel.



Champalimaud designed all of the hotel's interiors

You recently completed the Troutbeck hotel in upstate New York. What was your aim with this project?

It's a project that was very important to the studio because our client, Anthony, is the son of our founder, Alexandra.

Troutbeck had an amazing history as a place of intellectual and social discourse in New York's Hudson Valley yet had fallen into a state of disrepair and abandonment. Some of the world's most influential thought leaders have passed through its doors: Martin Luther King Jr, Ralph Waldo Emerson, Langston Hughes, John Burroughs and a myriad of others.



Champalimaud's redesign of the Academy hotel in London was 'subtly inspired' by the Bloomsbury Set



Troutbeck had an amazing history as a place of intellectual and social discourse in New York's Hudson Valley



The library at the Troutbeck hotel is stocked with books from the property's original collection



MONKEY ISLAND, UK

One of the UK's mostly hotly anticipated hotel openings of 2019, the Monkey Island Estate in Bray-on-Thames, England, is set to launch later this spring.

Part of YTL Hotels, the historic Monkey Island Estate is set across seven acres and will consist of 27 bedrooms and three deluxe suites, all designed by New York-based Champalimaud Design.

The refurbished historic hotel will feature a Floating Spa on a bespoke crafted barge with three treatment rooms, an airy and bright wheelhouse reception and an Elixir Bar, all moored on the banks of the island.

The history of Monkey Island dates back 800 years, when it was founded by monks, and all treatments and experiences have been choreographed to fit the setting and concept.

According to the designers, the furnishings of Monkey Island will juxtapose "timeless glamour and traditional features with a modern, relaxed countryside style, creating a unique blend of past and present".

Inaugural moments of US history happened there, including the founding of the NAACP. We saw the opportunity to re-create a modern day 'salon', and worked to engineer social spaces that would be relaxed and approachable in support of this goal.

How would you sum up the design of Troutbeck?

Troutbeck is a quiet and romantic place and part of its charm is its simplicity and absence of pretense. We worked to retain and highlight the historic aspects of the original home while introducing an element of contemporary living. There's an ease to it all.

We're really proud of how well this project has been received by guests as well as by the local community.

You recently refurbished The Academy hotel in London for YTL. What was special about this project?

Structurally and visually The Academy has a lot of personality. The property is situated in the heart of Bloomsbury – a neighbourhood where centuries of literary creatives have made their mark and wrote some of the most profound pieces of literature in the world.

Their stories resonated with us and inspired some of the design direction for the social spaces of the hotel. There's also a distinct Englishness to the interior architecture that adds to the charm of the property. The hotel is composed of five listed Georgian townhomes, which for legal reasons we were not able to alter too much. This resulted in the hotel's architectural core turning into a rabbit warren of rooms connected to one another.

Was the design influenced by the Bloomsbury Set history?

Yes. However, inspiration is more of a subtle nod than a grand gesture. We wanted the connection to this group of luminaries to not be superficial and thought it best to create a deeper point



PHOTO: CAVALIERA KILCZAK

Partners clockwise from bottom right: Alexandra Champalimaud, Ed Bakos, Winston Kong, John Kastl

of engagement with their impact on the area and in history. For example, we wanted to create activated social spaces like The Alchemy Bar and Garden where guests and locals could relax but also feel inspired to have rich and enlightening exchanges like those that might have happened between the Bloomsbury Set.

There are hundreds of books throughout the hotel by or published by authors or publishing companies based in Bloomsbury.

What else are you working on?

We're working on a collection of really wonderful projects including a Premium Lounge for the new airport in Bahrain. The design we have developed is an exploration of the idea of travel and discovery expressed through traditional Bahraini hospitality that reveals itself through an enfilade of wonderful rooms filled with great offerings.

We are also currently working on a pair of wonderful resorts in Waikiki and Okinawa as well as a precious little hotel on the Monkey Island Estate on the Thames river outside London – our fourth project with YTL Hotels.

In addition, we are completing a few private homes as well as a number of multifamily residential buildings in places like Fischer Island, Hong Kong, and Manhattan that are each quite special.

Do you have a personal favourite project that you've worked on?

Raffles Singapore. It's a dream project.

What makes a great hotel?

It's all about the details. I find that the places where I've stayed and have had the most memorable experiences are the ones where every detail has been considered.

From the design, to how the bed was made, to the customer service – that all informs what makes a great hotel for me.

Do you have a dream future project?

A hotel on Lake Como.

Where is your favourite place on earth?

Italy. All of it. Earlier in my life I had the great pleasure of teaching architecture in Rome, where I lived and worked for two years. Every day was an inspiration and I love to go back. ●



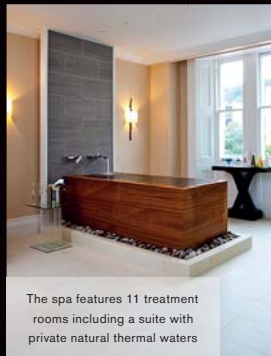
The Alchemy Bar was designed to encourage social interaction

Also by Champalimaud...



THE GAINSBOROUGH BATH SPA

BATH, UK



The spa features 11 treatment rooms including a suite with private natural thermal waters

The Gainsborough was very much inspired by the building itself – lending its architecture and storied past to the foundation of our design vision. This translated to subtle yet complementary Georgian and Roman references throughout the hotel and an inviting colour palette accented sophisticated and layered materials.

