

FOR ARCHITECTS, DESIGNERS, INVESTORS & DEVELOPERS

Stephen Barrett & John McElgunn

on Richard Rogers'
plans and RSHP's
cultural work

A DEEP SLEEP

The rocky road
from disused quarry
to luxury hotel

Elizabeth
de Portzamparc
Designing to
counter loneliness

OLGA POLIZZI

The playful
perfectionist

KENGO KUMA

{ *Unveils his timber-inspired museum in Turkey* }



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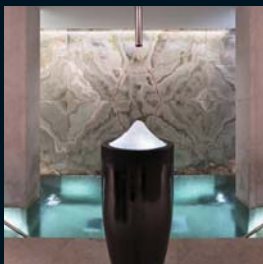
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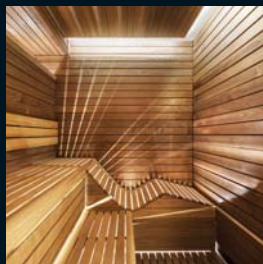
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WHAT LIES BENEATH

Around the world, obsolete quarries are being transformed from dangerous eyesores to inspiring destinations – providing new ideas for transforming particularly challenging brownfield sites

In this issue, we interview Martin Jochman, the architect behind the InterContinental Shanghai Wonderland – a luxury hotel located almost 90m below ground in an abandoned quarry just outside Shanghai.

When Jochman (then working for Atkins) won the commission to design a new hotel as part of a large commercial and residential scheme with the old quarry at its heart, he was given a height limit of just 25 metres – the developers Shimao were determined to minimise the impact of the building on the surrounding landscape.

Jochman suggested something a little radical – why not build the hotel into the quarry itself?

It wasn't an easy solution – the project team were faced with challenges including the difficulties of transporting building materials down into the quarry, the risk of flooding and rockfall and the need to ensure it was earthquake resistant. The results are pretty impressive though – an 18-storey hotel with 16 storeys underground (two storeys of which are underwater, with some guests suites looking out onto an aquarium), built with passive sustainability at its heart.

"There was no precedent to this building," says Jochman. "It's become a symbolic idea of what can be done."

Once depleted of their resources, quarries are often left abandoned where they might fill with rainwater or be used as landfills; they can become dangerous, polluted eyesores.

Although it's not something we've covered extensively in CLADmag, there are a range of interesting quarry projects taking shape across the world.

In Atlanta, Bellwood Quarry – an obsolete 100-year-old granite quarry – has been an eyesore for residents for a



The InterContinental Shanghai Wonderland, a 'symbolic idea' of what can be done with abandoned quarries



long time, but thanks to a huge investment it's in the process of being turned into a destination greenspace. Miron Quarry in Montreal – formerly a limestone quarry and then one of Canada's largest landfill sites – is currently being turned into "something like New York's Central Park," according to Laure Waridel of environmental NGO Équiterre (speaking to Montreal CTV news). A

hugely ambitious environmental rehabilitation project, Parc Frédéric-Back has already opened on the 153-hectare site on top of the old city dump, with work ongoing to continue to transform it into a major outdoor attraction with sports and cultural facilities, bike paths and a circus centre. Elsewhere, quarries are being turned into wildlife habitats, parks, mixed-use housing districts, water management systems and more, while Martin Jochman is investigating the feasibility of further quarry reuse projects.

Abandoned quarries can be a depressing blight for communities. These projects provide new ideas for transforming challenging sites and will hopefully result in facilities which benefit communities and lessen the environmental impact of quarrying.

Magali Robathan, managing editor, CLAD



5 Editor's letter

The creative reuse of abandoned quarries could provide ideas for challenging brownfield sites, says Magali Robathan

12 CLAD people

Kengo Kuma on his latest project, Chiltern Firehouse developer Harry Handelsman on the SOM-designed Stratford tower and a residential village designed to encourage wellbeing and interaction

20 CLAD products

Hot new design products from ZHD, Philippe Starck, Emmanuelle Moureaux and more

24 CLAD news

The lowdown on Heatherwick's first Japanese project, Todd Williams and Billie Tsien respond to winning the Praemium Imperiale Award, an Austrian stadium transformed into a forest and more

38 Elizabeth de Portzamparc

The architect behind Nîmes' Musée de la Romanité on designing to counter loneliness and the need for more cultural buildings

48 High standards

The Standard's first London hotel is bold, fun and full of surprising touches

56 Olga Polizzi

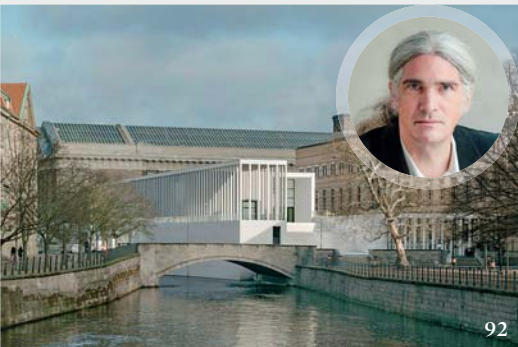
Following the highly anticipated launch of Rome's Hotel de la Ville, Rocco Forte's director of design reflects on a fascinating project

66 John McElgunn and Stephen Barrett

As RSHP completes its latest cultural project, we speak to two of its partners about why Richard Rogers isn't leaving his succession to chance

76 A deep sleep

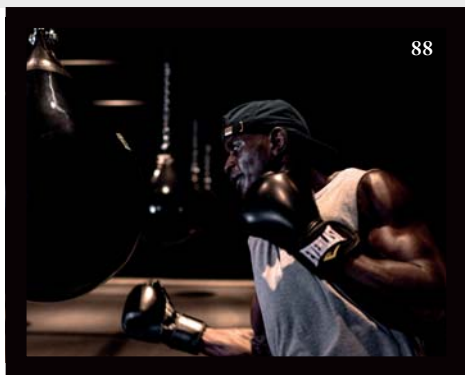
When Martin Jochman set out to transform an old quarry into a luxury hotel, he faced some serious challenges



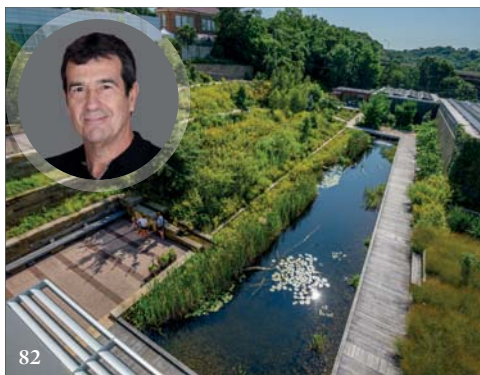
92



98



88



82

82 José Alminaña

The Andropogon principal on pushing the boundaries of landscape design for the benefit of humans and nature

88 Working it

Les Mills' new studio spaces at its iconic Auckland City Gym showcase a trend away from masculine 'grunty' gyms to something altogether different

92 Alexander Schwarz

The opening of the James-Simon-Galerie on Berlin's Museum Island completes two decades of work for David Chipperfield Architects. The lead designer talks us through the building

98 Lucky dip

A renewed appreciation of the architectural merit of the UK's historic pools are seeing many brought back to life. We take a look

106 Blurred lines

Architect Scott Lee and spa consultant Tracey Lee on marrying the worlds of design and wellness in a series of interesting projects

114 Elina Grigoriou

The London-based interior designer and wellness expert hopes her new book will help readers understand how to design with wellbeing in mind



106



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The Stratford is an answer to high rise living's lack of social cohesion

Harry Handelsman CEO and founder,
Manhattan Loft Corporation

PROJECT The Stratford

Designed by Skidmore, Owings and Merrill, The Stratford hotel and residential building has opened in Stratford, London.

Formerly known as Manhattan Loft Gardens, the 42-storey building is situated opposite Stratford Westfield City, a stone's throw from the Olympic Park. It features 146 guest rooms, 248 loft apartments, and two restaurants, plus a gym, spa, and cinema.

The cantilevered structure also features a host of sky gardens, all of which - according to the property's developer, Manhattan Loft Corporation - were conceptualised as 21st-century re-imaginings of "London's historic garden squares" and New York's mid-century "legendary hotels".

The hotel's interior spaces were fitted out by Danish firm Space Copenhagen, while its residential units were collaboratively created by Paris-based practice Studio KO and London office LSI Architects.

"Having developed London's Chiltern Firehouse and St Pancras Renaissance Hotel, I wanted to do something new and contemporary,

Handelsman previously restored London's Chiltern Firehouse and St Pancras Renaissance Hotel



Space Copenhagen's Signe Bindslev Henriksen and Peter Bundgaard Rützou

and to change how people live," said Manhattan Loft Corporation CEO and founder Harry Handelsman.

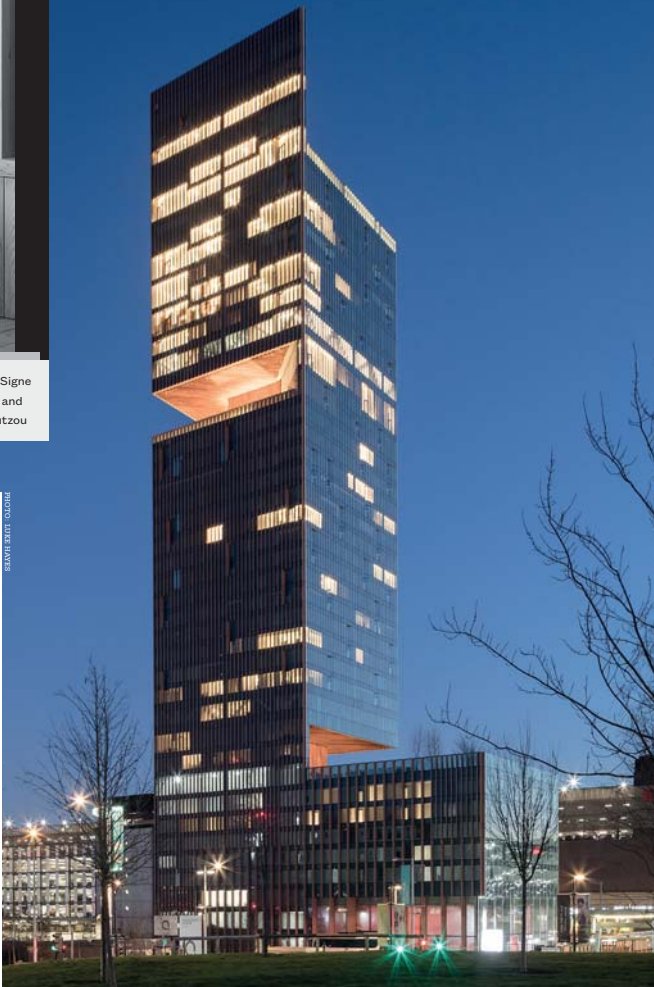
"Private high-rise residential buildings in London became popular this millennium. I felt that one could build a better building where the emphasis was not on price and speed of sales, but more on how to create something different... a community that enables guests to interact with their neighbour.

"Inspired by the maverick spirit and vibrant society of 1950s New York's legendary long-stay hotels, such as The Carlyle and The Chelsea, The Stratford is an answer to high-rise living's lack of social cohesion and a game-changing response to a hotel industry unsure of its place in the Airbnb-shaped residential landscape."

Kent Jackson, design partner at SOM, said: "The Stratford is shaping the legacy of the Olympic Park and turning the area into a much more vibrant London district."

The skyscraper, which completed construction in 2016, is reportedly Stratford's most expensive building to date, with development costs estimated at around £300m (US\$392.4m, €349.8m).

PHOTO: LUKAS HAYES



The double-cantilevered tower incorporates three sky gardens

The triple height entry lobby features a brasserie restaurant

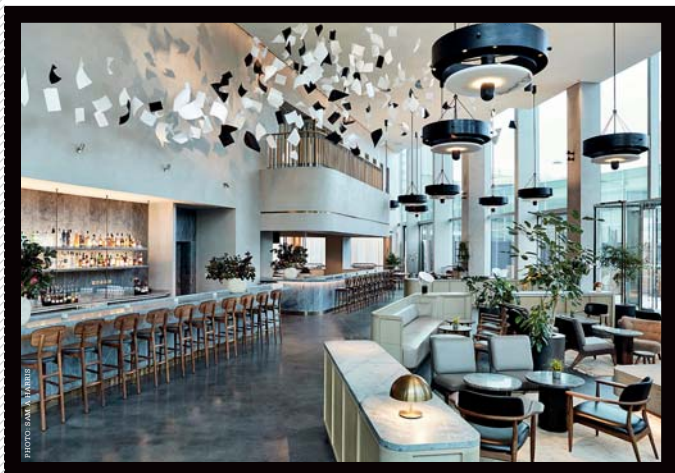


PHOTO: JAM & JAMES

The 42-storey tower offers a mix of different apartment styles



PHOTO: JON GARDNER



PHOTO LUKAS HANZ

The Cedar Garden – one of three sky gardens designed to encourage social interaction



PHOTO LUKAS HANZ

PHOTO INCHI STANLEYTON



Space Copenhagen has created sophisticated, calming interiors



PHOTO INCHI STANLEYTON



The fact that such a geometrical building can also be as organic will surprise people

Kengo Kuma Architect

PROJECT Odunpazari Modern Museum



Odunpazari once operated as a centre for timber trading



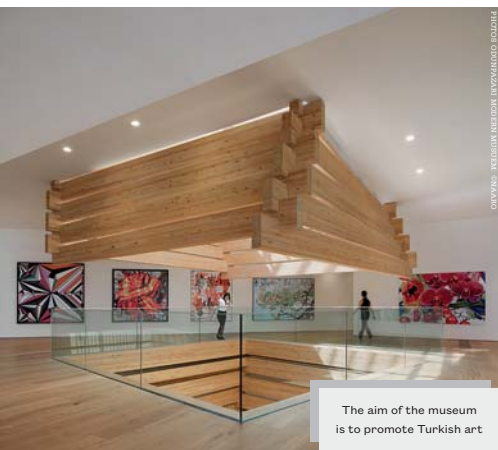


PHOTO: GÖRÜNGÖZAR MODERN MUSEUM - ANKARA

The aim of the museum is to promote Turkish art



Kuma has said he wanted to create a sense of intimacy

Kengo Kuma's latest creation – the Odunpazari Modern Museum in Eskişehir, Turkey – has opened, with the architect striving to create a sense of intimacy and warmth through its wood-clad buildings.

The inspiration for Kuma's design, which is based on a cluster of boxes clad with stacked, interlocking timber beams, comes from the history of the location, which used to be a centre for timber trading. The word *odunpazari* means firewood market in Turkish.

Built to house the 1,000-piece modern art collection of Erol Tabanca, an architect and chair of Turkish contractor Polimeks, the blocks of the 4,500sq metre (14,760sq ft) museum are rotated and arranged so as to complement the surrounding streetscape of Ottoman houses.

Containing a café and a shop, the museum buildings are designed to provide smaller, more intimate spaces on the lower floors, with large, open galleries for events and exhibitions on upper floors.

At the centre of the building, where four of the stacked blocks meet, there's a skylit atrium that stretches the full height of the three-storey building. Kuma said his intention with the museum building was to create a sense of intimacy and warmth by using small-scale units, wood and natural light.



"Throughout the building, the geometry is not perpendicular," he said. "I think the fact that such a geometrical building can also be as organic will surprise people."

To mark the opening of the museum, digital art collective Marshmallow Laser Feast has installed two immersive exhibitions, which will run until December 2019. These installations – titled *Treehugger* and *In The Eyes of the Animal* – combine VR with aerial, 360-degree drone filming, taking visitors through a digital forest.

Viewers can embody various creatures as they fly above the

trees in *In The Eyes of the Animal*, while *Treehugger* documents rare and endangered trees. Marshmallow Laser Feast said the installations were intended to convey an important environmental message: that the protection and restoration of the environment are crucial to the future of humanity.

The first exhibitions at the museum also include a large-scale installation by Japanese bamboo artist Tanabe Chikunsai IV, made from woven bamboo, which will be in situ for a year.

Kengo Kuma's recent work has included the V&A in Dundee, and the new Olympic Stadium in Tokyo.



The facilities contribute to mental and physical wellbeing

Stephen Proctor founding director, Proctor & Matthews

PROJECT Steepleton

Stephen Proctor of Proctor & Matthews Architects has spoken to *CLAD* about designing for wellbeing with the completion of the Steepleton Tetbury later living community in the Cotswolds, UK.

The development places leisure and community at its heart, the architects told *CLAD*, with 113 Later Living one and two bedroom apartments clustered around a series of open courtyards. The community features a swimming pond, spa, gardens and allotments and a 'village hall' – a barn-like structure at the heart of the site with a range of communal facilities including a restaurant and lounge and an exercise room.



Stephen Proctor
co-founded Proctor
& Matthews in 1988



The development has been designed to encourage interaction



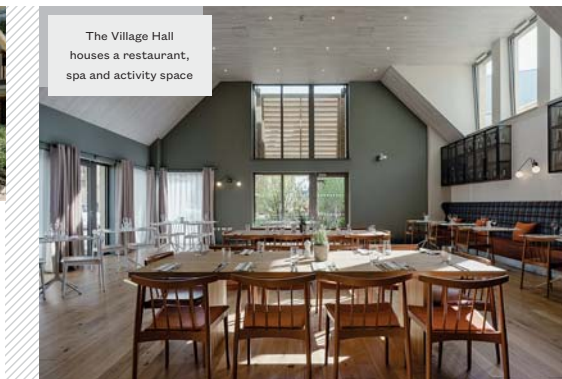
PHOTOS THIS PAGE © PWA CRICKLER

"The leisure facilities provide an important opportunity for residents to interact with neighbours on a daily basis and contribute to both mental and physical wellbeing," said Proctor.

"The 'Village Hall,' with its lounge, restaurant, care and therapy provision, IT facilities and exercise room provides a focus for social interaction. Crucially, the Village Hall facilities together with a street front café can be used by the wider community, thereby knitting the development and its residents closely into the social infrastructure of Tetbury.

"At the centre of each communal courtyard is a landscaped garden with allotments where residents and visitors are encouraged to exercise in the fresh air or jointly participate in gardening activities. The individual courtyards form a sequence of spaces that creates

The Village Hall houses a restaurant, spa and activity space



a longer circular walk - or exercise route - around the development. The focal open-air swimming pond and spa may also become part of a healthy living routine for residents.

The design makes reference to its Cotswold location through careful detailing, said Proctor.

"Dormers, projecting bays and balcony hoods create a coherent yet varied architectural language to the

streetscape of courtyard typologies. Chimneys for wood burning stoves and pronounced 'twin gable' façade composition echo the forms of the Cotswold vernacular and Arts and Crafts tradition. Distinctive Cotswold stone is deployed on all low-level walls and prominent gable facades. These textured enclosures help to nurture a sense of protection while providing a visual expression of local craftsmanship." ●

CLADkit

From ZHD's new coffee table to lamps aiming to demonstrate the potential of seaweed, we take a look at what's happening in the world of product design



• Moureaux founded her practice in Tokyo in 2003

Emmanuelle Moureaux uses colour to create space and emotion in new installation

Emmanuelle Moureaux, a Japan-based French architect and designer, has unveiled a spectacular installation in the Ehime Prefecture province of Shikoku, Japan.

Located in the auditorium of the Kenzo Tange-designed Imabari City Hall, in Imabari City, the installation, called 1000 Colors Wave, forms part of the Imabari Color Show and is the second installation to be realised following a 2017-2018 exhibition.

The installation fuses Moureaux' colourwork, something she is renowned for, with the sophisticated dyeing techniques used in Imabari City, which is known for its textile industry and dyeing technology.

For me, colour is a medium to create space and emotion

Emmanuelle Moureaux

To create 1000 Colors Wave Moureaux dyed each of the 1002 auditorium seats a different hue and worked closely with local craftsmen to create each individual shade.

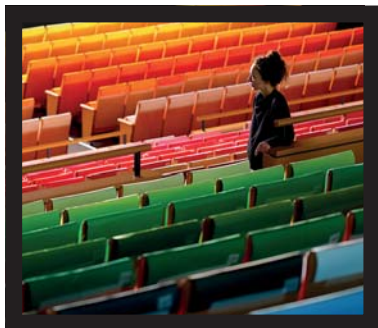
"I use colours as three-dimensional elements, like layers, in order to create spaces, not as a finishing touch applied to surfaces," Moureaux says.

"For me, colour is a medium to create space and emotion," she continues.

"It can make people smile, give them energy, and most importantly colour can make people happy. I try to give these emotions to people."

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Search: **EMMANUELLE MOUREAUX**



• Moureaux created 1000 colours which she used to dye the auditorium seats



Hand-crafted algae lamps showcase potential of seaweed in design, says Nina Edwards Anker

Nina Edwards Anker, a Brooklyn-based designer and founder of architecture and design practice nea studio, has created a new collection of hanging pendant lamps made from dried sheets of algae.

Inspired by Edwards Anker's ethos of incorporating local and organic materials in her designs to give them a sense of place, the lights were designed to highlight the potential of seaweed and algae as a raw material.

Designed to be used with LED bulbs, the pendant shades are hand-crafted from chlorophyta, a type of marine green algae, that has been treated to create a flexible yet firm translucent material. The treated algae sheets are then moulded around objects, before being left to dry. Topping each shade is a circular metal frame to attach a lightbulb to, that, when switched on, glows

through the translucent shade. Due to the organic quality of the material each shade is completely unique, boasting its own sculptural structure and colour.

"We allow the raw nature of each individual sheet of seaweed to form its own sculptural piece," says Edwards-Anker.

