

the o S U N D R I E

Design Stars 2015

These six firms are creating the new must-see destinations in cities across the world—plazas transformed into urban sculptures, restaurants that feel like time capsules, light-filled museums that upend our expectations about how to view art. Plus: six more much-anticipated design-driven openings. BY CHEE PEARLMAN AND ASHLEY NIEDRINGHAUS



JOSÉ SELGAS AND LUCÍA CANO OF SELGASCANO, CREATORS OF THIS YEAR'S SERPENTINE PAVILION, IN THEIR HOME OFFICE OUTSIDE MADRID.

COURTESY OF SELGASCANO

SELGASCANO
ELEVATORS OF EVERYDAY ARCHITECTURE.



SELGASCANO'S SERPENTINE PAVILION IS A CURVY MAZE OF BRIGHT TUBES MADE OF SYNTHETIC MATERIALS WITH A CAFÉ AT THE CENTER.

Many boldfaced names have been invited to design the Serpentine Pavilion, a temporary structure erected each year on the lawn of London's Serpentine Gallery (*serpentinegalleries.org*), including Frank Gehry, Herzog & de Meuron, and Zaha Hadid. But for the 15th edition, the prize went to the little-known Spanish husband-and-wife team Selgascano. The selection of the duo, whose sinuous sensibility sometimes evokes the fantastical structures of Antoni Gaudí, was especially surprising since most of

their projects to date have been homes and offices. One exception was a community center in Badajoz, Spain, where skateboarders can ride ramps under a mushroom-like roof.

Partners José Selgas and Lucia Cano seized the Serpentine commission as an opportunity to play. The amoeba-like building, on view through October 18, is wrapped with polymer ETFE fabric panels and ribbons printed in 19 colors. A changing rainbow of hues shines through the translucent fabric onto a glossy white floor, turning a Fortnum & Mason pop-up café at the center of four passageways into a kaleidoscopic light show. "The whole building is a dialogue between the materials, to test shapes and colors," Selgas says. "We want the experiment to feel playful or even mysterious, like a dream."

COMING SOON

The firm's design for a school for the slum dwellers of Kibera, in Nairobi, Kenya, is on view at the Louisiana Museum of Modern Art in Humlebæk, Denmark, through October 25, after which it will be rebuilt in Kenya. The Serpentine Pavilion will travel to a park in Los Angeles next year, where it will live permanently.

THE MUSEUMS OF TOMORROW

Three bold new cultural centers to watch for.

National Museum of African American History & Culture, Washington, D.C.

The British-Ghanaian architect David Adjaye oversaw the design of the

Smithsonian's newest institution, an angular perforated-bronze structure set on a two-hectare plot of land on the National Mall. Opens fall 2016. nmaahc.si.edu.

San Francisco Museum of Modern Art

Oslo- and New York-based Snohetta is doubling the museum's exhibition space by adding a futuristic-looking rippling white

concrete block to the 1995 Mario Botta building. Opens spring 2016. sfmoma.org.

Design Museum, London

Minimalist British

architect John Pawson is turning the landmark Commonwealth Institute Building into a space for large-scale exhibitions. Opens fall 2016. designmuseum.org.

JAYA INTERNATIONAL DESIGN

ADVANCING A LEGACY OF EAST-MEETS-WEST LUXURY

The cultural center of

Singapore, known as the Civic District, is a hotbed of modern-day architecture and fancy hotels, but later this year The Patina, Capitol Singapore (patinahotels.com) will open its doors, hoping to usher in a new era of grand luxury to the city-state. The story of this hotel starts with Pritzker Prize laureate Richard Meier, who was hired to renovate two adjacent buildings—the iconic Capitol Building and its neighbor, the Stamford House—to create a home for The Patina, which is nestled within the two stately structures.

With the wheels in motion to renovate the exterior, the award-winning designer Jaya Ibrahim, who decorated The Legian in Bali and the Capella Singapore, was commissioned to create an interior design inspired by the colonial influences of the building's exterior. Before his unexpected death in May, Ibrahim had said his vision for The Patina was to "instill a sense of timelessness, where Western styles sit comfortably within an Eastern sensibility." Ibrahim and his team were challenged to create a space that felt relevant in today's modern Singapore while avoiding the pitfall of looking like a period piece. Here, colonial-meets-Art Deco themes are completed with luxury fittings, high-corniced ceilings and stunning archways. The 157 rooms and suites are dominated by regional influences, a world-class art collection and traditional yet contemporary interiors. So while the Singapore hotel blitz is in full swing, The Patina, with its rich history and elegant designs, may just outshine them all.



THE PATINA, CAPITOL SINGAPORE IN THE CIVIC DISTRICT. Inset: JAYA IBRAHIM'S DESIGN LEGACY LIVES ON.