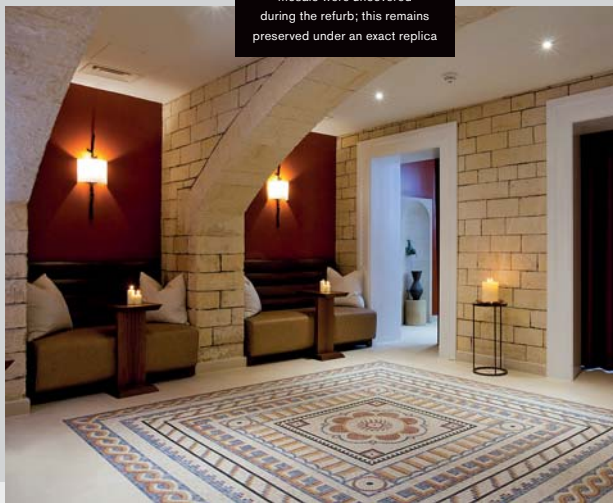
The overall feeling is meant to be elegant and easy. *Ed Bakos*



Champalimaud were tasked with creating a spa true to Bath's Roman bathing history



The remains of a 4th century mosaic were uncovered during the refurb; this remains preserved under an exact replica



THE LOWDOWN

- The Gainsborough Bath Spa is a conversion of a 19th century Royal Hospital in the heart of Bath.
- Opened in 2015, it features 100 bedrooms, a two level Spa Village with 11 treatment rooms and direct access to Bath's thermal waters through three therapeutic pools; a 3 AA Rosette dining room; and a cocktail bar.
- The owner, YTL Hotels, commissioned an adaptive re-use with the goal of creating elegant interiors and a luxurious Spa Village that remained faithful to the city's Roman origins and bathing tradition.
- Champalimaud were responsible for all of the hotel interiors, including the Spa Village.
- During construction of the 14,000-square-foot Spa Village baths, ancient mosaics were uncovered; these were used as inspiration for the design. A hoard of 17,500 Roman coins was also discovered amongst the foundations during the renovation. ●



The design cuts decibel levels from the nearby highway in half

David Polzin

Designed to be welcoming to the public while sheltering them from the harsh acoustics of a nearby freeway, the Maryland Heights Community Center has won several awards. We speak to the design principal about his passion for bringing communities together

Just over a year after opening, the Maryland Heights Community Center, near St Louis, Missouri, has won several awards for its sweeping, inclusive design.

The 92,000sq ft centre features a 9,000sq ft aquatic centre, a 12,800sq ft gym, an indoor track, a play centre and preschool. Its curved design was born out of the need to shelter users from highway noise equal to that of a jet engine; the form used creates an 'acoustic shadow', almost halving decibel levels inside and creating a distinctive, modern building.

Before it was completed, the centre was a 2016 AIA St. Louis Unbuilt Merit Award winner. Since opening, it has won further awards from the AIA, Athletic Business and Contract, and welcomed more than 84,000 members, 38,000 rental facility users, 5,000 seniors programme attendees, and hundreds of children with disabilities in its first six months.

David Polzin, design principal for the Maryland Heights project and executive director of design for CannonDesign, recently took time to talk with us about the project, trends in community recreation centre design, and more.


What does the Maryland Heights Community Center offer its community? How does the design support this offer?

Fundamentally, the building offers new resources and opportunities for the community to come together. The previous community centre – which was an adapted church – was ill-suited for the variety and quality of spaces the community desperately needed. Maryland Heights Community Center has a gym, weights, and running track, yes, but also space for community meetings, a pre-school, a dedicated seniors' space, and outdoor areas for a farmers' market and craft fairs. In these ways, the centre offers wellness, community, connectivity, education and so much more.

This building is more than just the sum of its functions. The centre has truly become an icon for the city. It is a forward-looking building and represents what is possible for Maryland Heights and its residents. The building's façade is calibrated through its transparency to reveal the dynamism of its wellness and recreation activities, and through its translucency the qualities of a glowing lantern at night.

We worked very closely with the city council in developing the design. They believed in the power of this building to be an icon for the community. That group's desire for something new inspired us to come up with this creative solution.

I think ultimately the building is a symbol for the city's best hopes and plans for its future.

A portrait of David Polzin, a man with light brown hair and a short beard, wearing a dark blue ribbed cardigan over a light-colored shirt and a dark grey herringbone scarf. He is standing with his hands in his pockets against a warm, blurred background of orange and red lights.

David Polzin is executive director of design at CannonDesign. He studied at Columbia University Graduate School of Architecture

What was the inspiration behind the design of the Maryland Heights Community Center? How did the site and location inform the design?

The greatest challenge of the Maryland Heights Community Center was also its greatest opportunity. The building's proximity to the adjacent highway presented an enormously harsh acoustical environment with noise levels of 90 db, nearly equivalent to the noise of a jet engine.

Through the shaping and positioning of the building, we were able to create an 'acoustic shadow,' disrupting the propagation of sound waves from the highway and cutting decibel levels nearly in half. This approach opened up the possibility for a very expressive architecture.

We also sought to diminish the visual impact of this very large building on the remainder of the site.

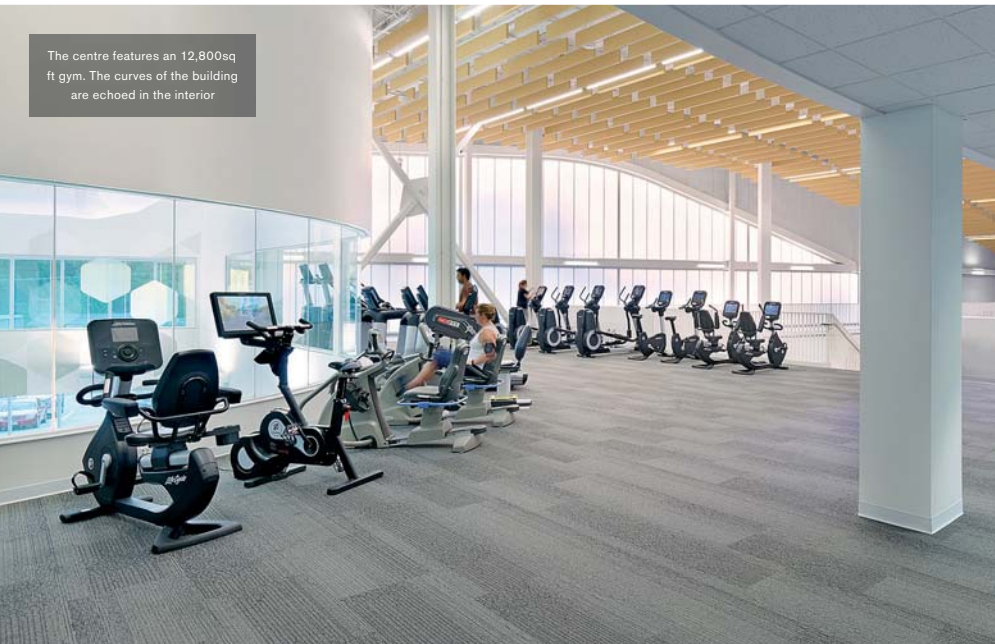
To that end, we tapered the roof plane to the ground, seamlessly integrating it with a landscape berm. The berm derives its distinctive profile from this strategy.

