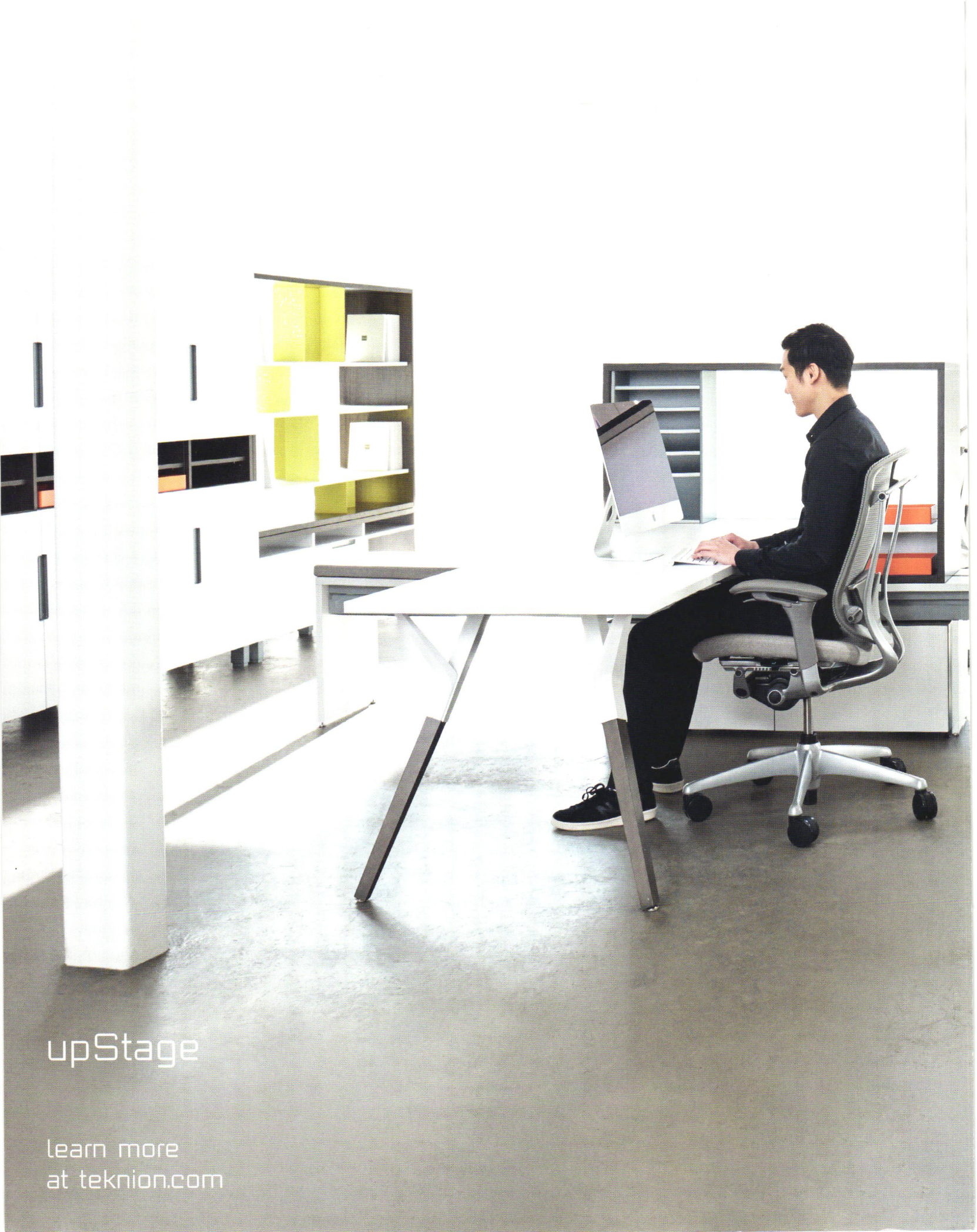


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Todd Heiser

**37th Annual Interiors Awards
Legend Award:
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volume 57 issue 1
cover: Designer of the Year Todd Heiser.
Photo by Anthony Tahlir.

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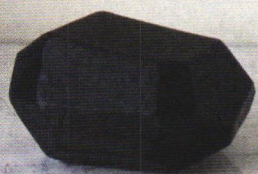
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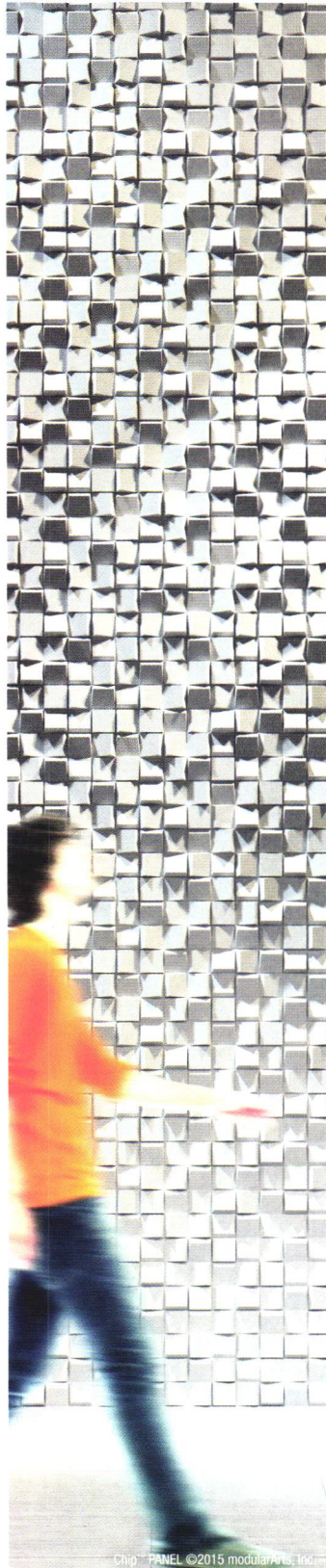
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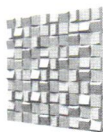
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The two firms have been chosen to complete the \$500 million interior redesign of the home of the New York Philharmonic.

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Winners Announced for the 2015 IIDA Global Excellence Awards

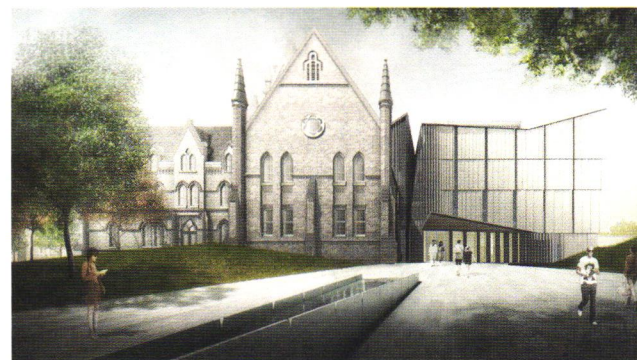
The international design competition recognizes 19 interior design and architecture projects.

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NADAAA Designs New Home for University of Toronto's Daniels Faculty of Architecture, Landscape, and Design

The renovation of an historic building, coupled with an addition, will open in late 2016 as a new home for the architecture school.

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New York Governor Cuomo Unveils Plans to Renovate Pennsylvania Station

As part of the governor's larger agenda to improve the infrastructure of New York, a plan was announced to solicit proposals for a redesigned Penn Station in Manhattan.

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German Industrial Designer Richard Sapper Dies at 83

Sapper was known for designing the 9091 whistling kettle for Alessi, IBM's ThinkPad laptop series, and the Tizio tabletop lamp for Artemide, among many other products.

