

WOW
Architects'

MARIA
WARNER
WONG

INDIA
MAHDAVI

{ I'm not
scared of
colour }

SOM'S
DAVID
CHILDS

On architecture,
responsibility
and the planet

MIKYOUNG
KIM

Creating
landscapes
that transform
communities

A large, close-up portrait of Daniel Libeskind, a man with grey hair and glasses, wearing a dark jacket. He is looking directly at the camera with a slight smile. The background is a plain, light grey.

DANIEL LIBESKIND

{ *The latest on the Museum for Humankind* }



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NEW LIFE FOR OLD INFRASTRUCTURE

From innovative technology allowing green space to flourish underground to the planned ecological restoration of the Los Angeles River, adaptive reuse projects are becoming part of a movement to build more sustainably

In cities across the globe, changing technologies and ways of travelling and working are leading to abandoned and obsolete public infrastructure. Railway lines, roads, waterways, ports, underground stations and more lie empty and abandoned.

Meanwhile, we are running out of space in our towns and cities to develop new parks and leisure spaces. And of course there's an urgent need to design and build in a more sustainable way. It's essential we reuse existing materials and structures as much as we can, rather than dismantling them and sending their components to landfill.

These factors are leading to a range of imaginative projects that see old infrastructure used in new and surprising ways.

We all know about the High Line and the way it has transformed New York, of course. While it's probably the best known example of the adaptive reuse of infrastructure, there are many other incredible projects taking shape across the world.

On p76, we interview Alice Shay. Shay works within BuroHappold's Cities Practice team, and leads the firm's work on 'stranded assets' projects.

In New York, BuroHappold is working with the New York State Canal Corporation and New York Power Authority to imagine a new future for the Erie Canal. Once a key generator of wealth for Upstate New York, it now has huge potential for tourism and recreational use.

A competition resulted in shortlisted proposals that are currently being explored, including freezing part of the canal to be used as a skating rink in winter, running a brewing festival to celebrate the heritage of the region and attract people to the area, and the development



A new future is being explored for New York's Erie Canal



of a canalside pocket neighbourhood.

Meanwhile, James Ramsey and Dan Barasch's Lowline project is taking shape in New York; they are using innovative technology in the shape of remote skylights to concentrate sunlight and filter it underground through fibre optic helio tubes to turn an abandoned subway into a new underground park.

In the interview on p76 Shay says, "Not all towns want a High Line," and a park is not always going to be the answer. For some cities, these stranded assets could be used for ecological restoration or to mitigate the effects of climate change. The Los Angeles River project aims to revitalise an 11 mile section of Los Angeles' concrete encased river by stripping out the concrete bed and creating a green corridor where wildlife can flourish.

As Alice Shay says in our interview, "Infrastructure is the manifestation of our collective investment in the functioning of our urban places."

It's important we don't allow that investment to go to waste.

Magali Robathan, managing editor, CLAD



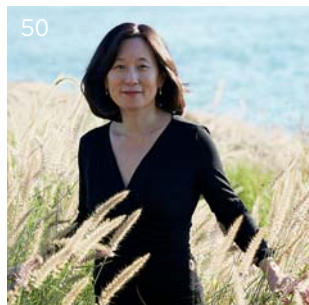
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For architects,
designers, investors
and developers

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



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DESIGN, INGENUITY AND EXTRAORDINARY IDEAS.



Courtesy of Faena Hotel, Miami Beach. Photographer Nik Koenig.



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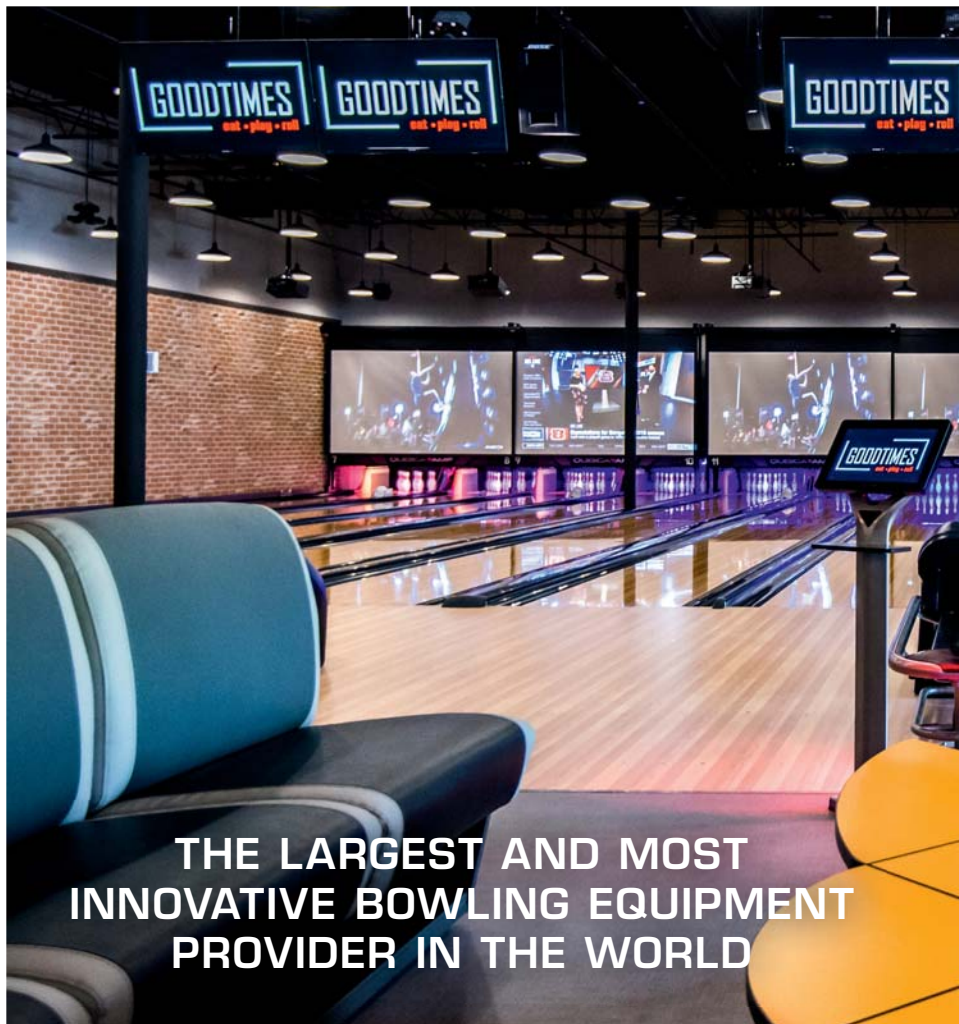


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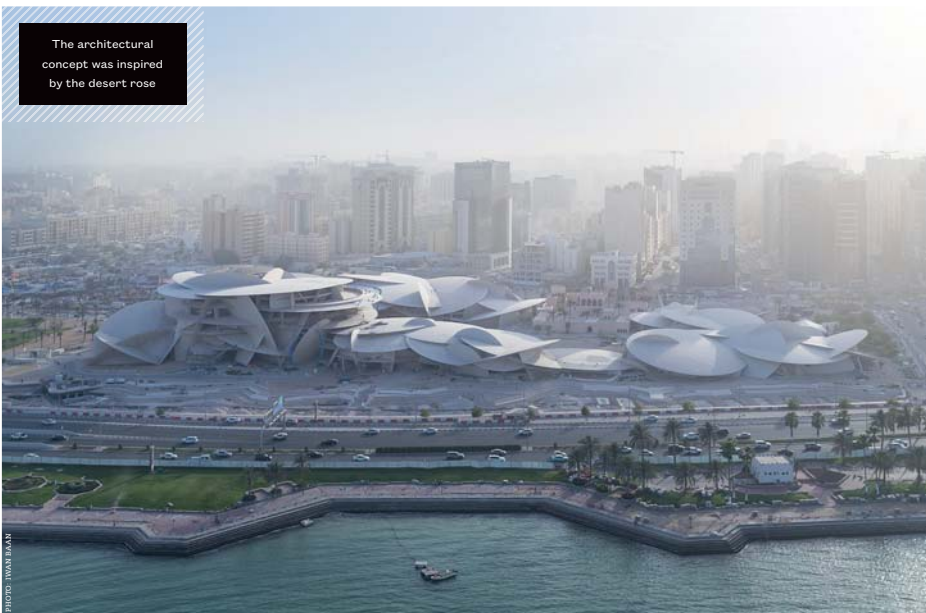
It has spaces inside
that exist nowhere else

Jean Nouvel Architect

PROJECT National Museum of Qatar



The architectural
concept was inspired
by the desert rose





REYNE NUVEL / GLOPHE

The exterior is made from a series of interlocking disks

Jean Nouvel's long awaited US\$434m (€383m, £328.7m) museum opened in Doha, Qatar, at the end of March.

Inspired by the local desert rose, the museum features permanent and temporary galleries, a 220-seat auditorium, a 70 seat forum, heritage and conservation facilities, two cafes, a restaurant and a boutique.

"To imagine a desert rose as a basis for a design was a very advanced idea," said Nouvel. "To construct a building with great curved disks, intersections, and cantilevered angles - the kind of shapes made by a desert rose - we had to meet enormous technical challenges. This building is at the cutting edge of technology, like Qatar itself.

"As a result, it is a total object: an experience that is at once architectural, spatial, and sensory, with spaces inside that exist nowhere else."

The 52,000 sq m (569,000 sq ft) structure is located on Doha's waterfront and its entrance sits behind 114 fountain sculptures in a 900-metre-long lagoon. The roof is made up of 76,000 panels and resembles a giant jigsaw puzzle.

The interior offers 1,500m of gallery space and features a 19th-century carpet, which is embroidered with 1.5 million Gulf pearls, and the oldest Koran yet discovered in Qatar.

Originally scheduled to open in 2016, the museum has been a decade-long project from concept to conclusion. "On a basic level, the

museum represents Qatari identity, which has really accelerated in the post-blockade environment," said Sigurd Neubauer, a Middle East analyst based in Washington DC.

Sheikha Amna bint Abdulaziz bin Jassim al-Thani, the museum's director, added: "This is a museum that narrates the story of the people of Qatar."



PHOTO: DANICA O'NEIL



I wanted to go deeper than the stereotypical concept of lanterns, junks and temples

André Fu Founder, AFSO

PROJECT St Regis Hong Kong



The 27-storey hotel opened in March



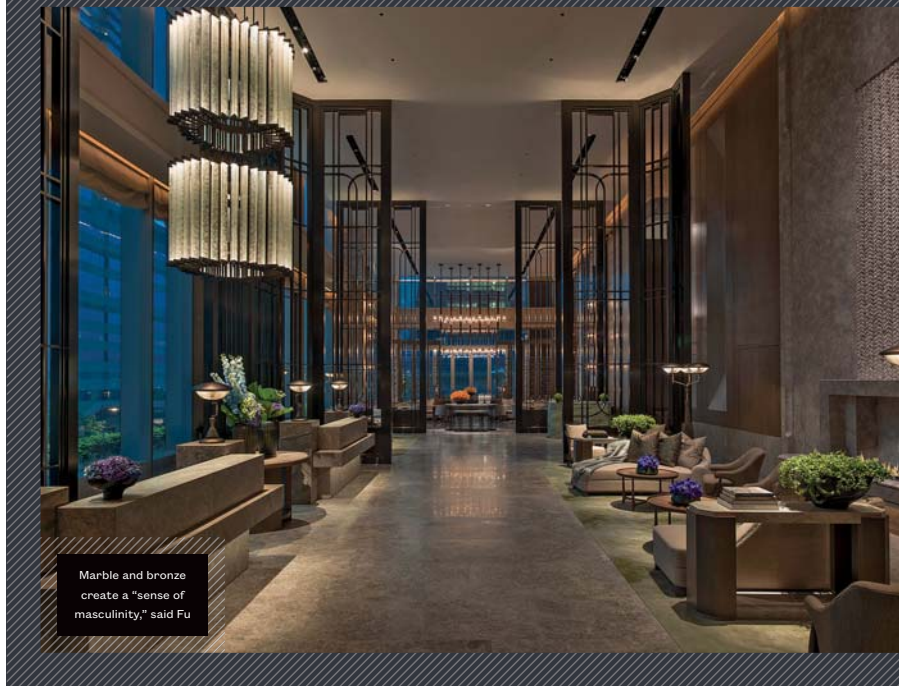
Fu has a masters in architecture from Cambridge University

Design practice AFSO have created interior spaces at the St Regis Hong Kong, a recently opened resort that has been likened to a "curated mansion".

Located in the city's Wan Chai district, the 27-storey flagship – the first venue from the St Regis Hotels and Resorts hospitality group to debut in Hong Kong – features 129 guest rooms and suites as well as a pool, bar, tea room, terrace, and a health club with spa and gym amenities.

On-site dining outlets include the L'Envol, a French eatery; and Rûn, a restaurant specialising in Cantonese cuisine.

"The overall idea was to create a curated mansion that would recall both the New York of the original St Regis and the culture and heritage of Hong Kong. I wanted to go deeper than the stereotypical concept of lanterns, junks and temples and tap into my own memories of the city," André Fu told CLAD. "I was born in Hong Kong and so designing the

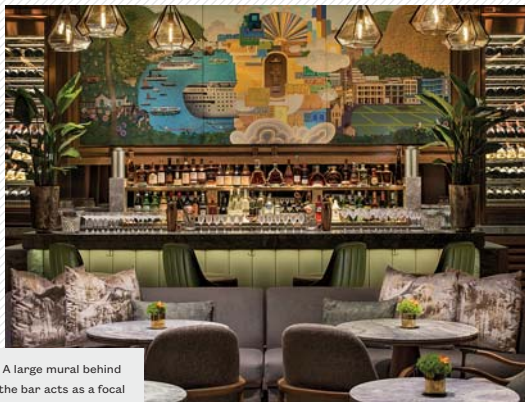


Marble and bronze create a "sense of masculinity," said Fu

St Regis made me question exactly what my home town means to me.

"With the extensive proportion of solid grey marble and bronze utilised throughout, there is a strong sense of masculinity and boldness that somewhat embraces the New York Gotham aesthetics to me. The injection of sage greens, emerald and burnt orange in high gloss lacquer and the expressive artwork from the likes of Hong Kong artist Chris Huen and the intriguing canvas work of Donna Hunca contribute to a flair that I am seeking to conjure - the feeling of a personally curated mansion."

The hotel's main showpiece - a vibrantly coloured, WPA-style mural that hangs behind the bar - illustrates the city's international legacy as a nucleus of trade and commerce.



A large mural behind the bar acts as a focal point for the room



We will work to fuse nature, design, technology, and community in our cities in order to measurably improve the lives of citizens

Dror Benshetrit Founder, Dror Studio

Di-Ann Eisnor Future Cities Initiatives, We Company



Dror Benshetrit and Di-Ann Eisnor will head up the team

The We Company, formerly known as WeWork, has hired designer Dror Benshetrit and former Google executive Di-Ann Eisnor to jointly oversee its Future Cities Initiatives. Dror Benshetrit is a designer, futurist and inventor, and the founder of New York-based studio Dror. Projects include the masterplan of Galataport in Istanbul, and proposals for a second geodesic glass dome to pair with the Montreal Biosphère and a self driving car community in London, Canada.

"I'll be working with Di-Ann Eisnor to build a team of engineers, architects, data scientists, and biologists who will work to fuse nature, design, technology, and community in our cities in order to measurably improve the lives of citizens," Benshetrit said.

According to the We Company, the Future Cities team will explore 'how we use space in the 21st century, and marking the next step in our journey to reimagine not just the future of work, but of space more broadly

— and, in doing so, help our cities thrive and become more livable, more human and more inclusive.'

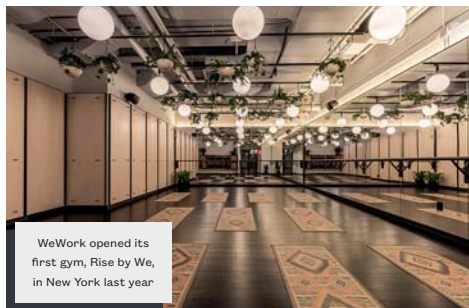
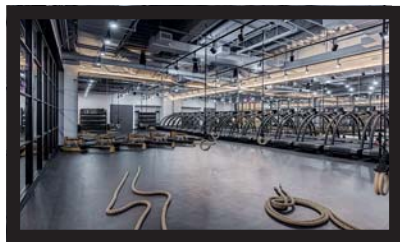
WeWork was launched in 2010, offering communal work and meeting spaces. In 2017 the company opened its first gym in New York, with boxing and gym studios and a salt bathing pool.

Dror Benshetrit is the latest high profile design hiring for the WeCompany, which last year hired Bjarke Ingels as chief architect.

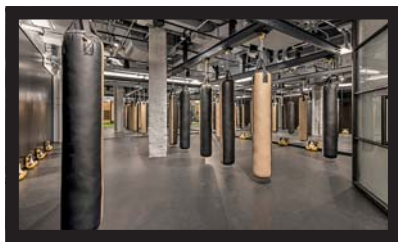


PHOTOS: THERAPY KITE, SAMUEL HELLO

WeWork's Rise gym was designed by Brittney Hart



WeWork opened its first gym, Rise by We, in New York last year



Architect Madeleine Kessler and artist Manijeh Verghese have been chosen by the British Council to represent the UK at the 17th Venice architecture biennale.

Kessler and Verghese's winning concept for the British Pavilion is called The Garden of Privatised Delights and explores the creeping epidemic of privatised public spaces across cities in the UK.

According to the curators, the project was inspired by Hieronymus Bosch's The Garden of Earthly Delights, and explores how public spaces in the UK including playgrounds and high streets are under threat from increasing privatisation. The



We hope to widen access to who participates in the discussion around privatised public space

Madeleine Kessler associate architect, Haptic Architecture and founder, mnm

Manijeh Verghese designer, curator and architecture tutor



PHOTO: GUY AROCH

exhibition will engage in the current debate around ownership and access to what we perceive as public space.

Kessler and Verghese will transform the British Pavilion into a series of immersive spaces, presenting both a critique of how they are currently used while providing ideas to give the public more control and ownership of public spaces.

"We will be working with an experienced team of architects and designers who are at the forefront of research and practice on this subject," said Kessler and Verghese.

"We hope to widen access not only to the Biennale but also to who participates in the discussion around privatised-public space. It is our hope that through the research, design and legacy of the project, we can begin to imagine all public spaces as Gardens of Delight."

Madeleine Kessler is an associate architect at Haptic Architects and co founder of Studio mnm. Manijeh Verghese is a designer, curator and architecture tutor. ●

Manijeh Verghese (left) and Madeleine Kessler will represent the UK



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CLADkit

From Superman-inspired lights to the relaunch of Tom Dixon's iconic Pylon Chair, we check out what's new in the world of product design



PHOTOS: JEAN VAN CLEEMPUT



- The new collection consists of six pieces of furniture made from oak and walnut

New Casimir collection 'questions' classical furniture-making

Belgian designer and self-described furniture artist Casimir has commemorated his thirtieth anniversary with a six-piece furniture collection, with plans for a further six pieces to be added at a later date.

Designed and produced in Casimir's studio, the collection was inspired by and subverts classical furniture-making techniques and was designed to last more than 100 years. It combines everyday functionality with unusual and abstract forms.

It currently consists of two consoles, a mirror, side table, a cabinet rack and a low table rendered in oak and walnut, materials chosen for their 'authenticity'.

Three ladders, a cabinet and an

The concept of the design process is more important than the function of the result

Casimir

'experiment with furniture legs' will complete the collection.

Casimir said: "The Casimir-oeuvre is mainly about re-thinking and/or questioning classical furniture

and bringing other wooden-constructed items and techniques into furniture. Our style strips the furniture to its essence, to what it was originally designed for, reverting to the 'archetype'. Even in their simplest form our designs are different.

"Although we build furniture that is usable, the concept of the design process is more important than the function of the result," he adds.

More on CLAD-kit.net

Keyword: CASIMIR



PHOTO: ENZO GONZALEZ JORDGE

- Casimir celebrates 30 years as a designer



- Tom Dixon designed the brand's iconic Pylon Chair in the 90s

It felt like a crash course in primitive structural engineering

Tom Dixon

Pylon Chair testament to structural engineering says Tom Dixon

Originally conceived in his metal workshop in the early 90's, the Pylon Chair was Dixon's attempt to create the world's lightest metal chair.

Now, more than 20 years later, the Pylon Chair is being relaunched as part of a new collection, consisting of a series of lightweight and semi-transparent occasional pieces designed as an homage to the original collection, which was

inspired by the humble electricity pylon.

Billed as 'a light, strong, sculptural celebration' and 'an exercise in pure unadorned structure', the pieces are made from thin steel rods, measuring just 3mm in diameter, arranged in intricate triangular lattices that create pieces that are both lightweight and incredibly strong.

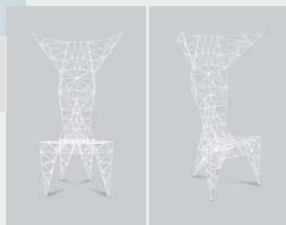
Tom Dixon, creative director at Tom Dixon, said of the process:

"The making and remaking of the Pylon chair countless times to try and reinforce weak points and prevent collapse taught me how to make things properly. It felt like a crash course in primitive structural engineering."

"The results made me believe more in the underlying structures of an object rather than their surfaces, and leaves me in awe of the skill of the structural engineer."

More on CLAD-kit.net

Keyword: TOM DIXON STUDIO



Sequel collection combines craftsmanship and sustainability says Dr Alasdair Bremner

Alusid, a creator of eco-friendly surfaces, has partnered with Parkside to launch the Sequel range, the brand's first collection of batch-produced sustainable tiles.

Debuting at Clerkenwell Design Week, the tiles are made from 98 per cent recycled materials and are billed as the 'most waste-efficient and sustainable' tiles on the market.

Made from shards of glass from kerbside collections, broken sanitary ware and glaze waste from ceramic manufacturing processes, the tiles are produced in

Alusid's manufacturing base in Preston, Lancashire, and are available in three different colourways – Greenwich Green, Shoreditch Blue and Paddington Pink, and three different sizes – square (100mm x 100mm), metro (200mm x 100mm) and large metro (300mm x 75mm).