We were able to create an 'acoustic shadow' cutting decibel levels nearly in half

You hold the role of executive director of design for CannonDesign. What does that involve?

While each day is different, I have built this role around four core tenets: championing design excellence, communicating our identity as a design firm both internally to our people and externally to the world, identifying talent, and creating a context for those same people to do what they do best. Each of these tenets are in service of spurring innovation, engendering a culture of creativity, and making the most profound impact possible on the built environment.

The centre features an 12,800sq ft gym. The curves of the building are echoed in the interior





Polzin is one of eight firm leaders at CannonDesign. He has a special interest in community projects



PHOTO GAIL E. BAROCK, ARCHITECTURAL IMAGINATIONS

Our firm's work is remarkably diverse, touching hospitality, healthcare, education, civic and science typologies among others. Within that diverse portfolio and corpus of expertise, a building like the community centre becomes very intersectional for us. Wellness components are underpinned by our knowledge of health; the preschool draws on our background in education; recreation and leisure design is grounded in our body of sports and recreation work for colleges and universities; and concepts of community and fundamentally human engagement span across everything we do.

Have you worked on other community or recreation projects during your career? Which stand out?

Given the dynamic range of our clientele, I've been fortunate to design projects in all different types of markets. That said, I've definitely carved out a bit of a niche within both community centre design and recreation centre design more generally. Beyond Maryland Heights, there are a couple of other projects that stand out for me.

The Lemay Community Recreation Center, in outlying St. Louis, benefits a small, underserved, unincorporated community and truly fills a need for shared space for its residents. Interestingly, it sits within a pre-Civil War-era US Army barracks grounds adjacent to the Mississippi River that became a city park after World War II.

Within this context we wanted to add a new park pavilion, with an umbrella-like roof sheltering the centre and stone walls reinterpreted in a contemporary way.

The Missouri State University Bill R. Foster and Family Recreation Center in Springfield is a special building because it not only solved the functional requirements of providing a

The Bill R Foster and
Family Recreation
Center at Missouri
State University, US

Ensuring the architecture is sensitive to the people it serves is important

space for leisure and recreation, but also gave the university something that it didn't even know was needed: a path from one precinct to another.

The building unifies two areas of campus with a walk that cuts through the heart of the building. We took advantage of subtle changes in grade on the site to create a cohesive, connected interior while allowing this exterior passageway to traverse the site and building diagonally from one corner to the other. It is an unexpected solution that is equal parts campus and facility design.

The Maryland Heights project is multi-generational, What are the challenges and opportunities of this?

The fact that community centres by definition are multi-generational and multi-functional makes them very exciting buildings to design and to inhabit.

There's so much joy in these buildings: grandparents watching their grandchildren play basketball, adults coming to learn new things, children playing, weddings, swimming lessons, community events and much more.

Many of these activities are happening simultaneously. From a design perspective, it's about allowing one activity's energy to feed on another's, and doing this without compromising the autonomous needs of each discrete function. The excitement comes in the overlap of these moments and activities.



PHOTOS THIS PAGE: KIM HOLT PHOTOGRAPHY



The Lemay Community Recreation Center and Aquatic Complex houses a range of activities

What makes a good community recreation centre? What common pitfalls are there?

A good community recreation centre has three ingredients. Firstly, it needs to be inviting to all in the community. There are social, economic, and ethnographic considerations which are unique to each community, and ensuring the architecture is sensitive to the people it serves is important. Secondly, recreation centres are by their very nature dynamic, and the buildings' architecture can exploit that dynamism to great effect: putting gyms and pools on display, weaving jogging tracks through other programmatic spaces, and so on. Finally, they are fundamentally civic buildings and have a responsibility to reflect the optimism of the community for its future.

What makes you most proud to be an architect that can design spaces that impact communities in these ways?

I absolutely believe architecture can change people's lives and change them for the better. When I bring that perspective to my work, whether I'm designing a community centre, a sports stadium, a campus building, or a hospital, it allows me to be optimistic about the acting of making.

It's remarkably humbling to think people may live healthier, children may learn new skills, community members may forge friendships they otherwise wouldn't have if a good building didn't exist. The greatest pride for me comes from seeing something I've designed being used in the way it was intended, and knowing our work enriches lives in ways we can't fully imagine.



The running track at the Bill R Foster Recreation Center

What are you working on now?

Currently, I am focused on three very different buildings. The first is a research building focused on the neurosciences. The work that will be done in this building holds the promise of developing cures for major health issues like Alzheimer's disease and others like it.