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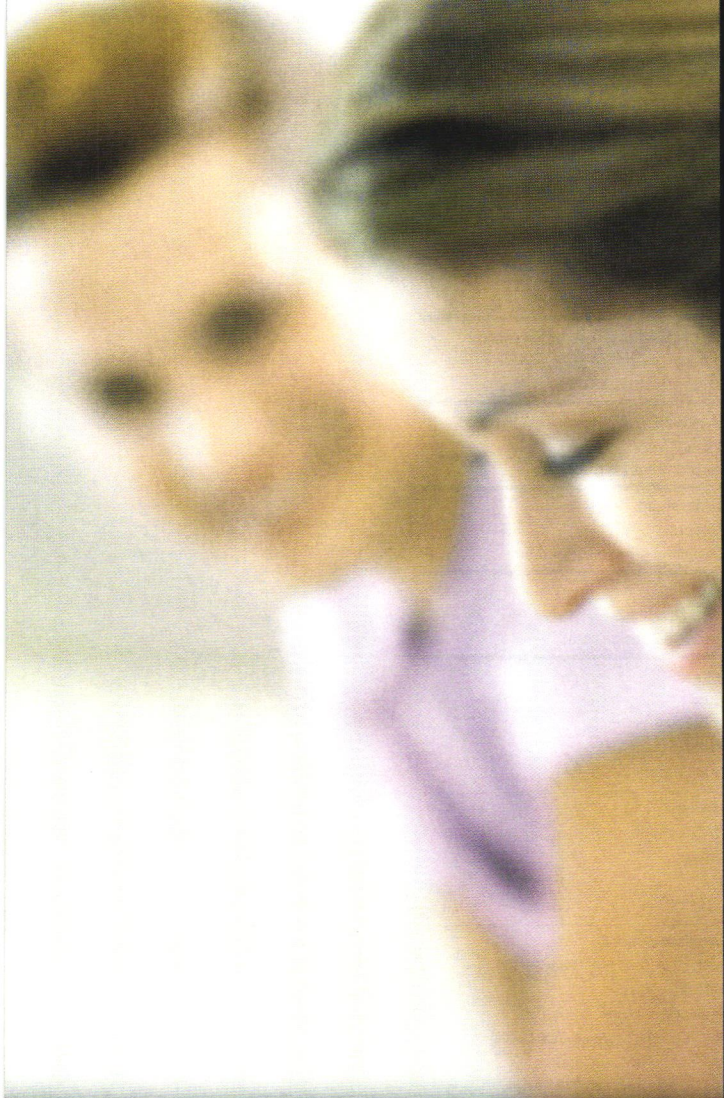
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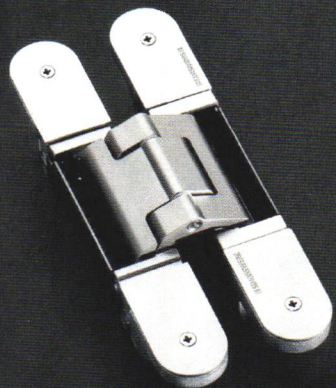


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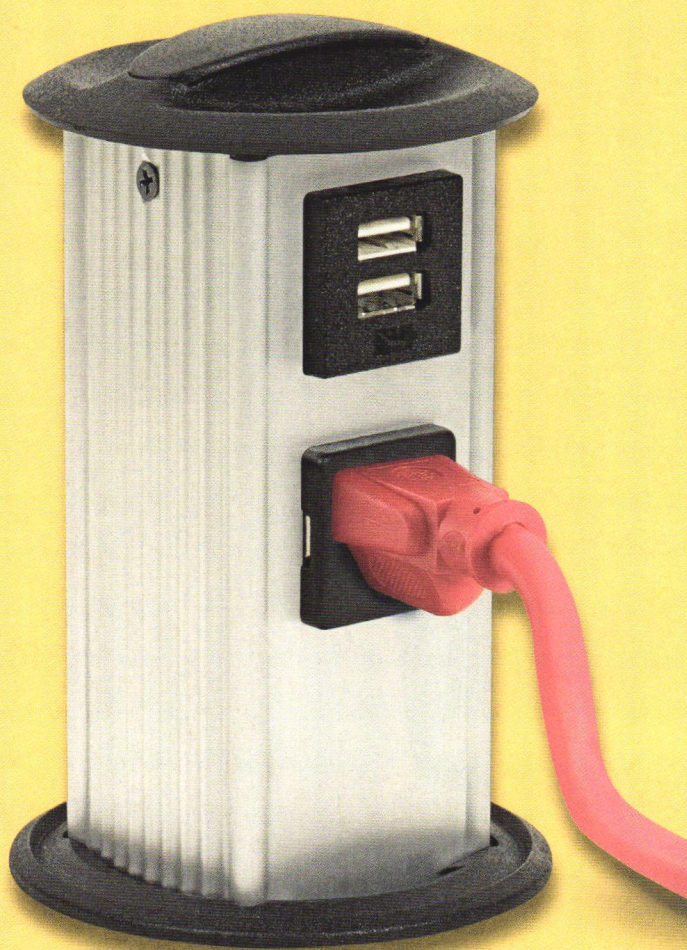
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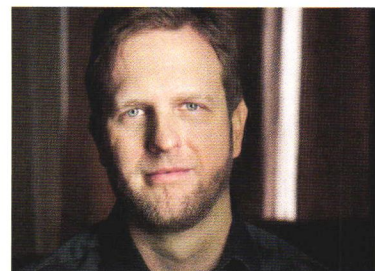
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Honoring Designers That Transform Lives

With this year's presentation of the 37th Annual Interiors Awards, we focus on Design with a capital D. From the Designer of the Year to the Legend Award winners to the projects that have won Interiors Awards, the people and the projects are all about transformational design.

The 37th Designer of the Year, Todd Heiser, IIDA (page 42), has a remarkable breadth of work, and his ability to design interiors resonates with the confluence of technology, information, and of-the-moment zeitgeist. Heiser, a design principal in the Chicago office of Gensler and a firmwide consumer products practice area leader, is the first Designer of the Year from that firm. He has been with Gensler for a decade, and his notable projects include coworking startup incubators 1871, Matter, and The Garage at Northwestern University—projects with purpose for clients that we could not even conceive of a decade ago. With those clients, he is establishing new precedents, which are aspirational examples for what workplace interiors can be.

Heiser's corporate clients while at Gensler have included Procter & Gamble, Motorola Mobility, and dunnhumby. This year, he will be designing new headquarters for the International Interior Design Association (IIDA). And his Gensler work has range, with hospitality interiors, and the beautiful Gratz Center at Fourth Presbyterian Church in Chicago, which beckons worshippers to an emotional, spiritual, transformational realm.

His previous experience includes years at The Environments Group in Chicago (since acquired by Perkins+Will) and as a designer at his alma mater, the Savannah College of Art and Design (SCAD), where he was on the design team that renovated multiple buildings to create SCAD's wonderful urban campus. He has also taught design at schools in Chicago. Beth Weaver, *Contract* magazine's associate art director who designed this very issue you are reading, was once a student of Heiser.

Going way back, Heiser started his career as a designer of themed hospitality interiors for brands such as Rainforest Cafe and Sega Gameworks in the early 1990s. Designing with animatronic animals, faux forests, and giant aquariums may seem funny, and maybe tacky, but doing that as a young designer gave Heiser the chance to think differently and to essentially have fun with design. In that way, those early years really were vital in launching his career. Whether it is a workplace or hotel, his interiors are all imbued with an element of surprise.

As I select the Designer of the Year, I honor a recipient "on the cusp" of more greatness. Heiser is all that. While he has been a design leader within Gensler and within the profession, I am certain that Heiser will be doing much more on a broader scale that will be impactful for his clients, specifically, and for design practice, generally.

Heiser's savvy approach to design is quite similar to that of our Legend Award recipients, Stanley Felderman and Nancy Keatinge (page 54). This husband-and-wife team has built a rich portfolio of workplace and hospitality interiors, as well as products and other design concepts. Felderman made his mark 45 years ago with the fantastical Fabergé interior (page 136). Together, Felderman and Keatinge have established a practice that has been a true partnership for three decades. Their Los Angeles-based firm Felderman Keatinge & Associates has completed projects for clients including MTV Networks, Disney, Legendary Pictures, iCrete, and numerous other entertainment companies and law firms. And they have designed product for major companies including Steelcase, Haworth, Herman Miller, and Interface, among others.

The first partners in practice to be recipients of the Legend Award, Felderman and Keatinge design humane, future-forward interiors that fully consider client needs. As we prepared for this issue and the awards event, I was struck by the number of practitioners and industry leaders that expressed great respect for Felderman and Keatinge as designers, as people, and as leaders.

I was pleased to honor Felderman and Keatinge, Heiser, and each of the winning projects at the Interiors Awards Breakfast in front of more than 600 people in New York on January 29. Each of the 14 exemplary projects that have won Interiors Awards (page 70) is an outstanding example of the ability of designers to transform lives and livelihoods through design. Enjoy this issue!

Sincerely,

John Czarnecki, Assoc. AIA, Hon. IIDA
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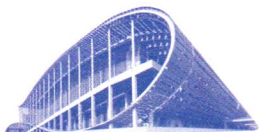
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President and CEO of Neiman Marcus Group to keynote GlobalShop, March 23–25, in Las Vegas



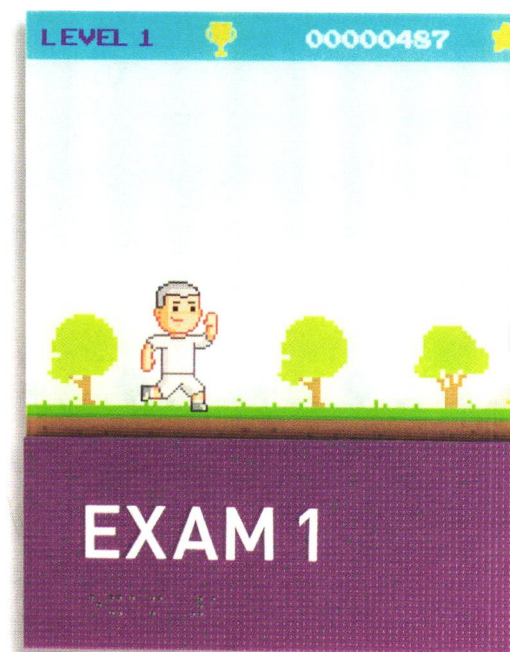
North America's largest annual trade show for retail design and shopper marketing, GlobalShop, will return to Las Vegas, March 23–25, at the Mandalay Bay Convention Center. Produced by Emerald Expositions, the publisher of *Contract*, and presented by *design:retail*, the event will attract thousands of retailers, brand representatives, and retail design professionals.