Dr Alasdair Bremner, who co-founded Alusid with Professor David Binns at the University of Central Lancashire, said of the new collection: "We're very excited to be launching the Sequel tile range with Parkside, and very proud of the sustainable process we've pioneered to create it.

"Our goal is to expand Alusid's production capacity – without sacrificing our crafted quality or compromising our commitment to recycling and recyclability. Our partnership with Parkside is a big step towards achieving that."

More on CLAD-kit.net

Keyword: ALUSID



- The tiles are made from glass shards, glaze waste and sanitary ware



- Dr Alasdair Bremner founded Alusid with Professor David Binns

New furniture cubes push technical boundaries, says Paul Kelley



• The cubes can be easily reconfigured



We have pushed technical boundaries, whilst managing to keep the design quite simple

Paul Kelley

British designer Paul Kelley has created a modular magnetic cube furniture system that enables users to create multifunctional, adaptable pieces, where they are in complete control of the design and function of their furniture.

Inspired by contemporary artists Donald Judd and Josef Albers, Kelley's cubes provide a flexible furniture solution that users can tailor to their exact specifications and needs.

Available in a number of finishes, including copper, wood, bronze and concrete, the cubes offer limitless configuration options and can be connected to create anything from tables,



• The copper cubes features a flexible magnetic system

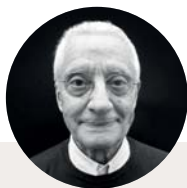
chairs, room dividers, stools and benches.

Compact, lightweight and easy to store, the cubes feature a flexible magnetic system that makes them easy to assemble/disassemble, whilst also being strong enough to be used for almost any purpose.

"We have pushed technical boundaries, whilst managing to keep the design quite simple," says Kelley.

More on CLAD-kit.net

Keyword: PAUL KELLEY



• Mendini worked with brands including Swatch and Alessi

BC Barcelona Design celebrates life of Alessandro Mendini with launch of his final design

Design Studio BD Barcelona Design has released Cristallo, a limited-edition cabinet created by the late architect and designer Alessandro Mendini, who died in February.

Part of BD Barcelona's Art Editions collection, the Cristallo, Mendini's final design, is based on a concept that Mendini referred to as Tarsia Urbana (Italian for urban marquetry), and was inspired by the classic shape of a cup trophy.

Set on a rectangular dark-wood base, the cabinet features a unique y-shape. It is made from sycamore veneered MDF and has glossy red, blue and green panels, with circular inlays in the sides, as well as an intricate graphic of a trophy superimposed on the front.

BD Barcelona described the commission as a 'thank you' for Mendini, who had



• The Cristallo was Mendini's final design

worked with the company since the early 80's and was a frequent collaborator.

"Cristallo is a limited edition and was manufactured with care. For us, it is a celebration. History wanted it to be Mendini's last design throughout his long and rich career," the brand said in a release.

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Keyword: BAUX





• The rug selection was on show at Milan Design Week

The blend of ancient and contemporary was a perfect match for Moroso's designs

Golran commemorates 10 years of Carpet Reloaded

Family-run rug manufacturer Golran celebrated the tenth anniversary of its iconic Carpet Reloaded collection at this year's Milan Design Week, with an exclusive selection curated by Patrizia Moroso, art director of Italian furniture brand Moroso and a longtime collaborator and early appreciator of the 'expressive potential' of the collection.

A reimagining of the Persian rug, the Carpet Reloaded collection interprets ancient Persian traditions through the use of unusual colours, and is designed to subvert the traditional elements of a Persian rug – floral motifs and intricately woven patterns – to create something fresh and new.

The carpets are crafted by hand, making each rug completely unique and unrepeatable, and vividly coloured thanks to natural dyes – ranging from emerald green and yellow to fuschia and purple – reacting with the company's



• The Golran brothers

bleaching and dying processes.

"When Patrizia Moroso saw this collection it was love at first sight. She immediately decided to include some of the pieces of this unique collection into the Moroso catalogue," said the Golran brothers; Eliahu, Elia, Benjamin and Nathan.

"The blend of ancient and contemporary was a perfect match for Moroso's designs and matches its eclectic collections.

"For our tenth anniversary it was natural for us to invite Patrizia Moroso to make a personal selection of the most interesting and precious rugs from the collection."

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Keyword: GOLRAN

Lasvit lighting collection inspired by Superman, says Marcel Nahlovsky

Lasvit, a glass and lighting design company based in the Czech Republic, has launched Crystal Rock Raw, an extension of its Crystal Rock lighting collection.

Created by Arik Levy, a photographer, designer and filmmaker, the collection was inspired by Kryptonite, a fictional green crystalline material from the Superman universe, and is designed to express the tensions between nature and man, light and reflection, transparency and mass.

Billed as 'the offspring' of the Crystal Rock collection, Crystal Rock Raw features a series of pendant lights designed to mimic the raw and natural appearance of real minerals. The lights feature a crude surface that captures the rough beauty of glass

combined with a delicate appearance reminiscent of a shooting star.

Marcel Nahlovsky, general manager of collections at Lasvit, said: "The manufacturing of the Crystal Rock vases and pendants is very precise, using all handmade processes.

"Throughout the development we also tried some new methods and technologies and came up with a different type of finish, which we found astonishing and didn't wanted to leave behind. The result is the Crystal Rock Raw, a younger sibling to our Crystal Rock collection that will shine with the same splendour." •

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Keyword: LASVIT



• The lights were inspired by Kryptonite

A younger sibling to our Crystal Rock collection that will shine with the same splendour

Marcel Nahlovsky

• Lasvit's Marcel Nahlovsky

CLAD News

US\$1.2bn leisure airport with tallest indoor waterfall opens in Singapore



Moshe Safdie said his design was partly inspired by the science fiction film *Avatar*

The Moshe Safdie-designed Jewel Changi Airport – an atmospheric leisure complex and air terminus in Singapore – has finally opened its doors to the public.

The result of a four-year construction process, the US\$1.25bn (€1.1bn, £958m) structure is roofed by a unique glass and steel geodesic dome that links to its crowning feature, a 40-metre-tall waterfall dubbed the 'Rain Vortex'.

The complex also features a huge array of facilities, including retail outlets, restaurants, Asia's first YOTELAIR hotel, and a 14,000 sq m Canopy Park which Safdie said was partly inspired by the surrealistic landscapes depicted in James Cameron's science-fiction blockbuster, *Avatar*.

PHOTOS COURTESY OF JEWEL CHANGI AIRPORT



Jewel Changi is also home to a number of on-site attractions, including mazes, sky nets, a butterfly garden and a cinema.

BuroHappold Engineering served as the main contractor, while Atelier Ten provided environmental and sustainability design oversight.

The expanded airport – expected to spur a global rethinking of passenger experience design – will now be able to accommodate up to 85 million travellers.

"The vision for Jewel Changi Airport is to be a destination where 'The World meets Singapore, and Singapore meets the World,'" Hung Jean, executive of Jewel Changi Airport Development commented in a statement.

Jean added: "The unique proposition of world-class shopping and dining, seamlessly integrated

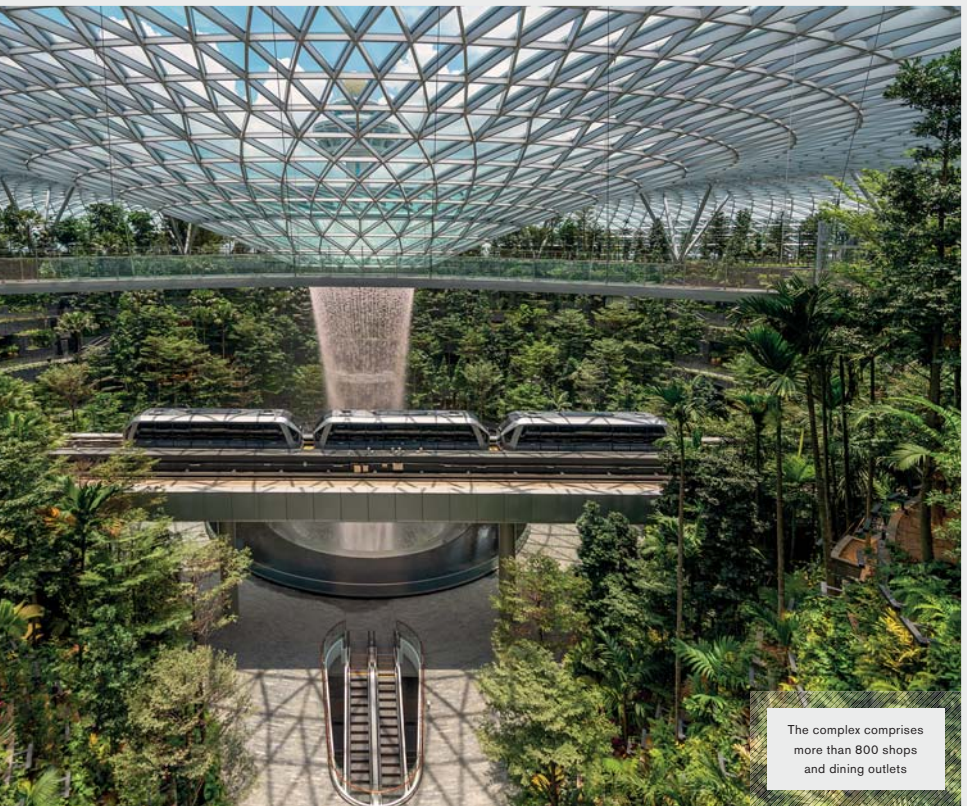
with lush greenery, fulfils the needs of increasingly discerning travellers for a meaningful and experiential journey, even for brief layovers."

Speaking at the opening, Lee Chee Koon, president and CEO of CapitalLand Group, one of the property's developers, said: "Jewel demonstrates our multi-faceted capabilities in real estate development and illuminates the limitless possibilities we will have to enliven an airport precinct with retail at its core."



A 40-metre waterfall descends from the airport's ceiling

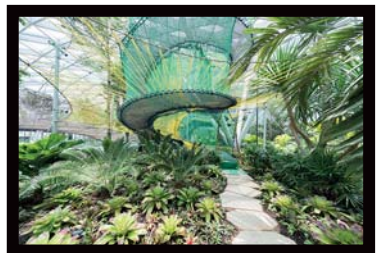




The complex comprises more than 800 shops and dining outlets



The Safdie-designed project has taken four years to construct



Populous to design ‘watershed’ esports arena in Philadelphia

Architecture practice Populous have teamed up with Comcast Spectacor and The Cordish

Companies to create the Fusion Arena – a US\$50m (£44.2m, £37.7m) competition venue for professional video game players.

Set to rise at the South Philadelphia Sports Complex, the 60,000 sq ft (5,574 sq m) arena will be able to accommodate up to 3,500 spectators and offer a range of training facilities, studios, and streaming rooms for competitors.

Fusion – a Philadelphia-based franchise and member of the Overwatch League (which boasts over 40 million players globally) will be the property's primary tenants,

but the space will also host concerts and other entertainment events.

"Fusion Arena represents a watershed moment for the competitive gaming market," said Populous senior principal Brian Mirakian.

He added: "We're taking our 36 years of designing iconic experiences for traditional sports – settings like Yankee Stadium – and applying those same principles of design to the virtual world of gaming."

Joe Marsh, chief business officer of Spectacor Gaming and the Philadelphia Fusion, commented: "This project places esports alongside all the major traditional sports that call South Philadelphia home."

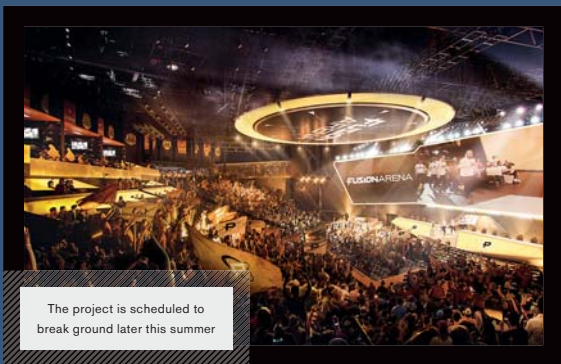
The project is scheduled to break ground this summer and is anticipated to be completed in 2021.

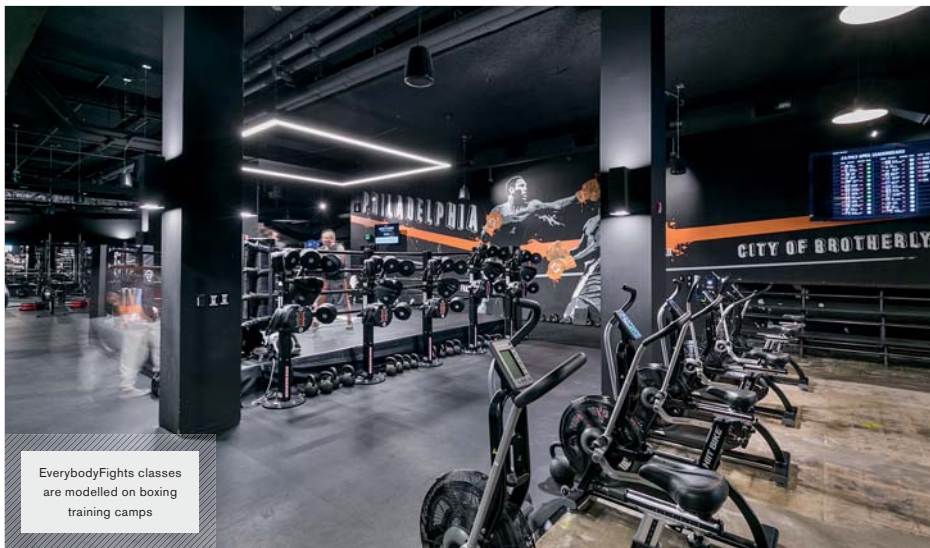
The project is scheduled to break ground later this summer



“Fusion Arena represents a watershed moment for the competitive gaming market”

Brian Mirakian, senior principal at Populous





EverybodyFights classes are modelled on boxing training camps

George Foreman III and Studio Troika design luxury boxing studio for Philadelphia

Foreman's fitness concept is inspired by the 'soul of boxing'

PHOTO: COURTESY OF EVERYBODYFIGHTS



George Foreman III – son of the heavyweight prize-fighter – and Boston-based practice Studio Troika have designed the EverybodyFights boxing gym in Philadelphia.

Situated in the city's Rittenhouse neighbourhood, the 12,000 sq ft (1,114 sq m) space comprises a full-size boxing ring, multiple classrooms, and an open gym area with free weights and cardio equipment.

Other features include a steamroom, a yoga room, a sports shop, and custom graffiti created by Hailey Loonan (EverybodyFights' creative director) and Studio Fresh.

Although Studio Troika was in charge of the design team, a spokesman from EverybodyFights told CLAD that Foreman and real estate developer and EverybodyFights co-founder Anthony "AJ" Rich were personally involved in the selection and coordination of the

Boxing is more than a sport – it's a lifestyle, and Philadelphians have owned that as well as any other city

George Foreman III

facility's fittings and overall layout.

"They actually work together as a unique 1-2 design combo," he said. "George picks out all the equipment and lays out the training space in a way that makes the most sense, while AJ is responsible for the finer design points, including fixtures, furniture, colour palettes, and materials and also the larger character pieces that have become defining features of EverybodyFights gyms."

Founded in 2013, EverybodyFights, which has venues in Boston, New York, Philadelphia, Chicago, and Lexington, KY, is undergoing a nationwide expansion and set to open 20 locations by 2020.



The hospital was established by a guild-like brotherhood in the Middle Ages



800-year-old public hospital reborn as grand hotel in Lyon

The Hôtel-Dieu de Lyon, a hospital founded in the 12th century by the semi-monastic Pontifices Fraternitas brotherhood, is set to reopen as a five-star resort following a four-year restoration.

Situated on the banks of the Rhone in Lyons, France, the UNESCO World Heritage-designated hospital – in operation until 2010 – was restored by French architecture bureau AIA Architectes, who also reconverted the site's disused spaces into 8,000 sq m of public squares, restaurants, housing units, and shops with multiple access points to the city centre.

The new InterContinental Lyon, Hôtel-Dieu will feature 104 rooms and 35 suites, plus a gym, sauna, steam room, and hammam.

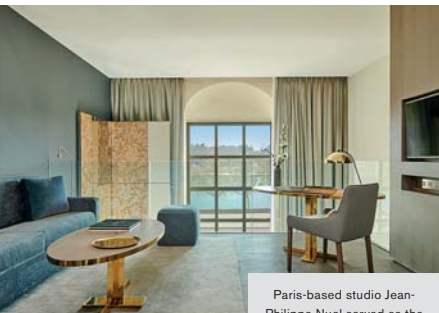
Other on-site highlights will include a gourmet restaurant named after the Celtic goddess Epona, and a sky lounge and bar, which will be housed in the building's 18th-century dome. Interior spaces at Hôtel-Dieu were



designed by Jean-Philippe Nuel, a Paris-based studio who were also involved in the overhaul of the Lyon landmark's southerly counterpart, the Hôtel-Dieu Marseille.

Speaking on the project, Thierry Brossard, project manager at Eiffage Construction – the scheme's main contractor – said: "The Grand Hôtel-Dieu operation in Lyon is the largest listed building conversion project ever undertaken by the private sector in France."

Once completed, the property will be the sixth InterContinental hotel to debut in France, joining the company's worldwide portfolio of over 200 hospitality venues.



Paris-based studio Jean-Philippe Nuel served as the project's interior designers

PHOTOS: ©THE INTERCONTINENTAL LYON – HOTEL-DIEU COURTESY OF INTERCONTINENTAL



PHOTO: INTERNATIONAL SPY MUSEUM BY MICHAEL JOHNSON



The museum uses interactive exhibits to explore post-9/11 security issues

Rogers Stirk Harbour + Partners' US\$162m spy museum opens its doors

The long-awaited International Spy Museum (SPY) – has officially opened to the public in Washington, D.C.

Designed by Rogers Stirk Harbour + Partners and Hickok Cole Architects, the revamped 11,400sq m facility features the world's largest collection of espionage artefacts.

The firms' US\$162m (£144.7m, £126.5m) intervention saw the museum gain a rooftop terrace, retail and lobby areas,

and three floors of exhibits.

The attraction also boasts a new set of interactive and narrative-based galleries and installations by Gallagher & Associates (G&A), including an infinity mirror room and an RFID-powered simulator.

"Our vision for the new SPY invites the audience into a world of intrigue – a personal exploration that immerses visitors into the experience of living their cover," explained Cybelle Jones, principal at G&A.

She added: "Through objects, immersion, light, and media, the visitor becomes the subject, and the exhibits become the stage."

Another key experience is "Red-Teaming", a game that lets participants take on the role of the US president and employ strategic techniques to recreate the process of locating Osama bin Laden.

"We thought it was vitally important to address spying in the post 9/11 world, and operations

we could not have even imagined 17 years ago," commented Milton Maltz, founder of SPY.

Speaking on the opening, Anna Slafer, the museum's vice president of exhibitions and programs, said: "We hope our visitors will walk out of SPY's doors empowered by their new knowledge of the intelligence world, understanding its role in our lives and world events – as well as how their responsibilities as citizens can help shape that role."

Gallagher & Associates devised and choreographed SPY's various installations



©INTERNATIONAL SPY MUSEUM BY SAM RITTNER

The outbuilding features a tea lounge and an 80sq m meditation room

Japanese architect Kengo Kuma has designed the Meditation House – a wellness facility and retreat – in the Bavarian woodlands outside Krün, Germany.

The 160sq m outbuilding, which is only accessible by foot, is part of the 133-key Das Kranzbach spa hotel and features floor-to-ceiling windows, a tea room with artisan-designed tatami mats, and a meditation hall.

The look of the pavilion was inspired both by traditional Japanese wooden townhouses and by German chapels. The structure's facade, its most distinguishable aspect, is comprised of 1,500 individual boards of fir wood.

This fact has led Studio Lois, a German architecture firm who collaborated with Kuma on the project, to liken the Meditation

House to a Jenga-like low-rise.

In a description from its website, Kranzbach said: "We deliberately chose an architect from Japan. Meditation plays a significant role in the Far East, and Japan for hundreds of years has built houses predominantly out of wood.

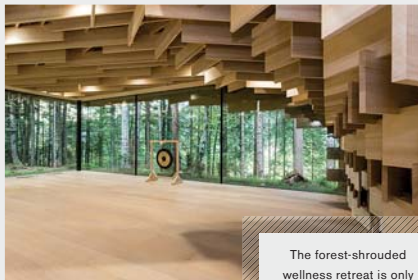
"Architect Kengo Kuma is recognised as the master of combining nature and inspirational design."

The Meditation House facade is made from 1,500 fir boards

Kengo Kuma creates beautiful forest 'Meditation House' in Bavaria



The space has a zinc roof, reflecting local church architecture

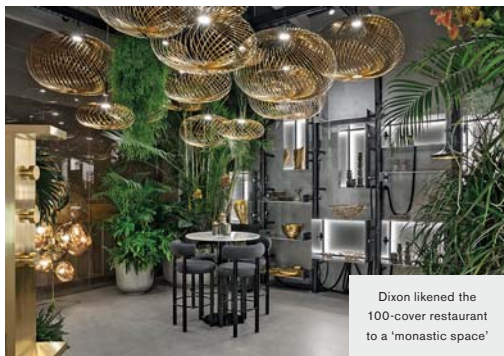


The forest-shrouded wellness retreat is only accessible by foot



PHOTOS: ©STEFAN KRAENZBACH/OMMI BE BILD & ART/OL





Dixon likened the 100-cover restaurant to a 'monastic space'



Food is one of the few things that can slow people down

Tom Dixon

Tom Dixon opens permanent restaurant and showroom The Manzoni in Milan

English interior designer Tom Dixon has opened a 100-cover restaurant and bar in Milan called The Manzoni.

Likened by Dixon to a "monastic space," the sleek eatery and showroom, which temporarily opened its doors for Milan Design Week (9-14 April) is darkly illuminated by the designer's trademark Opal ball lights and incorporates a variety of locally sourced materials, such

as granite from Veronan quarries and recycled paper and cork.

The Manzoni is also furnished with Dixon's veined marble coffee tables as well as his Fat and Slab Chairs.