COMING SOON

Continuing to follow Ibrahim's sophisticated aesthetic, Jaya International Design has three major projects booked in Asia. First up, The Capella Shanghai in August 2016, followed by a Ritz-Carlton Reserve in Jin Zhai Gou, China, in May 2017. Wrapping up the list is the Kaohsiung Bay Residences, which will open in Taiwan in March 2018.



FROM TOP: COURTESY OF THE PATINA, CAPITOL SINGAPORE; COURTESY OF JAYA IBRAHIM

KENT LUI TACTICS
LEADING SAIGON'S DESIGN REVOLUTION.



THE REVERIE SAIGON, IN DISTRICT 1, IS A VIBRANT ODE TO VIETNAM'S LAYERED PAST. Inset: KENT LUI.

Saigon is one of Asia's great boomtowns, shining brightly as a home for up-and-coming artists and designers, culinary bigwigs and nightlife-hungry locals and tourists. As cultural shifts go mainstream, the long favored French influences are giving way to something distinctly Vietnamese. Architect Kent Lui of Kent Lui Tactics, who designed Hong Kong's skyline-shaping International Finance Centre and HSBC Building, is at the epicenter of creating Saigon's new design identity. For Lui, this new Saigon pulls from a mix of French, American and Chinese motifs while honoring and incorporating local influences. In creating this new vision, Lui seized the opportunity to work on District 1's Times Square building, a 39-story structure on two of Saigon's most legendary streets, Dong Khoi and Nguyen Hue. Times Square's all-glass façade has an integrated light projection system, a first for the city, which will be used to illuminate the

exterior with light shows and future New Year's Eve celebrations. Knowing this project, if done correctly, could change the way the world views Saigon and Vietnamese design, Lui and his team spent more than seven years perfecting their plans.

The grand dame of the mixed-use property is the city's newest and unapologetically opulent hotel, The Reverie Saigon (thereveriesaigon.com). At first blush, The Reverie, which occupies the upper and lower floors, seems like a far cry from traditional Vietnamese design. But Lui is quick to point out the Vietnamese people's fondness for all things colorful, energetic and lively as the central motif. Take, for example, the vibrant Murano glass installation on the ceiling of the ground floor lobby, which forms the geographic silhouette of Vietnam or admire the richly colored, handblown glass chandeliers and vases by famed Italian glass designer Venini. "Drawing inspiration from outside of Vietnam is, in many ways, illustrative of the country's storied past," he says. "Which is why the hotel is outfitted in an eclectic and internationally sourced arrangement of furnishings, decorative pieces and textiles." With one eye on its rich history and another on its bright future, Saigon is ready for its new-aged renaissance.



COMING SOON

Lui will continue to be a driving factor in architecture and design in Saigon. At the Union Square Building, a yet-to-be-named five-star hotel in District 1 broke ground in July 2014. With an open concept design centered on ancient European style and plans to showcase an impressive art collection, the hotel has an anticipated opening date of mid-2017.

FROM TOP: COURTESY OF THE REVERIE SAIGON; COURTESY OF KENT LUI

NERI&HU DESIGN AND RESEARCH OFFICE

CHINA'S MASTER MULTICULTI MULTITASKERS.



ABERDEEN STREET SOCIAL, A BAR, RESTAURANT AND BISTRO IN A 1950s BUILDING IN HONG KONG. Inset: DESIGNER ROSSANA HU.

COMING SOON

The Hub, a mixed-use retail, hotel, event and performance space near Shanghai's Hongqiao Railway Station, opens this fall, followed by Social Japanese, the firm's eighth restaurant for Jason Atherton, in London in December. A seven-story hotel and retail space is scheduled for Miami's Design District in late 2016.



Modern-day China is often accused of having terrible design standards, and when the Chinese designer Lyndon Neri was working with his wife, Rossana Hu, in the Princeton office of architect Michael Graves, he was often one of the accusers. Then a Chinese journalist challenged him to do something about it. So in 2004, the duo moved to China to launch their firm; today, they employ a staff of 100, who design everything from teacups to buildings.

For one signature project, The Waterhouse hotel, in Shanghai's South Bund, they repurposed a 1930s building, introducing modern architectural elements to the original structure. Neri says that when it opened, in 2010, many Chinese considered it "controversial for its rawness," but that changed when celebrities began staying there. In 2012, Neri&Hu brought a similar aesthetic to Design Republic Design Commune, a 1910 British police building in Shanghai that the firm converted into design shops and Jason Atherton's restaurant the Commune Social. The British chef has been a frequent partner; Neri&Hu has designed restaurants for him in London, Sydney and Hong Kong, where last year it opened the airy, two-story Aberdeen Street Social (aberdeestreetssocial.hk). Neri describes the aesthetic as "textured and eclectic," a reflection of the cultural mix he and Hu have embraced in their fast-changing adopted Chinese hometown.