The second is an office building and conference center for an academic medical centre, which will bring together a diverse array of faculty into a single location. The third is a new hospital that will replace an existing one. It's an exciting opportunity for this client to start from scratch. ●

thirteenth century pilgrimage

Architect Bill Bensley is creating an entire village on a remote mountain in Vietnam, using 13th century methods and materials. Jane Kitchen finds out more

Yên Tu Mountain is considered to be the cradle of Trúc Lâm Zen Buddhism in Vietnam – around two million pilgrims from the region visit Yên Tu each year to pay homage to Buddha-enlightened King Trần Nhân Tông, who established the Trúc Lâm Yên Tu Zen sect there in the 13th century. Now, the Vietnamese government has a strategic development plan for the area, and architect Bill Bensley is working on a national cultural heritage site to include a hotel, shops, museum, wellness centre, restaurants and market with shops and stalls selling local arts and crafts and organic produce from Yên Tu Mountain.

The area is set to become a major tourism hotspot for Vietnam – a new-yet-ancient historic and cultural destination, which to date has remained more or less unknown to international travellers. Tùng Lâm Company is developing what it says will be a world-class, sympathetic tourism destination to sustainably support and preserve the sacred place, opening it to international tourism while also ensuring it remains accessible for future generations to enjoy.

13th-century methods

Bensley has designed the entire Hành Hương Yên Tu Village using 13th-century style, techniques and material, and focusing on those historical details in order to help connect guests with the area's rich history and culture. He says it was refreshing to work with 13th century methods. "I am day in and day out presented with the latest modern-day materials, new fabrics, the hottest wallpapers, the most exotic stones," he explains. "Here, the DNA we chose was simple: What did they use in the 13th century? Our palette was pared down to basics, but I also limited our sourcing to the neighbourhood, employing whole ceramic ateliers to revive methods and products that only their great-grandfathers used."



“Our palette was pared down to basics,”



Bill Bensley specified techniques and products used in the 13th century when designing the Hành Hương Yên Tử Village

A range of seasonal festivals and activities will be on offer at the village; these will include cooking and aromatherapy classes, yoga and meditation, health treatments and foot massage, traditional art and folk music performances.

'Wellness sanctuary'

The five-star hotel – a 133-bedroom Legacy Yēn Tu, MGallery by Sofitel – is described as a "wellness sanctuary" and has been designed with local materials including bronze, wood and marble. Built using ancient methods to emulate a peaceful way of life, the rooms feature a signature wooden-inlaid slab traditionally used for calligraphy, as well as outdoor patio living areas, many with views of the mountain.

The hotel will also include a 2,240sq m (24,111sq ft) wellness centre, due to open later this year, which will specialise in Zen meditation, herbal baths and remedies, and wellness counselling.

"The opening of Legacy Yen Tu, MGallery combines the quintessence of wellness tourism and luxury travel to provide a getaway for travellers in search for a complete rejuvenation of their body, mind and spirit," says Patrick Basset, CEO for AccorHotels Upper Southeast & Northeast Asia and the Maldives.

The wellness centre has also been designed by Bensley, who worked with consultants Dorian Landers and Florence Jaffre. It will include a swimming pool, oversized steam rooms and saunas built inside four large brick kilns, and will have large windows to take in the natural setting around it. The Tue Tinh Am Wellness area also offers an



Bronze, wood and marble have been used throughout

open space for meditation, yoga and Truc Lam Zen practices, and the large outdoor square pool is designed after the ancient 5th century monk bathing pools found in Anuradhapura, Sri Lanka, which was a also great centre for Buddhism.

Evolved onsen

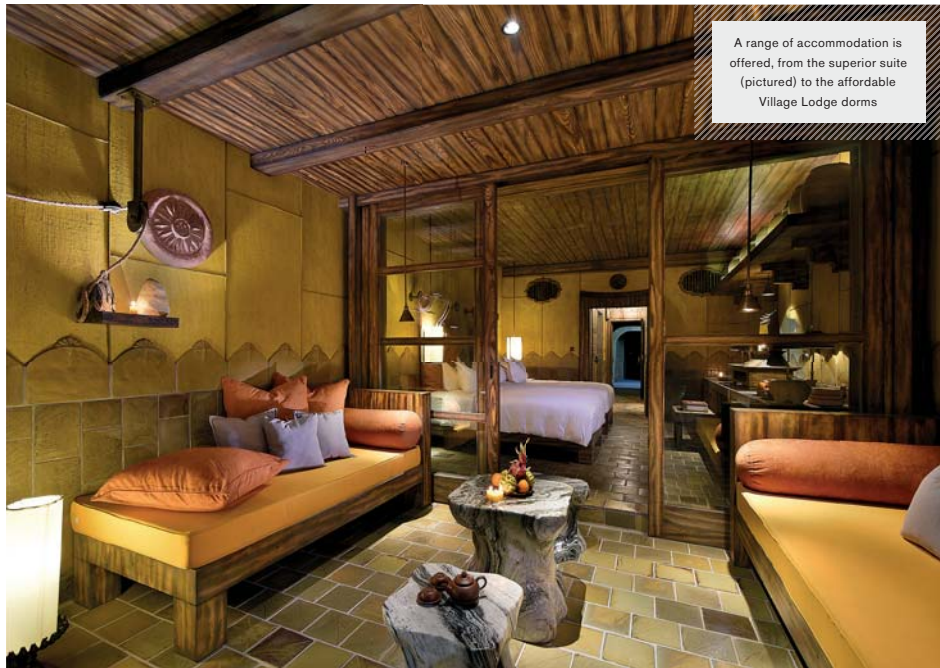
Landers worked on the spa concept with Bensley, creating a wellness centre that respects the key principles of Tung Lam Zen Buddhism, while also using hot springs and local herbs.

"As Yēn Tu does not have hot natural springs, our idea was to evolve the Japanese Onsen concept to heating filtered water and simmering roots, herbs and flowers to make various types of hot baths," says Landers. "Those types of baths were used in ancient times for therapies and relaxation. We added herbal steam rooms

Our idea was to evolve the Japanese Onsen concept



The design of the Wellness Center was inspired by a local brick factory



A range of accommodation is offered, from the superior suite (pictured) to the affordable Village Lodge dorms

and herbal scrubs to widen the spectrum. The wellness concept is to use mostly local herbs, roots, leaves and flowers to create baths and treatments that will have a calming and relaxing effect and promote meditation and reflection on spirituality."