Conference sessions have been curated to reflect the show's theme, "Come Wondering, Leave Knowing," and will include retail trends in design, color, lighting, and fixtures, as well as topics ranging from consumer engagement to shopper marketing and technology.

This year's sessions will all be led by first-time GlobalShop speakers, infusing the show with fresh perspectives. Karen Katz, president and CEO of Neiman Marcus Group, will be the keynote speaker. She will engage in a conversation with Planning and Visual Education Partnership (PAVE) President Harry Cunningham on the topic of the evolving style of retail. She will also discuss Neiman Marcus's upcoming expansion and renovation plans as well as technology and its impact on store design.

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March 7-8

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March 23-25

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Rethinking Practice Through Business Model Innovation

by Evelyn M. Lee, AIA



Evelyn M. Lee, AIA, writes a regular column for *Contract* on business practices in design and professional development. Lee is a senior strategist at MKThink, the ideas company for the built environment based in San Francisco, and holds graduate degrees in architecture, public administration, and business administration. Lee has served on the AIA national board of directors and, in 2014, she received the AIA Young Architects Award. Her website is evelynlee.com.

Architecture and interior design firms need to evolve to survive. This has been my personal ethos since before I entered business school in 2008, and I continue to look for new methods, case studies, and opportunities to have conversations about business model innovation in practice. But what I have found recently is a bit disheartening. Over the last five years, I believe interest in firm evolution has decreased in a more thriving marketplace than when our industry was suffering.

Today's principals are primarily concerned with hiring top talent to keep up with demand, a proposition that is even harder with a missing generation of practitioners due to the recent recessions. Never mind the inevitable cycles of the construction industry that our practices are so dependent upon, and that we will inevitably be subject to once again in coming years. Why are we not taking some overhead time to consider a new approach to our practice now so that we can continue to thrive in the long run?

Not sure where to start the conversation? Consider the willingness to explore these three areas of innovation: adding service lines, varying revenue sources, and changing operations.

Adding service lines

This method is probably the easiest to undertake, and the one that most leaders tend to talk about when considering business model innovation. When MKThink added strategy work to its portfolio, it did so because, all too often, it was building the correct solution to the wrong question. Design firms tend to enter the decision-making process with the client far later than they actually should in order to achieve the best outcomes. In strategy consulting, designers provide clients with both pre- and post-design

services. As a consequence, the strategy team is consistently in a position to have conversations with the C-suite of organizations rather than the facilities or real estate teams. The addition of a strategy group has carried MKThink profitably through several downturns. For your firm, are there other service lines that can have a similar impact?

Varying revenue sources

The designer-as-developer model is another means to add sources of revenue. However, this method is harder to pursue outside the residential marketplace. Other potential additional revenue sources often involve higher risk, but with greater risk comes greater reward. Perhaps your firm may consider taking payment in the form of equity? One of the most notable stories related to this is the payment that graffiti artist David Choe received when Facebook went public. Choe's tiny percentage of the company—taken in lieu of payment for murals he created for Facebook's offices—made him a multimillionaire overnight to the tune of roughly \$200 million. What other sources of revenue or receipt of payment can your firm seek out?

Changing operations

Undoubtedly the most difficult method to innovate around, changing firm operations has the potential to go a long way in increasing overall productivity. New operational models can also have the added benefit of altering the firm's culture to steward leadership and promote employee retention. San Francisco-based Rapt Studio and, to a lesser degree, MKThink are evolving their operational models by taking a cue from the tech industry, planning project teams with an agile framework. A self-organizing framework lowers internal barriers regarding decision-making processes, enabling project teams to continuously respond to changing client demands and to strengthen client collaboration.

In a similar effort, Environmental Building Strategies, a sustainable consultant group in San Francisco, is in the process of restructuring to become a "holacracy" to improve internal processes and client outcomes. In a holacracy, such as in the online retailer Zappos, role descriptions are continually updated and employees take on multiple roles, sometimes on different teams. Traditional hierarchy is replaced with interconnected but autonomous teams, and decision-making authority is more distributed and less top-down.

There is no time like the present—while the economy is robust and your firm's business is strong—to consider changes that can enhance your firm's sustainability over the long haul. Why wait until innovation is a necessity or even the only alternative to shutting down altogether. What changes can you begin, or should you consider, making today? **c**

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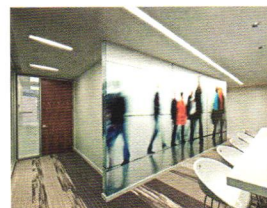
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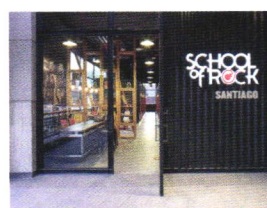
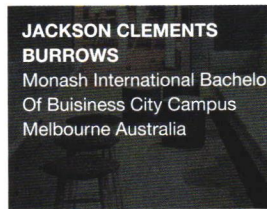
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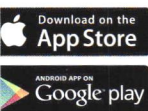


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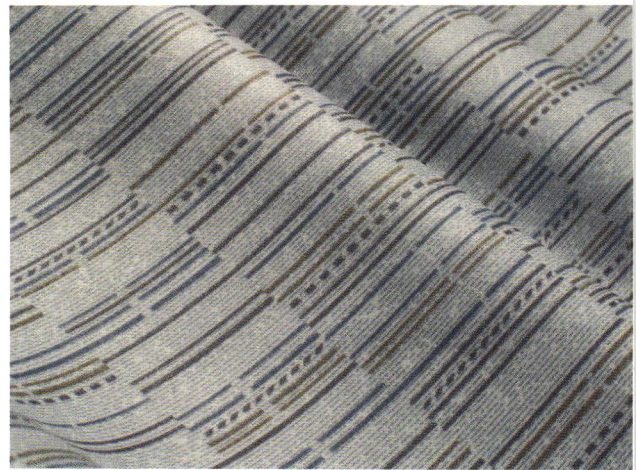
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New Year's Resolution

Coinciding with its latest releases, Momentum Group announces that all of its fabrics are now PVC free, Greenguard certified, and made with recycled or natural fibers

Many people make resolutions with the arrival of a new year, and Momentum Group began 2016 with its own impressive declaration: As of January, the entire Momentum product offering is now made with either recycled or natural fibers, and all of its products are PVC free and Greenguard certified.