"The material retains its original organic nature, translucency and colour, so that each shade becomes a unique piece," she adds.

The lights are also customisable, with buyers able to choose from a number of options and finishes, including brushed brass, bronze and polished chrome.

The company is looking to expand the range with sconces and table lamps.

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

Keyword: NEA STUDIO

We allow the raw nature of each individual sheet of seaweed to form its own sculptural piece

Nina Edwards Anker



• The shades are crafted from marine algae that is moulded and left to dry

Coastal Star Tide Pools to change the future of our coastlines, says Dr Shimrit Perkol-Finkel

ECONcrete, a company specialising in environmentally-sensitive concrete solutions, has developed the Coastal Star Tide Pool, a shoreline stabilising product that is designed to replace riprap and other materials traditionally used to armour shorelines.

Made from a low carbon, environmentally-friendly concrete mixture, the Coastal Star Tide Pools feature a star-like appearance and are designed to mimic natural rock pools to create local ecosystems as well as provide ecological armouring to protect and stabilise the shoreline. They can be tailored to suit the environment they are installed in.

Recently, the company announced a partnership with the Port of San Diego's Conservation Department, which oversees the protection, conservation

and enhancement of San Diego Bay. The three year long project will consist of 72 tide pools placed across three sites along the Harbor Island shoreline to protect the bay's marine life.

Dr Shimrit Perkol-Finkel,

CEO and co-founder of

ECONcrete, says: "ECONcrete is proud to lead the efforts of ecological enhancement together with the Port of San Diego and to bring sustainable, blue technology to the state of California. We are eager to help protect the city's coastlines while increasing resilience and rejuvenating the marine ecosystem of the area. The newly developed Coastal Star Tide Pool will help change the way our future coastlines look and function."

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

Keyword: ECONCRETE



• The new product will be placed along the Harbor Island shoreline



We are eager to help protect the city's coastlines

Dr Shimrit Perkol-Finkel

ZHD'S MEW Coffee Table explores relationship between surface and structure, says Maha Kutay

Zaha Hadid Design has partnered with Italian furniture design firm Sawaya & Moroni to create the Mew Coffee Table.

The table is described as an investigation into the relationship between surface and structure, a recurring theme explored in the work of the late Dame Zaha Hadid, who passed away in 2016.

Available in two colourways - red and white - with a glossy polished finish, the design is defined by surfaces converging at different heights, and explores the meeting of planes curving from the horizontal tabletop to become a structure.

Maha Kutay, co-director of Zaha Hadid Design, says: "Continuing our 25-year collaboration with Sawaya & Moroni, which has evolved through collections

The coffee table's design is precariously dependent on its narrative of fluid connectivity

Maha Kutay



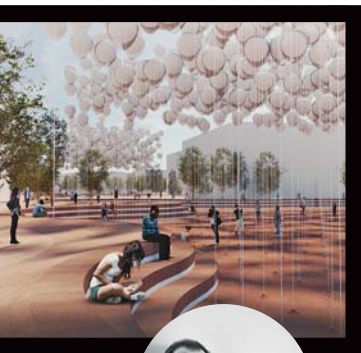
• The Mew Coffee Table features surfaces converging at different heights

exploring relationships between solid and void, figure and ground, form and function, the Mew coffee table manifests a sculptural sensibility that re-invents our perception of structure and surface.

"The coffee table's design is precariously dependent on its narrative of fluid connectivity."

More on CLAD-kit.net

Keyword: ZAHA HADID DESIGN



• The installation consists of 1,500 balloons that can harness solar power



SolarCLOUD moving structure produces clean energy

Superspace, an architecture firm based in Istanbul, Turkey, has created a new installation in Masdar, Abu Dhabi, which harnesses solar power.

The installation, called SolarCLOUD, consists of 1500 mini solar balloons encased in a 'solar fabric' that can harness solar power to be used for electrical energy.

SolarCLOUD was created as part of the Land Art Generator Competition, which challenged entrants to create sustainable energy solutions and structures that produce clean energy, as well as serve as public works of art.

A moving sculpture, the balloons are 'triggered' by the sun and follow its movement throughout the day, capturing solar power which is then harnessed into electrical energy.

In the evenings, SolarCLOUD transforms into a programmable digital art platform, with the potential to be used as an open-air new media museum.

"SolarCLOUD could become an open-air museum, hosting many artists from all over the world. Changing and refreshing content from different artists can be scheduled monthly, weekly or even daily," says Superspace founders, Sinan Gunay and Nurhayat Oz.

More on CLAD-kit.net

Keyword: SUPERSPACE

SolarCLOUD is a programmable digital platform, which could become an open-air museum, hosting many artists from all over the world

Sinan Gunay and Nurhayat Oz





It flows in one continuous movement with emotions and feelings transcending through each brush stroke

Apiwat Chitapanya



• The fluid lines were inspired by Chinese calligraphy

Ink Collection inspired by rhythm and movement of Chinese calligraphy

Apiwat Chitapanya, a Bangkok-based designer, has teamed up with brass furniture specialist Masaya to create a new furniture collection inspired by Chinese calligraphy.

Called The Ink Collection, the line consists of three pieces; a dining chair, stool and bench, and was influenced by the flowing movement of Chinese calligraphy.

The dining chair serves as the collection's focal point, and was designed to emulate the cursive-style of calligraphy, with streamlined and pointed legs mimicking the appearance of the characters.



• The Ink Collection dining chair

The stool and the bench feature delicate lines and gentle curves, inspired by the continuous movement of the brush.

The pieces were created through lost-wax casting, a process that involves a cast being taken of a wax version of the design to create intricately detailed reproductions.

"The Ink Collection was inspired by the synchronisation, harmonisation, rhythm, movement and flow of the Chinese painting style, and the flow of the ink," says Chitapanya.

"It flows in one continuous movement with emotions and feelings transcending through each brush stroke."

"The lines are meant to resemble brush strokes. Wax casting makes it possible to create these moving lines," he adds.

More on CLAD-kit.net

Keyword: APIWAT CHITAPANYA



Duravit first started working with Philippe Starck over 25 years ago when they joined forces to create the Starck T

Martin Carroll

Starck T collection celebrates 25-year partnership, says Martin Carroll

Duravit, a Germany-based sanitary ware company, has launched a new accessories collection, called Starck T, in partnership with French designer Philippe Starck.

The 16-piece collection, which comes off the back of a 25-year collaboration, features a range of bathroom accessories including towel rails, toothbrush holders, soap dishes, covered and uncovered paper holders, towel hooks and a wall-mounted or freestanding brush set. Serving as a spectacular focal point is the Starck T soap dispenser, a flask-like refillable soap dispenser made from matt, handblown glass.



• The Starck T soap dish

Designed to complement existing Duravit pieces, the collection is defined by a round base stemming from a geometric 'T' shape, reminiscent of the branches on a tree, which is present in every piece in the range. ●

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Keyword: DURAVIT

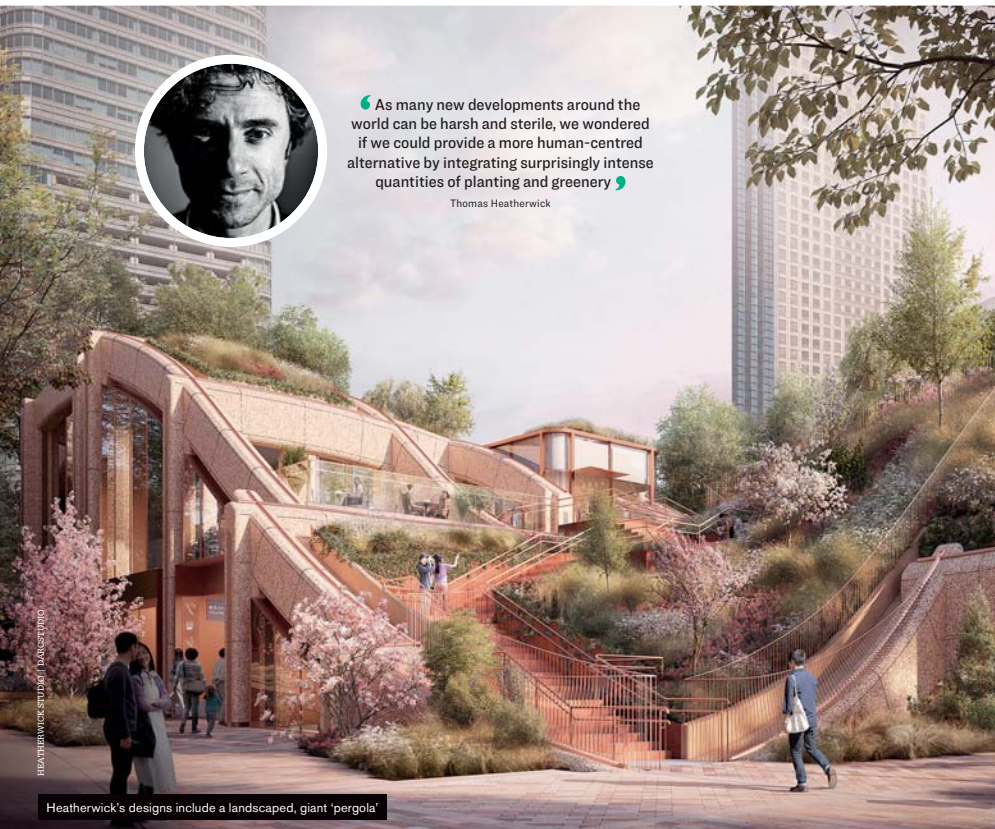
CLAD News

Work begins on Heatherwick Studio's first Japanese project – a giant pergola in Tokyo



“As many new developments around the world can be harsh and sterile, we wondered if we could provide a more human-centred alternative by integrating surprisingly intense quantities of planting and greenery”

Thomas Heatherwick



HEATHERWICK STUDIO / LARGESTUDIO

Heatherwick's designs include a landscaped, giant 'pergola'



Heatherwick Studio's latest project will sit next to Japan's tallest skyscraper



Work has begun on Heatherwick Studio's latest project in Asia – a landscaped, giant pergola in central Tokyo.

The mixed-use project will form the heart of Tokyo's Toranomon-Azabudai district and will sit next to Japan's tallest skyscraper.

Heatherwick has been tasked with creating a public realm and a number of low-rise blocks for a development which also includes a 6,000sq m central landscaped square, offices, residential space, retail units, a school and a temple.

Working with the Mori Building Company to create "an exceptional public district for the city", the space created by Heatherwick Studio is expected to be visited by around 25 million people per year, once it opens in 2023.

"It's been very exciting working on the Toranomon-Azabudai project and much of our effort has been focused on designing the public spaces that everyone will experience when they spend time in this new area," said Thomas Heatherwick.



"As many new developments around the world can be harsh and sterile, we wondered if we could provide a more human-centred alternative by integrating surprisingly intense quantities of planting and greenery."

He added that the practice had utilised the site's irregular shape by designing fluid, undulating volumes, topped off by the planted pergola-type roof. The design gives a much needed green element to the scheme while echoing "the natural forms of the project's valley setting".



MICHAEL MORAN

Williams and Tsien are currently designing the Barack Obama Presidential Center

Tod Williams and Billie Tsien receive Praemium Imperiale Award

New York-based Tod Williams and Billie Tsien, who are currently designing the Barack Obama Presidential Center, have received the 2019 Praemium Imperiale Award for architecture.

The global arts prize is awarded annually across five categories by the Japan Art Association to honour recipients for their "outstanding contributions to the development, promotion and progress of the arts".

In announcing Williams and Tsien as the 2019 laureates for architecture, Praemium Imperiale described the duo's work as having "strong values of beauty, timelessness and what they describe as 'art and use'". It described their belief that architecture is an act of "profound optimism", a service that can reflect the values of public institutions that share this view and

their strong social commitment to buildings the public can enjoy.

"We really want our buildings to sit well and feel as if they've always been there," explained Billie Tsien.

Discussing their current work on the Barack Obama Presidential Center in Chicago, Williams said: "We use the words enable and enoble. One of them is in a way creating a kind of myth, like putting a person on a pedestal, and the other one is, in a way, grounding it. So, I think that's the primary struggle with that project."

The couple have worked together since 1977 and established their practice, Tod Williams Billie Tsien Architects, in 1986.

"We've been talking about trying to just leave the world better," says Tsien. "If you can really try to act on that all the time it can be quite profound."

TAYLOR NEWELL



“We really want our buildings to sit well and feel as if they’ve always been there”

Billie Tsien



MICHAEL MORAN

The Obama Presidential Center (left). The LeFrak Center (above)





The project has been
overseen by Enea
Landscape Architecture



“The project reminds
us that nature may
some day only be found
in specially designated
spaces”

Klaus Littmann

Austrian artist Klaus Littmann has transformed the Wörthersee Stadium in Klagenfurt, Austria, into a forest as part of an art installation looking to change people's perception of nature.

The 32,000-capacity stadium, home of SK Austria Klagenfurt football club, has been fitted with a mini-forest of 300 trees in what is Austria's largest public art installation.

Overseen by Enea Landscape Architecture, the “For Forest: the unending attraction of nature” project was inspired by The Unending Attraction of Nature, a dystopian drawing by Austrian artist and architect Max Peintner.

Through the installation, Littmann aims to “challenge our perception of nature” and question its future.

“The project seeks to become a memorial, reminding us that

Austrian stadium transformed into a “living forest” by artist and designer Klaus Littmann

nature, which we so often take for granted, may someday only be found in specially designated spaces, as is already the case with animals in zoos,” Littmann said.

The installation opened to the public on 8 September and will run until 27 October 2019. The forest will then be carefully replanted on a public site in close proximity to Wörthersee Stadium at a scale of 1:1 and remain as a living ‘forest sculpture’.

Parallel to this, a pavilion will be built in order to document the project for the long-term.



When the installation
ends, the forest will be
replanted on a public site



DEY KEMPE

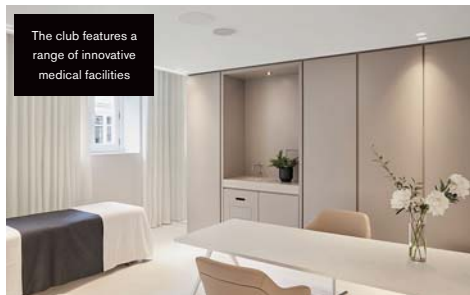


“In partnership with The Arts Club, we will help members to lead a healthier, happier and more energetic, longer life.”

Dr Christian Harisch,
CEO of the Lanserhof group



The club features a range of innovative medical facilities



ARTS CLUB PHOTOS MARTIN MOHRRELL

German wellness operator Lanserhof has opened its first UK location at the historic Arts Club in London.

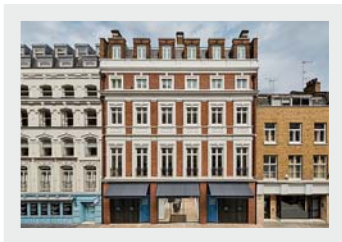
The six-storey luxury health and wellness club – situated on Dover Market Street in Mayfair – has a focus on personalised services and houses a wide range of gym spaces equipped by Technogym, exercise and studio rooms and a full-service spa featuring treatment rooms and a cryotherapy chamber.

Designed by Ingenhoven Architects, the club mixes its fitness and wellbeing offer with a range of medical facilities, such as MRI scanning, cardiovascular screening, body metabolism analysis and two physical therapy labs.

Ingenhoven, who previously collaborated with Lanserhof to create medical spas in Germany and Austria, is also working on the brand's forthcoming property, which is expected to open in 2020 on the island of Sylt in Germany's Wadden Sea.

“The key design element on all six floors is the ‘bronze core,’” said the architects. “This cube with a bronze surround serves as

More photos released of Ingenhoven Architects’ design for Lanserhof at the iconic Arts Club



An 18th century townhouse houses the club



circulation area that contains a lobby on each floor with access to the stairwell and lifts. The interior of the bronze core is white, with a high-quality wooden floor and white wood-paneled walls setting the tone.”



Upon joining the London club, each member will undergo a consultation with two different doctors who will use various tests to assess the member's current state of health – before deciding how to best achieve their physical goals.

“With a special focus on preventive medicine, advanced medical diagnostics and advanced training methods, Lanserhof at The Arts Club enables its members to exercise better, improve their resilience and enrich their lives holistically,” Lanserhof said in a statement.

Dr Christian Harisch, CEO of the Lanserhof group, added: “Lanserhof has a long-standing worldwide reputation and is recognised as the world's leading medical resort operator.

“In partnership with The Arts Club, we will help members to lead a healthier, happier and more energetic, longer life.”



 Paisley has a proud industrial past and a history of innovation and radical thinking 

Amanda Levete, founder and principal of AL_A

MATT JOYNS



The images released by AL_A show a red glazed entrance

The transformation project designed to turn Paisley Museum in Renfrewshire, Scotland into a world-class tourist destination is moving forward, with the first images of the redesign produced by architects AL_A being released.

The town of Paisley is best known for the pattern of the same name – an ornamental textile design using a teardrop-shaped motif with a curved upper end. Renfrewshire Council is planning to invest a total of £100m (US\$120m, €110m) on a number of venues and outdoor spaces, aimed at using Paisley's cultural and heritage story to transform the area's future.

The museum will cost £42m (US\$51m, €46m) to develop. When it reopens in 2022, it's hoped that visitor numbers will quadruple to around 125,000 people a year. Round One funding from the National Lottery Heritage Fund and the Scottish Government's Regeneration Capital Grant Fund was secured to help pay for the project.

AL_A Architects, led by Amanda Levete, received a brief that Levete called "one of the most radical I've encountered," to reimagine the near-150-year-old museum.

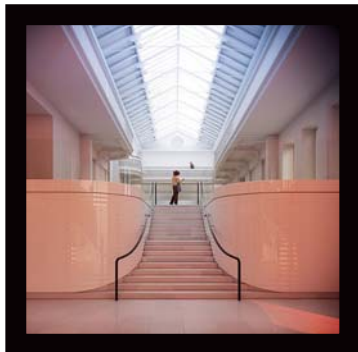
"Paisley has a proud industrial past and a history of innovation and radical thinking," she said. "We've embedded this into our design to create an extraordinary place for the community of Paisley."

Changes include a fully accessible entrance courtyard and red glazed entrance hall that will create a "dynamic and inviting presence" and a "contemporary face" for the museum.

There will be a new wing to the west of the existing building, providing step-free access to the Coats Observatory, which is the oldest public observatory in Scotland; a garden creates a new public space for the town; internal renovations will improve accessibility and circulation and enable the museum to double the number of objects on display to 1,200; and an interactive weaving studio will keep alive Paisley's traditional textile skills.

Among the collections currently held at Paisley Museum are the world's largest collection of Paisley shawls and pattern books, one of Scotland's best collections of studio ceramics, and mediaeval manuscripts dating from before the Reformation of the 16th century.

Architects AL_A reveal designs for 'world-class' £42m Paisley Museum



The museum will be renovated internally to improve circulation



With the new Ordener-Poissonniers we create a new form of urban ecosystem that will be entirely carbon neutral and extremely energy efficient through its bioclimatic masterplan

Christian Biecher



Green spaces will connect the amenities

Ecosystem neighbourhood to be built on old Paris rail site



Buildings will be arranged to harness the sun and wind to generate power



A new carbon neutral and nature-based neighbourhood designed by SLA and Biecher Architectes is to be built on the site of a former rail depot in Paris, France.

The so-called "ecosystem neighbourhood" is designed to ensure that its constituent parts interact and work to benefit each other. For example, renewable energy generation will power amenities that will link up green spaces.

The Ordener-Poissonniers development will cover 36,500sq m (392,900sq ft) and be home to 1,000 new residents. It will also provide public parks, offices, a theatre, a public school, industrial design incubators, a graduate school of design, food courts and urban farming facilities.

Called 'Jardin Mécano' (or Mechanical Garden), the SLA and Biecher design aims to preserve the industrial heritage of the site, while introducing green spaces and carbon-neutral architecture. Elements such as railway tracks and signals will be reused to reinterpret the site.

The green spaces will be connected with outdoor restaurants, amphitheatres, band stands and a large public garden. They are designed to act as a green lung for the area, helping to clean the air in the densely populated 18th arrondissement.

"In the transformation of the old post-industrial railway site we have especially focused on the values and qualities we want the new development to give back to the rest of the city," explains Rasmus Astrup, partner at SLA. "By combining the strong industrial character with innovative nature-based designs and public ecosystem services we create a new standard for nature in Paris – where nature is everywhere and where humans, plants and animals can live and flourish together.

Christian Biecher, founder of Biecher Architectes explains: "With the new Ordener-Poissonniers we create a new form of urban ecosystem that will be entirely carbon neutral and extremely energy efficient through its bioclimatic masterplan.

Construction is expected to be completed in 2024.

TIME TO RELAX

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wellness concept

Oktra designs ‘best gym in Europe’ for retail brand Gymshark

Fitness wear and apparel supplier Gymshark has opened its first Gymshark Lifting Club (GSLC), combining a studio and fitness centre with an innovation hub, focusing on employee wellbeing and brand innovation.

Working in partnership with design and build company Oktra, the company has transformed a 55,000sq ft former warehouse facility into a complex featuring a large, 20,000sq ft health club and studio space – designed to be “the best in Europe” – and additional spaces which will help it with its product development.

There are a number of distinctive facilities within the gym – including 13 Olympic-grade weight lifting platforms and an outdoor strongman yard space.

Ben Francis, Gymshark founder, said: “During our time in this industry we

have had the pleasure of visiting and training at the best gyms in the world.