For the herbal wellness centre, the design took inspiration from an old brick factory in the hills of Yèn Tu; Bensley has recreated the kilns, and the spa makes use of the 'old' furnace to heat up the water needed for the hot tubs, hot pools and steam. Treatments in the herbal spa include a herbal steam bath in the large kiln brick steam rooms, where local herbs, roots and floral essences are added to the steam. Mineral pools use stones and gems from Yèn Tu Mountain known for their mineral and magnetic properties; the water flows on the stones before entering the common bathing pool, with the idea that ions from the stones are leached into the water in the process.

The wellness centre also offers common herbal tubs for between two and four people, as well as personal wooden herbal tubs for individual baths. Most herbs are harvested or grown within a 50 km radius of Yèn Tu, and the entrance of the Yèn Tu village complex also boasts its own large nursery.

"This is Bensley's first Buddhist hotel – but not his last,"

Rustic offerings

Yèn Tu Village Lodge is the village's affordable accommodation, offering four-bed dorms spread over nine buildings throughout the village. The Minh Tâm

Festival Field is available for outdoor events, with a capacity of up to 10,000 people, and the Diên Hồng Ballroom seats up to 800 guests.

Bensley originally trained as a landscape architect, and the influence of the dominant indigenous flora of the area – daisy, apricot, bamboo and pine – is visible throughout.

This is Bensley's first Buddhist hotel – but not his last. He's currently working on the Obero in Kathmandu, where he is building early Buddhist-inspired residential architecture in the middle of the city, including seven courtyards telling the story of Buddha.

Bensley says he hopes what he's done to transform the Yèn Tu Valley will bring a sense of the history and importance of the location to pilgrims and a new wave of international tourists. "The reorganisation, the elimination of cars, and the building of our 13th-century-like village shines a clearer light on why pilgrims journey to this holy place, and anchors the project into the reality of King Trần Nhân Tông," he says. "It was the best possible way to reconnect him and his spiritual legacy to the present." ●

LIVING WELL EUROPE

With more than 60 wellness community projects in the pipeline and a rich spa history to pull from, Europe – like much of the world – is poised to see a growth in wellness real estate. **Jane Kitchen** looks at some of the most interesting projects in the works

The Global Wellness Institute has pegged wellness real estate – defined as “homes or buildings proactively designed and built to support the holistic health of their residents” – to be a US\$134bn sector that’s growing at a rate of 6 per cent a year, and predicts that it will jump to US\$180bn by 2022. In January 2018, the GWI released the first-ever dedicated research report on the subject, which estimates that there are more than 600 projects across the globe, many of which are still in development. In Europe, the GWI estimated the value of the market to be US\$32bn, with a growth rate of 4.5 per cent between 2015 and 2017, and more than 60 projects in the pipeline.

EXISTING MODELS

South London’s BedZED, a large-scale, mixed-use sustainable community, has been a model for low-carbon, environmentally friendly housing for 15 years. Completed in 2001 by the Peabody Trust in partnership with Bioregional and designed by Bill Dunster Architects, it’s also a showcase for how removing car parks and increasing opportunities to walk and bike can not only help residents be healthier, but can also foster socialisation and reduce consumption. “Our biggest takeaway is that simple strategies work better than complex ones,” says Ben Gill, technical manager for Bioregional. “Our biggest success has been in showing that a more sustainable way of living can be a better way of living.”

C.F. Møller and Tredje Natur are designing the Future Solund in Copenhagen with architecture to support residents’ wellbeing



The project will feature a range of wellness facilities, a library, cafe and communal outdoor spaces for theatre and music performances

Our ambition is designing housing where generations can coexist and thrive side by side

THE FUTURE SØLUND

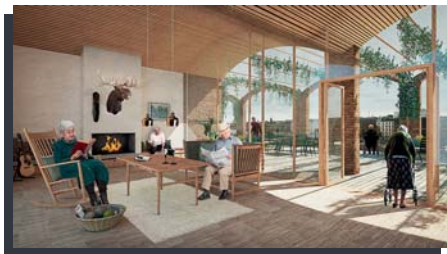
Copenhagen, Denmark

Opening: 2022

Architects: C.F. Møller and Tredje Natur

Architects C.F. Møller and Tredje Natur are working on a residential project in Copenhagen, The Future Sølund, designed as a nature-integrated care centre. It will include a nursing home and elder home alongside youth apartments and a daycare centre. Comprising 37,000sq m of buildings and 6,800sq m of rooftop gardens, The Future Sølund is being built at a cost of 1.1bn krone and is scheduled to be completed in 2022.

"We are applying new standards for daycare housing, youth apartments, daycare centre and senior housing communities," says Vibeke Gravlund,



The project aims to create a new type of space for all ages

project manager of KAB, the housing development company behind the project. "We want to do more than just that. Our ambition is designing housing where generations can coexist and thrive side by side."

Located on the waterfront, Sølund takes its inspiration from the classic Danish city block, and consists of three primary inner yards: Generation Square, Friend Court and Forest Patch.

Generation Square will have a common area with a multi-functional area, library, wellness centre, and cafe, and is designed as a space where people can wander, and where young and old can meet spontaneously. There is also an area for activities requiring larger space, such as outdoor music, theatre and dance recitals.



Gill reports that two-thirds of residents at BedZED say they've been influenced to change their behaviour about cycling and eating, and BedZED also ticks the wellness community boxes when it comes to social connections; residents know on average more than 20 neighbours by name – compared with a national average of eight. All this translates on some level to a place people are willing to pay a premium to live; at BedZED, homes resell for up to 20 per cent more than the local average.