The underground atmosphere of the restaurant is reflected not only in its subway tiling but also in its earth-based menu, which was created by head chef Marta Pulini. "In a world where everybody

has a really short attention span, food is one of the few things that can slow people down," Dixon said in a video announcement.

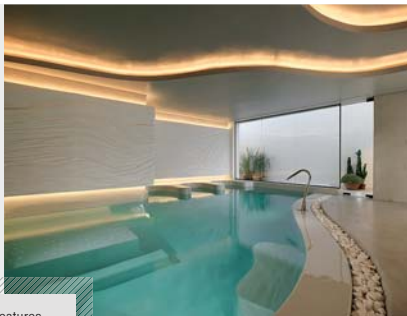
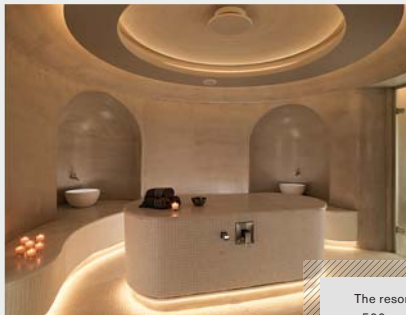
"There is nothing dustier than a conventional lighting and furniture showroom," he explained, "but with The Manzoni, people are able to experience our new collections in an active context."

The flagship restaurant opened to the general public in May.



The Manzoni features a variety of Dixon's new furniture products

PHOTOS ©THE MANZONI/COURTESY OF TOM DIXON



PHOTOS © MYKONOS RIVIERA AND SPA COURTESY OF MKV DESIGN

The resort features a 500sq m spa, two restaurants and a library



MKV Design debut nautical-themed resort on Greece's 'Island of the Winds'



“Guests can feel completely connected with the most beautiful and transformative aspects of Mykonos”

Maria Vafiadis

International architecture studio MKV Design (MKV) have completed work on a new 44-key spa resort in Mykonos – Greece's “Island of the Winds”.

Nestled between white-painted Cycladic buildings and the wine-dark (to use Homer's words) Aegean, the Mykonos Riviera Hotel and Spa – echoing the surrounding seascape – features a swirl of aquamarine, stone, and marble accents.

Leisure and wellness facilities include an infinity pool and a 500sq m spa with six treatment

rooms, a thalassotherapy pool, a hammam, a sauna, a relaxation room, and a hairdressing salon.

The hotel, which MKV in a Facebook post described as resembling “a small island settlement” and as forming a part of Greece's cultural “rebirth”, is also home to two restaurants and a sunken library.

“The basic elements of our design,” explained the architects, “are the interplay between white and blue, the constant presence of water and the irresistible views.” In a statement, Maria Vafiadis, founder

of MKV, said: “In this new project, we have created a retreat just a stroll away from the main town in which guests can feel completely connected with the most beautiful and transformative aspects of Mykonos – its natural landscapes, centuries-old architectural character, and its sense of simple luxury.”

Established in 2000, the firm's other notable spa projects include the Alpine spa at Bürgenstock Resort in Lucerne, Switzerland, and the Sheraton Grand London Park Lane in Mayfair, London.



The city will have sports facilities and a variety of exhibition areas

BIG and MIT turn heads with new floating city concept

Architecture firm Bjarke Ingels Group (BIG) and the Massachusetts Institute of Technology (MIT) have joined forces to conceptualise a man-made archipelago for OCEANIX, a non-profit company interested in exploring the viability of floating cities.

Intended to serve as a blueprint for future pelagic communities, the conceptual city – also named Oceanix – is designed to organically expand over time and accommodate up to 10,000 residents.

"The additive structure has a possibility of scaling

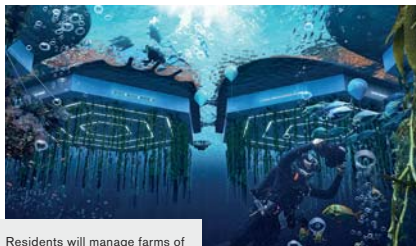
indefinitely to provide thriving nautical communities for people who care about each other and our planet," explained Bjarke Ingels, founder and principal at BIG.

In the project team's vision, Oceanix residents would travel between neighbourhoods on electric jet-ski-like vehicles; manage reef farms of waste-eliminating flora and fauna, such as seaweed and oysters; and grow arbours of bamboo.

The city would also offer a range of affordable housing units and feature a variety of civic and recreational facilities, including spiritual centres, "landmark" art destinations, sports complexes, and a marketplace.

Plans for the scheme were first presented at the United Nations Habitat Roundtable on Floating Cities on 3 April in New York.

In a statement, Marc Collins Chen, co-founder of OCEANIX, said: "It's our goal to make sure sustainable floating cities are affordable and available to all coastal areas in need. They should not become a privilege of the rich."



Residents will manage farms of oysters, seaweed and scallops



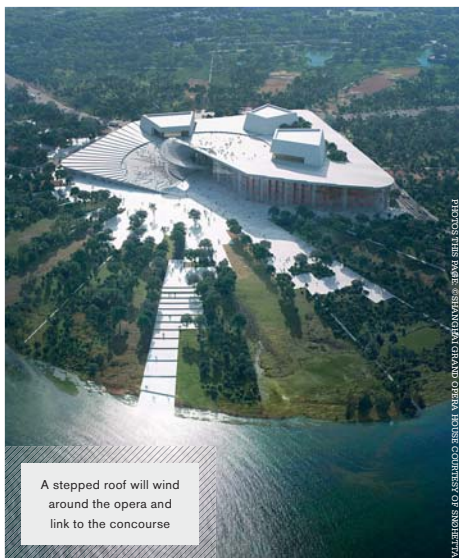
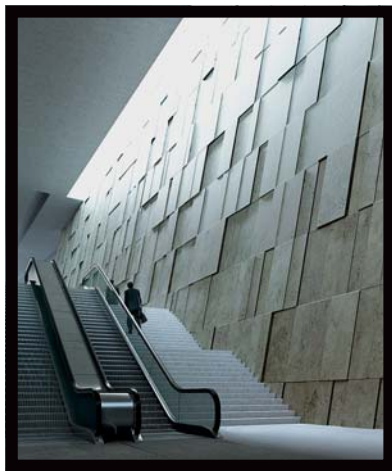
Snøhetta to create monumental opera house for Shanghai, to be open all year, 24/7



Trædal Thorsen hopes the venue will promote public engagement

The Chinese government has commissioned Scandinavian architecture firm Snøhetta to design the Shanghai Grand Opera House.

Described by the architects as an “accessible canvas for global visitors, local citizens, and artists,” the new opera building, which will rise on the banks of the Huangpu River, will comprise a 2,000-seat auditorium, two smaller performance halls, restaurants, exhibition areas, libraries, and cinemas.



A stepped roof will wind around the opera and link to the concourse

Key structure elements of the future landmark will be its radial, fan-like roof – shaped to imitate the dynamism of dancers – as well as its sprawling, riverside concourse.

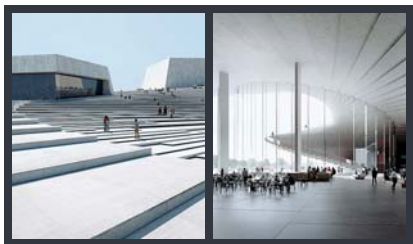
“The Shanghai Grand Opera House is a natural progression of our previous work designing performing arts centres,” remarked Snøhetta’s founder Kjetil Trædal Thorsen.

He added: “It is a product of our contextual understanding and

values, designed to promote public ownership of the building for the people of Shanghai and beyond.”

Once complete, the opera house will be open 24 hours a day, 365 days a year, in order to stimulate and maintain public engagement.

The project – anticipated to be completed in 2023 – is part of the cultural revitalisation and public diplomacy initiatives outlined in China’s 13th Five-Year Plan.



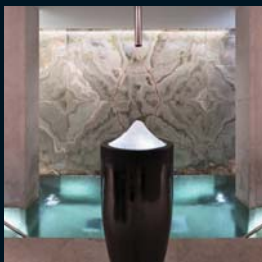
The building is expected to be completed in 2023



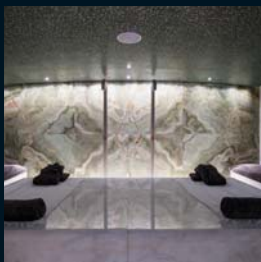
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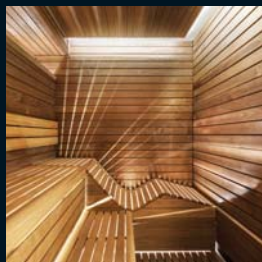
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After working for Christian Liaigre in Paris, Mahdavi launched her practice in 1999

India Mahdavi

The 'queen of colour' speaks to **Magali Robathan** about the pink room at Sketch and creating joyful spaces

or me, colours are like people," India Mahdavi tells me. "They should start a conversation, they should argue, they should get close, they should get upset with one another."

"I'm not scared of colours and that's my big strength."

Right from the start of her career, architect and designer Mahdavi has been known for her confident use of colour. From the ultra pink Gallery restaurant at Sketch – one of London's most instagrammed spaces – to the bright turquoise bar in Mexico City's gorgeous Condesa DF hotel, she has never played it safe.

"I'm not scared of going strong, adding and adding even more and you think you have enough of it – no – and I just put more," she says, speaking to me in a cafe in Amsterdam. "I am not scared of colours and patterns and I'm not scared of space."

Mahdavi's style is fun and playful. It makes you smile and this is her intention. "I'm a monomaniac when it comes to emotions," she says. "I want people to feel happy, happy and joyful. Life has become so difficult, and most of my spaces are linked to some kind of entertainment, so I think why not go the whole way?"

With clients including Claridge's and the Connaught Hotel in London, Sketch owner Mourad Mazouz and Louis Vuitton, Mahdavi has built a strong reputation for her bold spaces over almost two decades. She is currently working on a range of projects, including a new furniture collection, several residential projects and a restaurant in Bal Harbour, Miami, US.

INSPIRATIONS

"I've always been attracted to colour," says Mahdavi. "It's always been in my life, consciously or unconsciously." She was born in Tehran, to a Scottish/Egyptian mother and an Iranian father. By the time she was eight she'd lived in four countries – Iran, the US, Germany and France. She speaks about the colours of her childhood: the strong primary American colours of her time spent in Cambridge Massachusetts, the black and white of their "Addams Family house" in Germany and the blues and turquoises of the South of France, where the family settled.

The cinema was another big influence for the young Mahdavi; as a teenager she spent hours watching films





on tv, and later went to the cinema up to three times a day. Initially she wanted to be a film maker, and then a set designer, and this early passion can be seen in the cinematographic nature of her spaces.

"My references for the Gallery at Sketch were David Lynch's use of pink in *Mulholland Drive* and the ballroom in Stanley Kubrick's *The Shining*, except that instead of being spooky, the Gallery is a pink and joyful room," she says.

After studying at the Ecole des Beaux Arts in Paris and then the School of Visual Arts and Parsons in New York, Mahdavi got a job working for French designer Christian Liaigre, where she was art director until 1999.

"Liaigre is the king of beige and brown and cream and dark wood," she says. "No colour whatsoever." She laughs. "Every time I handled a project, I'd put colour in. People in the office would say, 'Oh if you want to do a colour palette, go and ask India because she knows how to do it'. I never thought it was a talent. I just did it very naturally, without thinking."



Mahdavi designed pastel interiors for the recently opened Laduree store and cafe in Tokyo

PHOTO © GORZA YUUKI



**I NEVER THOUGHT IT
WAS A TALENT. I JUST
DID IT VERY NATURALLY,
WITHOUT THINKING**

In 1999 Mahdavi founded her studio, imh interiors, in Paris, launching her showroom four years later. Early projects included stores, her own line of furniture and an office headquarters in London for the fashion designer Joseph Ettedgui, who had encouraged her to go it alone.

A chance meeting with US restaurateur Jonathan Morr led to a job designing the 60-bedroom Townhouse Hotel on Miami Beach. Faced with a tight budget and no space for a swimming pool, Mahdavi set out to create a feeling of water on the small terrace using a colour palette inspired by the ocean and installing a fountain for guests to splash in and bright red fabric-covered waterbeds.

Mahdavi followed this up with the design of APT, a members' apartment-style nightclub in New York, also for Jonathan Morr. Her imaginative, playful interiors caught the eye of Ian Schrager, who asked her to design a hotel for him. In the end, Schrager was forced to sell the property before Mahdavi could complete the project, but by then her career was firmly established.



PHOTOS THE PACIE © MATTHIEU SAUVAGE



Cafe Francais * Paris, France

Client: Beaumaryl Group

The flagship of the Beaumaryl Group, this huge cafe backs onto Paris' Marais, faces the Opera Bastille, and occupies almost the entire block from the Boulevard Henri IV to the Rue Saint Antoine.

The two dining rooms are topped by a domed ceiling depicting blue sky and clouds, and are unified by a densely marbled and terrazzo inlay. The walls are gilded with copper leaf and feature black marquina marble and brass finishing. The bar is glamorous and muted, while the lushly planted terrace offers a peaceful haven in the middle of the French capital.

Other notable projects include the Peacock Hotel in Rowsley, UK; the Coburg Bar at The Connaught Hotel in London; the Condesa DF Hotel in Mexico City; and suites for Claridge's hotel in London. Mahdavi's confident use of colour can be seen in these projects, as well as her love of curves and her use of sumptuous materials. More recently, she has designed pastel-hued cafes for French pastry brand Laduree in Geneva, LA and Tokyo.

THE RIGHT PINK

In 2014, Mahdavi got a call from Mourad Mazouz, owner of the critically acclaimed London restaurant Sketch. Mazouz had commissioned British artist David Shrigley to reimagine the Gallery restaurant following the success of Turner Prize-winning artist Martin Creed's Sketch commission in 2012, and was looking for a designer to update the restaurant interiors. After a meeting in London, Mahdavi agreed. She knew immediately that she wanted the room to be pink; finding the exact right

shade of pink, however, was another matter.

Mahdavi started as she always starts – scouring her environment for the exact shade of pink she was looking for. "I look in papers, books, magazines, invitations – anywhere – and cut things out and then I start matching it with other tones," she says.

"I ask for larger sheets to be made up [in the colours I'm considering] then I take them to the site. This is where it got trickier, because my studio in Paris has a lot of light and the Gallery at Sketch has no daylight, so I knew the pink would look more yellow. I didn't want it to take on too much yellow or it would look salmon, and I didn't want it to be salmon. It had to be a pink with a bit of blue in it."

I ask Mahdavi if it's true that Mazouz became a little exasperated with the length of time it took to find the right colour. In a recent interview with *The New Yorker* on the subject, Mazouz said: "Oof! A month to find the pink. I didn't tell her, but after a while I wanted to say, 'Come on, pink is pink!'"

Condesa DF

✱ Mexico City

Client: Grupo Habita

/ Carlos Couturier, Moises Micha

Housed in a French 1920s neoclassical listed building reimagined by architect Javier Sanchez, the small, luxury Condesa DF hotel features calming modern interiors and custom-designed furniture by India Mahdavi.

Bedrooms are tranquil, featuring creams, muted colours and extensive use of wood,



livened up with indigenous pieces and retro lamps. A large inner courtyard allows space for people watching, while the bar at the El Patio restaurant is bright and playful, with turquoise walls, oversized ceramic tiles and cowskin upholstered wooden stools.

'Here, I wanted to introduce the feel of Europe to Mexicans and the feel of Mexico to foreigners in a way that can grow in synergy with the neighborhood – a place that is much more than just a hotel,' said India Mahdavi.

PHOTO: GUINDINE FROHL



The Coburg Bar features dark wood panelling and original corning

Coburg Bar, The Connaught ✱ London, UK

Client: Maybourne

At the Connaught Hotel's Coburg Bar, Mahdavi has blended the old and new to create an opulent, intimate space.

Dark grey wood panelled walls and a traditional fireplace contrast with bright velvet and leather seating and a geometric print carpet. The Coburg Bar opened in 2008

**I LIKE COLOURS WHEN THEY GET
CLOSE TO EACH OTHER OR THEY
ARE VERY CONTRASTING, BUT
SOME COLOUR COMBINATIONS
ARE DIFFICULT FOR ME**



Cafe Germain • Paris, France

Client: Thierry Costes

Unashamedly fun, this Paris cafe features the giant yellow resin 'Sophie' sculpture by artist Xavier Veilhan which 'breaks through' the ceiling of the ground floor to the first floor, dominating both spaces.

Here Mahdavi set out to subvert the traditional Paris bistro, playing with proportions, scale and pattern. The ground floor features a black and white checked floor, grey walls and pops of yellow, blue and red in the form of banquette seating. The first floor features bright blue walls, cowprint chairs and a purple pool table.

Xavier Veilhan's Sophie sculpture takes centre stage at this Parisien cafe

Mahdavi laughs. "It's true," she says. "But it had to be right. That pink at Sketch; it's perfect. It's a happy colour. Everyone looks beautiful, like they have a three day tan."

WHAT MAKES HER TICK

Like most designers and architects, Mahdavi is highly sensitive to her surroundings. When we meet, she arrived in Amsterdam the previous day, and was horrified to find that she was meant to be staying in a Novotel hotel.

"They booked me into this horrible place," she says, visibly shuddering. "Corporate hotels freak me out. If you are slightly depressed, staying somewhere like that is just terrible. I left the Novotel and booked myself into the Pulitzer Hotel, which saved my life. It feels like home."

Mahdavi is so fearless with colour, I wonder if there are any she shies away from using.

"I don't want to discriminate against any colour," she says. "I think they can all bring something - in a certain context of a certain material and upon a certain texture." There are some colour combinations she's not a fan of though. "I wouldn't necessarily put a Christmas green with a Christmas red," she says. "And I don't like black and yellow. I don't think it works. I like colours when they get close to each other or they are very contrasting, but some colour combinations are difficult for me."

Looking ahead, Mahdavi has several residential projects on the go, as well as a personal project that's close to her heart. She lives in Paris, in a rented apartment, but recently bought a house in the South of France.



"I've never owned my own house before," she says. "It's hard for me to say I'm not a nomad anymore. This is one of my most important projects; I'm so excited about it."

She is also working on a Miami restaurant in Bal Harbour for Starr Restaurants. Mahdavi has worked with US restaurateur Stephen Starr before, when she created a sleek Philadelphia steakhouse for the brand.

And her dream future commission? "I'd like to work on something to do with transportation," she says. "I've already worked on planes [creating interiors for NetJets]. Doing a train would be exciting for me. I'd like to do more public spaces too, and more projects with small budgets."

One thing's for sure, whatever Mahdavi works on will use colour in a way that's bold, surprising, and that puts a smile on people's faces. ●



Maria Warner Wong was born in Australia and raised and educated in Mexico City

Maria Warner Wong

Andrew Manns catches up with the co-founder of
WOW Architects to get her views on the relationship between
nature, wellness and 'extraordinary sensory experiences'



WOW Architects are designing an eco resort in Mandai, Singapore featuring raised tree houses

Maria Warner Wong is the design director and co-founder of WOW Architects – a Singapore-based architecture firm whose most famous projects include the St Regis Maldives and the Anantara Resort in Malaysia.

Established as Warner Wong Design in 2000 by Maria Warner Wong and Wong Chiu Man, WOW's clients include St Regis, Sheraton, Shangri La Hotels and Resorts, and Club Med.

WOW Architects were recently chosen to create a 338-room resort with biophilic elements in Singapore. The getaway, situated on a 4.6-hectare peninsula near Singapore's Central Catchment Reserve, will feature 24 treehouses that "blur the boundaries between nature and living spaces".

Here we speak to Maria Warner Wong about her Mexican childhood, her passion for the environment and her mission to create beautiful spaces that educate their users.

Can you sum up WOW Architects' philosophy?

Our goal is to create extraordinary sensory experiences that are rooted in culture, memory and place. We design for all the senses and try to create an awareness in the people who use our spaces of their surroundings.

The people who inhabit our buildings are very aware of nature; they are very connected to their environment. We like to try and create specific moments of connection with nature in the rituals of daily life; if you're staying in a resort hotel it could be that moment when you walk from your room to the lobby or to the public areas or the beach.

We want the users of our spaces to be more aware of the natural world, more of the time – we feel that sense of awareness can actually heal people. When you feel connected to nature you feel calmer, you can better manage your anxieties and you are more likely to work to protect the planet.

How did that philosophy come about?

What are your inspirations?

I think it's just very much my nature. From the time when I was very young, I was interested in the minute details of the natural world. I've always been fascinated by flowers and little creatures – the small details of my environment. The desire to cultivate and care for it is at the core of what grew into a real passion for the environment. In my education I learned things about how terrible our industry is for the world, and I wanted to do something to change that.

I think that the best way to change attitudes is to make everyone notice their world, notice its vulnerability and realise that they can change their behaviour so that their impact on the planet is a more positive one.



Elevated walkways and guided tours will allow resort guests to explore the forest

WOW selected to design Singapore eco resort



The architecture and interior design will showcase Mandai's biodiversity to educate guests

WONG CHIU MAN

WOW Architects were selected in May to design a new 338 room 'conscious stay' resort in Mandai, Singapore.

The 4.6-hectare site for the resort is on a peninsula near Singapore's Central Catchment Reserve, and currently houses Singapore Zoo's back-of-house facilities. The resort will be carefully integrated into the site, which will be enriched through the planting of native tree species, and will feature 24 treehouses, designed in the shape of seed pods, as well as elevated walkways through the forest.

Speaking on the project, WOW's co-founder, Wong Chiu Man, said: "Our building and its systems adopt a biophilic attitude by blending with and becoming a part of nature, all the while creating an engaging and comfortable environment for guests."