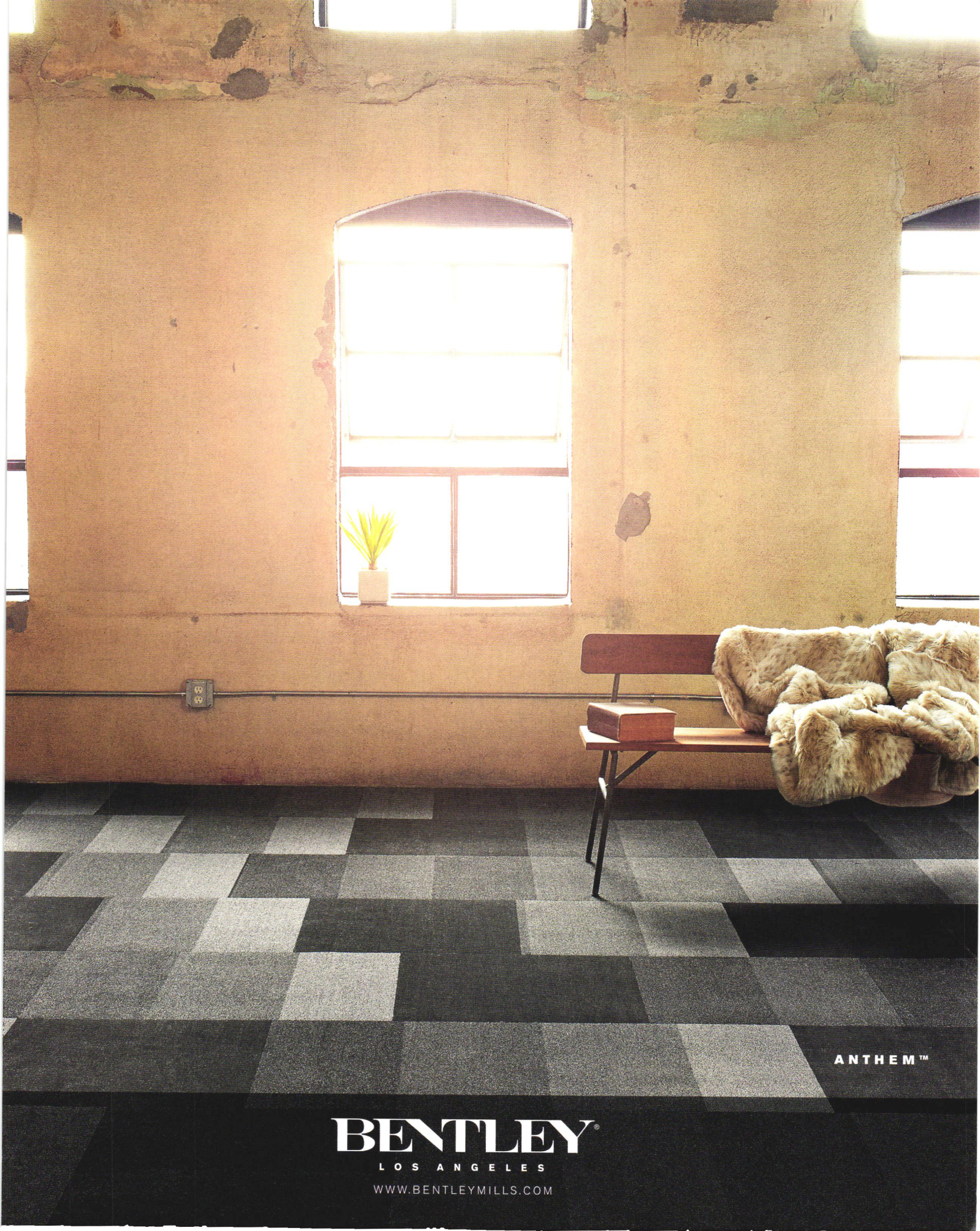
"Our quest to create sustainable products that inspire and perform has brought us to a new milestone," says Roger Arciniega, president and CEO of Momentum Group. The company's sustainability story is not a new one. In the past, Momentum Group established the Tube Take Back Program, in which 100 percent of fabric cores are reused; installed solar panels at its headquarters; and participated in the Conservation Fund to plant trees to offset its carbon footprint.

In 2010, Momentum Group launched Silica, a 100 percent silicon wallcovering that offers a sustainable alternative to vinyl and comes

in several solid and textured patterns. As part of its latest sustainability initiatives, Momentum Group has launched Silica Prints (above left), an addition to the Silica family of products that includes new patterns and multicolor designs. Four new launches in the Silica Prints collection are Silica Reach (top right), Silica Hiatus (middle right), Silica Breeze (bottom right), and Silica Stride. Each is available in 54-inch widths, has a polyester backing, comes in a range of colorways, and is bleach cleanable.

In the coming months, Momentum Group will introduce more Silica Print patterns, including Silica Fritz, Silica Deflect, Silica Cusp, and Silica Andy. —MURRYE BERNARD

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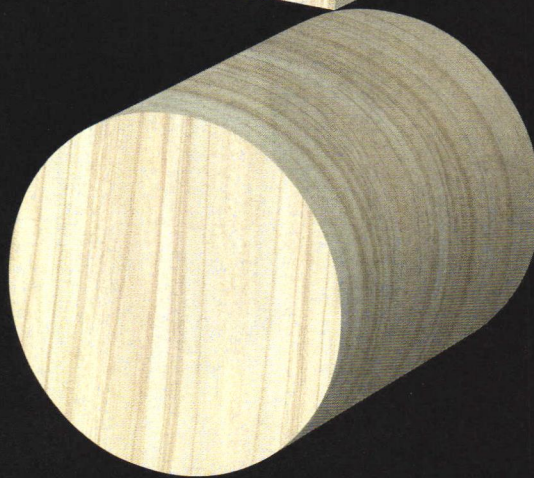
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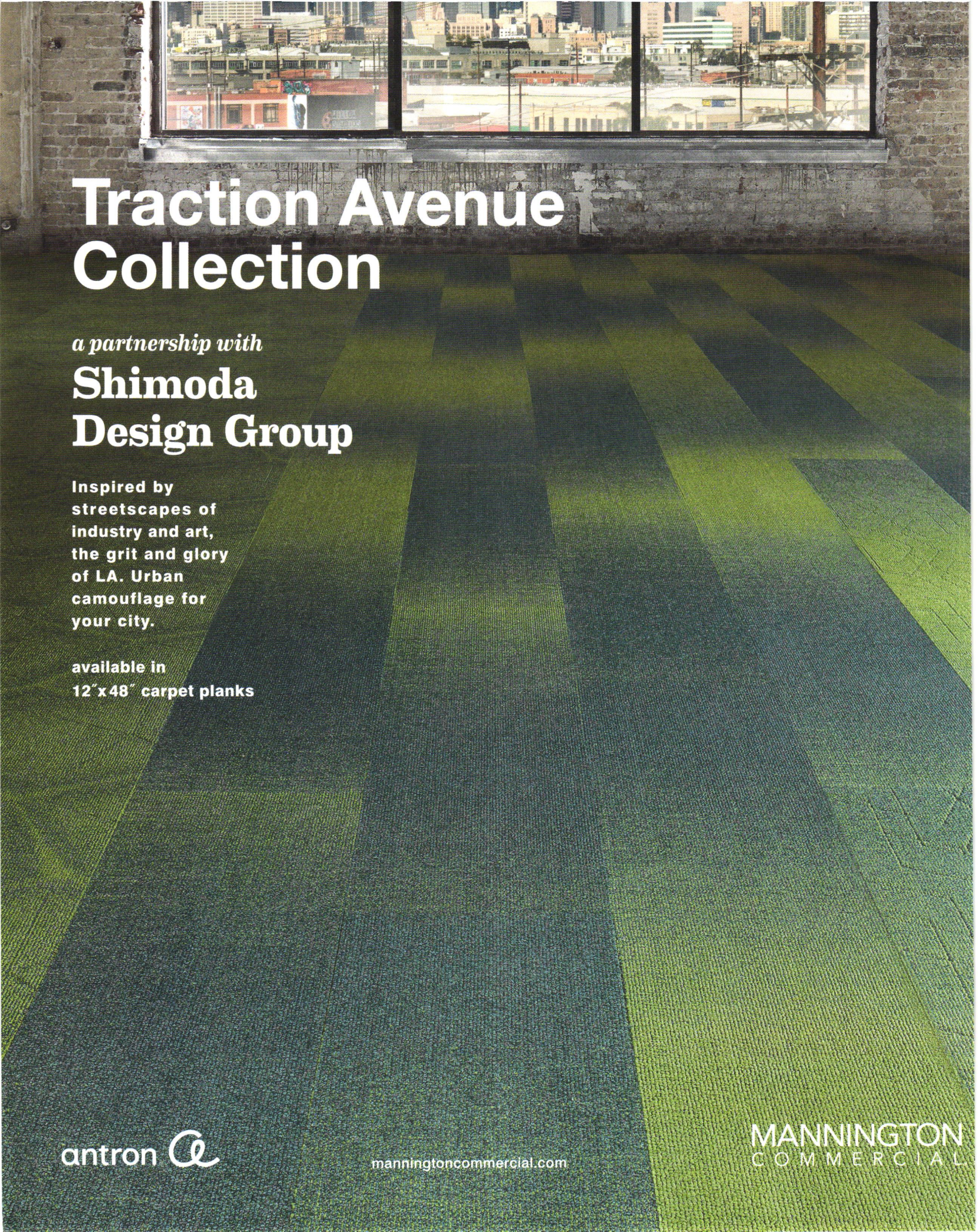


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Todd Heiser, a design principal and consumer products practice area leader at Gensler, is the 37th Designer of the Year. He is the first ever Designer of the Year from Gensler, and the first from Chicago in 24 years.