Historical European model

Many areas of Europe have a long tradition of health and wellness being integrated into daily life, from historic spa towns, to the government-funded Soviet-era sanatoriums, to thalassotherapy centres in France. Throughout many European countries, cities with spas or thermal mineral waters at their hearts are often given special designations or names – 'terme' in Italy, Lázně in the Czech Republic, and, of course 'spa' in England – and have a long history of visitors "taking the waters" for their health. The



Ben Gill

Our biggest success has been in showing that a more sustainable way of living can be a better way of living

GWJ notes that there is potential for these towns to reposition themselves as centres of healthy living, riding the coattails of the wellness community movement.

Today, most of the wellness communities in Europe focus on sustainable living, healthy urban development, and cohousing. But with 'American-style, auto-centric sprawl' on the rise over the last decade, along with growing concerns about chronic disease, loneliness and unhealthy lifestyles, the GWJ predicts that wellness communities will continue to grow in Europe.

BedZED in Sutton is billed as the UK's first large-scale eco village. It has been designed to encourage cycling and walking



The hotel is being built within a historic health resort originally designed by Baltic German architect Eizens Laube



KEMERI PARK

Jurmula, Latvia

Opening: 2020

Architect: Martins Hermansons

Latvian wellness consultancy Inbalans Group is working together with Moscow-based international development company Griffin Partners and Jurmula City Council to develop a substantial wellness community in Latvia's Kemer National Park.

The wellness community, located just west of the capital of Riga, will include a five-star heritage wellness hotel. The hotel – which is being created in a historic 1936 health resort building that was originally built by Riga architect Eizens Laube as a symbol of Latvia's first independence – will include a 1,500sq m (16,146sq ft) spa and is due to open in 2020. Riga-based architect Martins Hermansons is heading up the restoration of the Art Nouveau building. The community will also include a wellness clinic comprised of multiple historic buildings with a focus on balneotherapy treatments, which is due to open in 2022.

The local population includes about 2,000 people, and a public/private investment plan between the Jurmula City Council and Griffin Partners has been set up to revitalise the existing community, adding in activities



The park was created in the mid 19th century

and infrastructure to promote health and wellbeing and community living, redeveloping existing houses and, down the line, a vision to build a school, sports ground and a new, modern residential wellness facility.

Bicycle and walking routes will also be developed through the community and the park, and the city infrastructure will be developed using evidence-based principles of creating healthy communities.



Alla Sokolova, CEO,
Inbalans Group



We want to make it easy,
convenient and accessible
to choose a sustainable
lifestyle off the grid

REGEN VILLAGE

The Netherlands

Opening: 2019

Architect: EFFEKT Architects

ReGen Villages is a tech-integrated real estate development company that's creating a new kind of wellness community – a regenerative model for eco-communities with self-sustaining energy and food. The first pilot community is being developed in Almere, The Netherlands, with 300 homes, and other developments are also being considered in Sweden, Denmark, Norway, Germany and Belgium. The company is raising a significant amount of funding from sovereign wealth funds looking to divest from fossil fuels, and then partners with national and local municipalities to develop the community.

The idea for the communities is to address the challenges of a growing population, increasing

urbanisation, scarcity of resources and the growing global food crisis – as well as reducing global CO2 emissions and reducing burdens on municipal and national governments. The founders also want to create a sense of community, reconnect people with nature and restore biodiversity to the surrounding landscapes.

"We like to think of ReGen as the Tesla of ecovillages," says founder James Ehrlich. "We want to make it easy, convenient and accessible to choose a sustainable lifestyle off the grid."

A community centre will include a pizza kitchen and space for yoga, meditation and other kinds of wellness activities, and Ehrlich says there could eventually be opportunities for spas and other local businesses to be part of the community.



The first village is set to open this year



LLANELLI WELLNESS AND LIFE SCIENCE VILLAGE

Carmarthenshire, Wales

Opening: 2021-2023

Architect: David Morley Architects

The Welsh government is funding a masterplan for a £200m wellness village in South Wales, the Llanelli Wellness and Life Science Village, which is expected to create close to 2,000 jobs and give the local economy a £467m boost.

As well as an Institute of Life Science, a Community Health Hub facility at the Village is set to include a Wellness Education Centre and a Clinical Delivery Centre. A state-of-the-art leisure centre, assisted living accommodation and a wellness hotel are also planned, along with landscaped outdoor spaces for walking and cycling, a children's play area, and spaces for outdoor performing arts.

Supported by the Hywel Dda and Abertawe Bro Morgannwg University Health Boards, the Village is due to be part-funded by the £1.3bn Swansea Bay City Deal – a major investment in 11 transformational projects across South West Wales. The UK government has also added the project to its multi-billion pound High Potential Opportunities scheme, which is designed to fast-track investment into regions and sectors of the economy.

The Wellness Hub and Community Health Hub elements of the Village are anticipated to be operational in 2021, with overall project completion earmarked for 2023.



The Village will feature a wellness hub, a community health hub and a life science centre

GOCO RETREAT KAISERHOF RÜGEN

Rügen, Germany

Opening: unknown

Architect: Frank Architectural Design



The architecture is by Frank Architectural Design

Sspa and wellness consultancy and management company GOCO Hospitality has plans to develop a GOCO Retreat on the German island of Rügen, located on the Baltic Sea coast and known for its sandy beaches, quiet lagoons and dramatic peninsulas. Subject to planning permission, the GOCO Retreat Kaiserhof Rügen will be located on a hill in the southeastern part of the island, on a site originally owned by the Prussian statesman Otto von Bismarck.