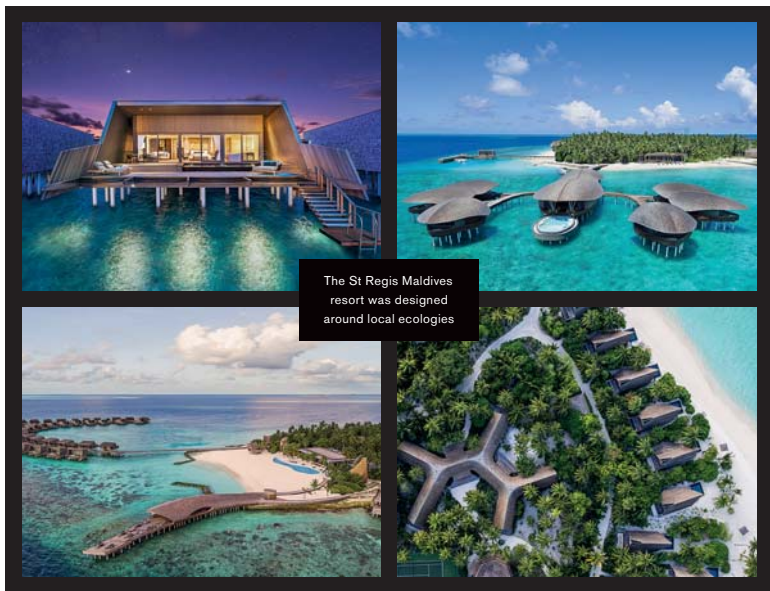
He added: "Native flora and fauna served as inspirations for the resort's design, and the architecture and interior design will showcase the biodiversity of Mandai to educate guests.

"When completed, the building and the landscape will become a holistic, immersive experience."

According to Mike Barclay, Group CEO of developer Mandai Park Holdings – the scheme's developer – the resort will also encourage guests to take an active role in wildlife conservation.

"Through carefully crafted design features and programmed activities the resort experience will encourage guests to be conscious of the plants and animals in the rainforest," he said.

The retreat is expected to be completed by 2023.



The St Regis Maldives resort was designed around local ecologies

You grew up in Mexico. Did that play an important role in shaping your ideas?

My link to Mexico is very, very important and very strong. The culture I grew up in has completely formed who I am.

It has to do with the lifestyle – it's a way of living and interacting with people. No matter how long I'm away from Mexico, those aspects of me will never change. Once you have that in your heart it never goes away.

The St Regis Maldives resorts is one of your best known projects. How did you approach it?

In the beginning, we were really inspired by everything we saw: crabs, whale sharks, shells from the reefs, the corals, all these trees and their unique root systems. We wanted to delight the senses and raise awareness in guests of the importance of sustainability.

We took the island's four different ecologies as a starting point: the lagoon, the beach, the coastline and the jungle. Our aim was to bring about an awareness of each one in the resort's guests.



In the lagoon you have the reef. On the coastline you have the corals and the rocks. In the jungle you have the huge variety of plants. It's fascinating how each of these ecologies coexists in one tiny little atoll.

There's so much one can learn from any natural setting. Just sit there long enough and pay attention and observe it. Take the rain for example; it never rains the same way in two places. In developed cities, rain is something you need to protect yourself from and get away from, because it's cold and uncomfortable. It's different in Bali, the Maldives, Singapore. You can feel the rain on your skin.

You have these different winds, different seasons, different conditions with the ocean and the tides, and the smells of the sea – everything is different!

That's what I mean when I talk about extraordinary sensory experiences – our aim at WOW Architecture is to design buildings that help awaken the sensation of being connected with our environment. ●

Daniel Libeskind's vision for a museum of humankind in Kenya

Polish architect Daniel Libeskind has released images of his breathtaking designs for "Ngaren" – a world history museum commissioned by famed paleoanthropologist, Professor Richard Leakey

Set to rise in the rugged hills of Kenya's Rift Valley, Daniel Libeskind's jagged-shaped museum will chart the course of human evolution with narrative-led exhibits that will address misconceptions about extinction, climate change, war and overpopulation.

Studio Libeskind was commissioned to design the museum by Kenyan conservationist and paleoanthropologist Richard Leakey. "Ngaren is not just another museum, but a call to action," said Leakey.

"As we peer back through the fossil record, through layer upon layer of long-extinct species, many of which thrived far longer than the human species is ever likely to do, we are reminded of our mortality as a species."

In 2017, Libeskind told CLAD that Ngaren "would be a physical manifestation of Africa" with a "chamber of humanity, a planetarium, and a dinosaur hall".

Project leaders have already raised over US\$4m (£3.5m, £3m) for the scheme, and aim to raise a further US\$3m by the time construction begins in 2022. Ngaren is scheduled to officially open to the public in 2024. ●

The two pointed structures were inspired by the ancient hand axes that were the first tools of early man



Daniel Libeskind
was commissioned by
Richard Leakey to design
the museum in 2017





*Nature isn't rigid.
It's open-ended;
that's its beauty*

MIKYOUNG KIM

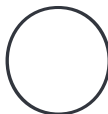
Boston-based landscape architect, Mikyoung Kim, was studying to be a pianist when tendonitis caused her to rethink her career.

She speaks to Kath Hudson about growing up feeling different and how landscape architecture has been a pretty good plan B



PHOTO: MARCELINOSSA

Mikyong Kim created a sculptural fog fountain for Chapel Hill



ver the past two decades, Mikyong Kim Design has crafted an exceptional portfolio of award-winning work, spanning from healing gardens in children's hospitals to the expansive and high profile ChonGae Canal Restoration project in South Korea.

Trained in both music and art prior to studying landscape architecture at Harvard University Graduate School of Design, Kim's work sits at the intersection of art and science, seamlessly combining art, manmade installations and nature.

In 2018, Kim was awarded the ASLA Design Medal, which recognises individuals who have produced a body of exceptional design work at a sustained level for at least 10 years. In her book on built landscapes, thought leader and author Sarah Goldhagen describes Mikyong Kim's landscape architecture as a 'public amenity, and social condenser, which also inspires a graceful sense of play and deep imaginative thought'.

Last year, Kim also received the Cooper Hewitt Design Award from the Smithsonian Museum and this spring was included in Fast Company's list of the World's Most Innovative Companies in 2019.

{ All cities have resiliency issues; we are trying to make places that are compassionate and have social value }

You have a huge and varied body of work.

How do you approach your projects?

It emerges out of a collaborative process. When you start a project, you feel like you're in a dark hallway and there are all these doors you could potentially open up.

We don't focus on a style: our work emerges out of the process of being interested in the client, the ecological issues, the design process, and the community we work with. Rather than going in with the attitude that we know what the end result is going to look like, we seek to discover the identity of each project.

Sometimes the idea comes very quickly, as if it was always there and waiting for the project; other times it can take years. We're very lucky we attract clients who want to go on that journey with us.

INTERVIEW: MIKYOUNG KIM

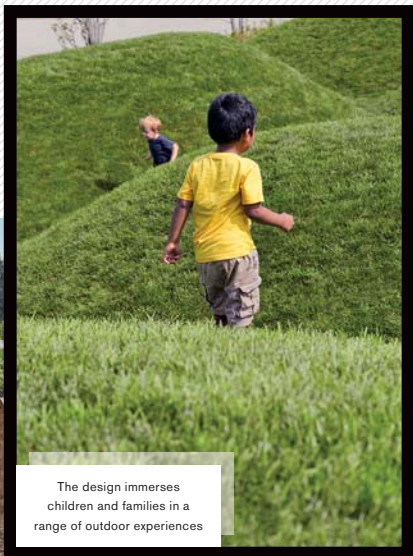


The aim with this Chicago project was to create a learning gateway for children to the natural world

CHICAGO BOTANIC GARDENS LEARNING CAMPUS

CHICAGO, US

Creating the space for discovery and imaginative play in the natural world was the intention of this six acre project. Features include an upland play mound area, a lowland fountain fed from an adjacent lake, an interactive stone water runnel for discovery and play, willow tunnels, an arborvitae contemplative room, horn-beam council ring and hollowed out logs in which to climb.



The design immerses children and families in a range of outdoor experiences



CHONGAE CANAL RESTORATION PROJECT SEOUL, SOUTH KOREA

Mikyong Kim Design won this prestigious and transformative project through an international design competition. The main requirement was to highlight the future reunification of North and South Korea, through daylighting a seven-mile canal which had been covered with a highway since the 1960s. A vibrant public plaza has been created at the source point, with stone donated from quarries in each of the eight provinces of North and South Korea.

This redevelopment project
has transformed the urban
fabric of central Seoul

{ Who are we designing for? It
sounds simple but 90 per cent
of the time the clients either
don't know or get it wrong }

What are the questions you ask your clients?

The first question is who are we designing for? It sounds simple, but 90 per cent of the time, the clients either don't know, or get it wrong. The cities we live in are changing and evolving so quickly that understanding the neighbourhood and who is shaping the work is difficult.

We like working on projects where our clients don't even know what the question is, and helping them to form the question. That's very exciting to us and that's why we rarely do competitions, because there isn't time for that slow thinking, where the art emerges, like a tapestry.

When did you decide to be a landscape architect?

I originally trained as a pianist and was planning to be a musician, but when I developed tendonitis in my early 20s, I had to change my plans. It was devastating, because for as long as I could remember I had spent four or five hours a day playing piano, and my identity as a young person came from sound. Eventually I started working





with some environmental and installation artists and found a real love for creating these immersive environments in the landscape and watching people engage.

There is a connection between landscape architecture and music, in that there is the idea of practising something. The music has the ability to be very responsive, but when it goes out into the world it has the capacity to be interpreted in many different ways. When it's released into the world, the landscape work has to stand on its own and has to be strong enough to hold that identity.

Have nature and landscapes always been important to you?

I had a lot of freedom as a child, which I think children have less of now. I have really vivid memories of riding my bike to a local reservoir and exploring the woodland; I can remember the sound of water and the smell of the forest floor. It was like a childhood novel, to have no adults around and the freedom to immerse myself in these natural landscapes. Nature isn't rigid or didactic. It's open ended, that's its beauty.



The fog sculpture at 140 West Plaza in Downtown Chapel Hill, US



Mikyong Kim Design were recently selected to lead the design team for this project

MCINTIRE BOTANICAL GARDEN

VIRGINIA, US

Located on 8.5 acres, this modern day botanical garden will be a resilient place of botanical discovery. The design makes the most of the site's natural features and is defined by a series of stepped gardens and woodland walks. Visitors will be encouraged to explore and engage with the natural world through experiences such as pine groves, a waterfall and mushroom gardens. There will be an event space and amphitheatre for holding public events.

Has your childhood impacted your approach to landscape architecture in any other ways?

Growing up in the 1970s, I was the only Asian kid at my school. It was hard and I often felt very isolated. The other kids and the teachers were horrified by my packed lunches, because my mum made Korean sushi with seaweed and rice.

One teacher even wanted to change my name to Marianne. Despite being born in the US, it was hard to feel part of the tribe. As a child, you don't want to be different and stand out, but my parents engendered in me the importance of being authentic.

I have since learnt that everyone has something inside them which they feel unsure about and which they feel differentiates them. Now, I can appreciate that being different was good for me. I was like a cultural anthropologist, watching what it was to be American, so now I find that I can go to places and truly see them.

What are the current trends within landscape architecture?

One of the things we are seeing from our clients is a greater interest in the health and wellbeing aspects of nature. There is now lots of research to show the neurological and physiological benefits: within three to five minutes, green spaces can normalise our bodies, ease muscle tension and the electrical activity in our brain.

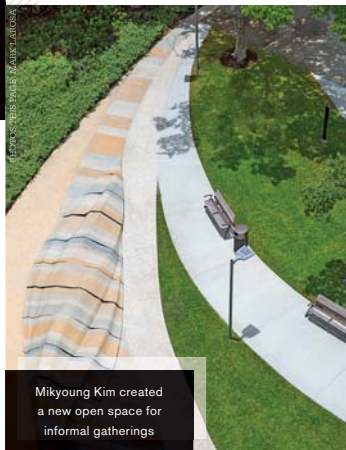
People spend an average of 10 to 12 minutes outside every day. The rest of the time we are inside, often



ALEXANDER ART PLAZA

FLORIDA, US

An open space for informal gatherings, this plaza features a sculptural seating piece made of laminated natural stone slabs which manage storm water and act as a rain garden. The project uses native stone materials draped across the site to create a wave-like form, referencing the local geology of the Florida peninsula. Surrounding the stone pavers and sculptural bench is a grass landscape. Visitors can sit in the shade of the canopy trees and view the integral art piece, or interact with the sculpture itself, finding ways to sit, stand, lie and climb. The striations from the laminated stone slabs represent the groundswell of cultures that have influenced the region.



Mikyong Kim created a new open space for informal gatherings

It's important to me that we help create communities where people who don't know each other can start conversations

looking at screens, which makes living in cities difficult. Also, we're spending more time online, curating who we engage with and where we get our news from, which is making societies more and more divided.

Can landscape architecture lessen this divide?

It's important to me that with our designs we create communities where people who don't know each other can start conversations. Small neighbourhood parks are equally as important as huge central parks; no matter how small the project, it must have something iconic or memorable about it.

For example, with the 140 West Plaza: Exhale project we created an installation based on the concept of stormwater.

This was an issue which needed to be dealt with and the region gets very hot during summer, so I had the idea of creating an installation which "exhales" the water and lowers the ambient temperature of the plaza. It encourages people to sit and watch, and acts as a conversation piece.

Every project has to strike a balance between bringing something new to a community, addressing resiliency

problems and creating a place value. At their foundation level, all cities have resiliency issues, and our practice is trying to make places which are compassionate and have social value.

How do you judge if your design has been a success?

What I find most rewarding is when I look on social media and find people using the spaces in ways that we couldn't imagine. The mark of what I consider a success is when I don't have to hire a photographer. It's great to see people interpret the spaces in their own way – like the way music inspires different reactions. I love to see people using the spaces creatively. ●

RIVER RETREAT

Following a three year renovation project and the addition of a Floating Spa, YTL has launched the long awaited Monkey Island Estate on the Thames

Monkey Island Estate has opened in Bray-on-Thames, England. Part of the YTL Group, the historic estate is set across seven acres on an island with a rich history dating back 800 years. The hotel consists of 41 bedrooms and suites, designed by New York-based Champalimaud Design. Champalimaud have created a 'contemporary, English country house feel', with custom furnishings and rooms with views over the Thames. It also features a Floating Spa on a bespoke crafted barge.

The island is thought to get its name from the monks that settled there in the 12th century. Charles Spencer, the 3rd Duke of Malborough, bought the land in 1723 to create an angling retreat, and commissioned two buildings from architect Robert Morris; a Fishing Temple and a two storey Fishing Pavilion. By 1840, the pavilion had become an inn; over the years the estate hosted famous guests including Edward VII, HG Wells, Siegfried Sassoon and Edward Elgar.

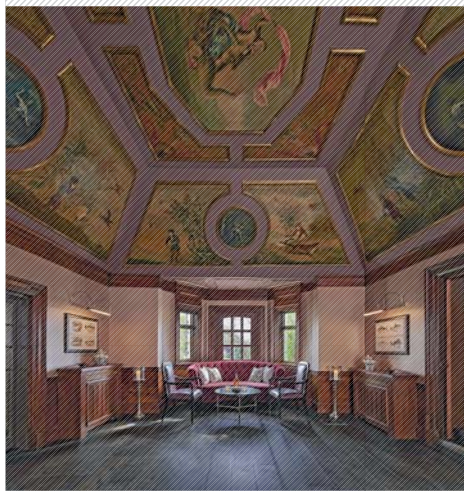
The island was bought by YTL Hotels in 2015 after the late YTL founder Yeoh Tiong Lay visited and fell in love with the property.



The 18th century property has been carefully restored and renovated



The custom-built spa barge houses three treatment rooms (this pic and below right); 18th century frescoes in the Monkey Room (below left)



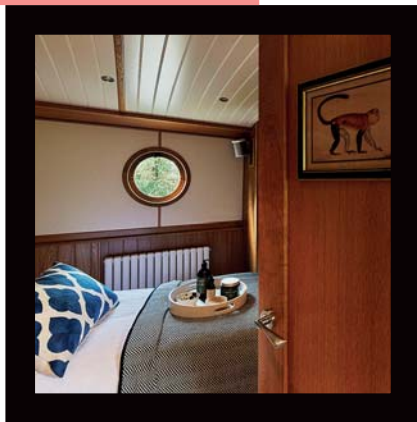


Originally a monastery,
Monkey Island became
an aristocratic home
and then a hotel





The Grade I-listed Wedgewood Suite features its original plasterwork ceiling and wood panelling, and offers views of the estate and of the River Thames



New York based Champalimaud Design were responsible for the hotel's interiors



CHANGING

Following the long awaited launch of New York's Hudson Yards neighbourhood, we take a look at how some of the leisure facilities are shaping up and speak to SOM's David Childs

In March, the public were invited to the launch of the first phase of New York's Hudson Yards mega development. Billed as the largest private real estate project in US history, Hudson Yards sees the creation of a huge new neighbourhood west of Manhattan. Built above a cluster of rail yards, the development spans 28 acres; when complete it will encompass 14 acres of public space and 18 million square feet of office, retail, and residential space.

The project is led by Related Companies and Oxford Properties Group, with its buildings designed by architects including Diller Scofidio + Renfro, Rockwell Group, SOM and Kohn Pedersen Fox.

Reaction to the development so far has been mixed. Some architecture critics have pointed to a lack of unity of the architecture, while others have said the luxury retail offers and high end condominiums mean it's targeted to the wealthy rather than to average New Yorkers. The *New York*

Times Michael Kimmelman described it as: "A supersized suburban-style office park, with a shopping mall and a quasi-gated condo community targeted at the 0.1 percent."

None of this seems to be stopping people visiting the shopping mall, gardens and public squares in large numbers though. Thomas Heatherwick's 150ft-tall Vessel structure, which offers views across Hudson Yards and out to the Hudson River, has proved hugely popular, while the Shed arts centre - designed by Rockwell Group and Diller Scofidio + Renfro - has also attracted high numbers of visitors.

It's too early to measure the long-term success of Hudson Yards, of course; this is a project that will roll out over the coming years, with the final buildings not due for completion until 2026.

Phase 2 of development at Hudson Yards, named Western Yard, occupies the area from 11th to 12th Avenues between West 30th and West 33rd Streets. When it's completed, the Western Yard will include approximately 6,220,000 square feet, incorporating several residential towers, an office complex and a school.

Photo at top of page, from left to right, the architects of Hudson Yards: David Manfredi, David Rockwell, Elizabeth Diller, Eugene Kohn, William Pedersen, Norman Foster, Thomas Woltz, Thomas Heatherwick and David Childs

The plan to redevelop
Manhattan's west side was a
major part of New York's bid
to host the 2012 Olympics

THE SKYLINE





The mixed use 35 Hudson Yards high rise tower was designed by David Childs and Skidmore, Owings and Merrill

IMAGE COURTESY OF RELATED-OXFORD

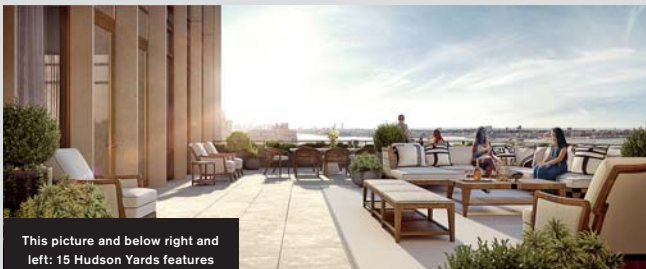
The Towers

Hudson Yards Phase One includes a number of office buildings, including 10 Hudson Yards, 30 Hudson Yards and 55 Hudson Yards, all designed by KPF; and 50 Hudson Yards, designed by Foster + Partners and due for completion in 2022.

The mixed use 35 Hudson Yards building opened on 15 March. Designed by David Childs and Skidmore Owings & Merrill, it houses luxury condos, office space and Equinox's first hotel, with interiors by Rockwell Group and a spa and 60,000sq ft gym created by interior designer Joyce Wang.

Residential buildings include 15 Hudson Yards, designed by Rockwell Group and Diller Scofidio + Renfro, which adjoins The Shed and which opened earlier this year.

IMAGE COURTESY OF RELATED-OXFORD



This picture and below right and left: 15 Hudson Yards features an aquatics centre and roof deck

IMAGE COURTESY OF THATCHER SCHINE FOR RELATED-OXFORD



IMAGE COURTESY OF SCOTT FRANCES FOR RELATED-OXFORD





IMAGE COURTESY OF HEATHERWICK STUDIO

The shops and restaurants

A seven storey building that connects 10 Hudson Yards and 30 Hudson Yards, this 1m sq ft luxury shopping centre was designed by Elkus Manfredi Architects, and features 25 restaurants and cafes and a range of high street stores and luxury boutiques. It also features the Snark Park exhibition space by design studio Snarkitecture, which features a series of immersive art exhibitions designed to entice visitors into the shopping centre.



IMAGE COURTESY OF RELATED - OXFORD

The seven storey shopping centre looks out onto the public square and Heatherwick's Vessel

IT COULD BECOME NEW YORK'S ANSWER TO THE EIFFEL TOWER

Vessel

The public centrepiece at the heart of Hudson Yards, Heatherwick Studio's Vessel stands 150ft tall and features almost 2,500 steps and 80 platforms that provide views across Hudson Yards and Manhattan. These are supported by a latticework of copper-coloured steel beams, all of which were fabricated by Cimolai S.p.A. in their factory in Monfalcone, Italy.

Drawing inspiration from 'the ancient stepwells of India', the structure was designed, according to Heatherwick, to 'lift people up and bring them together'. Since its opening in March, it has become a hugely popular spot for taking selfies. It has been compared to a honeycomb, a giant shawarma kebab and a wastebasket, while some believe it could become New York's answer to the Eiffel Tower.



IMAGE COURTESY OF MICHAEL MORAN FOR RELATED - OXFORD

Other firms who contributed to the project include AKT II, who provided structural engineering oversight; and Thornton Tomasetti, the site's engineer of record. "To develop the skeletal structure," explained Thornton Tomasetti in a statement, "we adapted techniques from shipbuilding and bridge construction. The thin-walled steel structure was designed with special attention paid to aesthetics, structural integrity, constructability, and economy."



IMAGE COURTESY OF FORBES MANSIE - HEATHERWICK STUDIO

Heatherwick Studio's honeycomb-like structure features 2,500 steps and 80 viewing platforms

The Shed

Facing Heatherwick's Vessel is the Shed, which opened on 15 April. This expandable arts venue and event space was designed by Diller Scofidio+Renfro (DS+R) together with Rockwell Group.

The eight level building features two floors of column-free gallery space, a theatre, an event space and a range of dining and offices areas. It features an ETFE-covered roof, which can be deployed or retracted on giant steel rollers to almost double the available space for large scale performances, installations and events.

