

B I L L I O N A I R E



THE AESTHETE ISSUE BEAUTY, 2.0

COVER STORY • Iris Van Herpen's 3D-printed couture imagines an alternative to fashion waste
DESIGN • A hebdomad of visionary creatives

CULTURE • Japan's Naoshima and its neighbouring archipelago offers a kaleidoscope of art, open to the public

CITIES • River rehabilitation in Chicago
INTERVIEW • Professor Jimmy Choo OBE: Shoe-Maker, Mentor, Buddhist



Coming To Life

Extraordinary architectural installations are taking over all sorts of spaces to nurture body and soul.

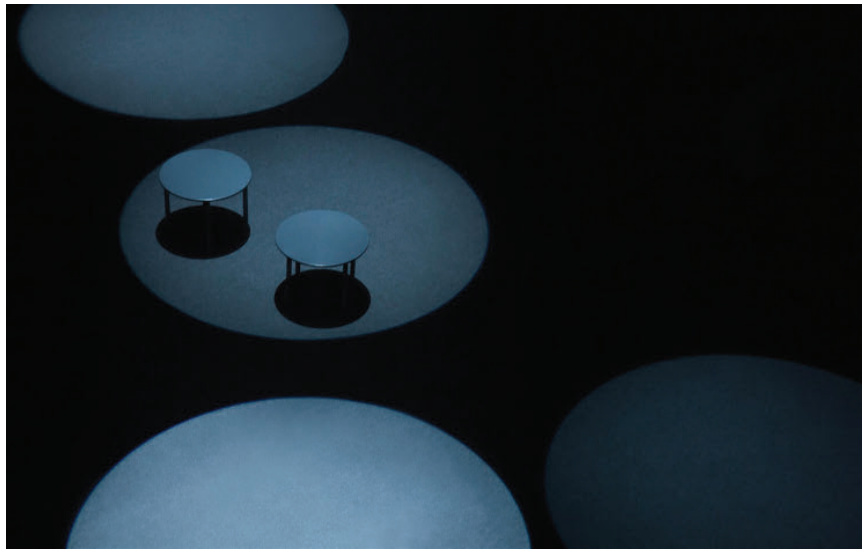
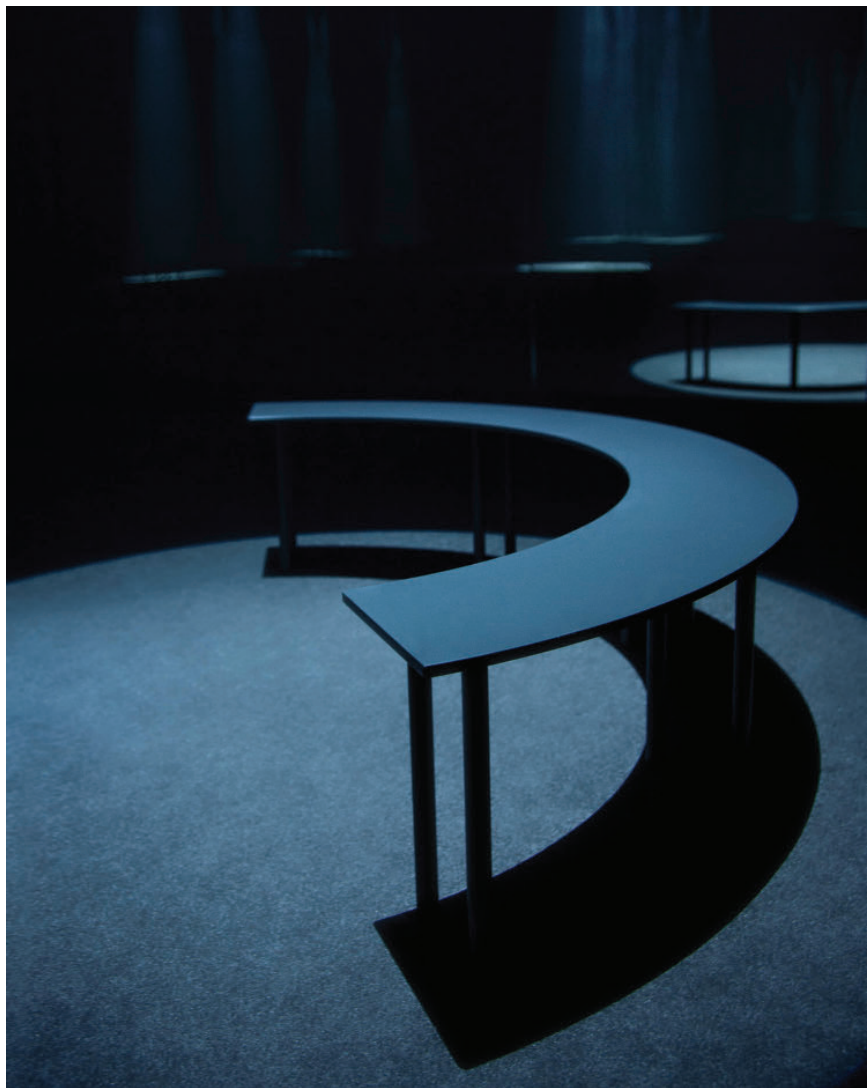
by Francesca Heathcote Sapey and Clara Le Fort

Light projected from a ceiling defines neat circles of light on the floor as visitors move around it. Japanese architect Sou Fujimoto's vision comes to life: towering cones of light spread across the dark space, creating a continuous dialogue between movement and stillness, darkness and light, people and space. Clad in mirrors, the surrounding walls create a multisensory experience further enhanced by bespoke music and fog. Perception and movement are key to understanding *Forest of Lights*, the temporary architectural installation that he unveiled (for Swedish fashion brand COS) last April at the Salone del Mobile in Milan.