“Gymshark Lifting Club will see us combine our favourite parts of each of these gyms to create something which will serve as the ultimate home to anyone really interested in conditioning.”

Located within 100 yards of Gymshark HQ in Solihull, UK, GSLC will also host team training and engagement sessions, featuring an ‘X’ shaped central concrete health bar designed specifically as a point for learning and personal training.

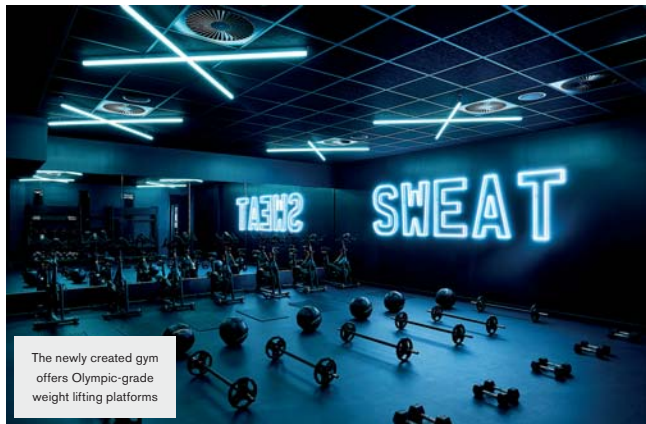
Gymshark Lifting Club will serve as the ultimate home for anyone really interested in conditioning

Ben Francis,
Gymshark founder

Facilities also include a 100-person auditorium, R&D factory and multiple high-tech photography studios to support Gymshark in the launch of their new fitness app.

“Having developed Gymshark HQ as a facility that enables their business to grow, we then moved on to GSLC, which enables their people to grow,” said Sean Espinas, design director at Oktra North.

“It offers something different from a typical office environment – it’s a playground for mental and physical development.”



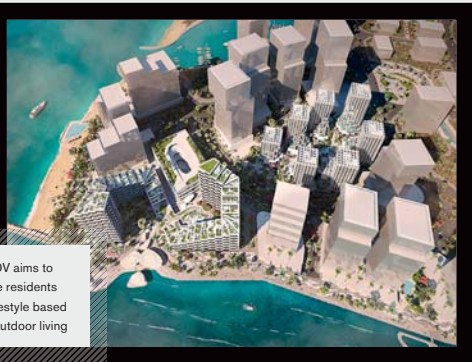
The newly created gym offers Olympic-grade weight lifting platforms



The Oktra-designed complex features a 20,000sq ft health club and studio space



MVRDV aims to provide residents with a lifestyle based around outdoor living



“We wanted to show that a connection with the outdoors is not only possible in this city, but beneficial.”

Jacob van Rijs

MVRDV-designed Pixel looks to introduce community-spirit concept to Abu Dhabi



The outward facing façades are designed to engage with the lively plaza

Construction work has begun on Pixel, a new residential, mixed-use project in Abu Dhabi's new Maker's District.

Designed by MVRDV, the development aims to provide residents with a lifestyle based around outdoor living and community spirit – an innovative approach in the Emirates, as it deviates from the prevalent typology of disconnected towers.

The 85,000sq m (915,000sq ft) development features 525 apartments, shops, offices, and amenities situated around a lively communal plaza.

The central plaza also forms a part of “The Artery”, a continuous pedestrian public space through Makers District that connects Pixel to the nearby beach.

Located on Abu Dhabi's Reem Island, Pixel is billed as the “new heart of Abu Dhabi, providing a creative counterpart to the city's cultural hub on the nearby Saadiyat Island”.

“The weather in Abu Dhabi is very pleasant for about eight months of the year, yet most housing there doesn't really encourage people to

spend time outside,” said MVRDV founding partner Jacob van Rijs.

“With Pixel, we wanted to show that a connection with the outdoors is not only possible in this city, but beneficial.

“Our design creates outdoor spaces with the pedestrian plaza and ‘pixel’ balconies to encourage a sense of community spirit, enabling this social and creative atmosphere.”

The development is based on seven compact mid-rise towers of varying heights, which are pushed to the edges of the site to create a central plaza in between.

The outward-facing façades feature a 3D graphic pattern, while the bases of the walls facing the central plaza “break down” into formations of balconies and bay windows.

The balconies are shaded by ceramic screens which, in a nod to Abu Dhabi's pearl diving heritage, are given a shimmering pearlescent finish. Construction of Pixel is now underway, led by CNTC as the main contractor, with completion expected for the end of 2021.

Luxury hotel building with infinity pool built on mountaintop site

The third phase of the Pingjiang Homey Wild Luxury Hotel in China has been built on top of a mountain overlooking the forest landscape that surrounds it and the other hotel buildings below.

Within the building, which was designed by Vague Edge, spacious bedrooms and living spaces look out across the surrounding mountainous terrain, while, at the other end of the site, guests can take in the views from a 122m (400ft) infinity pool.

The Dinghui building covers an area of 1,190sq m (12,800sq ft), but was designed to fit the unusual shape of the mountain and the site level drops about 4.8m (15.7ft) from end-to-end.

Around 35m (115ft) lower than the Dinghui building, on a hilltop site, is the Yanshang: a smaller residence whose rooms are laid out around a central hall and hidden under the building's eaves. The free-curved

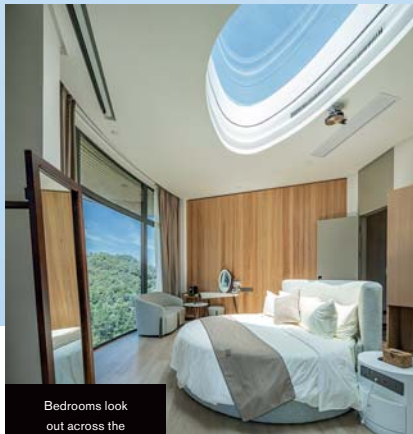
oval shape of the structure makes the shape of each room slightly different.

On the roof, there is a pool, as well as skylights that allow light into the building. There is also a viewing platform and a small adjacent breakfast room.

The third element of the hotel, located in a valley, is the Ziyahui events space. Shaped like a peach or a leaf, Ziyahui is a wooden shelter or pavilion that can be used for wedding ceremonies, small performances, bonfire evenings and other activities.

A skylight provides natural light and ventilation, while the use of natural materials adds a sense of integration between architecture and nature.

The Pingjiang Homey Wild Luxury Hotel is located in Baimao Village, Pingjiang County, in China's Hunan Province. Construction was completed in June 2019, but a date for opening has yet to be confirmed.



Bedrooms look out across the mountainous terrain



The hotel comprises three buildings: the Dinghui, the Yanshang and the Ziyahui





The centre will house a 50m outdoor pool and a 25m indoor pool

Sweeping circular swimming centre to provide “new form of social space”



The design includes outdoor decking, green areas and trees



A radical ring-shaped aquatic centre with wellness facilities and outdoor green space – designed by Andrew

Burges Architects, Grimshaw Architects and McGregor Coxall – is to be built in Parramatta, Australia.

The centre, which will be nestled into parkland surroundings and cover a total area of approximately 18,000sq ft (1,670sq m), will feature a 10-lane, 50m outdoor pool, a 25m indoor pool and facilities for individuals learning to swim, as well as a café, a fitness centre and single-level accessible entry and pathways. Outdoor public spaces will include decking, green areas and trees providing shade.

The ring shape has been incorporated as a key feature, a City of Parramatta Council spokesperson



“The aquatic and leisure centre offers a rare opportunity to consider a new form of social space for Parramatta, the simple joys of swimming and playing, and gathering with family and friends”

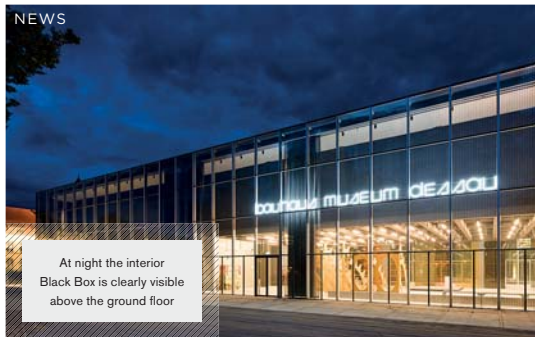
Andrew Cortese

told CLAD, acting as a barrier to help deflect noise from the nearby road and rail networks away from the main pool halls. In addition, the wellness and fitness centre has been strategically positioned inside the building to provide further sound insulation.

The shape will also minimise the area that the centre takes up, provide a large recreational space on the rooftop of the building and help with its sensitive integration into the setting. This takes into account the local heritage, topography and other constraints, having been informed by an “extensive community consultation”. A large proportion of the centre will be sunk into the hill on which it will be built, helping to ensure the impact on views of the heritage-listed park is minimised.

Discussing the design, Grimshaw managing partner Andrew Cortese said: “The aquatic and leisure centre offers a rare opportunity to consider a new form of social space for Parramatta, the simple joys of swimming and playing, and gathering with family and friends.”

The concept was chosen following a design competition. The centre is expected to open in 2023.



At night the interior Black Box is clearly visible above the ground floor



The ground floor Open Stage is a flexible space



“We are in northern Europe where it rains a lot and gets very cold, so we built a kind of winter coat made of glass”

Roberto Gonzalez

Addenda's glass-wrapped concrete Black Box houses new Bauhaus Museum Dessau

The new Addenda Architects-designed Bauhaus Museum, which takes the form of a 100m (328ft) long “Black Box” of reinforced concrete on stilts enclosed within a glass envelope, has been opened in Dessau, Germany.

The outer envelope measures 105m (344ft) long, 25m (82ft) wide and 12m (39ft) high – and is made up of 571 triple-glazed glass panes. Inside, the Black Box allows no natural light in, but provides the optimal climatic conditions to preserve the 49,000 exhibits in the Bauhaus Dessau Foundation collection.

With its stilts rising five metres above visitors' heads, the unit is accessible via two stairwells from the ground floor, where there is the

Open Stage, a flexible multipurpose space with a lobby, ticket desk, cafe and shop, and 600sq m (1,970sq ft) of space for changing exhibitions.

Roberto Gonzalez of Addenda Architects said: “Our basic concept for the museum was to create a large, flexible space so that exhibitions and workshops can take place without feeling restricted in any way by the architecture. We obviously had to integrate this idea with the requirements for the museum: it had to provide an area of 1,500sq m (16,150 sq ft) for the collection, protect the exhibits from direct sunlight and offer ideal climatic conditions.

“This is how we came up with the idea for the Black Box, a closed concrete cube that floats above the



The museum's construction took two and a half years

ground. At almost 100m (328ft) in length and 18m (59ft) in width, the Black Box is supported by two staircases, which are 50m (164ft) apart. It doesn't have any supporting columns.

“Of course, we couldn't just leave the space below the Black Box open. We're in Northern Europe where it rains a lot and gets very cold. So we built a kind of winter coat made of glass. This glass façade protects the building and creates additional space for exhibitions, events and offices on the ground floor.” ●

A blurred photograph of a museum interior. In the foreground, several people are walking, their figures blurred to convey motion. In the background, a large blue wall features the word 'Galleries' in white, followed by a large white arrow pointing to the right. The ceiling is white with recessed lighting, and a concrete pillar is visible on the right.

Galleries →

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our world through predatory practices.
We need to think of the future



**ELIZABETH
DE PORTZAMPARC**

The dramatic-looking Musée de la Romanité opened in June in Nîmes, France



The French-Brazilian architect and urbanist speaks to CLAD about her vision for the cities of tomorrow, her mission to bring culture to the masses and why design should counter loneliness

In the historic French city of Nîmes, a crumbling 2,000-year-old amphitheatre has a glamorous new neighbour: a futuristic, shape-shifting museum that appears to levitate just above the ground. Over 6,700 angled, silk-screened glass tiles bend and weave to create a monu-

ment that you suspect would both mystify and move the Romans who once cheered on Gladiators next door.

"The Musée de la Romanité is the most symbolic public facility I've ever worked on," says its creator, the French-Brazilian architect Elizabeth de Portzamparc. "It is a citizen of the city it lives in, and a perfect symbol of my style of urban architecture."

Urban architecture

Over the past 30 years, de Portzamparc has worked as an architect, furniture designer, museographer, academic and urbanist. In each of her guises, the *modus operandi* is the same: "To convey our collective values and provoke a dialogue between us and our surroundings." Social issues matter as much as aesthetic ones, and her studio includes sociologists, environmental researchers and political scientists as well as designers and architects.

"While it is important to create good designs that stimulate serenity, I'm more interested in spaces that improve social relations," de Portzamparc says. "I think that one of the largest problems that humanity faces is loneliness caused by individualism. I try to counter this by creating spaces where it is easy and comfortable for people to gather."

As a researcher and government consultant, she has led the thinking behind the development of new towns and urban areas throughout France. This has included serving the Atelier International du Grand Paris – a specialist group tasked by former president Nicolas Sarkozy to plan the urban future of the French capital – through which she has advocated for more mixed-use projects, for the introduction of prefabricated sustainable and flexible housing, and for a new approach in how suburbs are laid out.

De Portzamparc's early interest in urbanism came not from her experiences of a building or a city, but from a conversation she overheard aged 14 between Brazilian architect Sérgio Bernardes and a friend.

"He was explaining his ideas about a favela in a part of Rio," she remembers. "The municipal government was thinking to tear it down in order to build a new town around the river for the people who were living

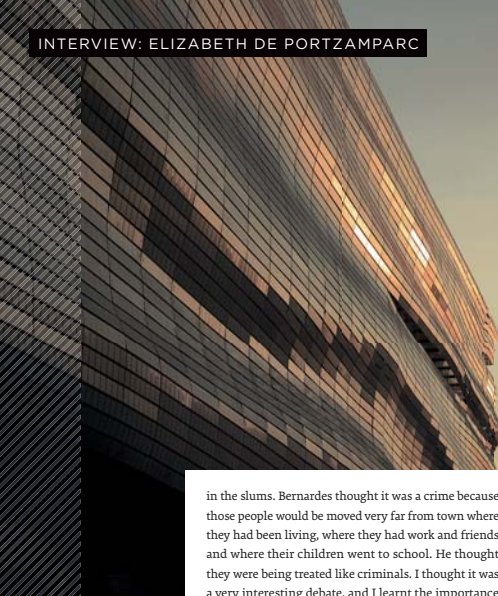


PHOTO © ZADINE MACHADO / G. BORDO
STYLING © V. BORDO

in the slums. Bernardes thought it was a crime because those people would be moved very far from town where they had been living, where they had work and friends and where their children went to school. He thought they were being treated like criminals. I thought it was a very interesting debate, and I learnt the importance for an architect to have a social vision.

"Later I discovered Lina Bo Bardi's Centro de Lazer Fábrica da Pompéia in São Paulo. She transformed an abandoned industrial site into a cultural, social and sporting complex that was very open and inventive.

"It was a real revelation to me that a collection of small towers and old buildings could be opened up to become something much more alive and interesting," she adds. "That was the first time that I thought I should become an architect myself."

In the 80s, de Portzamparc ran the influential Mostra gallery in Paris, a regular haunt for artists, designers and architects such as Jean Nouvel and Rem Koolhaas. During this period she began designing furniture and interiors, and finally buildings too. Completed projects include a flagship Pathé cinema in Amsterdam, a series of stations and urban furniture for the Bordeaux metropolitan tramway network and, of course, the museum in Nîmes, while she is currently working on a huge new Grand Paris railway terminal and a grand library for the Parisian suburb of Aubervilliers.

The museum's glass façade was designed to evoke a pleated Roman toga

Welcoming the public

De Portzamparc feels that cultural typologies are particularly impactful in creating a common purpose and understanding in an increasingly fractured world. She describes museums and libraries in particular as "guardians of culture" and the mission to preserve heritage as "an immutable foundation" of her work.

"I want to evolve the function of cultural facilities to create social links. These buildings shouldn't be closed off and restricted to knowledge keepers jealously guarding their contents – which is the desire of many of these institutions. Instead, they should welcome the public and quench people's thirst for knowledge.

"Collections must be desacralized and opened up to trigger a greater diversity of interactions between us," de Portzamparc adds. "We need really open cultural buildings – accessible and technologically equipped – so that as many people as possible can be educated and motivated to challenge the prevailing presentism we are experiencing as a civilization. We need to stop the destruction of our world through predatory practices. We need to think of the future."

One of the largest problems that humanity faces is loneliness caused by individualism



The museum features
3,400 square metres of
archaeological gardens



Elizabeth and Christian de Portzamparc launched 2Portzamparc together



The Musée de la Romanité

For the museum in Nîmes – her highest-profile building to date – de Portzamparc decided that the building, completed last year, should reflect the identity of the city and its Roman heritage. She also wanted to create a proof-of-concept for what, in her eyes, a public facility must be like these days: Namely, “solid, sustainable and designed to survive for millennia, as the Roman arenas will do.” Other musts? A timeless aesthetic, programmatic flexibility and the ability to adapt to the changing climate.

During the competition process for the project, she made many trips to Nîmes “to become imbued with the places, the culture and the identity of the city” and to discover how she could “glorify the 21 centuries of architectural history” that separate the amphitheatre and the new museum.

Explaining her design concept, de Portzamparc says: “It seemed obvious that I had to create a dialogue between the buildings based on opposition and complementarity, rather than pastiche.

“There had to be a pleasant cohabitation between the ancient and the contemporary. I wanted to be worthy of such a challenge and to think very carefully about what this project can say about the goals of the future building. The solution was to use recent technology to design a very light piece of architecture.”

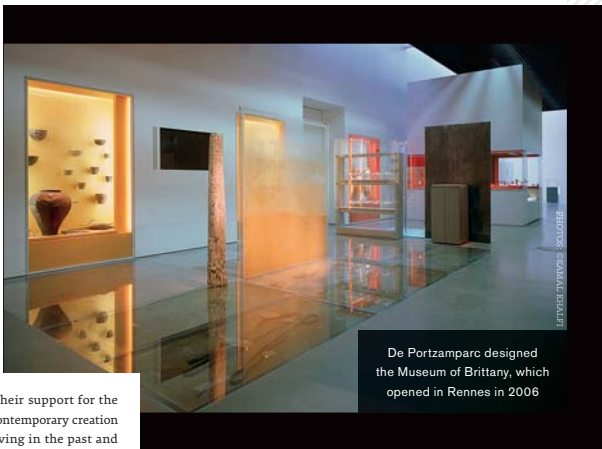
Above the transparent ground floor, the glass strips that form the building's distinctive exterior – designed to resemble a pleated toga – stretch across a surface of 2,500sq m (27,000sq ft). Each holds seven

We are often living in the past and suspicious when it comes to dealing with the new

screen-printed square tiles, created to evoke the Roman mosaics exhibited inside the museum and to create a sense of movement through the changing reflections of light during the day.

Inside, flat surfaces provide contrast to the outside curves. Slender columns are distributed to maximise exhibition and leisure spaces and to form a monolithic ensemble without expansion joints. Outside there are 3,400sq m (36,600sq ft) of archaeological gardens and a roof terrace offering visitors a panoramic view over the city, with the neighbouring arena in the foreground.

“It was important for the museum to have a close relationship with the city,” says de Portzamparc. “For that reason, there’s an interior street that crosses the building and climbs upwards to the roof terrace, in a constant search for openness. People who can’t or who don’t want to pay the ticket for the museum can still benefit from these select interior spaces and the gardens. This way, they get to familiarise themselves little by little with the museum, hopefully inspiring them to visit it later.”



De Portzamparc designed the Museum of Brittany, which opened in Rennes in 2006

She praises city officials for their support for the project: "A real manifesto for contemporary creation in a country which is often living in the past and suspicious when it comes to dealing with the new."

2Portzamparc

De Portzamparc is married to architect Christian de Portzamparc, the first French winner of the Pritzker Prize. Since meeting in 1981, they have continued to work on their own projects with their respective studios. However, a few years ago they decided to experiment with a new model: 2Portzamparc.

"It was a very simple idea, because we were both outgrowing our premises – me in the north of Paris and Christian in the south," she explains. "We decided to share the general management of our studios and to travel to the same part of the city every day! We finally found a building in the 9th district that was convenient for us both. Christian's studio has some floors, there are some floors for me, and we have a joint management department sandwiched between us. It was a very practical idea, inspired by rentability as much as anything."

Despite their shared umbrella company, Elizabeth and Christian Portzamparc mostly continue to work on their own projects, each using their own specific approaches and distinct teams.

"It's impossible for us to do architecture together because we're very different," she explains, "although in the past we have worked together on the French embassy in Berlin and a museum of Breton civilization, with me doing the interiors."

"These days, we only tend to work together on large urban projects, where it is important to have different visions and voices," she continues.

The Future

Next up for de Portzamparc is preparing for the International Union of Architects' 27th World Congress in Rio in July 2020, for which she is a member of the honorary committee. Urbanists, engineers, architects and policymakers from across the world will gather to "debate the construction of the space of social life ... and formulate proposals for the future of cities."

"It will be a very important debate," she says, "between traditional points of view and new ways to approach city planning. I think there is a growing belief that new visions are needed to create positive social and environmental change, particularly in large metropolises and in the Third World."

She is also working on a book focusing on 18 of her projects since the 1990s and exploring the through lines that connect them. Despite this period of reflection, de Portzamparc is more excited to look to the future.

"Every new thing represents an important moment of my evolution as an architect, building on what's come before," she says. "I'm currently working on a city planning project with some social and cultural institutions and sports clubs. I want to do a very holistic project. It will be about space, and creating interaction and activity to enrich the lives of the people there."