37 designers of the year

- | | | | |
|-------------|--|-------------|---|
| 2016 | Todd Heiser | 1997 | Carolyn Iu, Neville Lewis |
| 2015 | Martin Lesjak | 1996 | Richard Brayton,
Stanford Hughes |
| 2014 | Krista Ninivaggi | 1995 | Debra Lehman-Smith |
| 2013 | Joey Shimoda | 1994 | Lauren Rottet |
| 2012 | Michael Murphy, Alan Ricks | 1993 | Juliette Lam |
| 2011 | Primo Orpilla, Verda Alexander | 1992 | Gary Lee, Mel Hamilton |
| 2010 | Graft: Gregor Hoheisel, Lars
Krückeberg, Alejandra Lillo,
Wolfram Putz, Thomas Willemeit | 1991 | Gregory Landahl |
| 2009 | John Peterson, John Cary | 1990 | Karen Daroff |
| 2008 | Philip G. Freelon | 1989 | Scott Strasser |
| 2007 | Jim Richärd, Kelly Bauer | 1988 | Carol Groh |
| 2006 | Mark Harbick | 1987 | Miguel Valcarcel, Randy Gerner
Judy Swanson, Patricia Conway |
| 2005 | Kendall P. Wilson | 1986 | Charles Pfister |
| 2004 | Shashi Caan | 1985 | Francisco Kripacz |
| 2003 | Peter Pfau | 1984 | Raul de Armas |
| 2002 | George Yabu, Glenn Pushelberg | 1983 | Joseph Rosen |
| 2001 | Shigeru Ban | 1982 | Orlando Diaz-Azcuy |
| 2000 | Ralph Appelbaum | 1981 | Michael Graves |
| 1999 | William McDonough | 1980 | John Saladino |
| 1998 | David Rockwell | | |



Designer of the Year

Todd Heiser

As commercial interior design and client needs evolve, the savvy, intelligent, and talented Todd Heiser from Gensler Chicago is elevating the practice

By John Czarnecki

The Designer of the Year honor is most often awarded to those who have already accomplished great work but are on a trajectory to do much more. It is a recognition of excellence in design and leadership within a firm and the profession; someone who is having a notable impact. Creative, eclectic, visionary, and thoughtful, Todd Heiser, IIDA, of Gensler transforms commercial interiors and is at the forefront of reshaping design practice. A design principal based in Chicago, and a firmwide leader of the firm's consumer products practice, Heiser is the 37th Designer of the Year, and the first ever from Gensler to receive the distinction.

Humble Midwestern roots

Well-traveled with experience across the country, Heiser has roots that are thoroughly Midwestern. His parents were both Wisconsin natives, and he grew up in Rockford, Illinois, a small city in north-central Illinois less than two hours drive from Chicago and just south of the Wisconsin border. His late father, a banker, owned a series of farm banks throughout Illinois. His mother is from a family of cheese makers near Spring Green, Wisconsin, in proximity to Frank Lloyd Wright's home Taliesin, and Heiser says he gained his first creative insights by observing the cheese-making process. "Growing up, I spent a good amount of time in Spring Green, Wisconsin, where Taliesin is," Heiser says. "So I grew up around stories of Frank Lloyd Wright and seeing the buildings that he had created, which certainly filled my mind with really exciting things."

While in high school, Heiser considered becoming a doctor, and he even spent a summer at Georgetown University studying biology and pre-medicine. But he realized medicine was not for him, and credits a high school art teacher, Sandi Uram, for encouraging him to not only pursue creative endeavors but to apply to Savannah College of Art and Design (SCAD) in Georgia.

"I was awarded a scholarship [by SCAD], and [going to school there] was a pretty magical experience," Heiser says. "It was a small school at the time, and the connection to the leadership of the school was amazing." While he was a student, Heiser got to know the founders

of the school, Richard Rowan and Paula Rowan (now Paula Wallace), who were the president and provost, respectively. Those connections would prove advantageous a few years later. Heiser went on to receive bachelor of architecture, bachelor of interior design, and master of architecture degrees from SCAD. "I graduated with an architecture degree but knew that I wanted to practice interior design," Heiser says.

Entering the workforce during the recession of the early 1990s, when job opportunities were scarce, Heiser considered pursuing a doctorate in architecture. It was a fleeting thought. Instead, he moved to Minneapolis and landed a job with the firm Walsh Bishop, where he began to develop his skills with interior concepts, illustrations, and material palettes for many hospitality and entertainment-related interiors. More specifically, Heiser was imagining fun themed-entertainment spaces for brands such as Rainforest Cafe and Sega Gameworlds.

"I ended up studying a lot of crazy things, like animatronic elephants and what happens when you have 10,000-gallon aquariums as backdrops for interior space," Heiser says. "It actually was a good lesson to learn—that all designers should have a sense of humor. I believe this kind of work, this kind of thinking outside the box, is incredibly creative. Through those experiences, I really learned that anything was possible and that sometimes you need to think about nontraditional details and materials to pull spaces together."

While the themed-entertainment design work was exciting and unusual, and also led to time working on projects in Los Angeles, he realized it was time to move on after three years. Wallace personally recruited Heiser to come back to his alma mater as a staff designer with the school's internal design team. He returned to SCAD in 1996 and spent the next three years helping to design some of the key SCAD projects during a major growth period for the school. Heiser had a hand in the renovations of older buildings—including Jen Library (formerly a department store), Trustees Theater (a home to performances and films that was built in 1946), Gryphon cafe (housed in a 1926 Scottish Rite building), and Keys Hall (home to the school's communications department in what was originally a residence when



Heiser is a graduate of SCAD in Savannah, Georgia, and returned to be a staff designer at the school in the late-1990s. One of the projects he had a hand in designing was Jen Library (opposite, top), in a former department store. He moved to Chicago in 1999 to be a designer at The Environments Group, where he was part of a team that designed the offices for Transora (opposite, bottom) and the law firm McDonnell Boehnen Hulbert & Berghoff (right). Both Transora and the law firm were completed in the early 2000s.



built in 1870)—that would transform not only the school but also the civic heart of Savannah. He had a lasting impact at his alma mater.

And Heiser recognizes the lasting influence that Wallace had on him as a designer and as a professional. For inspiration, Wallace traveled with Heiser and others to various locales, including European cities. She had high expectations for what SCAD could become, and she wanted Heiser and his colleagues to push boundaries in conceiving the school's physical presence in Savannah. "Paula was unbelievably critical and really developed my design sensibilities," Heiser says. "As a client, Paula knew exactly the vision she wanted to create for the college. Obviously, it has only continued to become a more amazing place since I left."

With the experience in Savannah in hand, Heiser sought out a more urban environment closer to his Midwestern roots. In 1999, he joined The Environments Group, which was a top commercial interiors firm in Chicago at the time. For the next nearly seven years there, Heiser honed his commercial design skills, specifically for corporate interiors clients. He cites the firm's leadership—particularly Gina Berndt, Fred Schmidt, and Peter Shull—as significant influences.

"It was my work at The Environments Group that really brought together a lot of my previous experience. It was an incredible ride," Heiser says. "I had the opportunity to work very closely with Peter Shull and Gina Berndt, and the two of them are important people in my career. They gave me a tremendous amount of opportunity. Gina allowed us to really do anything. She was an incredibly inspirational person. She loved materiality, and she pushed me to develop palettes that were deeply layered."

The admiration is mutual. Berndt, who is now a principal and managing director at the Chicago office of Perkins+Will, which acquired The Environments Group in 2008, says, "Todd's energy sparkles. He is exceptionally talented and equally passionate, impeccably current yet always classic, gifted and giving."

Heiser's many projects at The Environments Group included workplaces for USG, Transora, Brinson Foundation, Accenture, UBS, PricewaterhouseCoopers, and the law firm

McDonnell Boehnen Hulbert & Berghoff. Transora, a Chicago workspace that conveyed a cutting-edge tech image and facilitated employee interaction, was designed in just five months. While primarily workplace interiors, Heiser's work had range: He even completed offices for Merv Griffin, as well as a small early project for a then-burgeoning tech company, Google. "Although The Environments Group was in Chicago," Heiser says, "I got the opportunity to travel throughout the United States and cut my teeth on corporate projects."

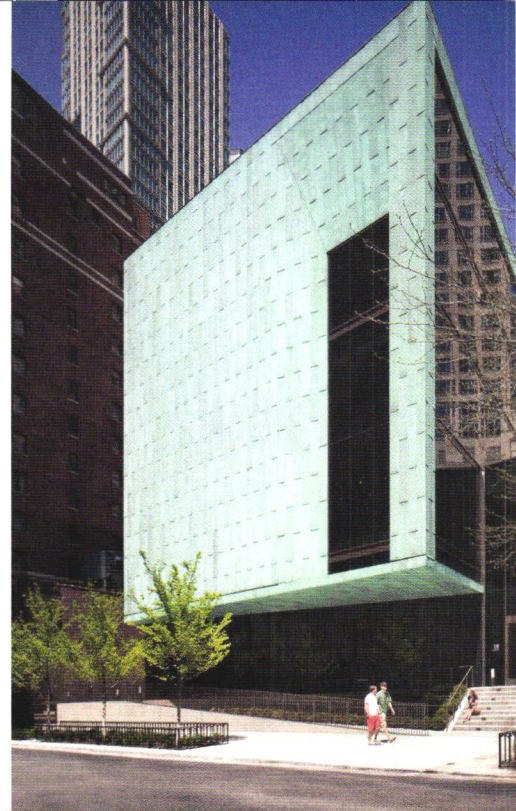
Joining the team at Gensler

While establishing himself as a designer in the Windy City, Heiser got to know Carlos Martinez, a principal at Gensler who was building the firm's Chicago office. Both Heiser and Martinez recount having had multiple conversations before Heiser finally joined Gensler Chicago in 2006. Martinez explains, "It was a small, emerging office in Chicago for Gensler. Part of my job was to build a strong culture of design in the office, to create a very robust group of people. Todd was one of the first people that I zeroed in on bringing in."