The venue kicked off its events programme with The Soundtrack of America, a five-night concert celebrating African-American music, conceived and developed by British filmmaker Steve McQueen in collaboration with American producer Quincy Jones.

"I see the building as an 'architecture of infrastructure', all muscle, no fat, and responsive to the ever-changing needs of artists into a future we cannot predict," said Elizabeth Diller, founding partner at DS+R.

The Shed features a telescopic shell that can be extended out from the base building when more space is needed



200 mature trees have been planted

Public Square and Gardens

Nelson Byrd Woltz Landscape Architects was lead designer for the Public Square and Gardens, which comprises five acres of plazas, groves and gardens with Heatherwick's Vessel in the centre. Built on a platform above the rail yards, it features more than 28,000 plant species including around 200 mature trees.

The parks and gardens employ a range of smart technology to keep the greenery healthy, including giant fans to remove the heat produced by the train equipment below and an innovative storm water management system.

Thomas Woltz, principal of Nelson Byrd Woltz, said: "We approached this design by looking at the ecological history of this site, while also thinking about the hundreds of years of technological advances - including the innovations at Hudson Yards - that have enabled Manhattan to become a global hub.

"Inspired in part by the grand piazzas of Europe, including Rome's Piazza del Campidoglio, our design uses the towers of Hudson Yards as anchors, the dense planting of trees as canopies to bring down the scale of the surrounding buildings and the garden landscape as the fabric that folds seamlessly into the edges of the park."



Vessel sits at the heart of the square. The public spaces were partly inspired by the grand piazzas of Europe



**IT FEATURES MORE THAN
28,000 PLANT SPECIES INCLUDING
AROUND 200 MATURE TREES**



The Edge will jut out from 30 Hudson Yards and offer views across New York from 1,100ft up

STILL TO COME...

The Edge

Due to open in 2020 on the top of Kohn Pedersen Fox's 30 Hudson Yards, the Edge is billed as the tallest observation deck in the Western Hemisphere. Jutting out of the tower, 1,100ft from the ground, the deck features a glass floor and a nine foot angled wall of glass for visitors to lean on "if they dare".

The Edge is part of the 30 Hudson Yards' public spaces, which also include a bar, restaurant and event space on the 101st floor from London-based hospitality company rhubarb.

*{ We wanted to design something
simple, fluid and logical }*

DAVID CHILDS

The twisting 35 Hudson Yards tower houses private residences, retail units and an Equinox Hotel, spa and fitness club. SOM's chairman speaks to **Magali Robathan** about the project

What does the 35 Hudson Yards project mean to you?

Hudson Yards is an entirely new neighbourhood in the city created where there was nothing before – something that architects rarely get a chance to design at all, but especially in New York. It was wonderful to be a part of the collective effort of the architects, engineers, landscape architects, artists, and so many others who came together to develop this vision.

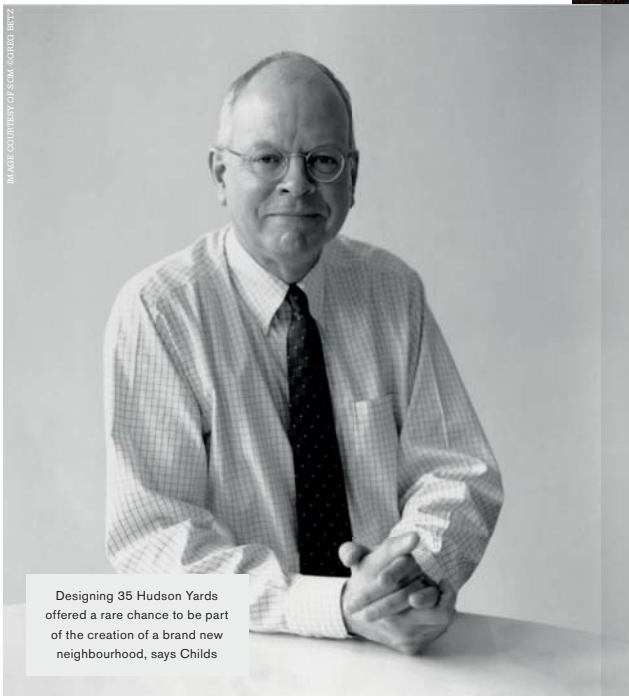
How did you approach the design of 35 Hudson Yards? What was your starting point?

Our earliest goals were to create a tower that would draw inspiration from its location and seamlessly mix several programs, all while expressing a bold design solution.

The location of 35 is informed by conditions that are different from the rest of the building sites at Hudson Yards. A swath of park space comes southward at the eastern side, and turns right just beneath the site to head toward the water. This movement creates a rotational energy, which is expressed in the tower's swirling design.

The site is also, relatively speaking, quite small. This created a challenge in fitting all the program requirements – retail, residential units, offices, a fitness club and spa, and a hotel – into one building.

IMAGE COURTESY OF SOM (GREG BETZ)



Designing 35 Hudson Yards offered a rare chance to be part of the creation of a brand new neighbourhood, says Childs





The building's twisting form creates a series of outdoor gardens, which become more frequent towards the top

To solve this, we stacked each use vertically on floorplates of different sizes, with transitions expressed by a series of setbacks that twist upwards around the tower. The building is draped in pleats, a finishing touch that unifies these uses.

What was the vision for this building?

We wanted to design something that – despite its complexity, and the enormous time and energy that went into conceiving it – appears simple, fluid, and logical. We imagined 35 as a modern architectural landmark, with a bold design that would both complement and stand apart from the rest of Hudson Yards.

In addition to creating something cohesive, we wanted to design a tower that would flow effortlessly into the surrounding development and the nearby streets of Manhattan. This project is inextricably woven into the city – and the maintenance of that bond was integral to creating an exciting and successful project. With its myriad uses, amenities, and public open space, 35 Hudson Yards is a place that brings people together – and for that reason, we expect that it will help activate the site.

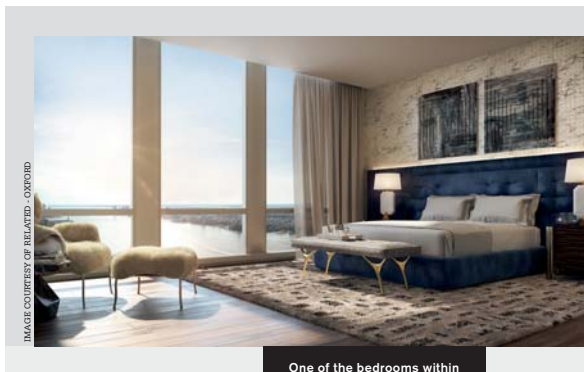


IMAGE COURTESY OF RELATED - OXFORD

Why is this tower a good fit for Equinox's first hotel?

This new town in an old town – Hudson Yards – is attracting international attention as a destination, and we are expecting an influx of visitors. The tower offers the ultimate lifestyle experience, with dining, retail, fitness, and leisure amenities all at its occupants' fingertips.

One of the bedrooms within 35 Hudson Yards. The tower houses 143 residences with access to a range of amenities

It is built entirely over rail lines, which made designing the foundation complex

Those staying at Equinox's first hotel will have access to all of these features, along with sweeping views of Manhattan.

What were the biggest challenges of this project?

One major challenge was designing a mixed-use building with a very small ground footprint. Every use needs its own entrance, lobby, and elevators, and all of these necessities were vying for space on the ground floor. Planning a welcoming ground floor that is also appropriate for each use required careful planning.

35 Hudson Yards is also the only tower in the development that is built entirely over rail lines, which made designing the foundation complex. There is no solid ground directly beneath the structure, and all its columns are threaded through active rail lines – the tower is essentially on stilts.

The tower accommodates multiple uses - how did this inform the design?

As mentioned before, weaving together so many uses was a complex endeavour. Our solution is expressed on the outside. We designed a curving structure with a series of twisting setbacks that mark each change in use as the tower rises. Each setback creates a terrace, and we placed outdoor garden space on each. And this design not only distinguishes each program, but also establishes a cohesive, connected whole.

Can you talk us through the form. How much did the location and the history of the area inform the design?

35 Hudson Yards is located at the intersection of an east-west movement along 34th Street, and a north-south band of park space, which stretches along the eastern side of the site and curves beneath



The 1,000ft tower houses an Equinox Hotel, spa and gym, retail, office space and 143 private residences



it. The building is the fulcrum at which these two forces meet and turn. The tower's twisting form is really a result – and an embrace – of that movement.

The tower is clad in limestone and glass. Why were these materials chosen?

Steve Ross and I had this idea that, within this large arrangement of floor-to-ceiling glass towers, we would create a structure with more of a stone character to it. We matched the surrounding office buildings by using a band of glass, which reflects the stunning panoramic views of Manhattan's skyline. This glass is interrupted by vertical stripes of Bavarian limestone, giving the tower a residential feel. The alternation of vertical stripes of glass and stone create a pleated effect, with sensuous, curved folds that are evocative of a sweeping skirt. The building can appear either open and transparent or opaque, depending on your vantage point – the facade reacts to viewers as they move around the building.

Residents receive membership to Equinox's gym and spa and access to amenities including a kids' playroom and a screening room

Can you highlight some of the sustainable features of the building?

Rainwater is collected from the site and reused for irrigation and cooling. Low emitting paints and coatings were selected as finishes, and the building uses water fixtures with low flush and flow rates. Regularly occupied parts of the building have access to sweeping views, providing occupants with a connection to the outdoors. The building also has exemplary access to public transit.

What are you proudest of with this project?

I believe that architecture is about an experience – the goal is not to produce a static picture, like something

you would find in a museum.

I think of 35 Hudson Yards as a piece of music; something to which architecture has often been compared.

At Skidmore, Owings & Merrill, we are proud to have created a tower that not only has a strong, iconic presence, but also facilitates an exciting and harmonious experience as you engage with it from the street and in one of its 72 floors.

Are architects doing enough to address the need for the industry to become more sustainable? Do they have a responsibility to push this agenda forward more strongly?

Architects absolutely have a responsibility to push the agenda of sustainability. Architecture plays a critical role in preserving energy and resources – and it is important that we, as architects, consider how this potential can be realized.

We can always do more, and continue to learn new ways to solve problems with the planet at the forefront. ●

DESIGNING *with* **SOUL**

His quest to make the world a more beautiful place has seen entrepreneur Brunello Cucinelli transform the medieval hamlet where he lives and works. **Andrew Manns** finds out more

In a way, Brunello Cucinelli seems like a remnant from the long-past days of Renaissance Florence. He first catapulted into global fame – and gained his playfully regal appellation ‘The King of Cashmere’ – almost a decade ago, when his homegrown fashion company metamorphosed into a billion-dollar empire.

Since then, Cucinelli, the self-described son of peasants, has publicly emerged as a thoroughly Medicean figure, one who has lent his hand and heart to artistic and cultural endeavours aimed at promoting what he has called “humanistic values”.

His ethics-based philosophy, a mixture of romantic idealism and real-world pragmatism, is perhaps best exemplified by Cucinelli’s ‘Project for Beauty’, a public-spirited scheme that has seen Cucinelli and his collaborator, the architect Massimo de Vico, transform the picturesque hamlet of Solomeo in rural Umbria into a miniature Athens.

The project, which took 30 years to complete, was a labour of love. In his book, *Il Sogno di Solomeo*, Cucinelli called the village “the homeland of my soul”. His passion for it, he maintained, “symbolises the winning back of my serenity.”

From this feeling of serenity was born “a love for the village and a desire to restore it, protect it, and embellish it.”

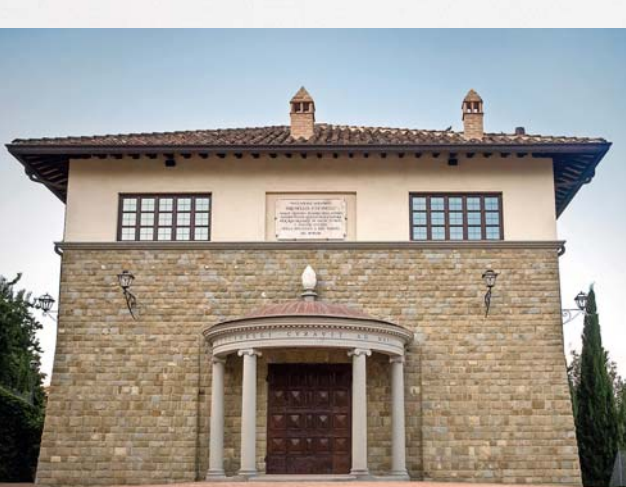
Cucinelli set up a cashmere dying business in 1978. It has now become a billion dollar empire based in Solomeo



It would be great if today's men left as a legacy for the future some architectural and humanistic monuments for the next hundred, three hundred, one thousand years



Cucinelli set up his business in the medieval hamlet of Solomeo and later began to restore and rebuild it



The Cucinelli Theatre (left) is at the centre of the newly built Forum of the Arts. Cucinelli restored the church (above)

A PLACE OF HEALING

In this sense, Solomeo has a healing value for Cucinelli, who, during his youth, watched his father endure years of denigrating and unfulfilling factory work. As his fashion business became a success, he vowed to create high quality amenities for his workers and the residents of Solomeo.

When approaching the restoration and rebuilding of Solomeo, Cucinelli and de Vico used the idea of "for eternity" as a starting point, and constructed a number of leisure and educational facilities that would take on a soul of their own and withstand the ravages of time.

"It would be great if today's men left as a legacy for the future some architectural and humanistic monuments for the next hundred, three hundred, one thousand years," says Cucinelli.

"We have looked to the great thinkers, philosophers and poets – rather than architects – of the past, not as scholars but rather as passionate readers of ancient works. Each of


them had left a beautiful landmark, a warning sign of the value of history and heritage.

"These landmarks can be found everywhere in the world and still remind us that the past should not go to waste, but is rich in fruitful seeds."

CREATING A NEW SOLOMEO

Cucinelli's vision has seen him restore the 800-year-old village of Solomeo, rebuilding squares, repaving streets, removing industrial eyesores and adorning the land with olive trees, wheat, and flowers.

Together with de Vico, Cucinelli has also built an amphitheatre and 200-seat performance hall (known collectively as the Forum for the Arts). An oval space opposite the theatre hosts music festivals and shows during the summer, while a terraced garden – named the Garden of Philosophers – is devoted to "meditation and nature contemplation".



Once he had restored and improved Solomeo, Cucinelli turned his focus to improving the outskirts of the village

*These landmarks can
be found everywhere
in the world and still
remind us that the
past should not go
to waste, but is rich
in fruitful seeds*



Transforming Solimeo

Cucinelli's project to transform Solimeo has seen the restoration of a number of ancient buildings within the village, the rebuilding of squares and repaving of streets. He has also created a number of new recreational buildings including:

The School of Arts & Crafts

A building in the classical style was rebuilt to house Cucinelli's School of Arts & Crafts. Opened in 2014, it offers workshops in tailoring, the art of knitwear and textile, agriculture and masonry.

Forum for the Arts

Inspired by the open spaces surrounded by architectural buildings of ancient Rome, the Forum includes a theatre, amphitheatre, a terraced garden devoted to 'meditation and nature contemplation' and the Aurelian Neohumanistic Academy, featuring a library and meeting rooms. The areas are linked by lawns, fountains, and gardens.

Theatre Cucinelli

At the heart of the Forum for the Arts, this Renaissance-style theatre features a

12m by 8m stage. Since its opening in 2008 it has hosted national and international artists including Charlotte Rampling and Peter Brook.

Amphitheatre

Located opposite the theatre, this oval outdoor space hosts music festivals and shows during the summer, while a terraced garden – named the Garden of Philosophers – is devoted to 'meditation and nature contemplation'.

Tribute to Human Dignity

The latest part of Cucinelli's Project for Beauty, this travertine monument measures around 16ft by 80ft and stands on a circular base. It is inscribed with the names of all five continents, with Africa located beneath the central arch to 'commemorate man's original home'.

Once the village had been restored, Cucinelli turned his attentions to the land around Solimeo. Today the 100 hectare land has been divided into three parks: the Industrial Park, which includes the company's new headquarters; the Laic Oratory Park, surrounded by six hectares of land intended for recreational use and featuring a small stadium; and the Agrarian Park and the Park of Dignity, completed in the summer of 2018.



*Architecture needs to symbolise
higher meanings besides
serving a material purpose*



The interior of the theatre
(left) and the church of
Saint Bartholomew (this pic)

The final part of the forum, the Aurelian Neohumanistic Academy, features a library and meeting rooms. The areas comprising the Forum for the Arts are linked by parterres, fountains, and a pergola, all of which overlook a nearby valley.

Other facilities that bear the mark of Cucinelli include a sports pitch and an 100-hectare garden park set with a travertine sculpture – designed in the neoclassical style – entitled “The Tribute to Human Dignity”. The monument, which opened last year, stands on a circular base and is inscribed with the names of all five continents.

“Architecture needs to symbolise higher meanings besides serving a material purpose,” says Cucinelli.

To Cucinelli, whose idols include cosmic-minded but down-to-earth leaders like Martin Luther King Jr and Marcus Aurelius, this spirituality also manifests itself in his dedication to the genius loci – the “spirit of the place”.

“I know that beauty can emerge anywhere, as it’s in the eyes of the designer and the spectator, but if the designers are not bound to the places they aim to restore, harmony and authenticity could be weakened along the way,” he says.

“The restoration work in Solomeo is a monument that will convey our ideals to the future. For this reason, it needs to be conservative and comply with the harmony and authenticity of shapes slowly built by history.

“I would, therefore, welcome a widespread restoration of medieval hamlets like Solomeo to bring back real life to them, not to turn them into tourist attractions.” ●



Solomeo's medieval squares
and roads have been repaved
and restored, with a range
of new amenities added

Cucinelli announced his intention to landscape the area around Solomeo into three parks in 2014



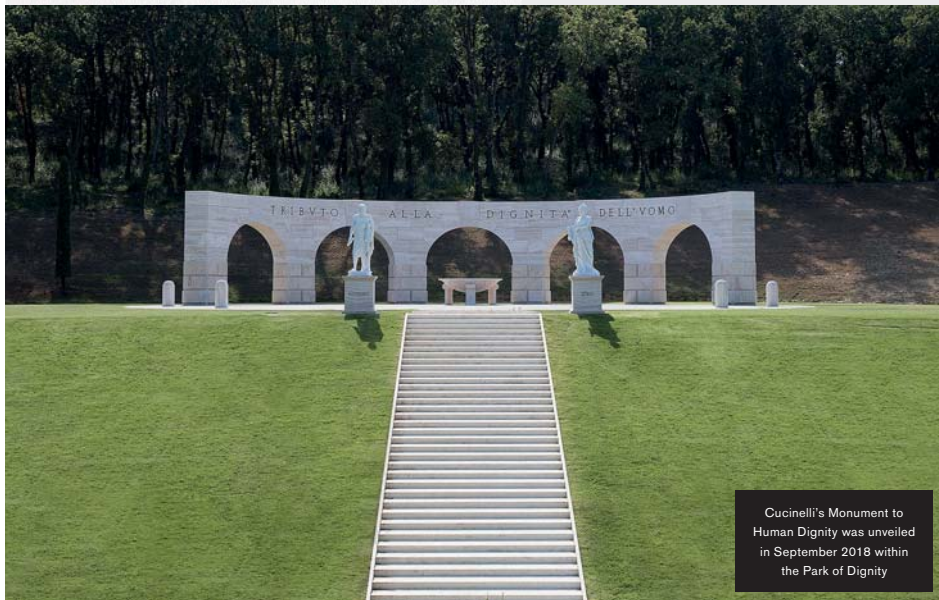
The Brunello and Federica Cucinelli Foundation



FROM THE DESIGNER

“The Brunello and Federica Cucinelli Foundation was established in 2010 with the purpose of spreading and translating into practice the ideals that have fed the humanistic goal of Solomeo. The purpose of its agenda is to support any initiative enhancing knowledge, protecting the land and its monuments, highlighting the value of tradition and promoting the spiritual and daily values of mankind.

The Foundation, in its conviction, “that the future is neither wholly ours nor wholly not ours,” aims to put human beings and their ideals at the very core of everything, both in their glorious prime and also in the weakest times of old age, youth, sickness and loneliness. Its ambition is to restore human dignity both in life and work environments, placing a special emphasis on the local area and in particular on any kind of outskirts and peripheries, in line with the expectations of a happy life as conceived by Brunello Cucinelli.”



Cucinelli's Monument to Human Dignity was unveiled in September 2018 within the Park of Dignity



PHOTO © JUNG SOULIZAN

The High Line (above).
The future for the Erie Canal
is being assessed (right)

NEW LIFE

From the High Line to New York's Erie Canal, BuroHappold's Cities Team is exploring how former public infrastructure can be used to reinvigorate communities. Alice Shay talks to **Magali Robathan**

Across the world, changing lifestyles and technologies are seeing railways, bridges, ports, piers, highways and man-made waterways become underused and abandoned. These 'stranded assets' have huge potential – a range of projects is seeing them undergo transformation to reinvigorate our cities and urban places.

Engineering consultancy firm BuroHappold was involved from the early stages in arguably one of the most well known of these projects: New York's High Line. Working closely with Diller Scofidio + Renfro and James Corner Field Operations, the firm helped to turn the disused railway infrastructure into what has become one of the New York's most popular and best loved public spaces.

Today, BuroHappold's Cities Practice is working at the cutting edge of reimagined public infrastructure. Alice Shay heads up the firm's work on 'stranded assets' and is currently leading a range of strategic planning and urban design projects including the Reimagine the Canals process in New York, Make Way for Lower Manhattan, and the NYC Small Venue Theatres Industry Study.



PHOTO © CLERNY FRIDMAN, 2018

{ Infrastructure is the manifestation of our collective investment in the functioning of our urban places }

Here Alice Shay speaks about the circular economy, her current work and the huge potential for stranded assets to reinvigorate cities and communities

Tell us about stranded assets

Stranded assets is a proposition that BuroHappold – and specifically our Cities Practice team which focuses on urban strategy – has been developing over the past couple of years.

As a proposition it's a new piece of thought leadership but really, it's a larger concept about the adaptive re-use of infrastructure, and that's something that we've been invested in for many years.

