

P O V

1. PROPER

LOS ANGELES

If Hermès didn't make handbags, the name Kelly could, among some design obsessives, be understood to mean Wearstler. And this downtown L.A. hotel is definitely a Kelly. The designer, whose bold interiors have made her a household name, seems to create hotels (in San Francisco, Austin, Santa Monica) as effortlessly as she does collections of lamps (for Circa) and wall-coverings (Lee Jofa). The new 148-room Proper is housed in a landmarked 1920s Renaissance Revival building by Curlett & Beelman and will feature, among other amenities, a basketball court and rooftop pool. *Swish, splash!* Rooms from \$365. properhotel.com

The Places We'll Go

Travel is finally having its comeback—and this crop of stunning new American hotels is fanning the flames of our wanderlust.

BY CHARLES CURKIN AND BEBE HOWORTH

POINT OF VIEW



2. ACE BROOKLYN

Since the first Ace opened its doors in 1999, the late co-owner Alex Calderwood's collection of hip hives for local and out-of-town creatives has taken the country's buzziest cities by storm. The latest opening marks the hospitality empire's first foray into Brooklyn, an area of New York City where artsy types have gravitated since the days of Walt Whitman. Planted at the intersection of booming Downtown and the picturesque brownstones of Boerum Hill, the hotel, which was designed by Roman and Williams, aims to channel an artist's studio, using raw materials like timber in the lobby and custom-tile murals in every bathroom, creating an aesthetic that swings both primitive and modern. The 287-room urban retreat includes work by Brooklyn-based textile artists. The vibe certainly fits the definition of what the French refer to as *très Brooklyn*. **Rooms from \$289.** acehotel.com



3. THE VANDERBILT NEWPORT, R.I.

There's a lot to discover at the Vanderbilt, the newly renovated boutique hotel from Auberge Resorts Collection. In a Georgian mansion that once belonged to one of the Gilded Age's wealthiest families, the Vanderbilt's interiors hark back to Newport's maritime history with a smattering of found objects and vintage pieces. Designed by the Dallas-based Swoon Studio, its muted shades of green, blue, and ocher are warmly traditional, making every space feel both fresh and lived in. Among the 33 rooms, the Admiral suite stands out, offering views onto the private garden terrace, historic Thames Street, and Trinity Church. Hot tip: Look in the mural-lined parlor to find a hidden honor bar painted in bright blue. And, no matter the season, you can enjoy a cocktail on a canopied sofa across from an antique fireplace. *Cheers!* **Rooms from \$799.** auberesorts.com



4. THE GOODTIME MIAMI BEACH

It takes courage to open a hotel with a name like the Goodtime in a notorious party destination. Owner Eric Birnbaum clearly knew this when he assembled a creative brain trust supergroup comprising restaurateur David Grutman, musical hyphenate Pharrell Williams, and designer Ken Fulk to make sure it delivered. The 266-room Art Deco building is situated in a prime South Beach location and boasts views of both Biscayne Bay and the Atlantic Ocean. Within is Strawberry Moon, a restaurant, bar, and pool mélange conjured with Fulk flair. There, not far from historic Washington Avenue, lies the candy-colored glamour of mid-century Acapulco and Havana mixed into a visual feast meant to go down as easily as the restaurant's specialty cocktails and casual Mediterranean mezze plates. **Rooms from \$275.** thegoodtimehotel.com



5. MONTAGE HEALDSBURG, CALIF.

Sonoma Valley has always (unfairly) played second fiddle to Napa, the oenophilic paradise to its east. The recently completed Montage Healdsburg, a handsome new resort of 130 suites, is already giving the never-Merlot snobs a run for their money. Immersed in nature, the 258-acre property is dotted with 22,000 oak trees along with the requisite grape vines, the dream vibe for a wine lover with a yen for modern architecture. The villa-style layout, conceived by EDG Design, Delawie, and Le Architecture, is made up of individual bungalows, a scheme that allows guests time and freedom to explore without rubbing elbows with their fellow visitors (if they prefer). After all, you may want a little peace and quiet as you commune with Mother Earth and ply yourself with Pinot Noir. **Rooms from \$995.** montagehotels.com

A Bit Farther Afield

As restrictions on international travel begin to loosen for Americans, we're taking stock of some new properties that require a passport to visit. **Paradero Todos Santos**, an earth-toned, Brutalism-inspired hotel on Mexico's Baja California Sur, serves up a healthy dose of modernist cool. In Umbria, **Castello di Reschio**, a restored, antiques-filled 10th-century Italian castle, gives the feeling of falling into a Visconti film. Finally, **Château de Primard**, the verdant, expertly manicured former residence of Catherine Deneuve, provides guests with a taste of pre-Revolution French nobility.