Designed by Berlin-based Frank Architectural Design, the mixed-use wellness development will include a 50-bedroom wellness retreat and 54 wellness condominiums, and will offer views over the famous Sellin Pier and the Baltic Sea. The 3,544sq m (38,147sq ft) on-site wellness centre will include 42 treatment rooms, heat and water experiences, a medispa, gym, mind and body studio, health restaurant, tea lounge, library and meeting and learning spaces. ●



rooted interest

From hotels in trees to hotels covered in trees,
we hope this green trend continues to grow



Northern Sweden's Treehotel
boasts a choice of seven
unique accommodations

The 7th Room at Treehotel is located in the treetops overlooking the Lule River



The design of the cabin aims to bring the guests and nature closer together

Treehotel

Edeforsvägen, Sweden

Architect: Snøhetta

Client: Britta and Kent Lindvall

The 7th Room joins six other guest suites, all contained within treehouses, that make up the Treehotel in Edeforsvägen, Sweden.

The 7th Room was designed by Norwegian architecture studio Snøhetta, providing a unique perspective of the Northern Lights from a forest canopy. Hovering 10 metres above the ground amongst the trees, the 7th Room is a traditional Nordic wooden cabin with a large netted terrace suspended above the forest floor.

The unusual hotel room is supported by 12 columns, and a large pine tree extends through its central void. Up to five visitors can live in the space, which has a social lounge area, a bathroom, two bedrooms with beds embedded in the floor and an outdoor terrace – where guests can sleep under the stars in a sleeping bag.

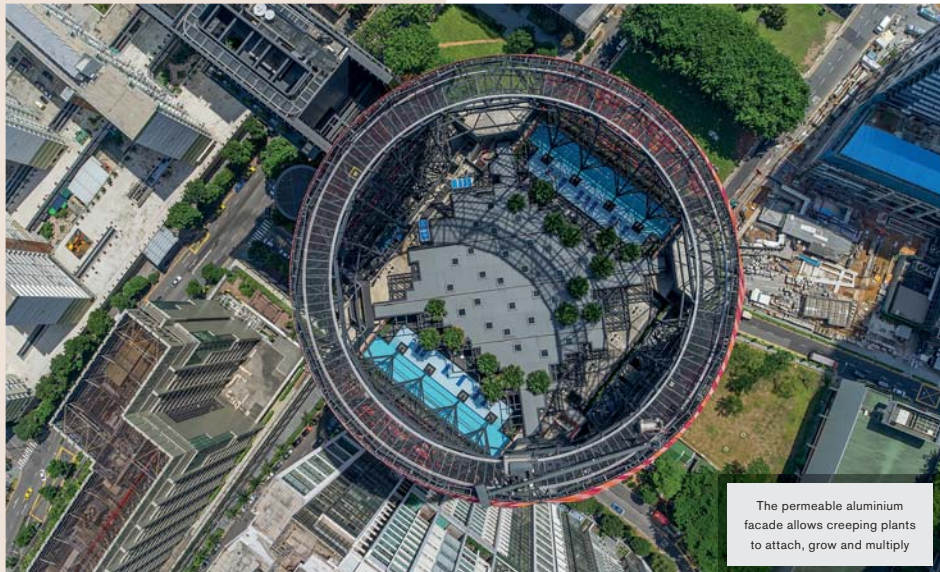
“The design aims to bring people and nature closer together, extending the cabin’s social spaces to the outside and further blending the distinction between indoor and outdoor,” said the architects. “With complementing light and wooden furniture, the interior makes up a blonde Nordic contrast to the dark exterior.”

Previous Treehotel suite architects have been Mårten Cyrén, Inrednings Gruppen, Rintala Eggertsson Architects, Tham & Videgård Arkitekter and Sandell Sandberg.





More than 50 plant species
help create a green and
growing hotel building



The permeable aluminium facade allows creeping plants to attach, grow and multiply



WOHA hopes the concept will inspire future buildings

Oasia Hotel Downtown Singapore

Architect: WOHA

Developer: Far East SOHO Pte Ltd

Singapore-based WOHA is famous for its garden hotel, Parkroyal at Pickering, and followed its success in the city's central business district. Launched in 2016, Oasia Hotel Downtown is covered in a permeable aluminium façade, allowing creeper plants to take hold of the red structure and grow and thrive, over time transforming the building into a towering green ecosystem.

WOHA sees the design for the 314-room Oasia as a prototype for hospitality and commercial tower blocks, and says the concept "moves beyond vague notions of sustainability by fundamentally embracing living systems into a mixed-use programme – one that grows, rather than exhausts a city's resources."

The façade is made up of 21 species of creepers to make sure it's lush and resilient during different weather conditions. A further 33 species of plants and trees are used throughout the hotel, becoming a haven for birds and animals in the city.



1 Hotel and Slo Living Paris, France

Architect: Kengo Kuma / Marchi Architects

Developer: Compagnie de Phalsbourg

An eco-luxury hotel and adjacent next-generation youth hostel are under development in Paris, in the Rive Gauche district, which aims to become a bastion of sustainable architecture in the city.

Kengo Kuma has designed 1 Hotel, embedded within planted terraces and suspended gardens at various levels to "create a green lung for the city". The complex will include a sports centre, bar and restaurant, business zone and co-working space, as well as a public garden that will complement the nearby garden of the National Library.

The related hostel, Slo Living, was designed by Marchi Architects.



The building will be fronted by a planted promenade and act as a 'green lung' for the neighbourhood



PHOTO: HUY HOANG

The hotel includes 48 rooms, a restaurant, café, rooftop bar, spa, gym and swimming pool

Atlas Hotel

Hoi An, Vietnam

Architect: Vo Trong Nghia

Developer: DANH Co Ltd

Hoi An's old town has experienced rapid growth and an increase in tourists since it was named a UNESCO World Heritage Site. The area is famous for its traditional architecture, featuring tiled roofs and small courtyards. The nearby Atlas Hotel is a new development that seeks to capture the charm and tranquility of old Hoi An and the dynamic emerging Hoi An.

The five-storey, 48-room Atlas Hotel has many internal courtyards and deep planters which make up the hotel facade, allowing greenery to provide the rooms with solar shading, while the perforated stone walls allow light and airflow through but keep the space cool.