Infrastructure is the manifestation of our collective investment in the functioning of our urban places. Cities are the places where people live together at densities that require complex systems for shared services, and by living and working together we share in the mutual benefits from concentrations of people and economies of scale.

As technology, economy and culture around the way we live in our cities change, old pieces of infrastructure no longer serve us as well as they could. We look at identifying stranded assets – these large public infrastructure systems that may be defunct or disinvested or under-utilised – and try to find ways to transform or adapt them for contemporary needs.

Why is BuroHappold taking the lead on this?

BuroHappold is an engineering firm that, from inception, was very invested in challenging projects that are orientated towards transformation – not just your

standard go-to infrastructure or building projects, but projects that are pushing innovation in engineering.

As a firm, we're also very invested in thought leadership, particularly around urban strategy. Our Cities Practice team undertakes complex urban transformation projects, and we employ urban planners, economists, engineers – a really interdisciplinary team that delivers sustainability services, development programmes and policy initiatives to cities.

Typically, this range of skill sets would be housed within an architecture and planning firm or a management consulting firm. The fact that we have this team within a very innovative engineering firm allows us to look at a big piece of infrastructure and assess it structurally in terms of its engineering integrity, but also to engage the transformation of infrastructure assets according to other angles. What are the policy implications for change? What does the asset mean economically and culturally to communities? Because of our diversity of skills, we're in a unique position to answer those questions.

Was there a particular project that got your firm into this area?

BuroHappold was involved in the High Line right from the very early stages of that project; Craig Schwitter, the lead for our New York City office, worked in lockstep with Diller Scofidio + Renfro and James Corner Field Operations from the start.

The High Line is, of course, an exemplar for this kind of project. It was a piece of infrastructure that became defunct almost as soon as it was built, because the mode of distribution it was designed for immediately

PHOTO BUROHAPPOLD

Alice Shay leads the Stranded Assets project with the Cities Practice



changed. It laid fallow for many years – at one point the city considered tearing it down – but it was saved and is now this incredibly beautiful public park that draws people from across New York City and beyond.

What are you working on now?

We're working with the New York State Canal Corporation and the New York Power Authority on a project to reimagine the future of the Erie Canal.

The New York State Canal System is a 524-mile long system consisting of four different canals; it still has a mandate for commercial shipping, but there's an ever-increasing amount of recreational boating and paddling taking place on the waterway, which is a growing new use for this large piece of infrastructure. The New York Power Authority took over responsibility for the Canal in 2017 and is looking at ways the system could be re-positioned to best support canalside communities.

How did you approach this project?

We ran a global ideas competition last year, garnering more than 145 concepts. The jury identified seven finalists – each of which advanced their ideas during a



New York's Erie Canal is increasingly being used for recreation



BuroHappold worked on the Jamaica Bay project

BuroHappold's Cities Practice

The BuroHappold Cities Practice brings together planners, engineers, designers, economists, policy specialists, and real estate professionals to address some of the most complex urban development and management problems facing the world's largest and most dynamic cities.

In the words of BuroHappold: "Our work is evidence-based and data driven, ensuring that our clients are provided with solutions that address the specific challenges and questions they are facing."

"We led the creation of New York City's 80x50 plan to reduce greenhouse emissions, spearheaded the revitalisation of Jamaica Bay as a resilient recreation destination, and led Los Angeles County's first-ever Sustainability Plan. Our long history of work with local, state, and national governments provides us with a deep appreciation of the numerous drivers and enablers – social, economic, environmental, and political – that decision-makers must contend with, and an understanding of how those factors influence urban systems."

PHOTO: ©DEPARTMENT OF THE INTERIOR/DMR

second phase and ultimately two winners were selected; Erie Armada and Canalside Pocket Neighbourhoods.

The Erie Armada team proposed a multi-day festival on the water to celebrate the heritage of the canal and the upstate brewing industry and to bring new audiences to appreciate this amenity. The Canalside Pocket Neighbourhood team proposed the development of a canalside neighbourhood development with shared public space and waterfront access to the canal.

What's happening now?

We're building on the ideas that came from the competition. The seven finalists each proposed a potential new future, and we're exploring the viability of those ideas. One looked at irrigation in Western New York – whether we could use the canal as a way to distribute water to farmers to better address risk brought on through climate change. There was another proposal to freeze a portion of the canal in the winter time and use it for ice skating, while another proposal celebrated a series of art and architectural beacons along the canal.

How do you approach each new project?

When our team initiates a transformation project, the first thing we do is assess the structure and surrounding conditions. Is it degraded? Is it disconnected from its context? At the same time we look at the potential economic impacts. How much public money is being invested into this piece of infrastructure to maintain



PHOTO © ALAMY/PUBLISHED 2018



Historic infrastructure along the canal includes the Waterford Flights Lock

REIMAGINE THE CANALS COMPETITION

Strategic visioning for
the adaptive reuse of the
historic canal system
New York State, US

Client

New York State Canal Corporation
& New York Power Authority

Duration

2017 - Ongoing

{ The goal is to celebrate the heritage of this
significant piece of infrastructure while
adapting it to 21st century needs and desires }

The 524-mile New York State Canal System has enormous historic significance for the State of New York. When first built in 1817, the Erie Canal connected New York City to the Great Lakes and the American Midwest, making New York City the economic powerhouse it remains today. Today, however, commercial shipping has massively declined and many towns alongside have suffered from deindustrialization and depopulation.

In early 2017, the New York Power Authority (NYPA) assumed control of the Canal System and brought on BuroHappold's strategic planning team to run the Reimagine the Canals Competition and to engage key technical experts and local communities to understand potential visions for the future of the Canal System. Working with state agencies, the Canals team has begun to identify opportunities for a reimagined canal system that returns the canal to its communities based on three

key aspects: ecological restoration, climate resiliency, and economic regeneration.

The overarching goal is to celebrate the heritage of this significant infrastructure while adapting it to the 21st-century needs and desires of the communities along it. More specifically, the effort is exploring ideas to reposition the infrastructure for climate change adaptation, enhance recreational opportunities for communities along the waterway, spur economic development and improved quality of life throughout upstate New York, and create iconic destinations to attract visitors to new and improved tourist offers.

This is only the beginning of this transformational project. BuroHappold will continue to work with the New York Power Authority, collaborating with New York State agencies and communities across upstate New York throughout 2019 to build off this initial vision and identify a set of implementable projects and strategies.

When it's public dollars being spent it's really important to ensure local communities are engaged

the status quo? What are the opportunities? Is there a way it could catalyse more economic development?

Maybe the infrastructure could be used in a new way to provide resilience benefits or ecological restoration. How can you attach figures to benefits so you can show that your use is better delivering on the public dollars that are being invested into the infrastructure? Because our Cities Practice team combines economics with engineering, we're able to crunch those numbers and translate ideas that are not just about the structural adaptation but also about impact for communities.

How do you explore the options for each project?

We implement a whole series of processes for ideas generation. We do design sprints, charrettes, we run workshops bringing together technical experts and a range of other stakeholders. We also run ideas competitions, which can be very helpful, they often bring unexpected and new ideas into the mix.

When it's public dollars being spent you want to make sure those dollars will deliver public good, so it's really important to ensure that local communities are engaged and bought into the proposed solutions.

In the case of the Erie Canal, towns all across Upstate New York exist because of the waterway. People really associate with it, there are generations of families that grew up looking at these systems, working next to them and playing on them. It's important to celebrate the heritage of these pieces of infrastructure in projects where these assets may be adapted to new uses.

What else are you working on?


We're worked on a project in Richmond, Virginia called the BridgePark. For this project, we assessed the potential economic benefits of transforming part of an existing, underutilised road bridge into a bike and pedestrian path that would connect the city's downtown to a historically underserved neighbourhood across the river. We found that the project could create significant new revenue for the city, which really caught the mayor's interest.

Not every town wants a High Line of course, and the answer isn't always a park. So, in some cases the solution could be enhanced resiliency or ecological restoration. There's a lot of flooding around the Erie Canal, for example – there have been creative proposals to position the system to mitigate flooding.

The Los Angeles River project is an incredibly innovative project that engages infrastructure transformation for community benefits, and one that we'd love to work on. It's the most hardscaped piece of water infrastructure you'll ever see – the city, County of Los Angeles and community groups are looking at ways it could be re-naturalised. The benefit would be to add green space, but also to naturalise the structure enabling reuse of rainwater in a region that sees frequent droughts.

Can you think of any examples outside of the US that have impressed you?

Paris has been implementing an interesting model of competitions for publicly owned sites called Reinvent Paris. The city invited design and developer teams to propose new uses for public sites and to develop them with a



The Richmond BridgePark plan proposes repurposing an old bridge to create a pedestrian and cycle pathway



THE HIGH LINE

New York, NYC

Client

Friends of the High Line (FHL)

Architect

Field Operations / Diller
Scofield+Renfro

Project value

Phase I & II: \$152 million

Phase III: \$90 million (estimated)

Duration

Phase I: Completed 2009

Phase II: Completed 2011

Phase III: Completed 2014

Services provided by BuroHappold

Structural engineering, MEP
engineering, sustainability,
code consulting/fire and
life safety engineering

The High Line is one of the best
known examples of adaptive reuse

Built in the 1930s and last used in 1980, the High Line was a little known and long abandoned stretch of elevated railroad that spanned Manhattan's meatpacking district when an initiative to determine the fate of the line began in 1999. Demolition seemed imminent until, after a competitive selection process, the Friends of the High Line and the City of New York commissioned BuroHappold Engineering and Field Operations to create a masterplan for the reuse and reintegration of the railroad.

Inspired by the wild beauty of the derelict line, the team reimagined this industrial pathway through the city as a route for leisure, life and growth, mitigating the need for demolition and instead enriching people's lives. This idea was realised through the concept of agriculture, which changes the rules of engagement

between plant life and pedestrians by combining organic and building materials in varying proportions to accommodate the wild, the cultivated, the intimate, and the social.

In stark contrast to the speed of Hudson River Park, this parallel linear experience was instead distinguished by slowness, distraction, and an other-worldliness that would preserve the appeal of the High Line.

BuroHappold created two structures which pushed this ethereal concept even further – the Flyover, an elevated steel walkway engineered so as to appear to float above the main path, and the Cutout, a steel mesh deck providing views through the original rail structure and down to 30th Street below. Many of the original steel rails were restored for reuse in these new designs, reducing both the cost and environmental impact of the project.

URBAN REGENERATION



BEFORE



AFTER



BEFORE



AFTER



BEFORE



AFTER

CHICAGO PEDWAY

Chicago

Client

Environmental Law and Policy
Center with Broadway in Chicago
and Chicago Loop Alliance

Duration

Completed in 2017

The Chicago Pedway is an underground network of pedestrian paths that connects 40 blocks and almost 50 buildings in the downtown area of the city.

BuroHappold Engineering, with partners Davis Brody Bond, Billings Jackson Design and City ID, led a high-level, conceptual study

focusing on the main stem of the Pedway. This process recommended enhancing entryways, creating places for spectacle through use of art or interesting transitional zones, integrating shops and storefronts, and envisioning iconic entryways to orient pedestrians both above ground and throughout the Pedway.



public benefit mandate. The public competition is a really interesting model for inventive adaptive reuse concepts.

The circular economy concept seems to be more common in Europe than the US, at least at the moment. It's a term that is frequently applied to consumer goods recycling or food waste, but the architecture and urban strategy sector should actually be using that concept and applying it to our bigger scale structures and infrastructure.

We've made huge public investment and we should help ensure these structures have a future life that can continue to deliver benefits to the public.

What else are you working on?

We're currently working on a project looking at adapting the streetscape in Lower Manhattan.

After 9/11, companies left Lower Manhattan and moved to Midtown, leaving an abundance of underutilised office space. As a result, there's been much adaptive re-use of the neighbourhood's commercial office buildings into residential uses. In an area that was once empty at night, we now have a 24/7 live-work community in Lower Manhattan. As a result, you have people out in the evenings, great restaurants and hotels; you have a community with different needs and city systems that still cater to the old operations of the district. Streets that prioritise cars and are dangerous for people. Waste that piles up after work hours and makes the sidewalks unpleasant and hard to navigate.

With the Financial District Neighbourhood Association, we recently published a report called *Make Way for Lower Manhattan* that's a call to arms for the city and neighbourhood groups to address the streets of Lower Manhattan. How do you employ a shared street model where you prioritise the pedestrian over the vehicle? You make it

safer for people to walk around, you make it easier for restaurants to activate the sidewalks. We looked to many European cities that have fantastic historic districts.

Waste pick-up is also a huge issue because there's a different system for commercial waste pick-up versus residential and they conflict. You get these gigantic mounds of trash in Lower Manhattan that are taller than I am. You're walking through the most historic neighbourhood in Manhattan and its urban systems are not honouring that character.

This proposal includes a set of physical interventions, pilot projects and enhanced public services proposals that will transform the streetscape for the contemporary uses we're seeing in this neighbourhood today, while honouring its history.

The project was recently adopted into the Mayor's OneNYC Sustainability Plan. The city has announced that they will study the area, engage the community, and prototype pilot projects to improve the neighbourhood's streets and sidewalks for the long term.

What do you see as the biggest issues for people working in the adaptive reuse of old infrastructure?

Celebrating the history of the infrastructure that practitioners are looking to adapt is an important approach. We must draw on the cultural heritage of structures as an integral aspect of the future life of infrastructure, and it can be the catalyst for great innovation.

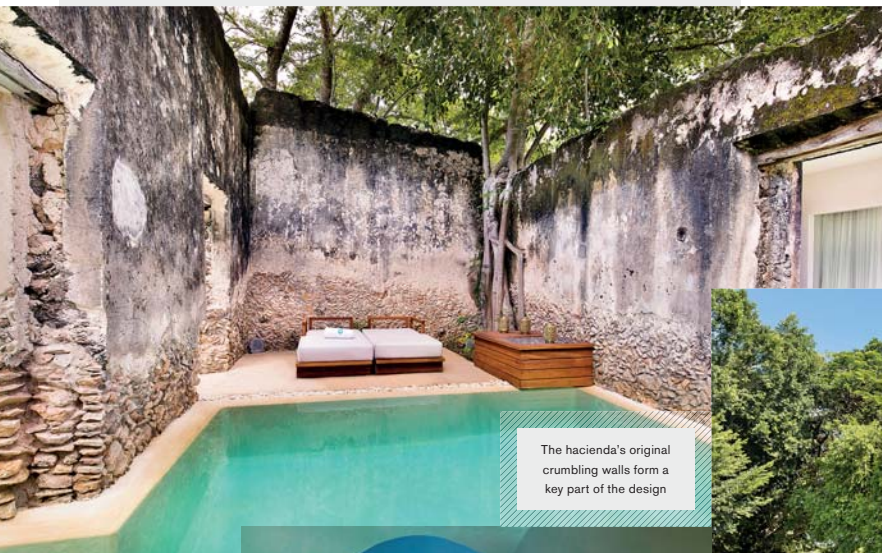
The circular economy of our infrastructure is a big challenge and an opportunity. It is essential that we, as designers and urban strategists, work towards ensuring that our collective investment in infrastructure allows us to live sustainably and equitably together in our cities. ●



The treatment rooms look out onto the jungle and cenote


6

True luxury
is about
preserving
the soul of
an incredible
destination



The hacienda's original crumbling walls form a key part of the design





The resort has been designed to highlight the beautiful surroundings



Rocco Bova

HIDDEN TREASURE

Buried deep in the Mayan jungle, amid the ruins of a historic hacienda, lies a new hotel deemed by UNESCO to be one of the world's best. **Kim Megson** investigates how, through a commitment to design excellence, its creators aim to 'redefine wellness.'



I n the hospitality industry, ideas about wellness are changing," says Rocco Bova, taking a thoughtful sip of mescal. "We've made a conscious decision not to follow the traditional model, where the spa, massages and fitness are at the centre of everything. Instead, we're focused on the wellness of being. "For me, that's about creating happiness, be it through experiences that please the palate, the eyes, the mind and the soul."

As general manager of the globally acclaimed Chablé Yucatán Resort & Spa, hidden deep in Mexico's Mayan jungle – Bova is a well-placed observer of the changing nature of wellness.

While his five-star hotel does have a genuinely spellbinding spa, and a fitness centre that wants for nothing, he argues that just as important are other factors essential to wellbeing: sublime gastronomy, a profound sense of space, a respect for local culture and, crucially, exquisite design.

The Royal Villa features a swimming pool, jacuzzi and private garden



Modernism meets memory

Spread across the sprawling grounds of a 19th century hacienda, once home to one of the region's most important sisal factories, the hotel is a self-contained paradise. Winding trails lead through pockets of jungle and past verdant organic gardens (maintained to serve Chablé's restaurants and spa), a deer park, tennis courts, a wellness golf course, several swimming pools (including one formed of petrified wood) and a cenote.

Despite covering a 750 acre site, Chablé features only 36 casitas, and four villas (including a Presidential Villa and a fittingly palatial Royal Villa.)

Every residence lies hidden down its own jungle track. Architect Jorge Borja of Grupo BV SC has created a series of sleek, minimalist, white-clad volumes, fronted by expansive glass panels that allow 180 degree views of the surrounding nature and ruins. Outside, generous private plunge pools, complete with hammocks, add an extra dimension of understated style. Think Tracy Island reimagined by Oscar Niemeyer.

"The intent was to frame the old architecture with the new," explains Borja. "In order to emphasise the past and honour the old walls on the site, we have left them intact. However, the hacienda buildings were obviously never hotels and the old architecture responded to different needs and climate, with higher density, more enclosed spaces and smaller windows. Therefore, we had to create new buildings for the guest rooms."

"We carefully placed these new buildings to provide total privacy, and incorporated large glass walls to let in the light and merge the outdoor and indoor spaces."

The interiors, designed by Paulina Morán, are equally impressive, with local textiles and natural materials, such as tropical wood and limestone, subtly used alongside splashes of colourful art and nods to Mayan traditional design. Morán has said her ambition was to "fuse ancestral architecture with modern spaces and nature with built interiors." An extreme sense of care, materiality and lightness of touch is evident throughout, and the result is a genuine sense of luxury, without any requirement for bling.

The bathrooms are particularly striking, with indoor/outdoor jungle showers, marble sinks and yet more huge panels of glass. The suites, meanwhile, boast enormous freestanding sculpted

continued on page 90



The spa and treatment rooms were designed around a natural cenote

6
The intent was to frame the old architecture with the new



Warm wood and a white colour palette create a feeling of calm



Bonnie Baker (left) and Amy McDonald (below) created the spa concept together



Water treatments take place in a pool made from petrified wood

THE SPA AT CHABLÉ YUCATÁN

Of particular note is the Chablé's spa, which surrounds a cenote; a natural sinkhole considered sacred by the Mayans and one of the best-known features of the Yucatán Peninsula.

The spa was conceived by Amy McDonald, owner and CEO of Under a Tree, Health and Wellness Consulting, in collaboration with Bonnie Baker, owner of Mexico-based spa consultancy Satteva.

"Although it is really high-end luxury it is thoughtfully infused with local culture and nature," McDonald has said.

"The rooms are completely surrounded by glass – you are in the jungle."

The 3,022sq m (32,530sq ft) spa blends "ancient mysticism with modern curiosity", and features a naturally formed cenote as well as several temazcal experiences and an infinity pool made from petrified wood.

The cenote – seen as a healing force in Mayan culture – is central to the spa, and guests can even bathe in it. Twelve single treatment rooms, one double and one spa suite are all situated around the natural landmark.



PAULINA MORÁN

Interior Inspiration

In each Chablé, the challenge we set ourselves is to create a high-end hotel in a unique location, using the local culture as a strong influence. An invisible thread should guide the guest on a journey to experience the richness of the craftsmanship, the art, the music, the food. At the same time, there should be a feeling of being at home. We do conscious research before we draw any lines. Each project has to tell us a story, and we try to listen, hear and to feel in order to find its inner soul.

Nature is also a huge influence – whether it is the jungle, the beach or the ocean. We mostly use natural materials in all the elements of the interior design, combining ancient techniques with more contemporary accents, for example in our use of bronze, ceramics and wood.

With the Chablé Yucatán project, we tried to preserve the old buildings by 'floating' all the inner structures and furniture, so that they stand apart. The old walls act as a natural canvas for the new furniture and design elements, eroding

Morán began her interior design career working for Philippe Starck



The Royal Villa at Chablé Yucatán

and changing over time. We've tried to retain the dignity and importance they had in the past while ensuring that the interventions, with an expert hand, give the project the modernity that a high-end hotel needs. I particularly love the main building and the signature restaurant. They were very damaged buildings and we have brought back their splendour.

For me, winning the UNESCO prize twice in a row [for Chablé Yucatán in 2017 and Ix'im in 2018] is mind-blowing and the highest recognition for me as an interior designer. I'm very proud to be Mexican, and the real honour is to show the world what my country has to offer: the rich culture and the kind hearts of the people.

JORGE BORJA ON HIS DESIGN APPROACH

What first drew you to the project?

I had previously worked with a partner of Hamak, the hotel operator, on a residential project. He introduced me to the people backing this Chablé project and we were well matched in our understanding of the challenges.

My first attraction of course was the natural beauty of the place and the hidden history behind it. The old hacienda had been abandoned for many years and its crumbling walls covered with vines told a compelling story of the architecture from the past.

What was the biggest challenge and the biggest opportunity?

The biggest challenge was how to make this place attractive, other than by merely emphasising its hidden natural beauty. Over the past 20 years, there have been many restorations of this type



Jorge Borja

of hacienda, making them look as they were before and turning them into luxury hotels. Despite these admirable attempts, these restored buildings very rarely meet the expectations of comfort and luxury required. We detected an opportunity to be different and to make a truly comfortable and modern hotel, which also honours its history and forms a unique destination.

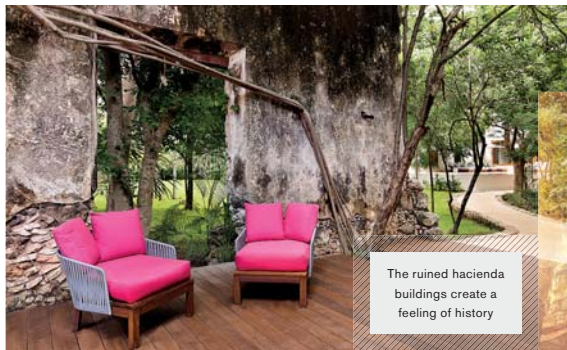
How did you go about deciding how to incorporate the site's amazing historic buildings?