"That is the direction of my work now – following the same themes that have driven me for my whole career, but in new ways and on a larger scale. My aim is always to create something new and impactful." ●

1

Grand Paris Le Bourget, Paris

This major station will be a new entry point to the French capital, extending the city's transport network to the developing northeastern suburbs and international Le Bourget airport. The building is designed to be intuitive, efficient and to optimise access to five different means of transport. A large forecourt with a gentle slope will become a new urban forum, while dynamic pitched roofs will emphasise the idea of mobility and aviation. "It is a project that fully embodies the symbolic identity of the city without neglecting the human scale," says de Portzamparc.



FIVE FORTHCOMING PROJECTS

2

Leon Blum Artisanal and Commercial Center, Paris

De Portzamparc has conceived a mixed-use redevelopment for Paris's abandoned Leon Blum handicraft and commercial centre. Her design envisions 13,000sq m of coworking spaces, shops, restaurants and an urban garden near the banks of the Seine. Describing the concept, the architect says: "The street, far from stopping at the threshold of the doors on the ground floor, envelops the whole building. The public space rises through every floor, forming truly interior streets which connect the different functions of the buildings."



3

Taichung Intelligence Operation Tower, Taiwan

Described as "an example of how neighbourhoods could be in the future," this 262m- (860ft)-high tower - designed with local architects Ricky Liu & Associates - will house a digital cultural centre, galleries, an auditorium, a black box theatre, retail, offices and a restaurant.

Set to open in 2021, the building has been designed as a sustainable neighbourhood "and vehicle for human interactions". The base of the tower and its lower floors will be considered public spaces, connected with the surrounding neighbourhood and an adjacent park that will extend into the core of the project.

Ribbon-shaped walkways will link the first levels and wrap the building in an upward movement, "breaking the traditional barrier between inside and outside and between private and collective spaces."





Campus Condorcet, Paris

De Portzamparc is developing her competition-winning concept to create a major library for Paris's new City of Humanities and Social Sciences in the commune of Aubervilliers. With a floor area of 23,000sq m, the glass zero energy building – formed of two asymmetrical volumes – will bring together the collections of 45 separate libraries into one vast archive for the campus and the city.

"The project is focused on saving resources, while providing aesthetic, qualitative and functional spaces to maintain a peaceful environment for study and research," says de Portzamparc. "It has been designed as a symbol of innovation and sustainable architecture, and a search for economy of forms and raw materials."



The Science Hall of Zhangjiang Science City, Shanghai

While little can be revealed about this project, located in Shanghai's Pudong district, early visuals suggest this lakeside hub will have a sleek and futuristic form. According to de Portzamparc, she has embraced "an architectural style that is always in motion, and looking to the future."



H I G H

S T A N D A R D S



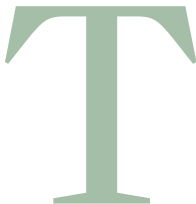
A bright red exterior lift
takes visitors up to the
hotel's 10th floor restaurant

Shawn Hausman
and SHD principal
Jessica Kimberley
created the interiors

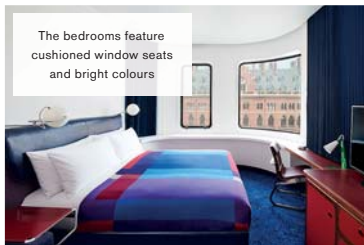


PHOTOS: OAMR MACLENNAN

The original
Brutalist exterior
contrasts with
colourful, playful
interiors at The
Standard's first
London hotel



The bedrooms feature
cushioned window seats
and bright colours



The Standard's first hotel outside of the US has opened in north London, with interiors by Shawn Hausman inspired by the 'colourful' history of the area, from punk rock bands to 'the mischievous underbelly of King's Cross'.

The 266 room hotel is housed in the former Camden Town Hall Annex, a 1974 Brutalist structure opposite St Pancras station, and features three restaurants – one accessed by a scarlet exterior

lift – a bar-come library and a large outdoor terrace.

The colour scheme is bolder than The Standard's other hotels, with bright colours chosen to contrast with the Brutalist concrete exterior and the greyness of London's skies, according to Hausman.

Hausman – who began his career as a production assistant on *Saturday Night Fever* and is also responsible for the interiors at Standard hotels in Hollywood, Miami, Downtown LA and East Village New York – said he tried to bring a sense of fun to the former town hall annex.

"We tried to take over in a friendly way – keeping the essence, but almost as if California rebels had taken over a government building and made it more free-spirited," he said of the interior scheme.

The Standard Kings Cross
is located opposite St
Pancras Railway Station

We tried to take over in a friendly way

Hausman worked with Archer Humphryes Architects, who were responsible for the interior architecture, while Orms architects carried out the wider conversion of the office building to its new use.

The curved corners of the building are echoed inside many of the bedrooms, which feature curved window seats, bright blue carpets and bathrooms featuring playful striped tiling. Some of the suites feature hot tubs and custom timber cabinetry and seating.

Downstairs, oversized blue revolving doors lead guests to a reception desk which sits in front of an original commissioned ceramic installation by North London based artist Lubna Chowdhary. This leads through into

the library lounge, which features a DJ booth and a 1970s/1980s-inspired library curated by writer and artist Carrie MacLennan.

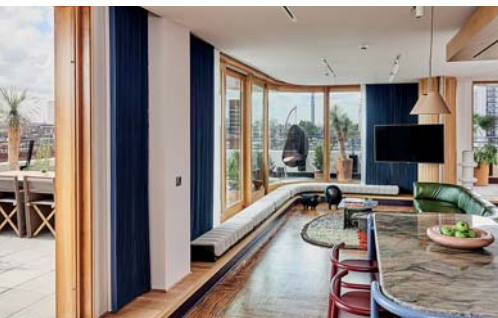
A new glass build extension has been added to the roof of the building; this will house a 10th floor Latin-inspired restaurant – opening in October – accessed by a bright red exterior lift.

The Standard Kings Cross marks the first in a planned series of hotel openings for the brand, with properties planned for the Maldives, Milan, Paris, Lisbon, Bordeaux, Mexico City, Bangkok, Jakarta, Ko Samui, Phuket and Chicago. The chain currently has five hotels, in Hollywood, LA, Miami Beach, and in New York's East Village and Meatpacking district.



The eighth floor Suite
Terrace is inspired by
'Californian cool'





The curved corners of the building are echoed inside many of the bedrooms



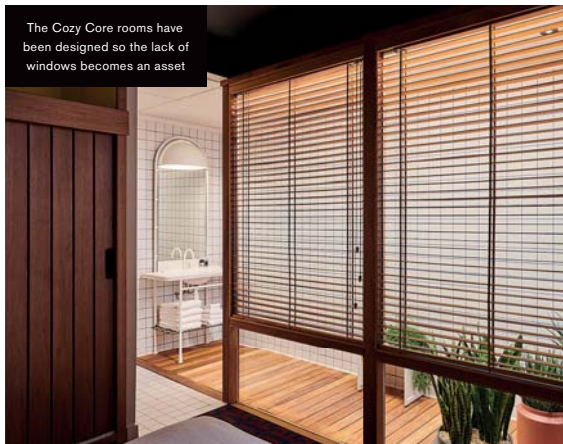
The ground floor restaurant features velvet seating and a mosaic-detail floor

THE STANDARD SUPPLIERS

- **Lighting design** for the hotel was by **Isometrix**
- **Lighting design** for the 10th floor was by **LightIQ**
- **Custom lighting** (used heavily throughout the public spaces and guest rooms) made by **Kalmar**
- **Vintage lighting fixtures** (used mainly in the public spaces on the ground floor) were **refurbished and rewired** by **Dernier & Hamlyn**
- **All guest room furnishings** were made by **Distinction Hospitality** and **Nova Interiors**
- **Public space furniture** was made with **AT Cronin** - this included recreating seating and tables from vintage prototypes and refurbishing and reupholstering vintage pieces
- **Carpets on guest room floors** were made with **Shawn Hausman**, in collaboration with **GTF**
- **Entrance rug on ground floor** and the **wall carpet** in the **Isla restaurant** was made with **Alarwood**
- **Carpets on the 10th floor** were designs developed with **Ice International**
- **Guest room bathroom fittings** were created in custom colours with **Zuchetti**



The Isla restaurant features bold reds and blues



The Cozy Core rooms have been designed so the lack of windows becomes an asset



Unusual wall coverings, custom seating and lighting create striking interiors

CREATING THE LIBRARY

at The Standard

The library has been carefully curated and laid out by Carrie MacLennan



The Brutalist former government building that is now The Standard once housed a public library, and designer Shawn Hausman was determined to ensure that this history was celebrated within the hotel.

The ground floor bar now houses a library of 1970s and 1980s books, carefully chosen by curator, writer and artist Carrie MacLennan.

Set next to the DJ booth and with plenty of leather Saporiti sofas to sink into, the library stacks have been playfully laid out by MacLennan, with Environmental Science next to Despair; Politics next to Tragedy; and Darkness next to Hope. Here MacLennan tells us why the job made her smile.



Carrie MacLennan
Curator, writer
and artist

MacLennan began working on The Standard library project in February 2019

How did you find the experience of creating a library for The Standard?

I had the time of my life working on this project. The library is part art project, part playground and part explorative, touchable, readable library – not to mention the backdrop for a programme of cultural events and happenings.

I'm not a professional librarian and neither am I a literary expert but I do love books and magazines and zines – and printed matter, generally. You'll notice there's a visual thread across the book covers. I have no problem sniffing out glorious typography, excellent graphic design and sublime/ridiculous photography. I've been such a fan of The Standard for a long time. To be able to tell the story of the brand, of this stunning building and the quirks of the human condition through books is a dream scenario.

Can you talk us through the placing of the different genres of books.

There are 65 linear metres of books and 28 different subject categories in the library. The vast majority of titles are non-fiction. At first look, the bookshelves appear to be set up pretty much like a conventional 70s-80s era public library, but look closer and you'll notice they're not exactly what they seem.

I compiled a list of nearly 200 potential categories during my research process. To shrink 200 categories to 28 was pretty tricky and I was still finalising categories right up until the last minute. It also became

Environmental Science sits next to Despair, Politics next to Tragedy - subtle little messages about our collective circumstances

apparent that my sense of humour leans toward the darker, more cynical, deadpan side of life! There was a point where I had to consciously inject a bit of light-heartedness into the categories, reminding myself that this room is a place for people to relax and have fun. I had to make sure that some poor guest wasn't flanked by categories like Despair, Chaos, Crisis and Heartbreak while trying to enjoy a cocktail.

The categories are paired together very intentionally. Sometimes the pairs interact in some way. Sometimes they make little statements. Sometimes they are just absurd. Romance sits next to Technology in a nod to the nature of modern dating. Mind, Body & Spirit sits next to Business as a reminder that we mustn't put work ahead of self-care and other kinds of fulfillment 100 per cent of the time. Environmental Science sits next to Despair, Politics next to Tragedy – subtle little messages about our collective circumstances.

Can you give examples of some of the books and their placements that made you chuckle?

The Adult Relationships section is particularly good for this kind of book play. Delia Smith's *One Is Fun!* microwave cookbook punctuates, on one side, books about celebrating and exploring sex and sexuality and on the other, coping with relationship breakdowns.

There's a book called *How to Solve Conflict in the Library* in the Business section that always make me laugh.

Where did you source the books from?

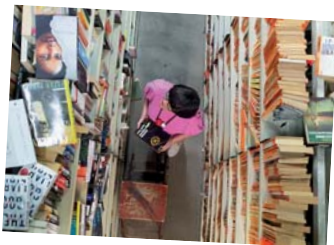
I sourced over half the books in the library from local bookseller Skoob Books. I've been allowed into secret basements and warehouses and been left to my own devices to hand pick titles for days on end. I also sourced a portion of the books from other local book stores – Judd Books and Gay Is The Word.

The rest I found by scrolling and scrolling through my favourite online second-hand book store.

Just one book so far has come from Amazon and it was a 'must-have' rarity about our very own Shawn Hausman so it had to happen.

What do you think of the design of the library and the rest of The Standard?

As someone who loves colour clashes and pattern smashes and mixing up textures, The Standard is a delightful assault on my senses. I relish the visual dissonance that's present in a lot of the spaces. You think you've sussed out what's going on, you think you're getting to know it and then something – a colour, a texture, a sculpture, a piece of art or an unusual plant, an unexpected pattern – challenges you. I get a real kick out of that. It makes my heart leap. ●



Olga Polizzi




Reflecting on staying ahead of the game
and developing stories for new hotel projects
in Europe and Asia, the director of design at
Rocco Forte Hotels talks to **Neena Dhillon**



When we started out, we were the leaders in terms of creating our hotels around a sense of place but everyone catches up," observes Olga Polizzi. "So that's the challenge, to keep a step ahead, and ensure you never repeat the same thing twice. Of course, everybody's into design today so it takes a lot to really surprise people and give them something different."

It's been more than 20 years since siblings Rocco Forte and Olga Polizzi began developing their collection of high-end hotels, now comprising 12 personality-infused, landmark properties across Europe. In addition to her own two UK hotels, Polizzi is constantly redoing rooms or adding spaces in existing Rocco Forte destinations as well as overseeing designers on larger projects and new openings as part of her role as director of design. She likens it to being on a roundabout – "I'm sure I've done more hotel bedrooms than anyone else" – but with her tightknit team of just four in London, she remains the creative force of the family-run company.

Polizzi's team sources new materials, textures, colours and effects from "rubber flooring options to wonderful engineered woods, the latest panelling to rubs and stains," and she is plugged into returning fashions: "Who would have thought encaustic tiles would be back in fashion? They're very much back in vogue."



Olga Polizzi is director of design for Rocco Forte Hotels and also owns two of her own hotels



Polizzi worked closely with architect and designer Tommaso Ziffer (right) on Hotel de la Ville in Rome

A pair of perfectionists

Then there are the digital technologies that have been put to surprisingly effective use at Hotel de la Ville, the family's second Roman property, which opened in an enviable location atop the Spanish Steps this May. On her choice of charismatic Italian architect and designer Tommaso Ziffer, with whom she worked previously on Rome's Hotel de Russie and Berlin's Hotel de Rome, Polizzi says: "It's a long-held relationship. Tommaso is clever and thinks things through. He taps into history yet comes up with something new. We can comfortably disagree and equally persuade each other. He's one of those few people who understand how to draw up hotel layouts. It's amazing how many basic layouts we have to do for designers when it comes to space planning bathrooms, for example. That just doesn't happen with Tommaso. He gets very upset when things aren't right."

Polizzi affectionately calls him neurotic but you get the sense the designers recognise the perfectionist in each other. It drives her equally bonkers when she walks into a mess of a room, a space where floor lamps or bedside tables aren't quite in the correct spot. For his part, Ziffer describes Polizzi as "adorable, well-mannered, exceptionally knowledgeable – and the soul of the company. She stays long after everyone has gone, moving around furniture until the proportions of a space are right. Sometimes she's the client, sometimes she's the project designer."

However the dynamic operates, it clearly works for the duo. At the outset of the Hotel de la Ville project, they agreed they needed a concept that would differentiate it from its more formal sister property, de Russie. An avid historian and couture aficionado, Ziffer suggested tapping into the role that Rome



The Canova Suite, one of the hotel's top suites, features an outdoor terrace with views across the city

“On Via Sistina, everything breathes history.
At the same time I wanted to reflect the
modern hunger for the fantastical”

TOMMASO ZIFFER

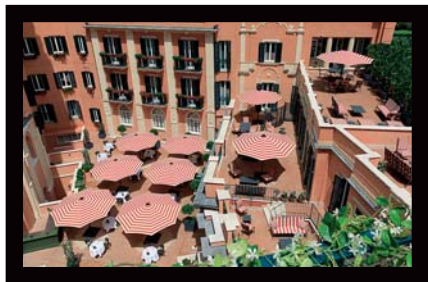


played during the era of the 'Grand Tour' in the 18th century – years in which English noblemen travelled to European cities to learn about art, culture, architecture, literature and good living. In this way, they could harness the idea of cultural exchange, paying homage to the hotel's address on Via Sistina, which once would have been home to artisan workshops and abodes housing such young travelling nobles. Polizzi loved the initial thought and together they have developed the distinctive idea, finding ways in which colours and technologies could be interwoven to give the hotel a contemporary feel.

Breaking the rules

"When you're in this location, everything breathes history," says Ziffer. "At the same time, I wanted to reflect the modern hunger for the fantastical, all things culturally rich – just think about the shape of sleeves in fashion at the moment. So we have created this slightly wild decorative atmosphere here, still very much rooted in a classical vocabulary yet breaking the rules."

There's a playful extravagance to the layering of patterns, treatments, textures and luscious colour combinations that weave their way around public spaces. Digitally printed wall coverings from Zardi & Zardi are based on scans of old tapestries, with exuberant brocade and damask fabrics from Dedar and Rubelli adorning banquettes and walls, while 'antiquated' chairs are finished with neo-classical architectural details such as 'lion legs'. In addition to precision-cut wall coverings,



digitally printed mosaics lend interest to tabletops and 3D scanning has been employed for plaster reproductions of decorative statuary. Mouldings and friezes speak of a classical age but again are very modern copies. Ziffer and his team had a blast researching the libraries and archives of Italy's monuments to identify prints and forms of antiquity.

In place of a concierge desk, he has substituted a marble trapezophorus block while geometric motifs represent a strong unifying thread. Black and white terracotta flooring from Fornace Sugaroni pays homage to the English chequerboard pattern typical of 18th-century noble houses but Ziffer's pièce-de-résistance is undoubtedly the Print Room, a symphony of Georgian yellow onto which digital reproductions of art have been printed. It is a play on the drawing rooms that would have been hung with display arrangements of Italian prints and tapestries collected during 'grand tours' once journeying nobles returned home. Ziffer speaks fondly of his design vision as "poetic chaos" and remains amused about the way in which modern technology has been used to resurrect happenings some 300 years ago.

Neither Ziffer nor Polizzi are fans of lighting consultants so they didn't engage one for Hotel de la Ville. "They tend to overdo it so you end up stripping out much of what they've suggested," Polizzi points out. "Lighting is so hit and miss but when it comes to hotels, you need to focus on what's really necessary, usually a mix of uplighters and downlights, floor lamps, wall sconces and central fixtures." One big nightmare on the project came from trying to fit the streamlined bronze versions of Empire chandeliers and other classically shaped lighting fixtures with contemporary dimming capabilities. The varying levels of the hotel – which is in fact formed of two buildings from different centuries – also proved a challenge. Polizzi is a stickler for proportions so she tends to raise ceilings, open windows and square off rooms where possible but often historic layouts throw up extra headaches in terms of getting proportional balance right. One of the items on their joint snagging list is the unevenness of flooring in some places, which was rushed in the renovation process.



The design of the Da Sistine restaurant was inspired by traditional Roman trattoria

Balancing forces

For Polizzi, finding designers to work with can be tough because she has been disappointed in the past when trying out new firms. That is why she tends to return to trusted partners on bigger projects. "It's like gold dust when you work with someone who knows what you want and who notices the same level of detail." In 2020, Rocco Forte Hotels is scheduled to debut in China and open another Italian property, Villa Ignea in Palermo, following extensive renovation. Here, she has selected the highly respected Paolo Moschino of Nicholas Haslam to revive the city's grande dame, a turn-of-the-century Sicilian landmark that demands "very careful handling – we can't be overtly contemporary and will need to balance the design with something more romantic and soft."

Polizzi is also enjoying working alongside two female project managers in Palermo who are proving tough enough to handle the difficult transformation of the villa. She has observed the rise of women not just in design but also development and construction: "I'm one of those people who think these things



The hotel features two restaurants and two bars, including the Julep Herbal & Vermouth Bar (pictured)



Hotel de la Ville has 104 rooms and suites, inspired by Rome's role in the era of the Grand Tour

happen naturally over time. When women want to get to the top, they have the determination and ability to get there. Yet at the same time, despite what might be said, it's less true that men take on their fair share of children and housework so sometimes women get to a certain position in business and decide, for the sake of a balanced life, not to progress any further." She adds: "I do prefer working with women because they tend to listen, respect other opinions and take things onboard. Men, on the other hand, can get on their high horse."

She is a pessimist by nature, her own worst critic. "Sometimes you'll get positive feedback and, for a moment, you can take satisfaction at the job, but overall I'm a pessimist," she admits. "My brother is the optimist so I often wish I could be more like him, and he more like me." But perhaps that is the key to the successful brother and sister pairing – they are in fact two sides of the same coin. Dual forces that drive their business forwards – now a family concern that spans two generations. Still, there's satisfaction to be had in the correspondence received from

guests who are interested in the supplier of a certain object, or the colour that Polizzi has chosen for a wall. Current design trends are for swathes of colour and pattern and Polizzi is an admirer of Mexican architect Barragán's pioneering approach. Given a hypothetical break from hotel design, I ask, what would she love to do instead? "I love gardening and my own in Sussex is quite architectural with some wilder, more overblown English areas," she says. "The neatness and structure of garden design really appeals. It would also be a dream to take four walking holidays a year. And I love time at the opera."

So, there you have it. Should Polizzi ever take a sabbatical, offers for landscape projects or opera sets would surely be considered with interest. In the meantime, though, Rocco Forte Hotels remains on a steadfast expansion course and that means more design stories, more layouts, more rooms, more craftspeople and more materials to find.