In his first months at Gensler, Heiser leaned on his past experience with themed entertainment to pay dividends. He was asked to essentially split his time between Chicago and Los Angeles for about two years, working on hospitality and themed projects for such clients as Nickelodeon and Las Vegas Sands. "It was an interesting point in my career because I felt like I was coming full circle," Heiser says.

During that period, Heiser collaborated with Andy Cohen on a number of projects. Now a co-CEO of Gensler, Cohen praises Heiser for his design sensibilities. "Todd is all about creating compelling, visceral environments that enrich the human experience and delight people. He has the uncanny ability to understand and translate clients' goals and objectives into something tangible, real, and compelling," Cohen says.

After his stint splitting time with the Los Angeles office, Heiser began focusing on work based in Gensler's Chicago studio. He worked closely with Martinez for years on multiple projects—they even sat

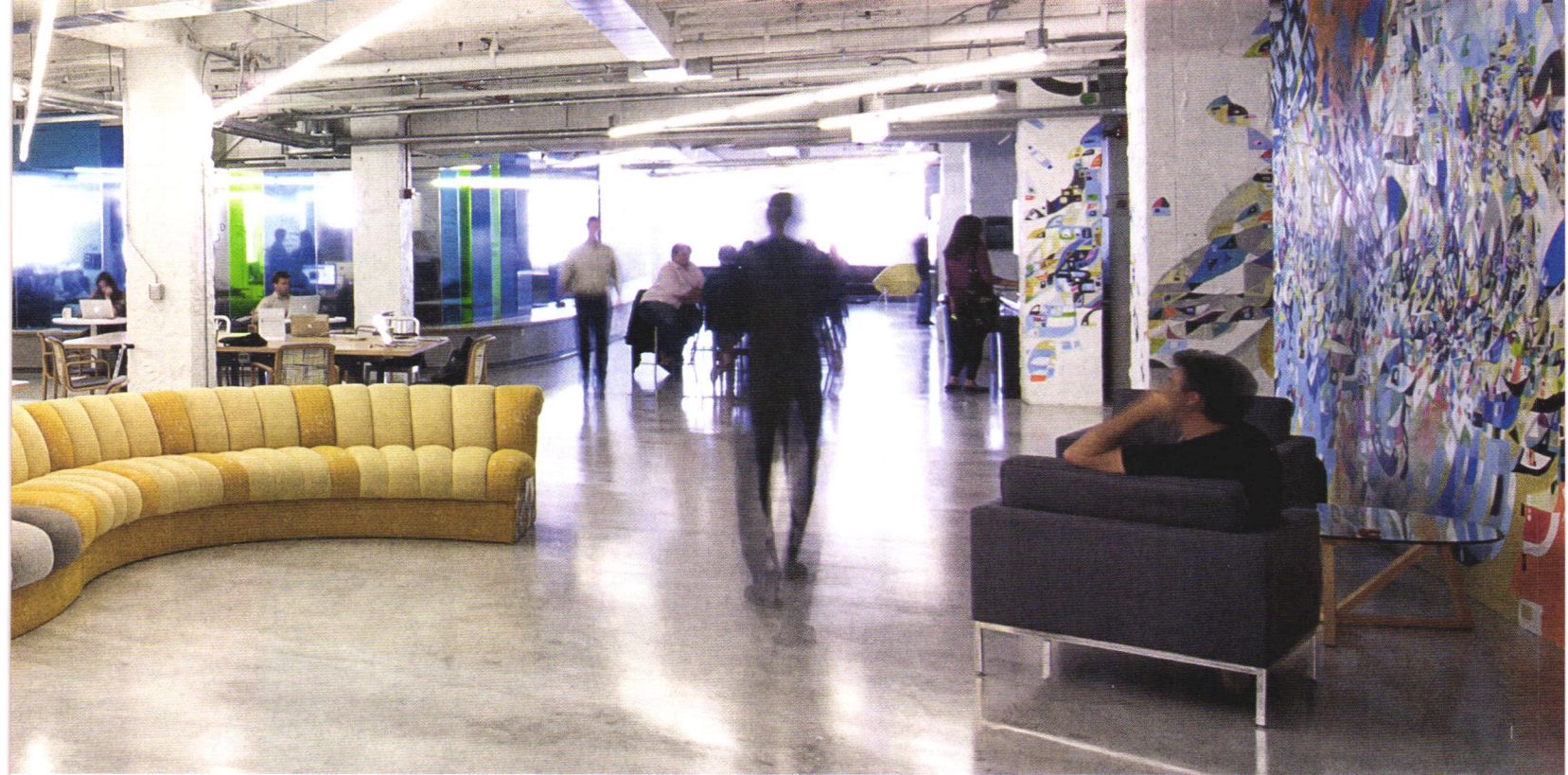


‘Todd is all about creating compelling, visceral environments that enrich the human experience and delight people. He has the uncanny ability to understand and translate clients’ goals and objectives into something tangible, real, and compelling.’ –Andy Cohen, co-CEO of Gensler



Heiser (above, in Gensler's Chicago office) says his most impactful project while with Gensler has been the Gratz Center at Fourth Presbyterian Church in Chicago (opposite, top two). The Gratz Center includes a chapel, as well as classrooms and meeting spaces. Heiser collaborated with Carlos Martinez on the design of the Chicago office of Motorola Mobility (left and opposite, bottom), which includes a variety of seating areas for conversations and assembly.





Heiser's Gensler projects include 1871 (above). Located in The Merchandise Mart in Chicago, 1871 is a tech startup coworking space that Heiser's Gensler team designed in multiple phases. The Kohler Creative Communications Center, nicknamed The Beacon, houses the Kohler Company's creative teams in Kohler, Wisconsin (opposite, middle two). The Garage at Northwestern University (opposite, bottom) is an incubator space linking the entrepreneurial community with the university.

adjacent to each other in the studio—until Martinez moved in early 2015 to Gensler's New York office. "Throughout my time at Gensler, Carlos has been an incredible friend, a mentor, a colleague, a fearless critic on all things, personal and professional, and really, he's a very important person in my life," Heiser says. "As we worked together, Carlos always took the time to teach me. He taught me the importance of clients and how to really listen."

While he may have learned from working with Martinez, Heiser's own natural abilities to communicate shine through. And Martinez recognizes that. "Todd has this ability to connect with clients one-on-one," Martinez says. "He's got this amazing personality, and I always say he's sort of like catnip for clients. He walks into a room, and, at the end, everybody wants to be his best friend."

One of those clients with a great admiration for Heiser is Natalie Black, a current board member of the Kohler Company and a retired senior vice president and chief legal officer of the plumbing product manufacturer. She oversaw Kohler's efforts to build the 100,000-square-foot Kohler Creative Communications Center, a home for the company's brand studio and account teams nicknamed The Beacon, which opened in Kohler, Wisconsin, in 2010. "In conceptualizing The Beacon, we challenged Todd and the Gensler team to create a timeless legacy building within which our associates could be inspired and excel," Black says. "We asked for a creative hub that cultivated fresh thinking and reflected our company's mission of contributing to a higher level of gracious living. Todd and Gensler delivered, and The Beacon is an architectural and sustainable showpiece within the Kohler campus."

In the last five years, Heiser has developed a specialty in designing creative workplaces that reflect the evolving economy. Many of those offices happen to be in The Merchandise Mart in Chicago, the vast building that is home to NeoCon. Motorola Mobility, completed in 2014, is one of those projects incorporating the latest in technology. "I was taking these 225,000-square-foot floor plates and thinking about materiality, how that would communicate to break down these floors," Heiser says. "Many of the furniture solutions were extensive studies

in mobility and how power could adapt in a highly flexible way within a new workplace."

Also within the Mart, Heiser and Martinez designed 1871, a coworking tech incubator space that has grown with multiple phases in the past four years. Howard Tullman, the CEO of 1871, is effusive in praise for Heiser. "Todd worked closely with us to provide strong ideas and design direction as we built out the second and third phases of 1871, each of which represented extensions and enhancements of Carlos and Todd's original design ideas as 1871 itself matured," Tullman says. "Todd's great eye and design sensibility are tempered by a realistic and pragmatic nature, which has made it a pleasure to work with him."