We wanted to take the guests through different experiences. First, we sought to express a sense of place upon arrival in the main reception building, or 'Casa Principal'. We carefully restored it to the way it was in the hacienda times, while ensuring it met the needs of the hotel.

Then, as people walk to their casita, they pass through a landscape of gardens, beautiful trees and historic ruins. It took a long process of analysis and many visits to the site to decide on the placement of new buildings and pathways to enhance this immersive experience. In my explorations, decisions were made as we walked through the jungle, discovering beautiful trees and pieces of the old buildings that just had to be part of a new building, or a view from a new room.



The resort's 38 casitas look out onto the lush jungle gardens



The ruined hacienda buildings create a feeling of history



We had a masterplan that was continuously changing. We would mark on site the buildings and move them around as the process developed, until eventually we had a final layout.

How did you aim to create a feeling of wellness and luxury through your design?

Since the resort location was not a destination with an oceanfront or any particular view, other than of its existing buildings and the beautiful open cenote which can be seen from the spa, the challenge was to give the guest something new and different to look at within the premises. The new buildings are really not intended to be viewed from the outside. Instead, they are designed to maximise views out towards the surrounding vegetation and historic elements. I think this openness and embrace of nature creates

a sense of relaxation and wellness. The guest rooms also emulate the spa in some ways, with pools and private terraces where treatments can take place, adding to this feeling of comfort.

Do you have a favourite part of the completed hotel?

That's hard! During the first explorations of the site and through the evolution of project we identified lots of spots where we could imagine sitting, meditating or enjoying a beverage in the shade of a tree. For example, next to the main pool we had a striking tree and decided to design a simple bar around it. So I like to see these spaces realised. Or maybe it is the spiral enclosure in the spa, which is used for meditation and rituals before a treatment. Originally there was a Ceiba tree right there, but during construction it was hit by lightning. The Ceiba is considered


a sacred tree for the Mayans as it connects with the underworld. Our structure on the spot seeks to represent the tree and this concept.

How did it feel to win the UNESCO award?

We were overwhelmed, surprised, thankful and honoured. Just being in the UNESCO headquarters in Paris was already an unbelievable thrill and a joy. To then receive the world award was an explosion of happiness.

How important are projects like this for Mexico?

I think placing projects like this in remote places, far from any tourist areas, is very important for the local and adjacent communities. It definitely helps with employment and creates a connection with the local community from the beginning.



The resort's Ixi'im restaurant was inserted into an old textile factory

continued from page 86

stone bath tubs that looks as if they've just been carved from a rock face. In spaces such as these, it's seemingly impossible to take a bad photo, however limited the photographer (as a quick search of Instagram attests).

In contrast to the casitas, most of Chablé's public amenities are situated within and amongst what remains of the hacienda's historic buildings. The main office and welcome area can be found in a former administration HQ, a private wine cellar occupies an old jailhouse, and the signature Ixi'im restaurant – run by the renowned Mexican chef Jorge Vallejo – has been built in the carefully restored remnants of the abandoned textile factory; a new metal skeleton painstakingly inserted to transform the original stone walls into partitions.

If "merging the old and the new" and "integrating nature" have become architectural clichés, they can at least be excused here. In the same way that modern design interventions are carefully integrated around original gates, archways and walls, nature is also permitted to take its course. Trees burst through gaps in facades, twist majestically around rooftops and provide courtyard centrepieces.

Such is the presence of the jungle, you are left with the lingering impression that you might find Indiana Jones lounging in the vine-covered cigar room, or Lara Croft perusing Ixi'im's extensive tequila collection (3,175 bottles – more than anywhere else in the world). When you walk back to your room at night, the route is illuminated by fireflies.

"True luxury is about preserving the soul of an incredible destination," says Bova. "When Chablé was conceived, it was important to continue telling the story of this ancient hacienda

We invite our guests to go back to basics and to value the important things in life in an unforgettable setting

through its unique architecture and design elements. One of the mainstream trends important to the new wave of travellers is design, and the Global Wellness Institute put in a recent report that we must 'build well to live well'. I guess we're just translating into action what consumers expect nowadays."

Redefining Wellness

According to Chablé's brand manager, Liliana Castellanos, the company calls its philosophy 'redefining wellness'.

"We think it's the most innovative aspect of our portfolio," she explains. "It allows us to touch the hearts of our guests through both the tangible and intangible.

"With so many distractions in the world today, we invite our guests to go back to basics and to value the important things in life in an unforgettable setting. Our aim is to speak to them in a real and honest way."

It's a bold claim, but Chablé, and parent company Hamak Hotels, can fairly point to the fact that they spent a period of 12 years developing the concept and building the hotel, which finally opened in 2016. This long development period means that every detail has been accounted for.



Hotel Chablé Maroma opened last year on the beach near Cancun



Chablé Maroma's tropical surroundings take centre stage

The effort has paid off faster than Chablé could have dared hope. The hotel has already received the 2017 Prix Versailles award, presented by UNESCO and the International Union of Architects to celebrate "the structures that have the most remarkable interior and exterior architecture." Last year, Ixi'm won the same award in the restaurant category.

Being known as the world's best-designed hotel with the world's best restaurant has done no harm to business. Bookings have multiplied and Chablé's wellness philosophy is being reinforced to a new generation of travellers.

Chablé Maroma

Such has been the success of Chablé in Yucatan, Hamak are expanding. The first sister property, Chablé Maroma, opened near Cancun in 2018 after eight years in development. A different type of guest experience is on offer here, this time revolving around a tropical beach on the Caribbean Sea.

While there are no shells of ancient buildings here, the jungle once again takes centre stage. Signs on the approaching roads warn drivers to keep a careful eye for crossing jaguars, while bridges for monkeys hang overhead.

Morán once again provides the hotel's interiors, with architect Javier Fernandez this time responsible for creating the casitas. As before, modernism meets nature, with geometric volumes placed carefully around existing mangroves.

"This hotel is a response to our guests who seek the Chablé experience in a tropical beach setting, with closer proximity to an international airport," explains Castellanos. "Maroma has long been considered one of the best beaches in the world and it seemed an obvious choice for us, far away from the all-inclusive hotels and noise.

"In line with its sister property, it respects its natural landscape, with minimal interference to the surrounding jungle and beach. We've touched none of the flora or dunes along the hotel's coastline."

There is also a unifying focus on creating experiences that encourage happiness, she adds, although this time an itinerary might incorporate kayaking, jet skiing, scuba diving or a conch-blowing ceremony on the beach.

"The ambition of 'redefining wellness' is the same, as is the dedication to design excellence. Our aim is to take this manifesto around the best places in Mexico and the world." ●

LIVING WELL


MIDDLE EAST & NORTH AFRICA

The Middle East and North Africa is one of the smaller markets for wellness lifestyle real estate, but like most of the world, it is poised for growth.

Jane Kitchen looks at some of the most interesting projects in the works

The Middle East & North Africa (MENA) is the fastest growing wellness tourism market in the world – it's increased 13.4 per cent annually (from 2015–2017) to reach US\$10.7bn. MENA's spa industry is also seeing explosive 15.4 per cent yearly growth, and is now valued at US\$2.8bn. But when it comes to wellness lifestyle real estate – communities and buildings developed with the holistic health of residents in mind – the region is one of the smallest, with the Global Wellness Institute putting it at US\$5.5bn of the approximately US\$119bn segment worldwide. That's in stark contrast to the nearly US\$52.5bn market for the US alone, or the US\$19.9bn market in China.

But wellness real estate is expected to grow at a rate of 6 per cent annually worldwide through 2022, and the Middle East and North Africa is poised to be part of that growth. The GWI sees significant and growing interest in health and wellness as a differentiating feature in the region's competitive real estate market, and predicts there will be a number of new projects in the coming years, particularly at the luxury end of the market. "What the region has going for it is demand," says Ophelia Yeung, senior research fellow for the GWI. "The youth swell in many countries means a large cohort of young adults are entering the home-purchase market with a high level of awareness and interest in wellness and healthy lifestyles."



The King Salman Park in Riyadh will be four times the size of Central Park



VX Studio and Carlo Colombo teamed up with wellness real estate company Delos to create the MAG Creek Wellbeing Resort

MAG Creek Wellbeing Resort

Dubai, UAE

Architect: VX Studio and Carlo Colombo

Opening: 2021

Designed by architecture firms VX Studio and Carlo Colombo, in partnership with international wellness real estate and technology company Delos, MAG Creek Wellbeing Resort is an AED2.2bn project that aims to "provide residents with a holistic and healthy lifestyle by integrating the best of science, health and technology within the built environment." Each home is designed to enhance physical and emotional wellbeing through features such as dynamic lighting, advanced purification, enhanced sleep environment and automated wellness systems.

The gated, landscaped community spans nearly 900,000sq ft, covers 550m of the Dubai Creek



The development will feature a 120,000sq ft wellness centre with access to a medical check up clinic

waterfront, and is strategically situated adjacent to the Ras Al Khor Flamingo Wildlife Sanctuary. The project will be home to 17 waterfront mansions, 75 luxury apartments and 172 serviced wellness holiday homes.

In addition to the luxury residential units, MAG Creek will include a 120,000sq ft WorldCare Wellness - which claims to be the largest wellness centre in the world - which will offer residents and guests full access to a state-of-the-art medical check-up clinic focused on healthy living choices. The community will also include a 96-bedroom WorldCare Wellness Hotel; a sports, fitness and leisure centre; and a variety of restaurants, cafes and retail outlets. Architects A++ are responsible for the projects interiors.





The sophistication and development of UAE's market is way ahead of other countries in the region

The United Arab Emirates, while at the top of the MENA region for wellness real estate, barely makes the list of top 25 countries globally, coming in at number 25, but Yeung says it will likely remain the top market in the region for the next few years. "The sophistication and development of UAE's market is way ahead of other countries in the region," she explains. "The second largest market – Saudi Arabia – will take a while to catch up."

With consumers increasingly associating environmental health with their personal health, MENA faces some extreme conditions, such as low rainfall and high temperatures, that make green building and incorporating nature into the design of these

communities even more important. "With the environmental consequences of these conditions, such as high energy consumption and greenhouse gas emission, it is no surprise that much of the wellness real estate in the region incorporates green building features," says Yeung. "But when it comes to incorporating nature, it is not only about adding the lush, green landscape that may be missing outdoors, but also about getting away from cookie-cutter designs, and creating a sense of harmony with the heritage and natural landscape around these communities."

Here we take a look at some of the wellness lifestyle real estate in development across the region.



Vincent Callebaut Architects are behind the design of the The Gate Heliopolis

The development will feature open squares, green areas and an extensive range of leisure and cultural facilities



King Salman Park

Riyadh, Saudi Arabia
Architect: Omrania
Opening: from 2020

The world's largest city park – large enough to hold a top class 18-hole golf course and much more – is just one part of a US\$2.3bn (€20.19bn, £17.51bn) wellbeing project that will change the nature of Saudi Arabia's Riyadh capital. The entire project consists of four separate parts: the 13.4sq km (8.32m) King Salman Park, which will be four times the size of New York's Central Park; Sports Boulevard, which features a 135km-long (83.88m) cycling track covering the city and surrounding valleys, as well as riding stables and athletics tracks; Green Riyadh, where 7.5 million trees will be planted, increasing the city's green cover from 1.5 per cent of the total area to 9.1 per cent, and reducing ambient temperatures by 2 degrees celsius; and Riyadh Art, which looks to establish the city as a "gallery without walls" through an interactive public arts programme.

Providing up to 70,000 new jobs, the project is intended to create vast open green spaces in the Saudi capital, creating sustainable communities and driving action against climate change. Organisers see the scheme offering opportunities worth US\$15bn (£13.7bn, £11.44bn) for the private sector to invest in residential, commercial, recreational and wellness areas.



Driverless cars will pick visitors up at the metro station and drop them off wherever they want to go within the park



Saudi Arabian architectural and engineering firm Omrania has been appointed to design King Salman Park. It will include residences; hotels; an arts complex featuring museums and theatres; water parks; cinemas; sports facilities; restaurants; and the Royal Golf Course. Construction is due to begin in the second half of 2019, with the first phase to complete by the end of 2020. Environmental considerations are also etched into the plan. Green Riyadh, for example, will use more than a million cubic metres of treated sewage effluent per day for irrigation.

Basem Alsihaby, founder and managing partner of Omrania, says the project will create a "space that will bring back the human life to Riyadh, rather than the current situation where cars are the main means of transportation and there is little consideration for the natural human need to walk, ride bicycles and go running".



Central Park at City West

Dubai, UAE

Opening: unconfirmed

Dubai conglomerate Meraas is developing the Central Park at City West, an expansive and wellness-orientated "leafy community" in the heart of Dubai. The residential complex, which will be located a stone's throw from the Dubai Arena, will surround a 40,000sq m green space – dubbed "Central Park" – and comprise 187 condos housed inside 12 terraced mid-rise buildings. The property's on-site leisure and wellbeing amenities and facilities

will include sports courts, pools, fitness and spa areas, as well as a skatepark and a playground.

The site's apartment units will be shaped to facilitate "nature-inspired living", boasting a "sleek contemporary design, with light colours and carefully selected high-end materials that seamlessly blend with the natural environment, including plants and flowers suspended in hanging baskets from balcony edges".

Details for the project's completion date have not yet been announced.



Wellness facilities include spa areas, swimming pools and sports courts



La Reserve Residences

Dubai, UAE

Architects: 10 Design

Opening: Q4 2019



The project is designed to promote healthy living

a Reserve Residences, developed in partnership with Dubai Healthcare City, will be an upscale development with a focus on community wellbeing.

The project, co-developed by Swiss Property, a Dubai-based boutique real estate developer, and Dubai Healthcare City (DHCC), is set to offer 230 simplex and duplex apartments ranging from one to four bedrooms.

Wellness is at the centre of the project's concept, which incorporates holistic elements, integrating the indoors and outdoors – visually or through connected activity. From open terraces, outdoor activity areas and pedestrian trails, to running tracks, pools, gyms, and expansive greens for recreation, the project is designed to promote healthy living.

The design concept of La Reserve Residences traces back to the Arabic word 'Wadi', a riverbed or oasis that often forms from waterfalls and signifies balance, and the simple beauty that arises from it. Lush greens have been designed to weave around pavilions and flow into the cascading terraces of two buildings that mirror one another.

The Gate Heliopolis

Cairo, Egypt

Architect: Vincent Callebaut Architects

Opening: From 2022

In the heart of New Cairo, the Gate Residence is a green, sustainable building, featuring a solar roof, green terraces and vertical gardens, as well as a health club and spa and a branded gym. The community is organised around a central street named The Boulevard, which acts as the spine of the housing project, with the 1,000 apartments organised in U shapes around the central street.

The facades of the building have been inspired by fish gills, and act as sunshades. Balconies are transformed into suspended gardens by the integration of planting beds along the facade's perimeter in order to create green cascades falling into each courtyard.

A large community garden will be set up on the roof of the complex, with two plots linked by sky foot bridges, and will feature a common playground area of food gardens, orchards, infinity swimming pools and sports areas for residents. The gardens are designed to improve residents' health through increased fresh vegetable consumption, and



The gill-inspired facades act as sunshades

also to break down isolation by creating a social community.

"In the Gate project, we propose to transform the roof into a new innovation place for the social life of all residents," says architect Vincent Callebaut. "This garden in the sky will integrate playgrounds, sports areas, food gardens and orchards. This green roof will compensate the high density of the construction and will be a perfect insulation coat above the residential levels to reduce the urban warming."

Dilmunia

Muharraq, Bahrain

Opening: from late 2019

Positioned as "Bahrain's wellbeing island", this US\$1.6bn mixed-use development is being built on a man-made island off the coast of Muharraq, and will contain residences, a hotel, leisure facilities and shopping districts. With a mandate to provide a development where wellbeing and vitality are the focus, master developer Ithmaar Development Company worked with international master planners to conceive an island location that balances the needs of all its inhabitants.

Dilmunia takes its name from the ancient civilization of Dilmun, believed to be the original Garden of Eden, and aims to "create a



The project's tagline is 'restoring balance, enhancing life'

modern Garden of Eden, where a progressive society can prosper, while balancing the need for growth with the need for a healthy, sustainable ecology".

The Mall of Dilmunia, designed by Singapore-based DP Architects, is set to open

this October, and will feature a 100m video display ceiling – reportedly the largest in the GCC – as well as the largest atrium in Bahrain, a 16m tall cylindrical aquarium, ice skating rink, indoor zipline, two football pitches and an open-air sky terrace.

"The strategy underpinning Dilmunia is founded on insights of what modern society wants from an integrated development," the developers said in a statement. "Today, the trend has moved toward people wanting lifestyles that provide genuine wellbeing." ●

B O O K



C L U B

With a museum, a 'book hostel' and treehouse pavilions scattered through its green spaces, the new branch of the Taiwan National Library will be about people as much as books, its designer Carlo Ratti tells Christopher DeWolf

Thousands of years of knowledge is now accessible from any mobile device. You'd think this would have made libraries obsolete; after all, what's the point of warehousing volumes of text when their contents can be accessed virtually? And yet, in the midst of the digital revolution, libraries seem more important than ever.

"Libraries still have a very important function to perform – face-to-face interaction," says Italian architect Carlo Ratti, a professor at the Massachusetts Institute of Technology. His firm, Carlo Ratti Associati (CRA), recently won a competition to design the new southern branch of Taiwan's National Library in collaboration with Taiwanese studio Bio-Architecture Formosana (BAF). Located on a 5.7 hectare site near the former capital of Tainan, a historic city on the balmy southeast coast of the island, the library will include a book repository, museum and archives, part of which will be a preservation centre that digitises Taiwan's academic resources. But perhaps most of all, the library will serve as a gathering space.

A large sheltered, open air canopy is key to the design. It will host a variety of activities

Like other cultural institutions, libraries provide something that the internet cannot: genuine human interaction

BRINGING PEOPLE TOGETHER

Ratti says that, like museums and other cultural institutions, libraries provide something the internet cannot: genuine human interaction. "They can bring people together in a single space that allows for the exchange of ideas and a high degree of serendipitous connections," he says. "Rather than holding onto their traditional role as keepers of huge quantities of information – in which they functioned somewhat like static monuments to knowledge – we believe that libraries should become interactive hubs that promote new models for learning and knowledge-sharing. They should evolve from buildings that contain information to cultural ecosystems that promote lifelong learning and community interaction."

Making sure it achieves that goal is the main challenge of the library's design. Its location in a park on Tainan's suburban fringe complicates things. "Given the size of the project, it was a big challenge to design [the library] in a small suburban town," says BAF principal Ching-Hwa Chang. Their solution is to break up the mass of the library into smaller volumes, making it less imposing and more approachable. Chang says their vision is to merge the



PHOTO: BERNARD ZHANG



The site has been designed to create a wind tunnel to ventilate the library's open air spaces



Ninety per cent of the site's trees will be preserved, with the rest used as wood for furniture

library into the existing town fabric. "The library would not be a destination but rather an integral part of the locals' daily life, shifting the formality of the conventional library to a community space," he says.

Key to that plan is a huge canopy that will create a variety of all-weather spaces for "community activities like group exercise, playing chess, picnics and outdoor discussion." From there, visitors are taken down a "main street of knowledge" – a central axis that links all of the library's different elements.

The Agora is a sheltered, open-air square that functions as a kind of giant living room, with steps and terraced spaces where people will sit, chat, read and attend events. From there, visitors can access reading rooms, research pods, a youth area and educational facilities, or they can continue down the axis to a lecture hall or the museum, where visitors can follow an automated storage and retrieval system (ASRS) – known as the "book bot" – to see how books are preserved, restored and digitised. Researchers will be able to take advantage of a "book hostel" where they can stay overnight when they are doing particularly intensive research.

SUSTAINABLE DESIGN

In an effort to reduce the library's ecological footprint, the architects will preserve 90 per cent of the site's existing trees, with the remainder used to create wood furniture or "treehouses" – little pavilions that will be scattered through the green spaces around

the library. The library follows a north-south axis in order to reduce solar heat gain in Tainan's hot, sunny climate. The central axis also serves as a wind tunnel to ventilate the library's open-air spaces, and spaces that need to be air-conditioned will be powered by photovoltaic cells installed on the canopy that stretches over the library.

Both BAF and CRA have been keen to explore sustainable building methods in their previous projects. Ratti says the library will make use of lessons learned in Living Nature, an experimental pavilion at the Milan's 2018 Salone del Mobile that housed "four seasons under one roof," using solar energy and light-reactive sensors to cool or warm spaces with zero carbon footprint. BAF will employ the same "circular economy" principles as its Beitou Library in Taipei, a solar-powered wood structure that recycles water. Although the National Library's main structure will be made of steel, "wherever possible we will use wood," says Chang, along with other local, sustainable materials such as bamboo, clay and terracotta.

Along with being environmentally friendly, the architects hope the use of those materials will give the library a sense of being rooted in its surroundings, one that complements the openness of its design. "I think the changing role of libraries means they must stress openness in order to survive as essential cultural institutions," says Ratti. "The paradigm of how information is stored and shared is changing, and we believe these ideas of openness and diffusion should be physically embodied by the design."