"My forest consists of countless, immaterial light cones: filling the emptiness, these towering lights pulsate; they constantly undergo transience of state and flow. People meander through the forest, as if lured by the charm of the light. Moreover, the spotlight becomes an interface that connects fashion, space and forest as a form of architecture," Fujimoto explains.

In 1939, pioneer Scandinavian modernist Alvar Aalto was selected to design and curate the Finnish pavilion for the prestigious World Fair in New York. Finland was only able to rent a narrow, rectangular-shaped space. Inside this concise volume, Aalto focused on the interiors to interpret the Finnish pavilion's motto: land, people, work, products. He chose architecture to abstractly stage the nation's natural resources such as forests, lakes and the aurora borealis. Aalto shaped an extraordinary space that emanated movement and vitality in every corner. This multidisciplinary approach was visionary.

Space understood and designed as a nurturing place for the body and the soul is pivotal to Scandinavian and Japanese architecture. Architect Sverre Fehn's competition entry for the Scandinavian pavilion at the World Fair held in Osaka



DETAILS OF THE IMMERSIVE LIGHT INSTALLATION
DESIGNED BY JAPANESE ARCHITECT SOU
FUJIMOTO FOR COS, MILAN 2016.

*“My forest consists of countless, immaterial
light cones: filling the emptiness, these
towering lights pulsate; they constantly
undergo transience of state and flow.”*
— Sou Fujimoto

in 1970 is an emblematic example. Fehn imagined a futuristic envelope that brought together two air-filled, interdependently moving chambers. Inside, the atmosphere was cleansed and protected from outside pollution. The organic white structure expanded and contracted like a breathing organ — it projected a message of purity and immaculateness, in response to Osaka’s and the world’s growing pollution.

Like Aalto’s work, the pavilion embraced and displayed Scandinavian nature at its core. Shaped like a luminescent cloud that meets a balloon, the interior space offered visitors a calm and clean environment, where both mind and body were challenged, while minimalism and functionality prevailed. “Together they form a creature that lies there and talks. The two balloons symbolise breathing; inside it is possible to feel and breathe clean air, and smell the fresh scent that contrasts with what lies outside,” said Fehn.

Rooted in Nordic culture, minimalism and functionality have become key to today’s global, spatial installations. *Twilight*, created by Tokujin Yoshioka for Moroso in 2011, narrates a foggy journey through white and grey three-dimensional canvases, where lighting

mystically delineates furniture and people. *The Picnic*, Kvadrat’s stand design by Raw Edges, for the Stockholm Furniture Fair in 2013, showcased fabric ribbons of different shades of blues and reds: they dropped from the ceiling like delicate stalactites against the wooden furniture. “Designers Yael Mer and Shay Alkalay of Raw Edges entered the world of contemporary design thanks to their innate skill to turn perspectives around. They are particularly skilled at transporting to a three-dimensional object an illusionary movement,” Italian curator Federica Sala explains.

With the advent of technology, the speed at which things happen irreversibly shifts the relationship between time and space, affecting the way people interact with it and with one another. As such, ephemeral architectural installations are swiftly becoming places people escape to.

During Clerkenwell Design Week and the London Festival of Architecture in 2015, Sto Werkstatt teamed up with Hassell and Draisci Studio to create *Hypnos: The Architecture of Sleep* also known as *The Sleeperie*. “*Hypnos* explores the architectural spaces needed for physical



CLOCKWISE FROM TOP: INSIDE ISABEL MARANT'S BOUTIQUE IN BANGKOK, DESIGNED BY CIGÜE USING BAMBOO STRUCTURES. ODE TO OSAKA, INSIDE OSLO'S ARCHITECTURE MUSEUM (SEE OPPOSITE PAGE). PAGE 6: ODE TO OSAKA, AN INFLATABLE PAVILION IMAGINED BY SVERRE FEHN IN 1970, BUILT 40 YEARS LATER BY MANTHA KULEY.

and mental rest," according to the designers. "We wanted to cloister guests away from the hectic commotion of daily life. To invite them to immerse in the pleasures of inactivity while their senses are being stimulated by whispered stories, dimmed lights, warm textures and colours. We were looking for catalysts for true withdrawal."

More and more extraordinary architectural installations are taking over all sorts of spaces. Provoking overwhelming, indelible experiences, the installations explore physical grounds to create a new typology of urban-social space: tangible, emotional and ever changing. By blending different types of media — fabrics, projections, lighting, sound effects, fog — like an expert mixologist, the visitors feel as if they are entering a contemporary sensorial temple. As the great Danish architect Jan Gehl concludes: "Only architecture that considers human-scale interactions is successful architecture." ◇