JANET ECHELMAN

AN ARTISTIC REINVENTOR OF URBAN LANDSCAPES.



ECHELMAN'S LARGE-SCALE AERIAL SCULPTURE AS IF IT WERE ALREADY HERE, WHICH IS SUSPENDED OVER BOSTON'S ROSE KENNEDY GREENWAY. Inset: JANET ECHELMAN.



Cities often commission large-scale public art to create events that draw visitors and give locals a fresh perspective on their environs. Few are better at delivering such experiences than Janet Echelman. Urban space is her canvas, and rope—kilometers of it—is her brush. With these simple tools, the Boston-based artist fashions multihued installations that hover over once-ordinary plazas like airborne fishing nets. Her latest, inspired by a cat's cradle, floats above Boston's Rose Fitzgerald Kennedy Greenway (rosekennedygreenway.org), a zone reclaimed from car traffic after the Big Dig. Echelman says she conceived the project, on view through mid-October, as a way to "link the city back together along the gash that had been a six-lane highway."

Echelman, who developed her technique after watching fishermen construct nets in the Indian village of Mahabalipuram, has in recent years created undulating works in cities from San Francisco to Singapore. Their construction is not simple: the one-tonne installation in Boston required more than 160 kilometers of specially braided twine and half a million knots, not to mention custom software to model the sculpture's joints and predict the effects of weather. Most visitors lie on the grass to view it, watching as it ripples against the sky.

COMING SOON

In November, Echelman will exhibit a sculpture inspired by the Japanese tsunami at the Smithsonian American Art Museum's Renwick Gallery, followed by projects in West Hollywood and Greensboro, North Carolina.

CHILDREN OF THE HIGH LINE

Three linear park concepts coming soon to a city near you.

Goods Line, Sydney
Architecture firms Aspect Studios and Chrofi are transforming an old railway corridor near the new Frank Gehry-designed UTS

Business School into a verdant 500-meter-long strip, opening this fall.

Seoul Skygarden
Dutch architectural firm

MVRDV is converting an abandoned one-hectare, 900-meter-long overpass into a pedestrian walkway. When it is completed in 2017, it will have cafés,

shops, and 254 species of trees, shrubs and flowers.

11th Street Bridge Park, Washington, D.C.
This greenbelt planned for

late 2018 by OMA and Olin on a former freeway bridge over the Anacostia River, will have flexible venues for markets, festivals and performances.

FROM TOP: MELISSA HENRY; ESSDRAS M SUAREZ/THE BOSTON GLOBE/GETTY IMAGES

AVROKO

INFLUENTIAL PURVEYORS OF
THROWBACK MODERNISM.



MOMOTARO, IN CHICAGO, IS INSPIRED BY THE "SALARYMAN" OF POSTWAR JAPAN. Below, from left: PARTNERS WILLIAM HARRIS, KRISTINA O'NEAL, ADAM FARMERIE AND GREG BRADSHAW OUTSIDE GENUINE SUPERETTE, IN NEW YORK CITY.



COMING SOON

Among a dozen projects AvroKO has under way around the world are Genuine Liqueur, a bar opening later this month beneath Genuine Superette, and a yet-to-be-named hotel, restaurant and spa, on the site of a 1950s motel in Calistoga, California, that will open next fall.

Many designers find inspiration in earlier eras, but AvroKO does it better than most. See: brand-newly opened The House on Sathorn (whotels.com), a 126-year-old mansion-oasis in Bangkok whose original quirks, such as pig's heads in the columns representing the first owner's zodiac sign, informed the firm's modern, sultry, a-little-bit-Art-Deco, a-little-bit-rock-n-roll revamp.

Another era they've nailed is mid-century Japan, exemplified in Chicago with Momotaro (momotarochicago.com).

The partners maintain exacting control of their work, but like to veer experimental and try new things, especially in the eight restaurants and bars they run themselves. The firm, now based in New York, San Francisco and Bangkok, adopted this strategy in 2003 in New York's Nolita with Public (public-nyc.com), a riff on early-20th-

century civic buildings. Genuine Superette (eatgenuine.com), which they opened in April in Little Italy, mixes graphics that evoke coastal California eateries, inspired by Eames Case Study houses, and a sound-track culled from childhood cassettes. The menu is just as carefully designed, with options like a roadside-diner-style, hormone-free burger with American cheese and golden fries cooked with state-of-the-art technology that reduces the fat content. "It's not that we want to take you on a journey to a nostalgic past," partner Kristina O'Neal explains. "It's more like modernist poetry. We want you to feel a sensation of the past, not a copy of it."