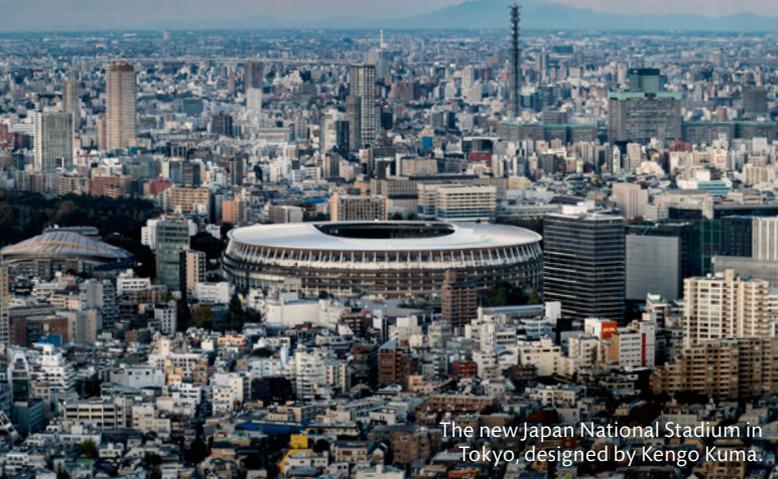


Château de Primard, a new hotel 47 miles west of Paris.

Games Over

Olympic host cities like Tokyo spend billions on statement architecture. But what happens after the pageantry ends?

BY IAN VOLNER



The new Japan National Stadium in Tokyo, designed by Kengo Kuma.

WITH NO MORE THAN AN UNROOFED STADIUM, a few handsome outbuildings, and a pair of austere temples under the shadow of Mount Kronos, the quadrennial Olympics soldiered on well in ancient Greece for about a thousand years. Yet somehow, following its revival in Europe in 1896, the infrastructure surrounding the event became more elaborate. From the notorious Berlin Games of 1936—with its imposing Olympia stadium and swastika-bedecked tower—to the spectacle of the 2008 Olympics in Beijing—featuring the now-iconic “Bird’s Nest” stadium by architects Herzog & de Meuron—the summit of international sport has gone from spartan to supersized.

Theoretically at least, the massive construction budgets that have come to define the games serve an obvious end: to accommodate the swelling crowds who descend upon the host cities from around the world. Which is what makes this year’s Olympics such a peculiar contradiction: After first insisting that the 2020 games would proceed as planned, then postponing them, then reportedly threatening to cancel them altogether, the Japanese government is, at least at press time, planning to set the ceremonial torch ablaze on July 23. It has spent some \$26 billion on new facilities, athlete housing, and more, creating an architectural ensemble as impressive as any in recent memory. The only difference? No one, save the Japanese themselves, is going to see it up close. Owing to the COVID-19 pandemic, no foreign visitors are currently allowed in the country.

In one sense, that’s a shame. Among the promising-looking new buildings are such

standouts as the Japan National Stadium from architect Kengo Kuma: Described by the designer as “a living tree,” the venue boasts an impressive wooden canopy as well as extensive plantings throughout; its plain-stated organicism is especially remarkable considering the original proposal, an over-the-top (and over-the-budget) scheme from the late Zaha Hadid, which was nixed in 2015. In keeping with the organic theme, the 12,000-seat Ariake Gymnastics Centre makes extensive use of wood, from its arching roof truss to the interior seating to the sloping exterior walls, intended by Nikken Sekkei’s architects as a nod to the peripheral porches of older Japanese buildings. There’s a sprawling Olympic Village—still more wood—and 40-plus other permanent and temporary structures scattered around the city.

The brace of new buildings is all the more significant given that Tokyo, architecturally speaking, has a rather tough act to follow: its own. In 1964, the city hosted its first Olympics while still recovering from the devastation of World War II. The event was “the debut of Tokyo as an international city,” says Yukie Kamiya, director of the Japan Society Gallery in New York. Bold modernist buildings like Kenzo Tange’s Yoyogi National Gymnasium impressed global audiences while endowing the fast-growing capital with much-needed infrastructure. The 2020 building spree, as Kamiya observes, has “a different agenda”—to establish a new pattern for development for Tokyo and elsewhere.

And yet, for all their carbon-reducing, renewably sourced ingenuity, the recently completed facilities underscore the curious contradiction of Olympic architecture. Due to the country’s travel restrictions, it is all but guaranteed that Japan will not recoup its extravagant investment; in that regard, Tokyo will be little different from past hosts, since the Olympics invariably costs more and earns less than anticipated. In 2021, it may be time to think about a more sustainable approach: Smaller attendance targets, venues with long-term functionality, and greater use of existing infrastructure (as Tokyo is already doing with Tange’s gymnasium) can all save money and reduce environmental impact. The games at Olympia were no less impressive for having the same spare fields and *palaestrae* through the ages. In fact, they probably would’ve looked great on TV. ■

They Went for the Gold

Memorable buildings from recent Olympic Games.



OACA

ATHENS • 2004

Santiago Calatrava was tapped to add a roof resembling a pair of leaves for this 1982 building.



“Bird’s Nest”

BEIJING • 2008

Herzog & de Meuron took cues from Chinese art and nature when designing this 80,000-capacity arena.



London Aquatics Centre

LONDON • 2012

The late Zaha Hadid was appropriately inspired by the undulations of water.