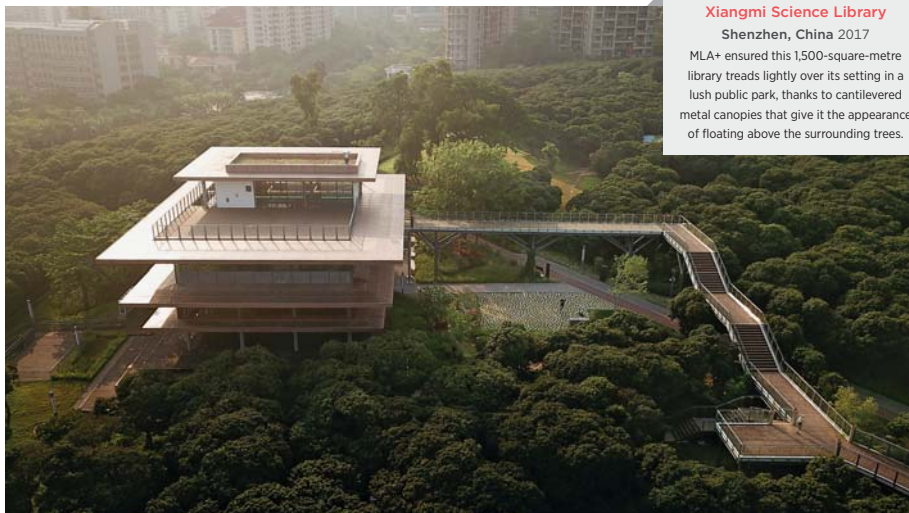
A NEW GENERATION OF LIBRARIES

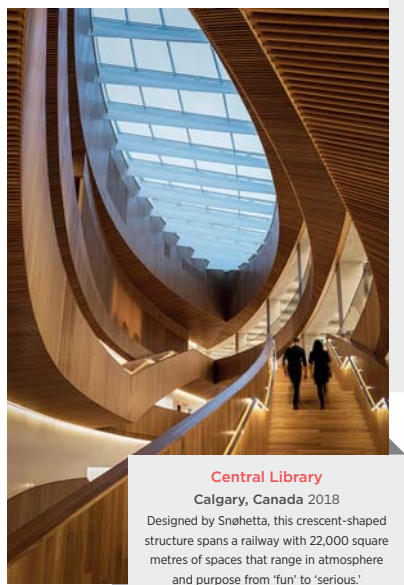
In an era of digital information, the newest wave of public libraries emphasise their role as impactful spaces to gather, read and contemplate the world

Xiangmi Science Library

Shenzhen, China 2017

MLA+ ensured this 1,500-square-metre library treads lightly over its setting in a lush public park, thanks to cantilevered metal canopies that give it the appearance of floating above the surrounding trees.





Central Library

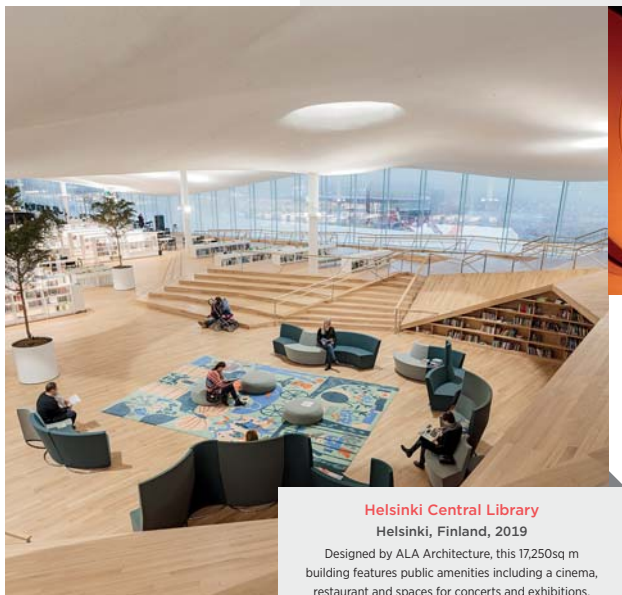
Calgary, Canada 2018

Designed by Snøhetta, this crescent-shaped structure spans a railway with 22,000 square metres of spaces that range in atmosphere and purpose from 'fun' to 'serious.'





PHOTO: THE PAGE: THOMAS URSINHO



Helsinki Central Library

Helsinki, Finland, 2019

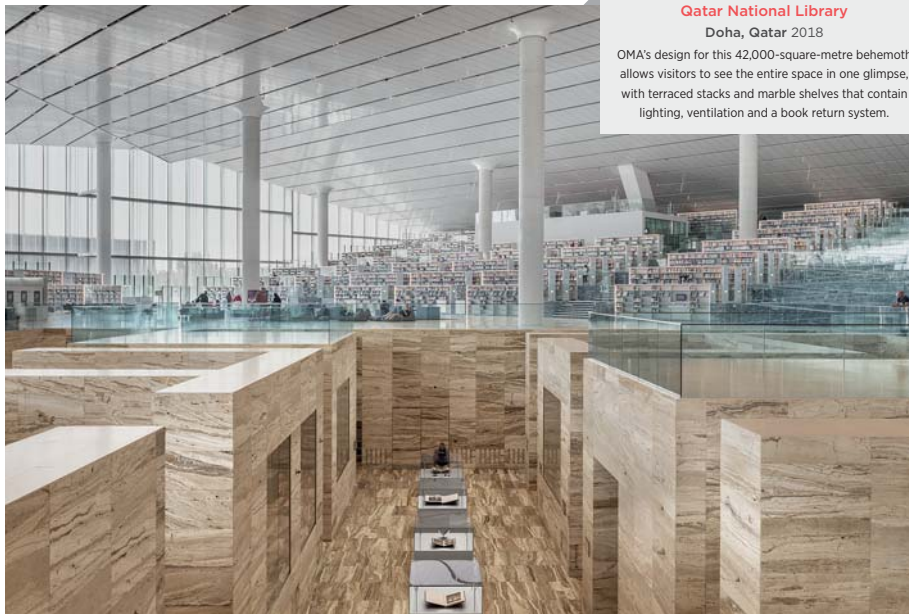
Designed by ALA Architecture, this 17,250sq m building features public amenities including a cinema, restaurant and spaces for concerts and exhibitions.



Qatar National Library

Doha, Qatar 2018

OMA's design for this 42,000-square-metre behemoth allows visitors to see the entire space in one glimpse, with terraced stacks and marble shelves that contain lighting, ventilation and a book return system.



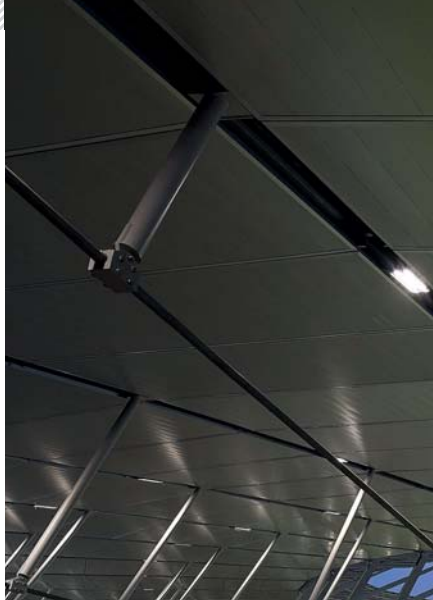
PHOTOS THIS PAGE: DRISTINO SISTO LECHE AND MANCO CAPPELLIETTI

A NEW DAWN

Tottenham Hotspur's new record-breaking stadium houses a retractable pitch, an innovative seating bowl and a design with a sense of local history. Tom Walker speaks to Populous' MD Christopher Lee to find out more



Populous' Christopher Lee has designed more than 30 stadia across five continents



The opening of the new White Hart Lane Stadium heralds a new era for Tottenham Hotspur Football Club. With a capacity of 62,062, the new stadium becomes the biggest club stadium in London and, by incorporating a fully retractable pitch, the first in the world to be custom-built to stage soccer and National Football League (NFL) games.

"This is a game changer," says Christopher Lee, managing director of Populous (EMEA). "There's no doubt in my mind that the new Tottenham Hotspur Stadium is the best stadium in the world."

Designing an experience

The stadium's façade is dynamic and responsive to the changing light. By day, the exterior's perforated screens partially shroud what's going on inside, but at night they act like a lantern, highlighting the activity within.

Elsewhere, a five-storey high glass atrium at the south end will provide a new meeting place for home supporters before and after the match, including an open food court bathed in natural light. The main entrance also provides a glimpse of life within the stadium and has been designed to create a sense of arrival from the station.





Reflective panels on the underside of the roof minimise the loss of crowd noise

Inside, the stadium has been designed to generate 'the best match day atmosphere in the world,' with uninterrupted sightlines and spectators closer to the pitch. The stands are angled at 35 degrees – the steepest angle that UK guidelines recommend – to create a tighter, atmospheric stadium bowl.

The intention of the design is to concentrate focus towards the southern 'home end' of the seating bowl, where 17,500 spectators will generate a 'wall of sound' in the largest single-tier stand in the UK. The sound created inside the stadium will be further amplified by the concert-hall inspired, acoustic set-up, further adding to the atmosphere and spectator experience.

According to Lee, the "wall of sound" is just one of the design elements in which the fans have been placed at the heart of the plans.

"The design brief for the stadium was to create a world-class matchday experience for every fan," Lee says. "The brief also outlined the need to present the past, present and future of Tottenham

Hotspur – and to promote a wider appreciation of the local community's role in shaping the club's identity over the course of its 136-year history."

Lee adds that placing fans, the wider community and a sense of heritage at the centre of the design process was a natural fit with the creative minds at Populous.

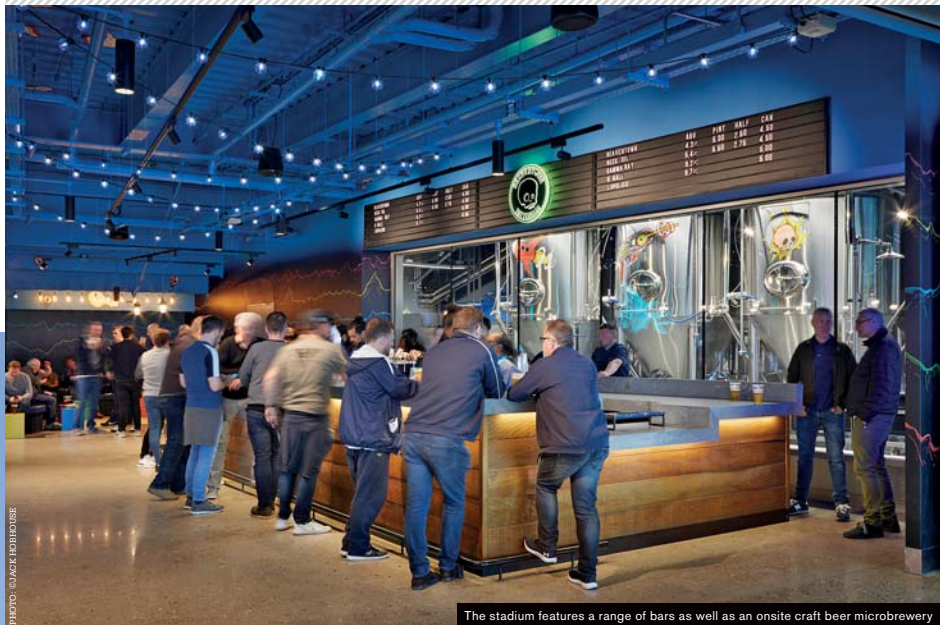
"At the practice, we're incredibly interested in the human experience," Lee says. "It's the driver and generator of all of our work.

"We want to create unique and authentic experiences. Authenticity is really important; it would be easy to lose what was great about the old White Hart Lane stadium. When you upgrade quality, it's easy to tip into being too posh and too much like an upmarket retail or hospitality experience.

"If you design the experience first, the building then forms itself around that experience. Rather than an 'outward-in' approach, where you decide what you want the building to look like and then try and fit all the stuff in it.

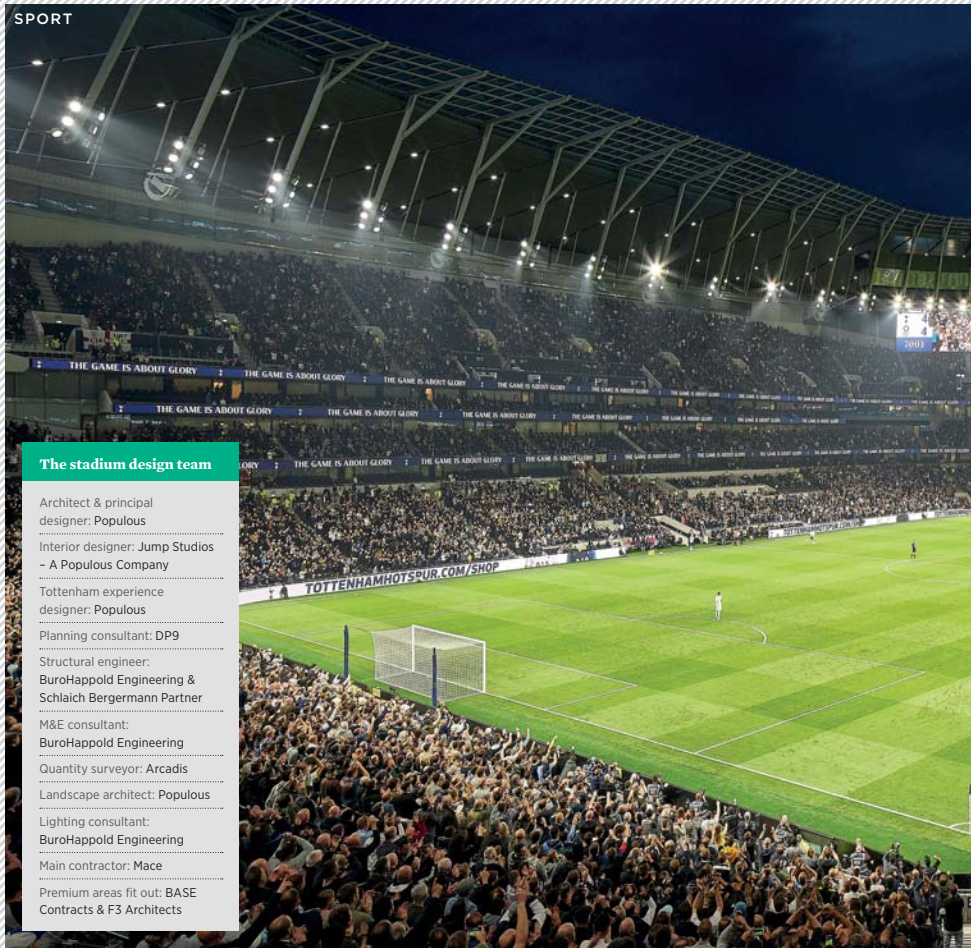
The new stadium was designed to create a sense of arrival for fans





The stadium features a range of bars as well as an onsite craft beer microbrewery





The stadium design team

Architect & principal
designer: Populous

Interior designer: Jump Studios
– A Populous Company

Tottenham experience
designer: Populous

Planning consultant: DP9

Structural engineer:
BuroHappold Engineering &
Schlaich Bergermann Partner

M&E consultant:
BuroHappold Engineering

Quantity surveyor: Arcadis

Landscape architect: Populous


Lighting consultant:
BuroHappold Engineering

Main contractor: Mace

Premium areas fit out: BASE
Contracts & F3 Architects

Our new stadium and wider scheme has been developed to deliver an unrivalled fan experience and significant benefits to our local community. We want to make this venue a world class sports and entertainment destination for everyone, in our birthplace of Tottenham

Daniel Levy, Tottenham Hotspur FC chair



The stands are angled at 35 degrees to create a tighter, atmospheric stadium bowl

"So the challenge is to create upgraded quality and experiences, but without losing what's so great about football – which is the slightly 'edgy' and raw parts of a building."

As well as including historical elements and catering for current fan demands, the stadium has been designed to adapt to ever-changing trends.

The areas at the front of the home stand, as well as in the away support section, have been future-proofed by making them suitable for safe standing, using a first-of-its-kind design that gives equal precedence to safety and comfort. The rows of seating are separated by an ergonomically profiled bar, set at 900mm for clear sight lines. Each of the seats is fitted with a lock to ensure it can be securely fixed in the upright position.

Two tribes

In a landmark agreement with the NFL, the stadium will host a minimum of two NFL games each year during a 10-year partnership. The first NFL game will take place in the autumn of 2019, showcasing the stadium's ability to accommodate the technical and operational requirements of the world's two most popular sports.

Central to meeting the NFL's demands is the retractable natural turf playing surface (the first of its kind in the UK). The natural grass surface – used by Tottenham Hotspur Football Club – sits in three, pitch-long steel trays weighing more than 3,000 tonnes each. Powered by 68 powerful electric motors, the trays separate and roll underneath the South Stand to reveal a synthetic grass pitch – the preferred playing surface for the NFL.

Cooling and irrigation systems – along with special lighting that mimics sunlight – keep the grass alive and help it grow while it's underneath the South Stand. The process of "swapping" the pitches only takes around 25 minutes.

The two-pitch system has three key benefits. First, it preserves the natural turf playing surface for soccer, while providing the preferred playing surface for American football and a durable surface on which to host mass-footfall events such as concerts. Second, it means that

markings and logos on the artificial turf can be easily changed well in advance of NFL matches, reducing the turnaround time between events. And third, it improves sightlines for American football by raising the front row of spectator seating relative to pitch level.

To further enhance its suitability for hosting NFL matches, the stadium has been designed with separate locker rooms for NFL teams. The NFL 'home' team locker facility also includes a separate media room for pre- and post-game press conferences, while the NFL away team has access to the soccer media centre within the stadium.

For Lee, the demands posed by the two sports has been the most challenging aspect of the project. "It was a complex brief – to design the best club stadium in the UK and the first bespoke NFL stadium outside the US," he says.

Transforming communities

When asked for the most rewarding aspect of the project, Lee points to the transformative effect the stadium has had – and will continue to have – on its surroundings, its community and infrastructure. "This is a building which sits in an area which has suffered from chronic underinvestment for decades," he says.

"But Daniel [Levy, Tottenham Hotspur chair] very much had this vision of providing massive investment – not just for the stadium, but for the community around it.

"You can see it from the overall masterplan. Phase One included a sixth-form college and a supermarket, as well as shops and hotels – and there is scope for future phases. For me, that is the most inspiring part of the project; the impact something like this can have on a local area."

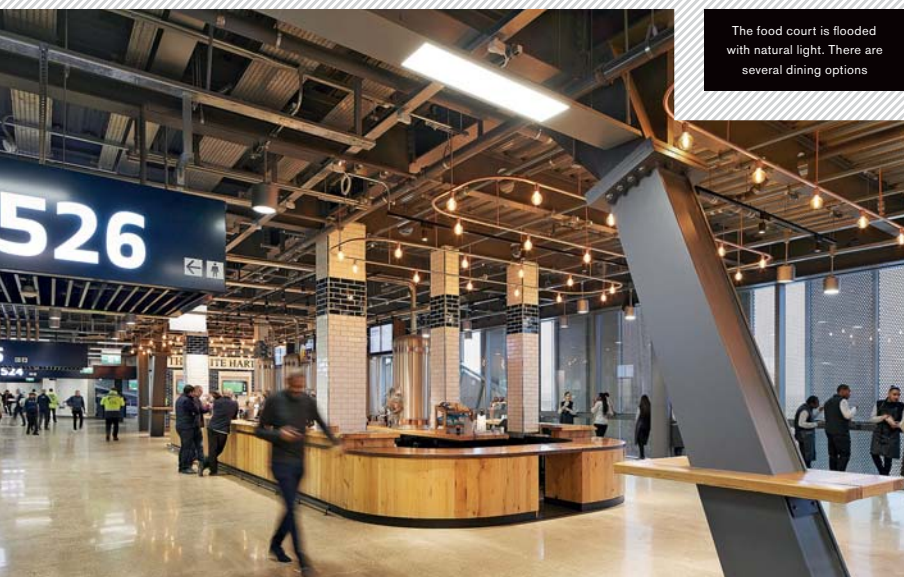
Lee points to other major infrastructure projects in the area, which have been ignited directly by – or benefitted indirectly from – the commitment made by the football club. These include the High Road West Masterplan, put together by planning and design experts Arup, which sets out plans for more than 1,400 new high-quality homes, community and leisure facilities and space for new businesses.

"You can see what genuine regeneration can do with a catalyst like the stadium. This is the start of a great renaissance for Tottenham – and that's the part I'm most proud to be a part of." ●

PHOTOS: THIS SPREAD: SHUTTERSTOCK/CHOW

The steel 'veil' of the stadium's facade is lifted to reveal the various entrances





The food court is flooded with natural light. There are several dining options

ROBERT HENKE

By moving the main entrance and carrying out a multi million pound redesign, the PPHE Hotel Group has created a boutique hotel with a new Marylebone address. We find out more



While the Park Plaza Sherlock Holmes London was performing well, according to PPHE's vice president of commercial and corporate affairs Robert Henke, the group knew that it could do better. Moving the main entrance from Baker Street to Chiltern Street – giving direct access to Marylebone's boutiques, galleries, bars and restaurants and a swanky new address – was part of the plan to take it upmarket and attract a new clientele.

At 118 bedrooms, the hotel was PPHE's smallest London property; the £9m investment has seen it repositioned as the company's first premium boutique hotel.

The four-storey hotel is housed in four Georgian buildings, and features a restaurant and bar, meeting spaces and a gym. The interior design was carried out by Digital Space, and European design agency Zopsigog; described as 'modern classic' it was inspired by the Georgian architecture of the building and features 'subtle nods' to Baker Street and Sherlock Holmes.

Why did you decide to reposition the Park Plaza Sherlock Holmes London?

We've run this hotel very successfully through the years, but we recognised an opportunity to drive a step change in performance, invest and relaunch it as a completely different proposition.

It's taken a year to transform it into a boutique, lifestyle property which really capitalises on the location.

Why did you move the front entrance from Baker Street to Chiltern Street?

Baker Street is a very busy street within the West End, meanwhile the popularity of Marylebone and Chiltern Street has really increased over the past few years.

PHOTOS: BEN CARPENTER



The hotel features subtle Sherlock Holmes-inspired design touches



We wanted to create a more intimate, townhouse feel, and we thought an entrance on Chiltern Street would be more suitable for the new hotel.

Can you tell us about the design?

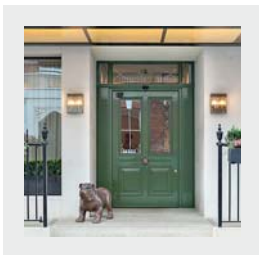
It's in a beautiful, character-filled building that's comprised of a number of Georgian properties. That enabled us to maintain a unified design throughout.

The references to Sherlock Holmes are very subtle and can be seen in some of the artworks. The rooms also feature antique typewriters, puzzles and magnifying glasses, as well as rich fabrics and materials.

This is PPHE's first boutique hotel.

Are there more planned?

Our Park Plaza Vondelpark in Amsterdam is going through a similar process. Again we focused on creating an individual theme for a boutique property – it's about to launch. ●





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