The roundabout is calling and, with Polizzi at the design helm, staying ahead of the curve is a sure thing. ●



Olga Polizzi went to Rome Art School before joining the design department at Forte Hotels



The Westbund Hotel in Shanghai is due to open next year featuring 161 rooms and 58 suites

The Westbund Hotel

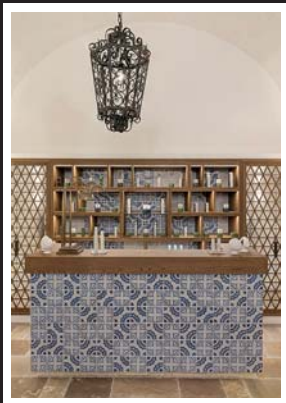
Shanghai, China

One of two anticipated openings for the group in 2020, The Westbund Hotel takes Rocco Forte Hotels into Asia for the first time, with the new build set in Shanghai's high-octane arts district. Overseeing the expansive 200-plus-room property, Olga Polizzi has appointed Inge Moore to complete the interior design. Wanting to buck the trend for 'art hotels' in the area, they have instead delved into China's pottery legacy, locating contemporary artisans to create 100 objects apiece that form the roots of the design story. There'll be a harmonious layering of influences with the contemporary building using design to recall the past while the aesthetic will speak of modern China yet also offer a taste of home because "the Chinese like anything English," adds Polizzi.



The hotel will feature a 725sq m spa with a 25m infinity pool looking out onto the waterfront





Opened this summer following an extensive renovation, Masseria Torre Maizza has 40 rooms

“Olga Polizzi is adorable, well-mannered, exceptionally knowledgeable – and the soul of the company”

TOMMASO ZIFFER





The hotel's Puglia-born head chef Luigi Barletta (left). Polizzi worked closely with local craftspeople

Masseria Torre Maizza

Savelletri di Fasano, Puglia

For the €6m renovation of Rocco Forte Hotels' first retreat in Puglia, Olga Polizzi spent five precious days walking around the coastal region to identify local craftspeople. It's time she doesn't typically have to spare but the masseria lent itself to being designed by Polizzi herself: "It was a relatively small project and I loved it," she says. Impressed sufficiently with a prototype for a coffee table, the designer commissioned a local blacksmith, whose set-up she'd seen in person, to contribute all such tables as well as staircases, balustrades and a huge firepit. She also purchased more than 300 pieces of pottery from local artisans, transforming them into decorative points of focus above beds, seating and fireplaces throughout the restored 16th-century farmhouse – its 40 transformed rooms and suites maximising views to the bucolic countryside beyond.



The resort is an original 16th century farmhouse set among olive groves on the Adriatic Coast

John McElgunn & Stephen Barrett

Following the launch of RSHP's newest cultural building, partners John McElgunn and Stephen Barrett talk public space, leisure and legacy with **Magali Robathan**

I meet John McElgunn and Stephen Barrett at their 14th floor London office in the RSHP-designed Leadenhall Building – or the Cheesegrater, as it's more popularly known.

The tower's triangular shape – it was designed this way to avoid encroaching on a critical view of St Paul's Cathedral from Fleet Street – makes the building instantly recognisable, but it's the amount of publicly accessible space at its base that sets it apart from most of the other towers in the area. At more than 2,000sq m, it's a large undeveloped area for this densely developed part of the City, which provides, according to the designer, Graham Stirk, senior design partner at RSHP: 'A rare breathing space within the dense urban character of the City of London'. Strictly speaking, it's privately owned (commissioned by developers British Land and Oxford Properties and sold to developers, CC Land in 2017) but it's open to the public and when I arrive it is being well used, with people sitting on the benches, chatting, and eating their lunch.

The Leadenhall Building is a good example of several of RSHP's key approaches, including the flexible nature of the building, the celebratory display of its structure and services and the use of bright colours seen in the furnishings of the practice's offices. Most importantly, say RSHP partners Barrett and McElgunn, it's the provision of public space which really reflects the aspirations and philosophy of the practice.

Barrett, who joined RSHP in 1993 and was made partner in 2016, leads the design for many of the practice's French projects, and heads up the firm's sustainability group. McElgunn joined in 2001 and was made partner in 2016. Working with Graham Stirk he has been heavily involved

PHOTO: VINCE BERLOUX



Stephen Barrett (left)
and John McElgunn
(right) were both made
partners at RSHP in 2016

in RSHP's cultural projects, leading the team that delivered the British Museum's World Conservation and Exhibitions Centre in 2014. He went on to work on a new conservation and storage facility for the Louvre in Lieven, France, due to be inaugurated in October 2019. He is also involved in the potential extension to the British Library in London.

PUBLIC V PRIVATE SPACE

"The idea of providing high quality space for the public is one of our key principles," says Barrett. "The Leadenhall tries to be very generous in what it gives back to the city – that was important. "It's not just about designing a beautiful building; the space around the building also matters. It matters that there are places for people to meet and greet."

When I interviewed Richard Rogers three years ago, he was very keen to talk about the privatisation of our public spaces, and how architects have a responsibility to protect those spaces.

"Leisure space – public space – is at the very root of democracy, and architecture is about democracy," he told me. "We have a responsibility not only as architects but also as citizens. Our responsibility is to defend the quality of life

PHOTO: © JON LEMMONY



The International Spy Museum is RSHP's first cultural building in the US



The exterior of the museum features a glass veil suspended by red columns, angled out over the street



The Pompidou Centre opened in Paris in 1977

Leisure space – public space – is at the very root of democracy, and architecture is about democracy

of the individual." He cited the Leadenhall Building as an example of how architects can work for private clients and still contribute to the public good, explaining how Stirk's vision for the Leadenhall Building was to create a new public space for all at the base of the tower.

"This is something that the office has a strong legacy on, says Barrett. "The Pompidou Centre [designed by Richard Rogers and Renzo Piano in 1977] was a building, but a key part of that project was the creation of the square at the front. That meant putting twice as much building on half a site, but it was a big, generous gesture that recognised that the city is a place where all different kinds of people meet. Making sure space is accessible for everyone is a really important principle."

Ensuring good quality public space is part of the projects they work on is something that the practice pushes clients hard on, Barrett continues. "Absolutely we do," he says.

FOCUS ON CULTURE

I am here to talk to Barrett and McElgunn about RSHP's cultural buildings. While the practice made its name designing the Pompidou Centre, it was a long time before another cultural project came along. Over recent years, that's changed, with a run of cultural buildings designed by Graham Stirk including the British Museum's World Conservation and Exhibitions Centre; the ongoing British Library extension project; the recently opened (and RIBA Stirling-Prize-nominated) Macallan Distillery and Visitor Experience in Scotland; and the Louvre Conservation and Collections Facility in Lieven, France, which will complete in autumn 2019.



PHOTO: SHINCLEBOURX

The museum's glass veil encloses an atrium and ground floor lobby



PHOTO: SHINCLEBOURX

Left to right: Richard Rogers, Graham Stirk and Ivan Harbour



The latest completed cultural building, which has just opened when I interview Barrett and McElgunn, is the International Spy Museum in Washington, US, designed by Ivan Harbour.

The 13,000sq m building – which represents a permanent new home for the non-profit organisation that was previously housed in the Le Droit Building in downtown Washington – has been designed to contrast strongly with the predominantly concrete buildings that surround it. The exhibition spaces are housed inside an angled black box with bright red columns that 'leans out' into the street, creating protected space beneath it.

"It's surrounded by this really imposing IM Pei brutalist masterplan," says McElgunn. "Buildings that are very beautiful in their own right but austere, very serious. Very US governmental. And then there's this kind of little butterfly chrysalis in the middle. It's quite eccentric, but it's very beautiful."

As a British practice, RSHP were able to bring something quite different to Washington's L'Enfant Plaza, says Barrett.

"The difference of the Spy Museum in Washington relative to the context is partly down to the fact that as an international practice we bring something new and dynamic," he says. "We were a disruptive, creative force in a way.

"That [creativity] was lost slightly in the US for a while, I think partly because commercial pressures and the legal set up there meant people became quite risk averse. It's interesting going back; there's more risk taking at the moment. There are some really good museums being built."

In June, the RIBA announced the shortlisted projects for the 2019 Stirling Prize. The list included RSHP's Macallan Distillery and Visitor Experience in Speyside, Scotland.

Cut into the hillside, the visitor centre is a beautiful, clever building, with a rolling grass-covered roof that ensures it blends in well with its surroundings, and big, light-filled interiors that showcase the pipes and copper stills used to make the Macallan whisky.

"That project came about when the client took a trip through France and Spain and saw all these vineyards building their own wineries and bodegas," says McElgunn. "They thought, nobody's doing this for whisky. Why don't we?"

"It's a spectacular building; just stunning. It's on a beautiful site in an area of outstanding natural beauty – this building is an homage to the beautiful hills all around it. Inside, it's becomes a kind of Jules Verne experience – all the stills are



The Macallan Distillery has been shortlisted for the RIBA Stirling Prize



The RSHP partners at the Macallan Distillery during construction

on display and it looks almost like a Victorian time machine.”

It's not just a good-looking building however; it is technically very impressive, adds Barrett. “I didn't work on the project, but I know that little things like negotiating public access to walk around the stills wasn't simple. They're very hot, and it is all part of an active industrial process.

“There's a two-hour explosion-proof glass wall between the still house and the visitor centre. You can entirely see through it and it's technologically highly proficient. In order to prove to the Scottish authorities that it was a legitimate solution, we had to work with our engineers, build a test rig and test it.

“You need a certain kind of client who's willing to go down that route,” Barrett continues. “It would be a lot easier to say, let's just build a concrete wall there.”

THE FUTURE

Looking ahead, the practice is currently working on a number of cultural projects including the British Library expansion in London, UK; the Louvre conservation and storage facility in Lieven, France; and an elevated sky garden, the Urban Living Room in Shenzhen, China.

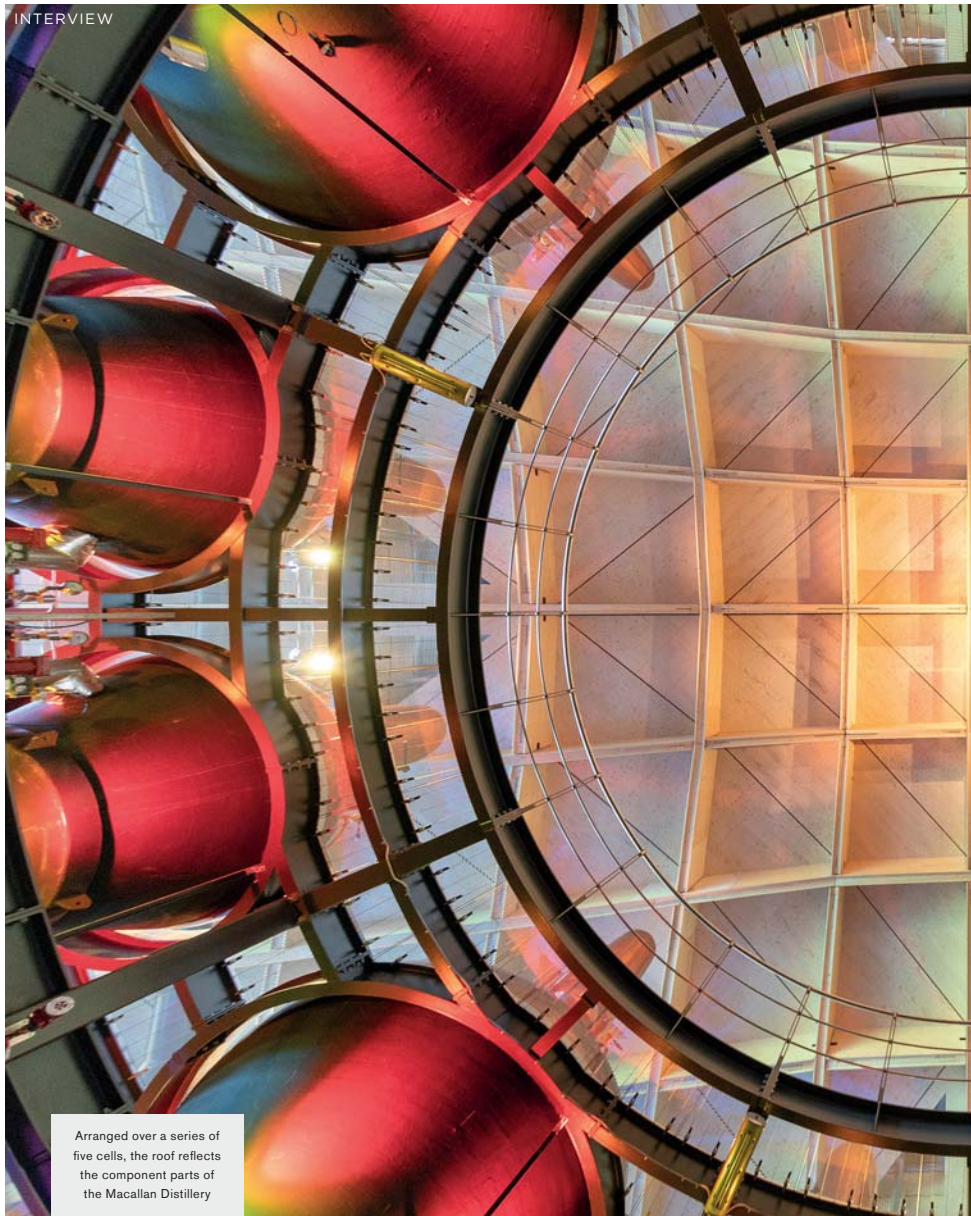
The Shenzhen sky garden project will span 1.2km of reclaimed land, providing a public garden elevated above the roads terminating in a large public space – set to contain an opera house and convention centre – named Performance Park.

Speaking as the project was unveiled, Richard Rogers said: “Qianhai is a dynamic emerging urban centre. Having the opportunity to create this bold intervention will focus the city's attempt to create a rich and diverse, culturally led public realm.”

The British Library expansion – which is going ahead after the institution signed a development agreement deal in February – will see the creation of 9,300sq m of new spaces on a site to the north of the library's Grade I Listed building at St Pancras in north London.

“It's a great honour and totally terrifying to have the opportunity to put a new building at the back of something that is so loved,” says McElgunn. “It's a great challenge to have.”

Both McElgunn and Barrett are involved in the Louvre project, which sees RSHP designing a conservation facility to store 250,000 works of art and protect them from the kind of flooding that saw the Seine breach its banks in 2016 and forced the Louvre to shut down part of the museum.



Arranged over a series of five cells, the roof reflects the component parts of the Macallan Distillery



The new building, which will be inaugurated in October, provides 18,500sq m of floor space, and features a gently sloping green roof that helps it blend into its surroundings.

"That project was built on our technical experience and all the things we have learned from building airports, museums and other logistical kind of buildings, but there's also a real poetry to the design; to the way it's buried in the ground and the way the earth rises up," says Barrett.

A LONG TERM VIEW

Rogers Stirk Harbour + Partners (RSHP) was set up by Richard Rogers in 1977 as the Richard Rogers Partnership. An innovative and distinctive architect, a key player in the High-Tech architecture movement, a champion of environmental sustainability with a strong sense of responsibility, Rogers has been awarded most of architecture's biggest prizes during the course of his career, including the AIA Gold Medal 2019.

While many architects don't plan for their succession, Rogers was determined to ensure the practice's legacy would continue once he was gone. In 2007, as part of a long-term succession plan, the practice was renamed RSHP to recognise the contributions of Ivan Harbour and Graham Stirk. Five new partners were created – including Stephen Barrett and John McElgunn – in 2016. At Rogers' request, it's been written into the practice's constitution that his name will be dropped from the firm's title two years after he retires.

"Richard has always had this idea that you should never have a practice named after someone who's dead or retired," says McElgunn. "He said, When I go, my name will go with me. That was always part of his plan."

"Richard is very conscious that a lot of offices that have a particular culture and way of doing things don't always manage to thrive after the departure of their founder or named partner. He very much wanted that not to be the case. That's why it was anticipated from 2007, and that's the reason for the name

The Louvre Conservation Centre will open in October



The Shenzhen Sky Garden will be built on existing reclaimed land



The founding partners of the Richard Rogers Partnership

**This office is
such a people
place – there's
a real warmth
– and that's
down to Richard**

ABOUT RSHP

From the architect: Rogers Stirk Harbour + Partners is an international architectural practice based in London. In total, RSHP employ a little over 200 staff including specialist support teams who offer in-house graphic design, visualisation, film, and communications services.

The practice is experienced in designing a wide range of building types including: office, residential, transport, education, culture, leisure, retail, civic and healthcare. The quality of its designs has been recognised with some of architecture's highest awards, including two RIBA Stirling Prizes, one in 2006 for Terminal 4, Madrid Barajas Airport and the other in 2009 for Maggie's West London Centre.

The firm was founded as the Richard Rogers Partnership in 1977 but over time evolved and in 2007 the decision was made to rename the firm Rogers Stirk Harbour + Partners to reflect the vital contributions of Graham Stirk, designer of the award-winning Leadenhall Building, and Ivan Harbour, designer of the Stirling prize-winning West London Maggie's Centre. The practice now has 13 partners, with several long-standing members of the practice being named partners in 2016.

change. I think that's a reflection also of his generosity. It's to do with a certain form of sharing."

RSHP's 'way of doing things' stems from Rogers' and the founding partners of RRP – John Young, Marco Goldschmied and Mike Davies – social vision, and includes a desire to be as democratic and non-hierarchical as possible. The practice is owned by a charity and no director has direct equity in it. The office is open plan and everyone's input is welcomed, according to Barrett and McElgunn.

"I remember the most significant thing for me when I joined was that Richard asked me for my opinion on something," says Barrett. "I'd just literally joined the day before and that was very different to what I'd experienced before in architecture.

"The office is deeply inclusive," he continues.

RSHP is owned by the Rogers Stirk Harbour + Partners Charitable Foundation and 20 per cent of pre-distribution profit is donated to charity each year. "We're not signing big corporate cheques," says McElgunn. "A lot of that money is distributed to staff to donate on behalf of the charity, so they can support charities they care about and are passionate about."

The firm also has a staff profit sharing scheme and places a strong emphasis on supporting students. "We never have done, and never will, accept unpaid interns," says McElgunn. "We try and pay everyone above the odds, but particularly our year out students and graduates because for them a small increase makes a bigger difference. These things are very important."

"This office is such a people place – there's a real warmth – and that's down to Richard," says Barrett. "He's such a people person. It's his strength – he just draws people in. One of his legacies will be a generosity of spirit, which I very much hope we will be able to carry on." ●

A DEEP SLEEP

A spectacular hotel built into an abandoned quarry could provide ideas for transforming challenging brownfield sites. Architect Martin Jochman talks flooding, earthquakes and rockfall with Christopher DeWolf



It has become second nature for cities and developers to transform abandoned industrial sites into leisure facilities. Think of the Tate Modern, built inside a former power station, or Hamburg's Elbphilharmonie, perched daringly atop a waterfront warehouse – or even the Sands Casino Resort Bethlehem, which turned an old Pennsylvania steel mill into a gambling palace.

But quarries have proven more problematic. They supplied and processed the stone used to build cities, but unlike factories or warehouses, they don't easily lend themselves to new uses.

"Normally they just fill it with water and make it a lake," says architect Martin Jochman. That could well have been the case in Shanghai, where an abandoned quarry found itself in the middle of a vast new residential and commercial scheme by local developer Shimao Property. In 2006, Jochman was part of a Bristol-based team that competed to design a five-star hotel that would be included in the development. "There were no preconceived ideas from the client," he recalls. "Shimao gave me 100 per cent freedom in where to put the hotel on the site, how to orientate it, how to relate it to the hole in the ground."

The brief called for 337 rooms, but with a 25-metre height limit, Jochman realised this would have created a large,

Martin Jochman founded JADE+QA in 2013. He formerly worked for Atkins

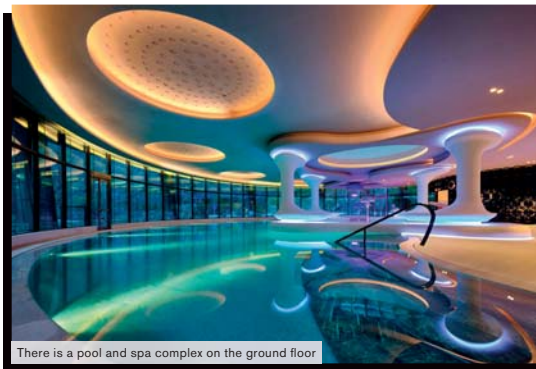


The hotel has just two floors above ground; the other 16 floors are below

sprawling complex. So he did something unprecedented: he proposed building the hotel inside the quarry itself. That idea finally came to fruition last November, when the InterContinental Shanghai Wonderland hotel opened with rooms going for nearly £400 per night.

The bulbous structure, which emerges from the wall of the quarry like a pearl in an oyster – or perhaps a barnacle on the hull of a ship – has garnered international attention since it opened. And for good reason: it is a marvel of engineering, a quasi-underground, partially underwater hotel that was more than 12 years in the making. More than a one-off experiment, though, its success could pave the way for a new generation of leisure projects in particularly difficult brownfield settings. “No doubt something will crop up soon,” says Jochman.

He was working at Atkins when he first started developing a concept for the quarry hotel. Putting the hotel inside the quarry itself seemed like the most natural solution to him. “The quarry was quite spectacular,” he recalls. Rocky cliffs plunged 90 metres down from an otherwise flat, unremarkable landscape. “It was clear to me that you had to connect the top of the quarry with the bottom of the quarry and incorporate the



There is a pool and spa complex on the ground floor

Shanghai InterContinental: The facts

- Location Shanghai
- Client Shimao Property
- Architects JADE + QA
- Engineers East China Architectural Design Institute
- Size 49,409 sqm
- Floors 18 (total)
16 (below ground) 2 (under water)
- Design 2006-2013
- Construction 2013-2018
- Number of rooms 336

building into it. It would have been strange to ignore that. It was important to really make it part of the quarry and make the quarry part of the building."