The hotel offers a restaurant, café, rooftop bar, spa, gym and swimming pool.

Vo Trong Nghia says: "The use of these green and natural elements embodies the particular interest of the office and the House for Trees concept: to integrate greenery into design as a way to rejuvenate urban areas and to contribute to societal improvement."



The property comprises two bedrooms, a bathroom, lounge spaces and roof terraces



Qiyunshan Tree Hotel

Qiyunshan, China

Architect: Bengo Studio

Client: ZYJ

Stacked timber volumes form the structure of Qiyunshan Tree Hotel, a small accommodation in the heart of the Huangshan mountains in China's Anhui province. Designed by Shanghai-based Bengo Studio, the hotel features two bedrooms, two bathrooms and a living room in its 120sqm space. The top level is a 'landscape room' providing unobstructed views of the lush scenery. Reaching 11 metres high, the hotel is the same height as the surrounding red cedars.

The 'landscape room' is the top storey, where hotel guests can enjoy the forest view

Mountain Forest Hotel

Guizhou, China

Architect: Stefano Boeri Architetti

Developer: Guizhou Wanfenggu

Ecological Tourism Development Co Ltd

Italian architect Stefano Boeri has designed a tree-covered resort property in China's Guizhou province. It's part of Wanfeng Valley, a sustainable district that's being developed across 20 hectares in Xingyi City, Qianxinan.

The property is part of the Cachet Hotel Group and will be the centrepiece of Cachet Wanfeng Valley 'lifestyle destination' – its first resort development in Asia. The building will feature a 182-room Cachet Resort Hotel and a 71-room URBN hotel, two restaurants and lounges, a swimming pool and fully equipped fitness centre, as well as a Cachet cSPA – an environmental and design-led concept created by consultancy and management firm WTS.

Boeri says the vertical forest model promotes wellness and creates sustainable urbanisation. "Research has enabled us to develop building technologies to bring trees high up in the sky and irrigate them with recycled water. This advancement, alongside ongoing analysis of the vegetation that can thrive in these environments, allows us to conceive unique buildings specific to their locations."



Stefano Boeri's designs for the Cachet Wanfeng Valley feature trees on every terrace



IMAGES: ATTELIER JEAN NOUVEL



The vertical garden provides a sense of continuity between the hotel and its surroundings

Rosewood São Paulo São Paulo, Brazil

Architect: Jean Nouvel

Developer: Allard Group

Rosewood Hotels & Resorts' first project in South America, this São Paulo hotel has been designed by Jean Nouvel as a "vertical park". Located at a city building that was formerly a maternity hospital, a 90-metre tower with a latticed steel facade will rise next to the historic building, and will be covered with landscaped terraces.

The plant- and tree-covered hotel will offer 151 guest rooms and 114 private residences, with interiors designed by Philippe Starck.

Two restaurants – one on a veranda overlooking the lush hotel gardens – a bar, a caviar lounge, a rooftop pool and another outdoor pool in the landscaped grounds, a large spa, fitness zone and luxury retail will all be available onsite.

Nouvel is using the neighbouring Matarazzo Park as an inspiration. "It is an oasis. It is a place of urban calm," he says. "When building at the edge of this park, the best response is undoubtedly to belong to the park and to allow the trees to invade the new construction as well."

Eventually it will be covered in trees like those in the park, such as fig and magnolia trees. ●

DANIELA COLLI



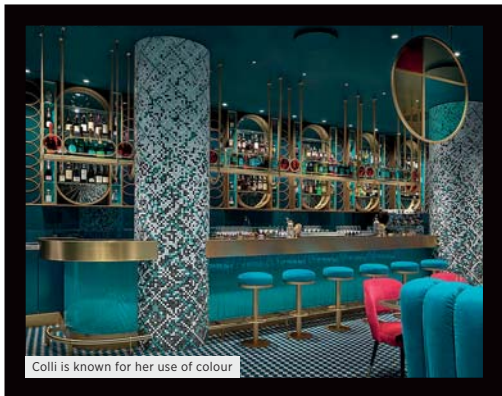
Italian architect Daniela Colli has revealed her vibrant and highly stylised designs for Liòn – a new restaurant and cocktail bar in central Rome

Opened recently, the two storey Liòn restaurant is nestled between the Pantheon and Piazza Navona. It features geometric motifs, chequered floors, mosaic pillars, brass fixtures and Art Deco-style lettering. Covering an area of 210 sq m, it's heavily accented by the choreographic shadowing technique of *chiaroscuro*.

"The *chiaroscuro* in my projects is modulated by the use of light," Daniela Colli told *CLAD*. "I believe that the alternation of light and shadow is essential to give dynamism to a space."

Colli is the founder of *Collidaniarchitettura*, the atelier behind the award-winning design for *Vyta Santa Margherita* cafe in Florence.

The firm's other hospitality works include the *Motta Milano 1928* and the *Vyta Enoteca Regionale del Lazio*, which showcase Colli's



THE ALTERNATION OF LIGHT AND SHADOW IS ESSENTIAL TO GIVE DYNAMISM TO A SPACE



The restaurant features custom-designed furniture

trademark preference for glass, marble, brass, rose gold copper, and lacquered wood.

Colli is currently working on the design of the *Vyta* eatery in London's Covent Garden.

The three-floor Italian trattoria will be situated inside Covent Garden Market and will offer views of St Paul's Cathedral.

"It's a very complex project," said Colli, "as it's a Grade II-listed building with very small and fragmented spaces; characteristic elements of Victorian-era architecture."

Asked about her influences, Colli said: "In the art world, futurism and Russian suprematism; among the architects: Carlo Molino, Carlo Scarpa and Gio Ponti.

"I'm fascinated by the order and clarity of Rationalism; while the elegance, attention to detail and the materials' preciousness is what attracts me about the Art Deco movement." ●



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