Meaningful interiors for a new economy

Chicago venture capitalist J.B. Pritzker, the nephew of Jay Pritzker, who founded the Hyatt hotel chain as well as the Pritzker Architecture Prize, provided financial support to initiate 1871. Pritzker has also been Heiser's client for the healthcare incubator Matter and the tech incubator called The Garage at Northwestern University. Heiser even designed Pritzker's own office. "Todd and I have worked together many times," Pritzker says. "No matter how simple or complex the project, Todd approaches it the same way: as a visionary, an astute business man, a collaborator, and a well-trusted partner."

Matter, which is also in the Mart, opened last year as a health-tech incubator for startups focused on information technology, devices, and pharmaceuticals. "This project is meaningful because what is happening here is heroic," Heiser says. "They are developing new standards of care for hospital stays, new devices, and pharmaceutical options to dramatically change people's lives."

Projects with meaning and a sense of purpose are those that Heiser thrives on. "Todd is one of those people who asks a lot of himself and his own standards for how he wants to be successful, how he wants to be valuable to clients, and how he wants to look back and realize that he has grown a lot in his own career," Martinez says. "One of the reasons why he's such a great designer is his ability to be so aware



Heiser and his Gensler colleagues designed Matter (left and below), a health-tech startup incubator also in The Merchandise Mart in Chicago. The range of Heiser's work with Gensler has included hospitality interiors, such as Le Meridien in Oak Brook, Illinois (right), and The Joseph, which is a Le Meridien in Columbus, Ohio (far right).





of things, to be so sensitive, and to react in such a personal and meaningful way. Todd has become the next leader in design for the Chicago office. And he now has the job and the opportunity to be that mentor for a whole new generation of young designers in that office."

Gensler's Chicago office has grown to be one of the largest in the global firm and is overseen by Nila Leiserowitz, a co-managing principal of Gensler's north-central region. She acknowledges what Heiser's decade of experience at Gensler offers to both the Chicago office and the firm. "He is a very special and extraordinary designer with a body of work that is extremely diverse, creative, and thoughtful. How he crafts physical space and user experience together is unique and bold. His designs have a strong point of view and [maintain the] client brand through the integration of architecture, materials, and furniture," Leiserowitz says. "He drives his designs to unexpected places."

Creating something magical

An example of that extra push in design is the Gratz Center at Fourth Presbyterian Church in Chicago, which is the highlight of Heiser's portfolio. Located just off Michigan Avenue, the five-story Gratz Center includes a chapel for 350 people, classrooms, a day school, a library, a dining facility, multifunction spaces, and a double-height gallery. Designed with Gensler Principal Brian Vitale, the Gratz Center has won numerous awards. The building's beautiful weathered copper exterior is complemented by unpatinated copper on the chapel's interior. "Fourth Presbyterian Church is probably the most important project in my career because of all the emotion tied to it. There is something magical about that space. Our design is a canvas for that emotion to come out," Heiser says. "It's humbling to be part of a project that is so transformational for people's lives."

Does Heiser have a particular design philosophy or approach to design? "I believe design is like improv. You have to take what design actually throws at you and make it into something," Heiser says. "I love to say that you can be cautious or you can be creative, but you can never be a cautious creative. It's important to jump into design headfirst and really explore possibilities with a certain fearless quality."

As a firmwide leader of Gensler's consumer products practice, Heiser recently led the design of new headquarters for consumer behavior research firm dunnhumby in London, and he is currently working with colleagues on offices for Procter & Gamble. He is also beginning the design process for a new headquarters for the International Interior Design Association (IIDA).

Although his recent portfolio is focused on workplaces, he has also completed hospitality interiors for Le Meridien hotels in Oak Brook, Illinois, and Columbus, Ohio. For The Joseph, which is the Le Meridien-branded hotel in Columbus, Heiser and colleagues created a hospitality experience unique to the city that was infused with local references and contemporary artwork. He is now collaborating with Chinese hospitality company Dalian Wanda Group on a hotel within the forthcoming Wanda Vista tower in Chicago.

"I like to think about my work to date as a quilt," Heiser says. "It's a whole series of really interesting projects that don't necessarily match but somehow come together in this incredible tapestry that works together."

In the end, with his humble Midwestern roots firmly planted, Heiser credits his colleagues for his success. "I'm always at my best when I am surrounded by other creative people. It's not about my work, it's about our work," Heiser says. "Every day that I walk into the office, I feel like I am a really lucky person because I am surrounded by incredibly talented people, and my best work is constantly improved by those around me." **c**

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Legends

Stanley Felderman & Nancy Keatinge

By Guy Horton

With decades of superb design in the U.S. and Asia, from Fabergé to MTV and Legendary Pictures, Felderman and Keatinge are legendary

Years before flexible and open offices, customized furniture systems, sustainable design and recycling, and human-centered design became common practice in our profession, the husband-and-wife design team of Stanley Felderman and Nancy Keatinge were doing it. While Felderman's groundbreaking work goes back 45 years to his design of the Fabergé office in New York, Felderman and Keatinge together have been redefining boundaries and developing new precedents in design for more than three decades.

Throughout their careers, Felderman and Keatinge have been active and constant innovators, looking well beyond the bounds of their profession to seek the ideas and technologies that will shape the future. This way of working represents the duo's DNA, a special chemistry of creative pragmatism and invention that they have shared and refined since they first met and started working together in the early 1980s. This legacy—and the way they continue to advance it—is one of the primary reasons they have been awarded *Contract* magazine's 2016 Legend Award. They are the first partners in practice to win the award since its inception in 2002.

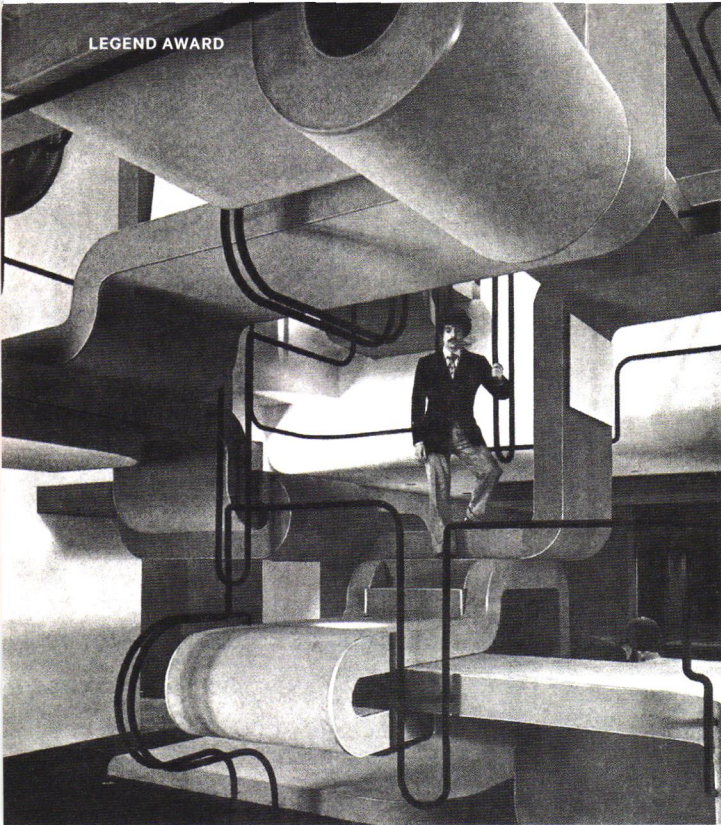
Their Los Angeles-based firm, Felderman Keatinge & Associates, known for its deeply empathetic and engaged approach to clients (a concept they call "total design"), has won numerous awards, including an Interiors Award from *Contract* in 2012 for the fluid and singular design for iCrete's corporate headquarters. The total design idea encompasses everything Felderman and Keatinge do, and it is *total* in the sense of creating integrated and engaging environments, from lighting and customized furniture systems to original art and a vocabulary of detailing that speaks to clients' identities. It's about touching everything and everyone with design.

"They have that human touch," says fellow Los Angeles-based designer Clive Wilkinson. "This, and the diversity of the work, is what makes them stand apart."