With the area's height restrictions in mind, Jochman conceived of the building's top two floors as a grassy hill that melded into the surrounding landscape; the rest of the structure would exist below ground – and even below water, in the case of the hotel's lowest two levels. "These were quite organic massing elements determined by the shape and depth of the quarry and the depth of the water," says Jochman.

Challenging conditions

But that created some enormous engineering obstacles that would have to be overcome. Shanghai is not particularly seismically active, but it has suffered from deadly earthquakes in the past. Rockfall was a natural danger to anyone in the pit. The quarry was also prone to seasonal flooding. At one point during the design phase, a rainstorm caused a nearby river to overflow into the quarry, filling up half its volume with water.

"If something like that had happened after construction was complete, it would have been a devastating blow," the project's chief engineer, Chen Xiaoxiang, told *Agence France-Presse* when the hotel opened.

For a time, it seemed as though the project may not even proceed at all, after the global financial crisis in 2008 led the original hotel partner, Sheraton, to pull out. But a year later, the developer signed a contract with IHG, owners of the InterContinental brand, and the hotel proceeded apace. By then, Jochman had left

Atkins and started his own firm, JADE + QA, taking the quarry development with him. "There was quite a lot of activity on the engineering side – quite a lot of challenges," says Jochman. "We did that from 2009 to 2013, when construction started."

Jochman says earthquake resistance was the most difficult problem. "There was no precedent to this building," he says. The engineers developed a finite analysis model and came up with a plan to split the entire structure of the hotel into four elements that move independently. "Each element was mounted on an L-shaped truss that rests on an edge beam on the side of



Building the hotel involved draining and refilling most of the quarry water



The hotel features an underwater restaurant and aquarium

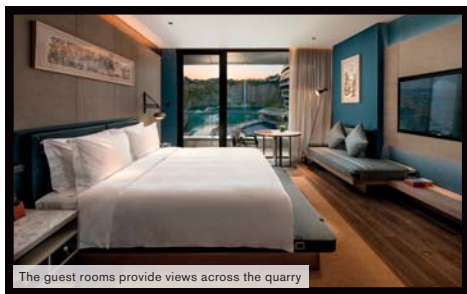
{ We didn't want to put in any gimmicks. We wanted to create a building that's inherently sustainable through passive sustainability }

the quarry, and is anchored into a concrete base that resists oscillation. "Even if the joints fail in a seismic situation, it's safer than if the whole building fails," explains Jochman.

Building that concrete base meant draining most of the quarry's water, which provided an opportunity to mitigate the risk of flooding. "The water had to be taken out to create the substrata of the building and then it was refilled – it took about five months to refill it to a level that was predetermined by the size of the building," says Jochman. A pumping system keeps the water level steady, with no more than 50 centimetres of variation, and biological filtration allows the water to be recirculated. The process is helped along by an artificial waterfall that cascades down the quarry wall opposite to the hotel – an attractive feature for guests, but also a way to keep water levels in balance.

A rocky road

The next challenge involved rockfall. The quarry consists of andesite, a kind of volcanic rock, and Jochman says most of its walls are solid. "But in places it has crumbled and it was decided that it needed to be stabilised." He and the engineers decided to anchor a mesh into the quarry walls and spray it with a bentonite slurry. "It worried me in the beginning but it has actually worked quite well," says Jochman. "Initially it didn't look that good next to the natural rock but it has weathered quite well and it has been landscaped. Now it is being used as a climbing wall."



The guest rooms provide views across the quarry

None of this would have been possible if the Shanghai government hadn't been open to changing its buildings codes to suit the project. "It was a great credit to the local authorities that they were happy to be presented with the evidence and evaluate it rather than just comply with codes," says Jochman. If his team could prove their concept worked in practice, officials were happy to adapt. "On all levels," he says.

Aside from being dramatic, the hotel's location inside the quarry helps conserve energy. The developer plans to eventually use geothermal power to generate electricity for the hotel, and a

This was really a blank piece of paper. Our interest is in the unknown, not in repeating routine things

green roof helps offset solar gain in the above-ground portion of the hotel. Below the surface, the quarry itself generates a microclimate that keeps the building cool in Shanghai's scorching summers and warm in its often freezing winters. "It may be just one degree [difference] but that is significant," says Jochman.

Passive sustainability

Jochman says his focus was on creating a building that had a naturally small environmental footprint.

"We didn't want to put in any extensive add-on sustainable gimmicks like heat pumps and solar panels. They wouldn't have contributed much," he says. "What we wanted to create is a building that is inherently sustainable through passive sustainability – the orientation, the low profile, the shielding from the landscape around it.

"All of this minimises the energy consumption," Jochman continues. "I consider the building to have major passive sustainability. You have to spend a bit more money to make this work but there is added value in it."



A 'glass waterfall' houses a vertical circulation core and lifts

There's also the fact that it was built on a brownfield site – a plot of land that had already been exploited. "It becomes a symbolic idea of what can be done," says Jochman.

He is particularly keen on the potential of brownfield sites for leisure use – even troublesome quarries. Atlanta is currently turning the Bellwood Quarry into the city's largest park, while Montreal is in the process of taking the old Miron Quarry – used as a landfill after mining operations were finished – and turning it into a park with a circus school and sport facilities. Its green spaces are punctuated by otherworldly spheres that harvest methane emissions from the buried rubbish, converting them into biogas.

The Mr Fisher restaurant is one floor below the water level and serves seafood





The interiors are by Hong Kong-based practice CCD with input from Jochman

Jochman thinks there is potential to go even further. He says he was approached by a town on the Spanish island of Tenerife that wants to explore redeveloping its quarries into leisure facilities, which Jochman finds promising, given their location next to the sea and mountains. "It's quite an attractive environment that could become a major destination for hotels, golf courses, mixed developments," he says.

Now that the hotel is complete, he is happy with the result – and eager to see what else can be done with similar sites around the world. "For me this was really a blank piece of paper," he says. "Our interest is in the unknown, not in repeating routine things. It was an interesting opportunity to do something special."

A cavernous complex

Its location inside a quarry is not the only unique thing about the InterContinental Shanghai Wonderland Hotel. The structure extends two storeys below ground, with an underwater restaurant and guest rooms facing an aquarium. A swimming pool and water sport facilities sit on the quarry floor, and guest rooms climb 14 storeys up the side of the quarry face. The hotel's top floors connect to a glass-bottomed walkway, which leads to a cantilevered sports hub where guests can enjoy bungee jumping and rock climbing.

Martin Jochman wanted the hotel's exterior to reflect the landscape around it; a glass atrium runs along the full height of the building, mirroring the waterfall that cascades down the



The swimming pool looks out onto the quarry floor

opposite side of the quarry. The interiors, designed by Hong Kong-based firm CCD with input from Jochman, include a grand lobby with curved, striated walls and a circular rainshow-er-type waterfall on which LED lighting effects are projected.

"I wanted the exterior and interior to fuse together and have a mysterious, fantasy feel," says Jochman, describing the hotel as a "submarine on a journey to the centre of the world." ●



JOSÉ ALMIÑANA

Established 30 years ago, Philadelphia-based landscape architect practice Andropogon prides itself on pushing boundaries. Principal José Almiñana tells Kath Hudson more about their approach

Founded in the early 1980s by two couples – Carol and Colin Franklin and Lesley and Rolf Sauer – Andropogon set out to push the boundaries of the profession for the benefit of both humans and nature, talking about issues such as ecology and sustainability before these became common considerations.

Over the years they have worked both in the US and internationally to create a strong portfolio of work,

incorporating green strategies which have stood the test of time. Last year the firm was awarded the 2018 Landscape Architecture Firm Award, the highest honour which the American Society of Landscape Architects can bestow on a firm.

As the firm takes on a range of new projects, we talk to principal José Almiñana about creating landscapes, dealing with dramatically shifting environments and the benefits of a diverse workforce.



We are committed to designing evocative landscapes informed by the best environmental science

What is your background?

I trained as an architect in Venezuela and went into landscape architecture in order to be a better architect – by understanding the ground the buildings stand on. However, after joining Andropogon in 1983 when the firm was a few years old, I ended up forging my career in landscape architecture.

How would you sum up the philosophy of the firm? What unites all of your projects?

Our goal is to understand and express the essential character of a place and tell its story – what it is and what it could become. We strive to expand the boundaries and seek collaborations with local professionals, who have the same attitude and approach, all within a transdisciplinary integrative design process.

We are committed to the principle of designing with nature: beautiful and evocative landscapes inspired by the observation of natural processes and informed by the best environmental science.



Andropogon were responsible for the design and masterplanning of the Center

CENTER FOR SUSTAINABLE LANDSCAPES

PITTSBURGH, US

Constructed for the Phipps Conservatory and Botanical Garden in Pittsburgh, this project involved the creation of a new administration building and gardens open to the public on a brownfield site which had near vertical steep slopes with little flat land. It was an ambitious project where the client wanted to achieve the highest level in responsible design: it achieved LEED platinum certification, met the rigorous criteria of the Living Building Challenge and recently became the first platinum Sustainable Sites project.

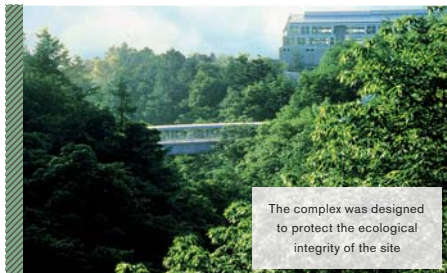
Andropogon's solution led to 100 per cent of the building's energy being generated on site, using solar energy, as well as earth works for cooling the tropical green house. All of the storm water and waste water are dealt with on site, with water collected, filtered and used for irrigation and flushing toilets. The end result is a true integrated site and living building and a demonstration education facility.



PHOTO: PAUL G. WEISMAN



PHOTO: PAUL G. WEISMAN



The complex was designed to protect the ecological integrity of the site



NIKKO KIRIFURI HOTEL & SPA

NIKKO NATIONAL PARK, JAPAN

This Japanese bath house and hotel was themed as a village in the woods. Although spectacular, the site posed a number of challenges including restricted building zones, steep slopes along a mountain stream, highly erodible soils, sensitive woodlands (which had been plundered for jet fuel previously) and low, loose, volcanic soils.

The new site features access roads, a bridge, parking, gardens, paths, trails and storm water management systems which fit seamlessly into the forested hillsides with minimal intrusion. Every aspect of the design was crafted to protect, repair and dramatise the natural resources of the site in a style which reflected the Japanese sensibility.



{ The biggest challenge we are facing is the shifting environment, which is unfolding in a way we have never experienced. Nobody is sure what will happen }

How do you approach each new project?

At the outset, we like to find out about the natural history and the recent history of the site, to understand the legacy and bring this into the design, considering the footprint of the design process in a conscientious way, and the impact on the land and the landscape.

There are also practical considerations, such as contamination issues with brownfield sites and the regulatory framework. We like to work within the capacity of the living systems, including living systems under the soil, and we research the eco-region to understand the specifics of the area and appropriate use of plants.

One example of how we worked with the history of the site was an airport redevelopment in Colorado, which was being redeveloped as a community. There had previously been a creek on site which had been paved over for the

runway. Daylighting the creek restored the landscape to its original state, allowing us to deal with storm and rain water, and also become the backbone of the open space system of the development, which was a significant benefit.

Andropogon is a certified minority business enterprise. What does having a diverse workforce bring to your work?

From the outset one of the firm's principles was the practice of a participatory design process. This is a fundamental tenet of our work as we approach every project from a systems perspective.

In doing so, we find the design solutions rise out of a collective and diverse understanding of all points of view, which demands an appreciation of diverse interests, objectives, opinions, and contributions.



LEWES CANALFRONT PARK

DELAWARE, US

This project involved the transformation of a brownfield site into a new city park, creating usable public open space along the water. The team was briefed to capture the character and history of the town and reconnect the historic town core to the waterfront.

There were a number of practical considerations, in particular how to be resilient against floodwater and water quality, the impact of traffic, parking and pedestrian safety. The park is now a favourite for a variety of uses including walks, civic gatherings and wedding receptions.



Andropogon worked with the City of Lewes and the community to create this city park and open space

The designs are informed and crafted from a broader and richer perspective and there is a sense of ownership shared by the project team.

Therefore, it is only fitting that we foster a diverse staff from different cultures, backgrounds, and nationalities. Having a varied workforce makes for a more productive, inclusive, and fulfilling work environment, as we all learn from the collective wisdom.

Why is it so important that our cities incorporate high quality green spaces?

Green spaces and nature have an impact on how people live, feel, how they relate to others and their health, and therefore are a necessary part of urban life. Humans have to satisfy their housing, work and biophilic needs, so nature has to be embedded into the design of our cities.

What are the biggest challenges currently facing landscape architects?

One challenge of our work is that we are dealing with life: landscapes are never static, they are evolutionary. Also landscapes are dependent on inputs which are outside of our control.

But perhaps the biggest challenge we are facing is the shifting environment, which is unfolding in a way which we have never experienced and nobody is sure what will happen. Climate change is creating chaos with extraordinary weather, such as droughts and atmospheric rivers, chains of storms and cloud bursts, which create unprecedented infrastructure problems about how to manage waste water. The only way that we can look at this crisis is as an opportunity; we must seek for landscape integration solutions to this new normal. ●



A performing arts centre and gardens were created on Lower Venice Island in Philadelphia

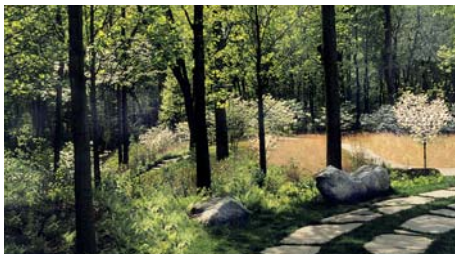
LOWER VENICE ISLAND

PHILADELPHIA, US

This is a five acre island on which the Philadelphia Water Department had designated to site a three million gallon combined sewer overflow tank. However, it was seen as valuable recreational space for the community, so the masterplan involved extensive public consultation.

In response to requests from the community, a 300-seat performing arts centre was created; this is elevated seven feet above the floodway which covers much of the island. A central spine located safely beyond the floodway manages lighting, storm water flow and pedestrian traffic.

The area occupied by the tank is located below the level of the river and paved over. Rain gardens were created to manage water, as well as a number of passive landscapes, including a children's water garden and riverbank restoration.



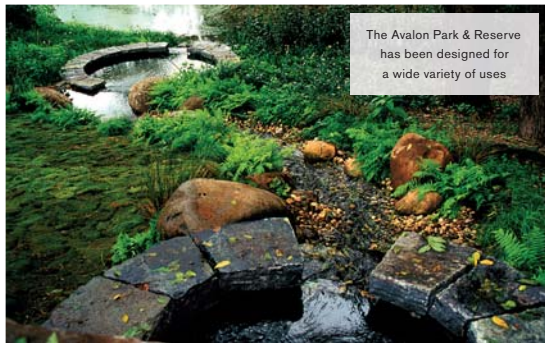
AVALON PARK & RESERVE

NEW YORK, US

Located within an 82-acre nature preserve on eastern Long Island, this park was designed as a seven acre memorial garden dedicated to the memory of local resident, Paul Simons.

It has been designed as a journey through a sequence of natural gardens which reflect the changing landscape – from a fern glade to a hilltop meadow. The space encourages different kinds of uses from contemplation in the memorial garden to biking on the trails.

The project included forest, wetland and meadow restoration and the rebuilding of an extensive forest groundlayer. More than 6,900 native trees and shrubs were planted and 54,500 native ferns, grasses and wild flowers. A gentle water cascade unites the varying shapes and rhythms of the gardens.



The Avalon Park & Reserve has been designed for a wide variety of uses

We wanted to make the whole
experience feel theatrical

WORKING IT

Fitness giant Les Mills has launched three new studio spaces at its iconic Auckland City Gym in New Zealand



The new spaces were designed by New Zealand architects Monk Mackenzie and interior designer Rufus Knight, working in partnership with design studio Alt Group. According to Les Mills Jnr, who led the development of the new studios and workouts, a key objective was to partner with New Zealand's best designers to create spaces that work at both a practical and aesthetic level.

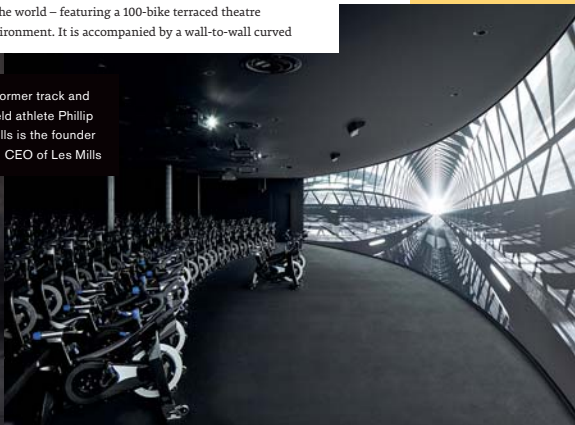
"We've put an intimate focus on design to create the most incredible end-to-end experience for members," Mills Jnr said.

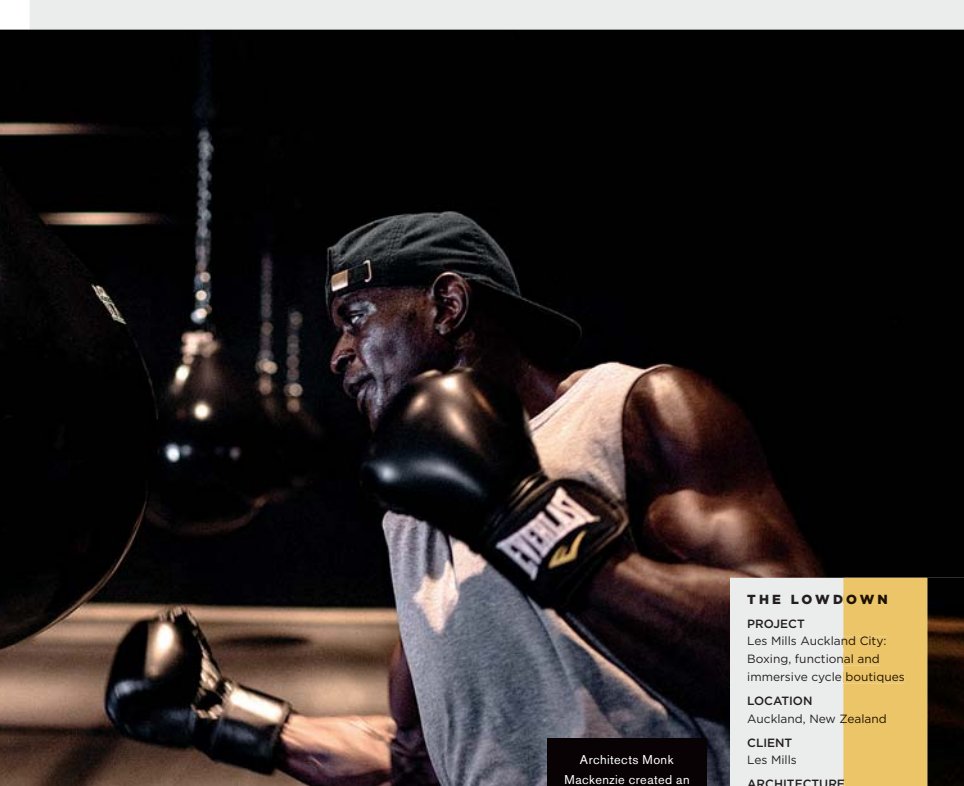
"We want people to get excited about being in these spaces, so we've designed them as a sensory experience. They look good, smell good, and are places they feel they belong. We want to be a cultural hub for our members."

The fresh additions include a "highly tactile" functional studio – which hosts a newly-developed training workout called Ceremony – and a design-led boxing studio created around the needs of a new boxing conditioning workout called Conquer.

The third new space is an immersive indoor cycling studio – which Les Mills says is the largest of its kind in the world – featuring a 100-bike terraced theatre environment. It is accompanied by a wall-to-wall curved

Former track and field athlete Phillip Mills is the founder and CEO of Les Mills





Architects Monk Mackenzie created an interior box to house the new studios

THE LOWDOWN

PROJECT

Les Mills Auckland City: Boxing, functional and immersive cycle boutiques

LOCATION

Auckland, New Zealand

CLIENT

Les Mills

ARCHITECTURE

Monk Mackenzie, Dean Mackenzie, Hamish Monk, Mark Craven, Yiqiu Hong

INTERIOR

Knight Associates
Rufus Knight, Nathan Varga

BRANDING

Alt Group
Rei Konza, Dean Murray



We've designed
the space so that
the atmosphere
is intimate

screen and a five-projector, cinema-quality audio-visual system that delivers Les Mills' bike workout, The Trip.

"We've designed the space so that the atmosphere is intimate as you walk into the room, the lights are low and the workout is completely your own," said Les Mills product innovation team member Adam Lazarus.

"You can be a professional boxer, or never have thrown a punch, and you will get a great workout."

As well as acting as the 'laboratory' space for the new training styles, the new workout spaces are the first stage of a long-term project to transform the home of Les Mills in Auckland – which in its long history has been an industrial building, a nightclub and a boxing gym.

Rather than completely renovate the original space, architects Monk Mackenzie have designed an interior box, essentially creating a boutique gym inside a gym.

The new studios are a response to changing demographics and exercise trends, as well as an aesthetic makeover of a tired area of the gym.

The design of the space has been led with the expectations of the Gen Z and Millennial demographics



The architects Dean Mackenzie and Hamish Monk

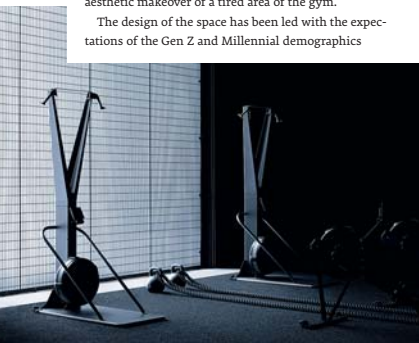
in mind – due to the two generations currently driving much of the global fitness spend.

The box-like structure containing the Immersive Cycle studio is designed like a mini-building, with its own roof and its own acoustics.

"Rather than being about gyms, it was about creating something experiential," said Monk Mackenzie partners Dean Mackenzie and Hamish Monk.

"We wanted to make the whole experience feel kind of theatrical, in terms of when you walk in, the spaces we've created and the sub-spaces. The Immersive Cycle studio is theatre-like; when you are in the functional studio and the boxing studio, the lighting is calibrated to be moody. The spaces feel intimate.

"It's an inclusive space, not trying to be masculine like many gym spaces. The brief from Les Mills was very clear about that, moving it away from being an intimidating space. The 'materiality' plays into that, making it feel less 'sweaty and grunky'."



The three new studios have brought drama to previously tired areas of the Les Mills gym



Interior designers
Knight Associates
clad the cycle studio in
mirrored stainless steel

Alexander Schwarz

As the James-Simon-Galerie opens in Berlin, completing two decades of work on Museum Island for David Chipperfield Architects, **Magali Robathan** speaks to the lead designer



PHOTO: SHARON SCHÖNENBERGER FOR DAVID CHIPPERFIELD ARCHITECTS

The David Chipperfield-designed James-Simon-Galerie – the first new building on Berlin's Museum Island in almost a century – has opened in the German capital, with the official launch attended by the German chancellor Angela Merkel. It's an elegant structure

that solves several problems, serving as a gateway for all of the museums on Museum Island, housing visitor facilities, temporary exhibition space and an auditorium.

Acting as a gateway to the island, the James-Simon-Galerie connects the museums while relieving the strain on them by assuming the central service functions for the whole complex. It has also been designed to act as a cultural destination in its own right; it will host cultural programmes and will stay open in the evening after the museums have closed.

"This is a really important project for us," Chipperfield told me when I interviewed him in Berlin in 2017. "It deals with a lot of problems that the museums have in terms of circulation and also in terms of programming, because it adds an auditorium, and temporary exhibition space. Also, I think it will enhance the urban conditions, when you go into the

“

Our aim was to create a place celebrating public space and accessibility



PHOTO: SUITE ARCHITECT FOR DAVID CHIPPERFIELD ARCHITECTS

Slender white columns follow the lines of the columns on the museums that surround it

building or even if you just walk past it.

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

The building features slender white columns that take cues from the surrounding museums, and wide staircases that invite the visitor in. Once inside, a wall of white marble creates a sense of serenity in the large foyer, which houses a café and opens out onto a terrace that runs the full length of the building.

The James-Simon-Galerie is connected to the Pergamon Museum at ground floor level – when complete, it will link the museum at basement level via a series of tunnels, named the Archaeological Promenade, with the Neues Museum, the Altes Museum and the Bode Museum.

Smooth concrete dominates in the temporary exhibition spaces and auditorium in the basement; a mezzanine floor beneath the foyer houses a shop and cloakroom and toilet facilities.



PHOTO © SIMON MERTENS

The new building forms the backbone of the masterplan developed by DCA in 1999



PHOTO © SIMON MERTENS

DCA partner Alexander Schwarz was the design director responsible for the James-Simon-Galerie. Here he answers our questions about the project

What does this project mean to David Chipperfield Architects?

How would you sum up the experience of working on it?

Completing this project means the end of our work on Museum Island after 20 years, which started with the rebuilding of Neues Museum. Not only does the James-Simon-Galerie complete the architectural ensemble on Museum Island, but also our engagement there. The Island with its cultural background has been a core experience for the Berlin office.

What were your aims with this project?

During the design process, we learned that the building could not only be about its functions, but about completing Museum Island as a public place. Our aim was to create a place, celebrating public space and accessibility. Rather than creating a sixth

building and a new façade on Museum Island, we were focused on the urban responsibility of the building. There is a strong spatial interaction between outside and inside.

It's not about image, it's about the experience. We will see whether we have achieved this aim once the building is in use, but it is interesting to see how the building already acts in urbanistic terms, beyond its image.

How will the James-Simon-Galerie change visitors' experience of Museum Island?

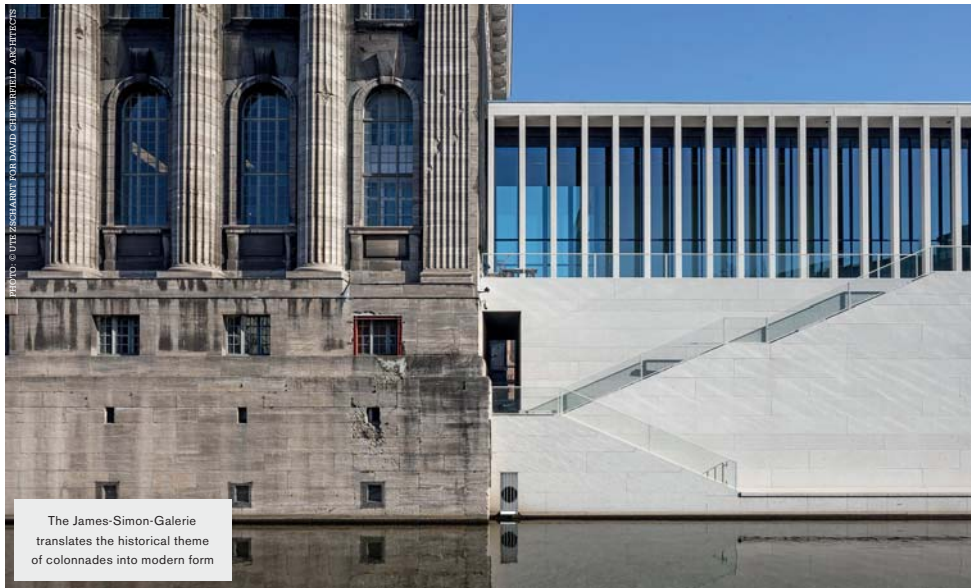
The James-Simon-Galerie accomplishes two things: it makes Museum Island visible towards the city and it allows connectivity within Museum Island. Up until now, the buildings on Museum Island were not connected and only accessible from the outside. With its several entrances and access possibilities with

four entrances on three levels, the James-Simon-Galerie allows an internal permeability between the existing historic monuments.

In addition to that, it provides an address for Museum Island facing towards the city and the nearby boulevard Unter den Linden, one of Berlin's main historic routes.

Why did you choose concrete as the primary material for the interior spaces?

The architecture of the James-Simon-Galerie does not differentiate between inside and outside. Both the exterior and the interior architecture is primary. All visible elements are part of the actual, load-bearing structure. There is no cladding or further secondary layer forming spaces and volumes. The architectural statement is very much connected to the materiality of the building. Concrete is, if you will, a very romantic



The James-Simon-Galerie translates the historical theme of colonnades into modern form



Smooth in-situ concrete dominates the building's interior spaces including the foyer below



THE LOWDOWN

The James-Simon-Galerie
 Project start: 1999/2007
 Gross floor area: 10,900sq m
 Architect: David Chipperfield Architects Berlin
 Quantity surveyor: Christine Kappel, Stuttgart
 Structural engineer: IGB Ingenieurgruppe Bauen, Berlin
 Lighting design: Conceptlicht GmbH, Traunreut (Outdoor lighting)
 Exhibition planning: Duncan McCauley GmbH und Co. KG, Berlin (Permanent exhibition)
 Landscape architect: Levin Monsigny Landschaftsarchitekten, Berlin

“ It is fascinating to see the degree of perfection to which the James-Simon-Galerie has been built ”

material, because it expresses its on-site production process like no other material. It is the opposite of building with products.

The physicality that concrete radiates, which is beyond form, comes from the experience of how it was built on site. This makes it a very strong and very primary material.

Do you have a personal favourite part of this building?

My favourite part is the sequence of the outside spaces: the new colonnaded courtyard between Neues Museum and the James-Simon-Galerie, the open grand staircase and finally the terrace with the high colonnade. It forms a new space in Berlin's historic centre where you can

experience the city in a new way, a space that adds to the urban experience of Berlin.

Creating this, I think, is something we can be proud of. We will see how popular these places will become.

What's been the biggest challenge of this project?

The project has had many challenges, from the slenderness of the columns to the 9m-high glass supports of the façade; but particularly difficult was the foundation, which we had to build under water.

Problems with the foundation led to a complex and very long construction process. However, the building today doesn't tell of these difficulties, or the high-tech solutions used. It's fascinating to see the degree of

perfection to which the James-Simon-Galerie has been built, without mirroring any of the difficulties of the preceding construction process. The spatial experience is one of levity and joy; the building radiates happiness.

What's been the highlight and the lowlight?

The lowlight was the necessary deconstruction of a flawed foundation, which meant two years of digging under water involving divers. Working below the waterline, this was literally a low point.

My highlight was the moment the structure of the building was set up and the spaces could be experienced, the moment when I realized how active the building is in urbanistic terms. ●



The transparent structure is defined by delicate columns, offering views inside and out



PHOTO: SIMON MENTALS

Three flights of wide steps invite the visitor into the building. The lecture auditorium (below)



PHOTO: SPIE ZSCHIMMELT FOR DAVID CHUPP & JILL ANCHUTZ

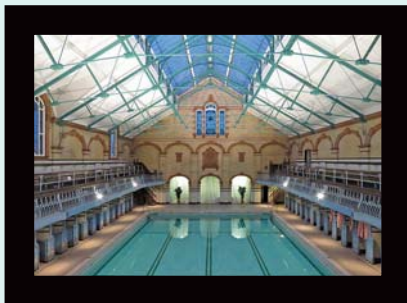
LUCKY DIP

Thanks to the 1846 Baths and Wash House Act, the UK has one of the largest collections of historic swimming pools in the world. Almost a century of municipal pool

design led to hundreds of pools being created, representing ambitions in both architecture and the improvement of public health.

Sadly, in so many cases, their beauty and grandeur has faded, and they have become costly burdens for those who have to keep them. Over the years, as many local authorities failed to make them operationally viable, more than half of the UK's historic pools closed.

Fortunately, the tide now appears to have turned. Despite years of closures and budget

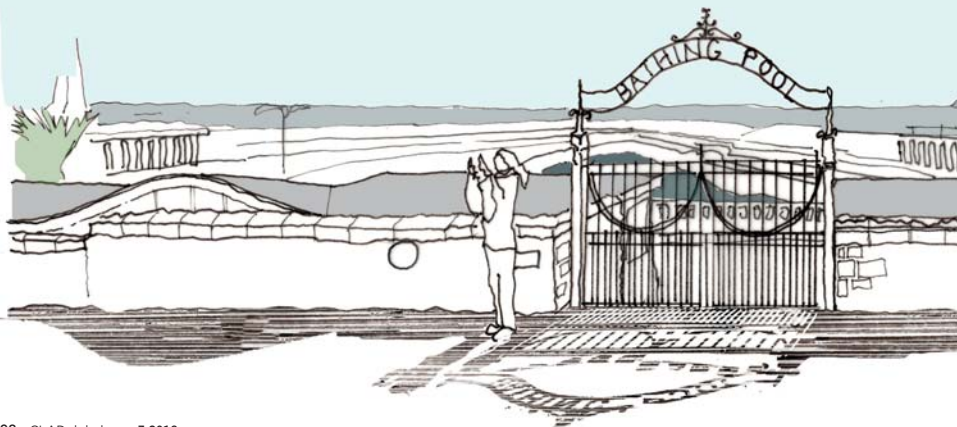


The UK has a rich network of historic pools, but over the years many have closed down.

Now, thanks to a renewed appreciation of these architectural beauties, they are coming back to life. Kath Hudson reports

cuts, an increasing number of historic pools are being brought back to life. "I like to think that we're on a roll," says Gill Wright, founder of Historic Pools of Britain, a charitable organisation which aims to share best practice among historic pools and raise their profile. "The rate of closures has slowed down and, despite the difficult economy, we are seeing a resurgence of historic pools."

This welcome turn of events is attributable to a few factors, according to Wright. Firstly, a growing interest in outdoor swimming led to a resurgence in historic lidos, with many being restored, and this momentum has spilled over to indoor pools. Secondly, historic pools have been championed by leisure trusts and community groups who have taken on the management and have thought creatively.





Keeping a historic pool running engenders a sense of pride and represents something really positive in a community

Gill Wright, founder of Historic Pools of Britain

"A successful project needs a group of determined individuals behind it, as well as wider community support; it's a massive uphill struggle unless the local authority backs it," says Wright. "But in many cases we see how keeping a historic pool running engenders a sense of pride and represents something really positive in a community. They can also become destinations in their own right and contribute greatly to regeneration."

Such a setting adds another dimension to the swimming experience which many will appreciate, but as Wright points out, the baths often embody important and interesting social history: "Under local authority management, historic pools

were generally not presented as interesting buildings in their own right, but they are beautiful and historic and, with the right marketing, can be destination cultural attractions."

Wright is part of a team which has been trying for years to resurrect Victoria Baths in Manchester. Created in an era of gender and class segregation, they have an interesting story to tell and are currently open for use as a heritage and events venue. However, Wright is committed to seeing the baths themselves open again one day and funding is currently being sought based on a new, robust business plan to re-open the Turkish baths as the next phase of the building restoration.

Elsewhere in Manchester, Withington Baths and Leisure Centre, which was taken over by the community to prevent closure in 2015, is hopefully on track to be restored to its former Edwardian glory. It has recently been awarded £82,000 to scope out the extent of restoration needed for the roof and design programmes and activities to educate members and visitors about the baths' heritage. Full restoration will be dependent on a second lottery grant of £1.2m.

It is heart warming that these quirky and charming buildings are now undergoing a renaissance and that there are now enough success stories to show how these historic buildings can be made sustainable.



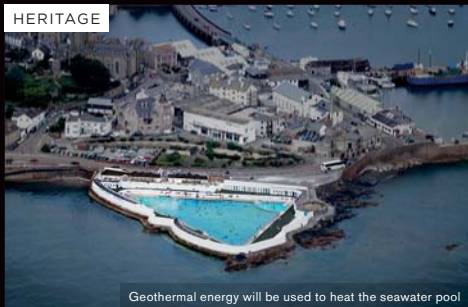
EXHIBITION

Into the Blue:
The origin and revival
of pools, swimming
baths and lidos

**V&A + RIBA Architecture
Display Gallery, Victoria &
Albert Museum, London, UK
20 July 2019 – 19 April 2020**

From Roman baths and Victorian bathhouses to contemporary swimming spaces, the V&A + RIBA Architecture Partnership explore the architectural, cultural and social importance of swimming pools and lidos in the UK. With the restoration and regeneration of historic pools becoming a focus for many communities, this timely display will look at how for centuries architects have designed inventive places for bathing, and what the future holds for this building type.





Geothermal energy will be used to heat the seawater pool

Jubilee Pool:

Art Deco lido saved by the community

Cornwall's Jubilee Pool, an iconic Art Deco lido overlooking St Michael's Mount, is an example of a pool on its way to closure, nursed back to life by a community group and now a destination for locals and tourists alike.

Built to celebrate King George V's Silver Jubilee in 1935, by the 2000s the local authority was struggling to keep it going, so when it suffered storm damage in 2014, it was at serious risk of closure. A community social enterprise, Friends of Jubilee Pool took over its operation in 2016.

After a £3m fundraising campaign, the lido was refurbished, but with a short season the finances remained on a knife edge. Friends of Jubilee Pool thought outside of the box to come up with a strategy to safeguard its future.

In 2017, ScottWhitbyStudio were asked to put together proposals to protect the future of the pool



by providing year-round facilities, using geothermal energy to create the UK's only heated sea water pool. In September 2018, planning permission for the proposals was granted for the works, which include the creation of a heated bathing area, the updating of the existing structures and the creation of an enlarged café and multi purpose community hall.

"We are working with Geothermal Energy Ltd to make it a year round pool," says manager, Abbie Cranage. "This means we can go from a four month operation to a 12 month one and see a 25 per cent uplift in annual visits."

The project was delayed due to issues with the well drilling, but is due to be completed by November 2019, with the geothermal heat being turned on then.

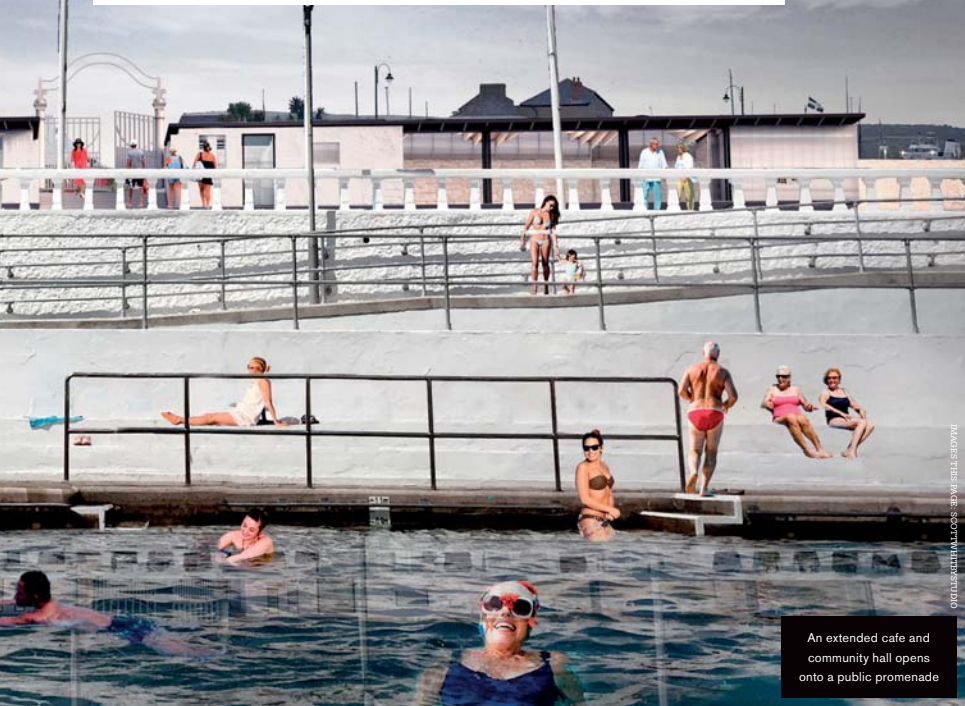
Architects ScottWhitbyStudio are strengthening the historic lido buildings against the 'aggressive

sea front environment' and infilling the spaces between the existing structures with double glazed bi fold doors to create the extended cafe area and community hall. These will open on to a new public promenade, which will be open year-round.

"We're delighted to have the opportunity to work with an energetic local community on this important and much loved listed building," says founder Alex Scott-Whitby. "We hope these proposals will lift Penzance from being one of Britain's most deprived areas to become the spa town of Cornwall."

This work was made possible by a Crowdfunder campaign which raised £530,000.

This was matched by investors, and will enable the development of further revenue-generating amenities including a function room, a room for community use, a café, a restaurant bar and retail space.



IMAGISTIES IMAGE/SCOTTWHITBYSTUDIO

An extended cafe and community hall opens onto a public promenade



Many of the building's original features are being retained



Newcastle City Baths: Brought back to life by a leisure trust

Tim Mills of Fusion Lifestyle, which runs more than 90 leisure facilities including six outdoor pools, agrees the popularity of lidos has ignited a wider interest in historic pools. Since completing its first lido refurbishment in 2006, Fusion Lifestyle has been involved with a number of historic pool projects.

Currently it is in the final stages of bringing the Grade II listed, neo-Georgian Newcastle City Baths back to life, together with Napper Architects.

The leisure charity took out a long term lease, after the baths were closed by the council five years ago and embarked on a £7.5m restoration, due to be completed by the end of the year.

The two pool halls are being restored, one as a swimming pool and the other as a health and fitness suite. A studio and bistro are being added, and the Turkish Baths are being completely restored with the addition of a new state-of-the-art spa with treatment rooms. The buildings are Grade II listed and a conservation plan prepared by North of England Civic Trust in 2010 identifies them as being of high architectural and historic interest.

Mills admits there are many challenges with these projects. "These projects are not simple or straightforward," he says. "But, they are challenging, unique and interesting.

"We're very aware of how important these grand old buildings are to the local community and it's rewarding to bring something special back; they tend to have a very loyal following. Swimming in one of these great pieces of architecture is a unique and special experience and they have the potential to be a city, or regional, attraction."

Always interested in projects involving a special building which has fallen into disrepair and is in danger of being, or is already, closed down, Fusion Lifestyle has two more renovations lined up, for a lido in Ipswich and some indoor baths in Bristol.





The Victorian pool is one of the oldest still operating in Britain

Sir Doug Ellis Woodcock Sports Centre: University uses modern gym to make pool sustainable

Although refurbishment makes the pools easier to sustain, they are still far from straightforward and extra money has to be set aside for the inevitable maintenance and repair work which comes with old buildings. Subsidising the old buildings with new health and fitness facilities is a good model.

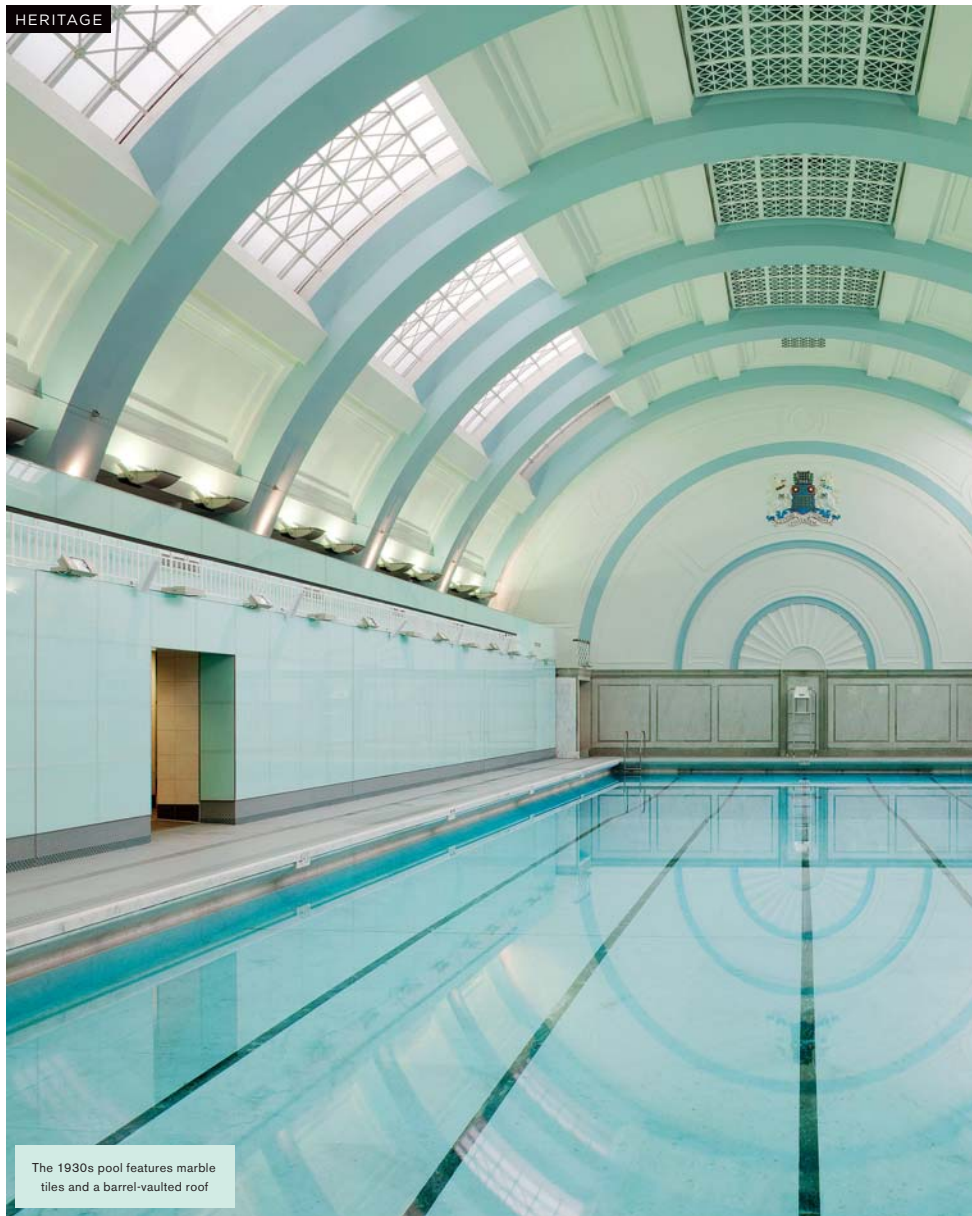
Historic Pools of Britain founder Gill Wright says the Sir Doug Ellis Woodcock Sports Centre, at Aston University in Birmingham, is a great example of the new and the old working together. "This is the best of both worlds: a state of the art, profitable gym, complemented by a unique historic pool," she says.

After being acquired by the university from Birmingham City Council for £1 in 1980, the site was redeveloped as a sports centre.

However, by 2000 it was falling into disrepair and since the building is Grade II listed, the university had to take the plunge. In 2009, Warwick-based architectural practice Robothams were appointed to design the university's refurbished sports facility within the listed Woodcock Street baths.

The project involved repairing major structural defects in the fabric of the original building to create a new centre. To cover the costs of the pool, additional income streams were added with a gym, two sports halls, sauna, steam and dance studios. The management is hoping to add a third sports hall, a larger free weights training area and a functional training suite as part of a wider redevelopment of the campus.





The 1930s pool features marble tiles and a barrel-vaulted roof



Ian Eggleton worked on the project while at Finch Forman Architects

Marshall Street Baths: Happy ending

The 1930s Marshall Street Baths in Soho are another success story. Mothballed by the City of Westminster in 1997, due to the amount of investment required, they were reopened in 2007, after a refurbishment carried out by Finch Forman Architects which involved further health and fitness amenities being added.

With original marble floors and an impressive barrel vaulted ceiling, the baths epitomise everything there is to love about historic pools. "We are very fortunate to have a historic pool at Marshall Street. It's a real gem in the heart of London," says general manager Louise Williams. "The pool, arched ceiling and natural light attract a lot of interest from photographers, fashion designers and film crews who all appreciate its beauty as an amazing backdrop to their work. We have had James Nesbitt and Sport England filming here!"

"It was a privilege to be able to work on such a beautiful and well-loved building, one of a dozen or so public baths designed by AWS Cross across London in the early 20th century," says architect Ian Eggleton, who worked on the project while he was an associate with Finch Forman Architects. "It was exciting to be able to bring the pool back to life

after a 10 year period of closure, especially with it being in such a fantastic central location. Also, it was personally special to me as I had written my postgraduate thesis about public bathing and studied examples of AWS Cross pools as part of that work.

"The main challenge of the project was incorporating modern changing and showering facilities into an existing building on a tight urban site. In particular, the spatial requirements of making the pool fully accessible. This necessitated the compromise of removing the bleacher seating from the sides of the main pool and building blocks of modern facilities. These blocks were then faced with large format glass tiles which reflect the original interior and the water."

Williams says day to day swimmers find the pool a joy to swim in. However, beauty doesn't come easy and running the pool is often a labour of love. "The marble has to be cleaned by hand and some modern cleaning agents and techniques aren't suitable," says Louise Williams.

"As a listed building, we have to plan ahead for maintenance issues and upkeep. Much consideration goes into finding the approved materials, for example, it took us eight months to source and fit the poolside tiles. That said, it's worth every minute of extra care." ●



Scott Lee became president of SB Architects in 2000. Tracy Lee founded TLee Spas in 2015

Blurred Lines

Architect Scott Lee and spa consultant Tracy Lee talk to Jane Kitchen about marrying the worlds of architecture and wellness

As design and wellness become more and more intertwined – wellness real estate is now worth US\$134bn and poised to grow to US\$180bn by 2022 – it's no wonder that there are more wellness features creeping into hospitality design. But what happens when an architect and a spa consultant fall in love and get married? Scott Lee, president and principal at SB Architects, and Tracy Lee, founder and president of TLee Spas, have worked together on award-winning projects around the world that bring the healing power of nature and the outdoors to guests seeking authenticity and immersion in a place. But whether they work together or separately on a project, their influence on each other is paramount, with each learning from the other, elevating the experience into something more holistic, as architecture and design increasingly incorporate wellness features, and wellness moves further and further outside of the spa.



Scott and Tracy Lee met while working on Calistoga Ranch, US



Ritz-Carlton Reserve Dorado Beach

Natural immersion

The couple met in 2002, while working on Auberge Resorts' Calistoga Ranch property in Napa Valley, California. Tracy – whose 20-year career in spa includes a stint as director of the famous Golden Door Spas in California – was Auberge's VP of Spa at the time, and Scott was brought on as the architect for the project, which was faced with seemingly unsolvable challenges in the early days – not the least of which was that the land was zoned as a recreational vehicle park.

"At the outset, we set up a tent on the property beneath the oak trees," says Scott. "And we spent a couple of days in this tent, talking about the ethos of the project, and what was going to make it special." As they say, necessity is the mother of invention, and the original tent meeting soon led to inspiration to create a series of pavilions nestled beneath the trees, on the lakeshore and in the vineyards. "We created an indoor/outdoor experience, where the exterior was as much a part of the hospitality offering as the interior," explains Scott. "And that was kind of mind-expanding for a lot of us."

The spa faced a similar challenge, and in order to meet the zoning requirements, needed to be created out of four small trailers – not exactly what comes to mind when you think luxury spa. Together, Tracy and Scott made clever use of outdoor spaces, creating a spa experience that includes tubs, showers, waiting areas, fireplaces, plunge pools and watsu pools – all set in covered outdoor areas, bringing the

The design blurs the distinction between the interior and exterior spaces at Calistoga Ranch



Calistoga Ranch

Napa Valley, California, US

The primary defining feature of Calistoga Ranch is the connection between indoor and outdoor spaces; outdoor living rooms, showers, decks and trellised walkways blur the line between the interior and exterior. Another distinctive feature of Calistoga Ranch is that it "treads lightly" on the land; buildings are set on pilings (rather than foundations) allowing unfettered root growth and natural drainage patterns within the sensitive valley setting. All of the resort structures were built around trees, rock

outcroppings and contours of the site to make every undulation of the land and bend of the trees a part of the design.

Set upon 157 acres, the resort structures are clustered on 23 central acres, with the remainder left undeveloped except for hiking trails. Since Calistoga is one of the US's historic spa towns, the spa reinvents the classic curative "taking of the waters", and features tranquil treatment rooms with outdoor garden showers and private soaking tubs.





inside out, making the spa feel larger than its square footage, and creating a unique experience that's since won numerous awards. "We wound up with this very outdoor, experiential spa that was like no other," says Scott. "Calistoga Ranch was a pivotal project – for me personally and for the firm – largely due to a visionary client and their desire to do something different that had never been done before."

The Lees were married soon after they finished the Calistoga Ranch project, and set to work designing their own home in Mill Valley, California, across the Golden Gate Bridge from San Francisco. The resulting LEED-Platinum certified Hillside House used many of the lessons Scott and Tracy learned at Calistoga Ranch – such as blurring the line between inside and out, immersing guests in nature, and the importance of capturing the essence of the place.

Both Calistoga Ranch and the Hillside House also set the stage for SB Architects to manoeuvre into more wellness-focused hospitality projects, and helped Scott to shape an approach that combines luxury accommodations and sophisticated design with an authentic connection to natural surroundings. Many of the firm's hospitality projects bring in a focus on both nature and wellness, including the upcoming Conrad Playa Mita in Mexico, the brand new Amara resort in Cyprus, and the Mission Hills Volcanic Mineral Springs Hotel & Spa in Hainan Island, China.

Working together

Aside from Calistoga Ranch and Hillside House, Scott and Tracy have worked together on a handful of projects, including the Ritz-Carlton Reserve Dorado Beach in Puerto Rico and the Auberge Malliouhana in Anguilla, both of which feature wellness prominently.



"We design resort hotels, and wellness is an ever-growing and ever-evolving part of our business, which makes having a direct line to a wellness expert extremely helpful," says Scott. "It's influenced all of my sustainable spa and wellness projects."

The intersection and overlap of their professional lives make both Scott and Tracy appreciative of what the other does – but not so much that it becomes routine, says Tracy. "Being married to Scott has given me a unique vantage point by which to understand the role that the designer plays, and how spa and wellness need to fit into the overall context of a concept, a project, or a master plan," she says. "It's made me more effective in my role – I'm able to effectively deliver what a design team needs from a spa consultant to achieve the client's goals. As experts in our respective areas, we value one another's experience and knowledge. We know and work with many of the same clients and consultants, and we both know what it takes to develop,

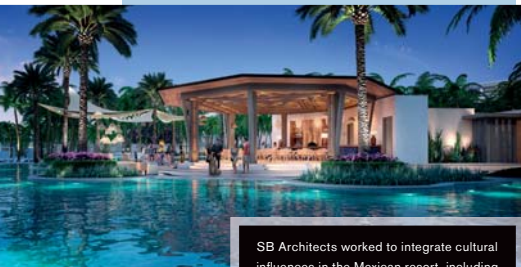


Set to open in spring 2020, the Conrad Playa Mita includes 324 bedrooms, all with views of the Pacific

Conrad Playa Mita

Conrad Playa Mita

A tranquil respite from Mexico City's energetic pace, the 324-key Conrad Playa Mita boasts serene natural landscapes, aquamarine waters, and uninhabited isles, with art, culture and wellness woven into the design. SB Architects worked to integrate rich cultural influences with luxurious amenities at the Riviera Nayarit destination resort, honoring Huichol religious symbolism and decorative art in the creative design process. In each motif lies a story, a statement and a valued part of the local Mexican identity. The spa design enhances wellness and mindfulness through indigenous rituals and natural elements, with a traditional clay Temazcal – or "house of heat" – providing a cleansing experience for body, mind, and spirit that has been a tradition within Mexican culture for 1,000 years. Opening Spring 2020.



SB Architects worked to integrate cultural influences in the Mexican resort, including indigenous rituals and natural elements

We design to connect the guest to the place, positioning people at the centre of the design

Selected TLee Spas projects

- Equinox Hotel Spa, New York (Recently opened)
- Equinox Hotel Spa, LA (Forthcoming)
- The Miami Beach EDITION
- The Auberge Spa at Chileno Bay
- Kohanaiki Spa
- Auberge Spa Esperanza

design and build a hospitality project, giving us an appreciation and understanding of our day-to-day."

For Scott, that day-to-day experience means arriving at the design process without preconceptions, and immersing himself into the local fabric and contextual framework before beginning to craft a compelling story.

At the Mission Hills Volcanic Mineral Springs and Spa in Hainan Island, China, for instance, the main spa structure takes its inspiration from the traditional Hakka Earthen Fortresses of Southern China. At a vast 215,000sq ft (19,974sq m) with 90 treatment suites, the spa's dramatic circular structure is comprised of a soaring, semi-circular bamboo structure rising out of a massive circular base of local lava stone. A dramatic 800m raised walkway of bamboo – a local resource that grounds the design in the topography of Hainan Island – links the five spa zones, snaking through the spa grounds and resembling a dragon's spine when viewed from the air.

"We focus on creating for the human experience," says Scott. "We design to connect the guest to the place, allowing hotels to adapt to continually changing consumer tastes. Today's traveller wants to feel like they're part of the destination, not just an outsider – they want to immerse themselves in the history, culture, traditions and people. We draw creative inspiration from the local building vernacular and unique history of a destination to deliver an authentic, hyper-localised hospitality experience."

Equinox Hotel Hudson Yards

Meanwhile, the line between hotels and wellness is growing increasingly blurred, perhaps nowhere more so than at the new Equinox Hotel at New York's Hudson Yards, which opened in July. Known for its 135 cutting-edge fitness clubs around the world, Equinox's move into the hospitality business has been closely watched across the spa, fitness and hospitality industries. Tracy worked on the spa concept and menu for the flagship hotel's 27,000sq ft spa, collaborating with the experts



Structures appear to float above the earth or rise from the water

Ritz-Carlton Reserve Dorado Beach

SB Architects & TLee Spas

The Ritz-Carlton Reserve Dorado Beach opened in December 2012 on the site of the famed Dorado Beach Hotel originally developed by Lawrence Rockefeller. The architecture behind the 127-room hotel takes its cue from two important influences: the site itself and the rich, multi-layered history of both Puerto Rico and Dorado Beach. "The architectural vernacular is modern, yet looks to indigenous architecture for its core inspiration, which contributes contextual relevancy to the project and makes it feel lasting," says Scott. The property includes 96 beachfront condos, 52 golf villas, a beach club and restaurant, and a spa designed on its own site.



The design was influenced by the history of Puerto Rico and Dorado Beach



Malliouhana, an Auberge Resort

Anguilla, British West Indies

SB Architects & TLee Spas

"The renovation of the Malliouhana Hotel & Spa was an opportunity to bring an iconic resort – Anguilla's first hotel property – back to the forefront of exclusive, luxury destinations in the Caribbean," says Scott.

Set on a 20-acre site, graced with dramatic cliffs overlooking white sand beaches and tropical landscape, the redesign of the Malliouhana Hotel & Spa strengthens its connection to the site, with opened up views and new public spaces, including a new open-air restaurant and bar, two-tiered pool and sunset bar, as well as a new spa created by Tracy.



SB Architects carried out the redesign while Tracy Lee created a new spa





SB Architects projects

- Fisher Island
- Conrad Playa Mita
- Heartwood Preserve
- The Estate Yountville
- Sofitel SO Los Cabos
- Freemark Abbey

The award-winning mixed use Santana Row project in San Jose, California

As designers, wellness needs to be at the forefront of all we do

at Equinox to create an experience that strongly differentiated the Equinox Hotel Spas from the Equinox Club Spas.

"Equinox Hotels is committed to ensuring that their spas are on equal footing with their core competency of fitness and lifestyle, and that every aspect of the spa experience is as carefully considered as their gyms," she explains. "This is not a pampering spa, but a results-oriented experience that is focused on the best in bodywork and skincare with recovery, regeneration and mental wellbeing embedded throughout. When I travel, I want to stay in places that rank health and wellbeing at the same level of importance as all other hospitality elements. Equinox is doing just that."

Scott, too, sees the way that wellness is growing in hospitality beyond the walls of spa. "Wellness in hospitality has evolved to now include physical areas of spa, fitness and pool, along with food and newer areas of sleep, mindfulness and physical environment, which means as designers, wellness needs to be at the forefront of all we do," he says.

Holistic wellness design

SB Architects is also increasingly working on projects that bring wellness into the larger spheres of living and retail spaces, such as Heartwood Preserve in Nebraska, US, a billion-dollar project from Noddle Development slated to be an interconnected urban hub that integrates residential living into a busy commercial

and retail setting. Over the next 15 years, the site will include more than a million square feet of commercial office space, a 300-bedroom hotel, over 500,000sq ft of retail and restaurants, a senior living facility, and upwards of 2,000 homes, ranging from multi-family apartments to estate houses. SB Architects was brought in to work on the development's layout, and in its update to the master plan, broke the site into different experiences. Walkability and recreation are key – 100 acres of the 500-acre site will be dedicated green community space, such as parks, trails and recreation areas.

And at Santana Row in San Jose, California, SB Architects worked to replace a 1950s-era shopping mall with a densely designed, multi-storey mixed-use community. The project – which has won multiple awards – includes a large area of outdoor public space, including a media park lined with retail, restaurants and gathering spaces, including a farmer's market.

So while in the past, Scott and Tracy's worlds have intersected most often in hospitality projects, that's quickly changing. "Now our multi-family residential projects are wanting to become more like hospitality, and Tracy's spa world and my architecture world are becoming more tied to each other," says Scott.

"We're constantly co-creating whether it is in business, on our own home, or with our two young daughters. Looking through the lens of wellbeing and bringing a holistic approach to all of our projects is an integral part of our work." ●



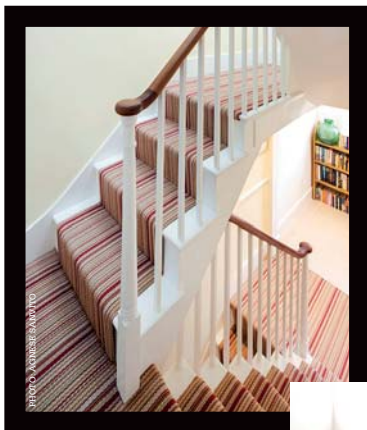
Elina Grigoriou

Following a decade of research, the co-founder of Grigoriou Interiors has launched a practical guide on designing spaces that boost wellbeing

The publishing wing of the Royal Institute of British Architects (RIBA) has published *Wellbeing in Interiors: Philosophy, Design and Value in Practice* – a book authored by London-based interior designer Elina Grigoriou.

Described as a practical guide on “how the design of interior spaces impacts wellbeing,” the book – according to RIBA’s description – explores how the “design of interior spaces can impact on wellbeing, enabling interior designers and project teams to understand how specific decisions about sustainable design and materials can be implemented on a day to day basis.”

According to Grigoriou – the founding director of Grigoriou Interiors – the book is the result of more than a decade of



Temperature, noise level and colour affect our stress levels. As designers we should be asking ourselves, how do these things match up?



Grigoriou’s interiors work focuses on boosting wellbeing and reducing stress



The book was published in 2019 by RIBA Publishing

research and was inspired by a series of talks on evidence-based design for wellbeing.

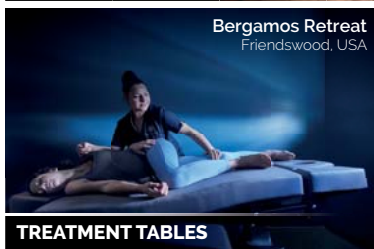
“With standards such as the WELL Standard coming increasingly into discussion and becoming an objective for developers, buildings should not only be functional but aim to be ‘healthier’ – sustainable places of wellbeing, with fewer stress factors,” said Grigoriou.

“Temperature, noise level and colour, factors that are able to influence our stress levels, should be three big considerations,” the author said.

“We as designers should ask ourselves: What does the interior need to do? What is my objective? Do these things match up?” ●



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