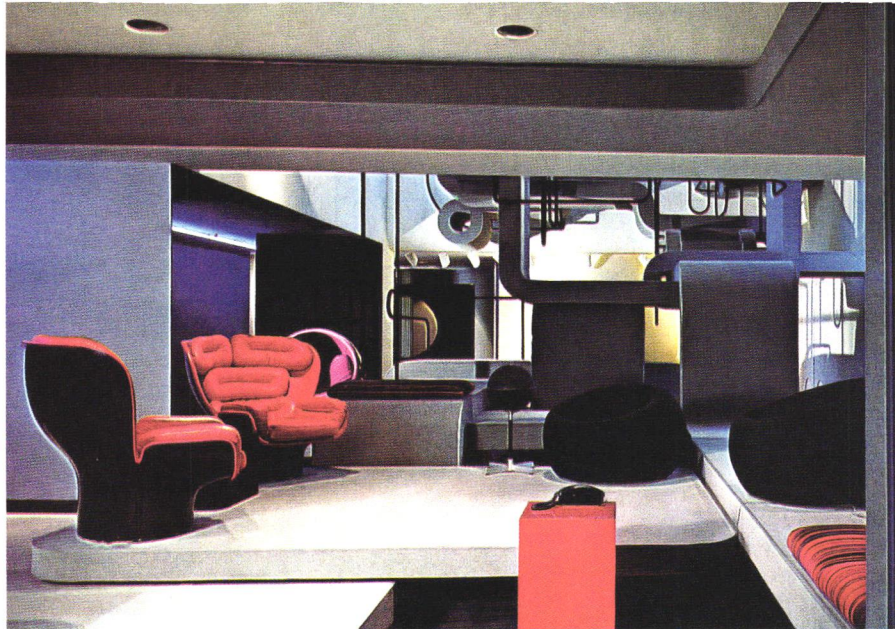
Joey Shimoda, who was *Contract* magazine's 2013 Designer of the Year and is also based in Los Angeles, concurs. "Their lifetime commitment to design is rare and should be acknowledged," Shimoda says. "I am inspired by the hands-on attention to detail that they exhibit

Felderman and Keatinge, pictured in a private dining room of the Los Angeles restaurant Drago Centro that they designed.





The catalyst for starting his own firm in New York, the 1970 Fabergé office project prompted Felderman (pictured in his interior, above) to pursue a futuristic design, which includes fiber optics and neon lighting, a multimedia stairway, and European furnishings (above right).



throughout the entire process of design. The number of repeat clients that they have is a testament to the quality of design that they deliver."

Their 15-person studio occupies a coveted sunny and open interior under an exposed bowstring truss in Culver City's emerging Arts District. Ever-evolving and always on the go, Felderman and Keatinge fittingly moved their practice here in 2014. Long in the business of envisioning futures, they are right at home in the heart of one of Southern California's creative hot spots, a place where the city itself is being reimagined.

Upon entering the studio, one of the first things that one notices is a pervasive atmosphere of calm and reverence, which makes it like stepping into a sacred interior. It might have something to do with the art—created by Felderman—that lines the walls. "I think of it as visual acoustics," he says. "These pieces are designed to affect the feeling of the space. A lot of spaces today are screaming at us constantly, and we need to find a balance. People realize that Google isn't for everyone.

"We want to create spaces that have a long lifespan," Felderman continues. "Not trendy and simply of the moment, but spaces that have roots in things that connect to us in a very visceral way."

Taking a chance with Fabergé

A New York native, Felderman attended Pratt Institute, in Brooklyn, in the late 1960s and received a bachelor of architecture degree. Not long after graduating, while holding a full-time job at a large firm, he received a call from an architect friend who had just landed the contract to design Fabergé's headquarters in New York. Felderman was invited to design the interiors. "I was basically put at a crossroads in my life," Felderman says. "I could either give up that security and what I thought was going to be a great future or take a risk and just do something temporary that was fun and offered a possibility for me to exhibit my creativity. So I took that risk."

He cites his design of both the Fabergé office (1970) and the company's corporate jet (1973) as the catalyst for starting his own firm in New York and for his future-facing approach to designing interiors. The Fabergé client gave him free rein to push the office into new territory, using fiber optics and neon for lighting, creating white light from colored cathode lighting, employing holographic images and perfume scents

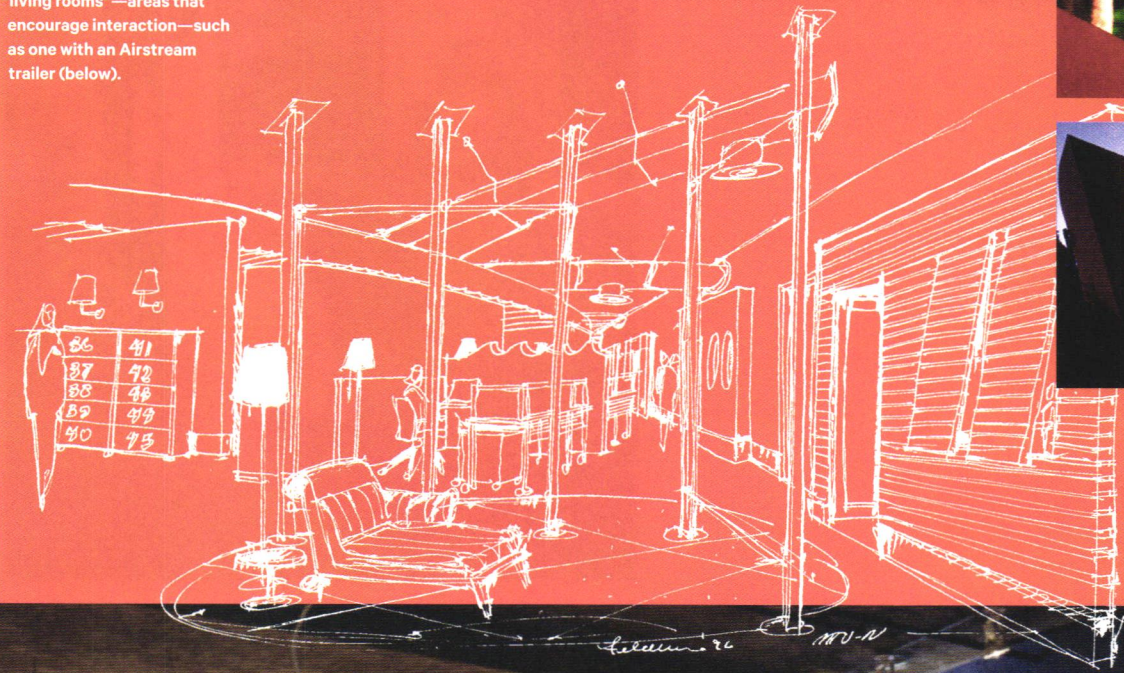
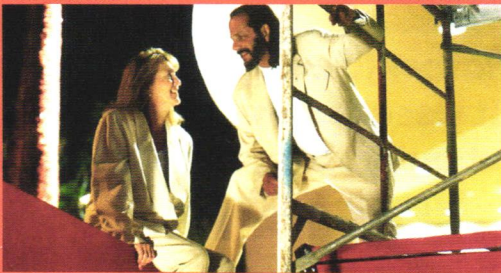
for a virtual showroom, constructing a multimedia stairway, and selecting furniture from Europe to complete the immersive experience. "It was one of those moments in my life that was inspiring and ultimately became the foundation for everything that motivated me," Felderman says.

The jet also provided Felderman with the opportunity to innovate for a client who pushed for a futuristic look. Felderman sculpted the cabin with laminated honeycomb construction. He designed tables that disappeared into slots and used polarized windows that were later adopted by Air France for all of its planes. The jet won a slew of awards and caught the attention of Hugh Hefner. Felderman became friends with Hefner and designed some of the iconic Playboy Clubs in the 1970s, as well as Playboy's corporate offices in Los Angeles and New York. In Beverly Hills, Felderman designed a private Art-Deco-style supper club for Hefner, Touch Club (1981), and the original drawings from the Touch Club walls are part of the Whitney Museum of American Art's permanent collection.

In much of the 1970s and 1980s, Felderman split his time between New York and Los Angeles, completing several commissions for various entertainment companies, including Paramount, 20th Century Fox, United Artists, Avco Embassy Pictures, and Sony. In a story that sounds like it is out of a screenplay, one such project—an apartment for Columbia Pictures—led Felderman to Keatinge. In 1982, when the two met at a political fund-raiser, Keatinge mentioned that she had recently stayed in a "fantastic apartment" just off Central Park—the very one Felderman had designed for Columbia two years earlier. The couple had their first date at Touch Club, and that conversation was the beginning of a partnership that has literally taken them around the world before focusing on life in Los Angeles. "It's true. I moved to Los Angeles because I fell in love," Felderman says. "Well, that's not the whole story," Keatinge adds.

A Los Angeles native who holds a bachelor of science degree in urban studies from USC, Keatinge also studied acting at the American Conservatory Theater and had previously been an actress, worked on documentaries, and produced theater in New York and Los Angeles. She began working with Felderman in 1984, and they married in 1990.

In 1996, Feldman and Keatinge (top right) designed an office for MTV Networks in Santa Monica (middle right). The forward-thinking space established a precedent for creative offices and included "living rooms"—areas that encourage interaction—such as one with an Airstream trailer (below).



contract

**“We decided to keep our firm at a size where we could enjoy designing and also raise a family. It wasn’t about how big we could be. It was about how much we get to enjoy what we do.”
—Stanley Felderman**



Felderman and Keatinge designed an office for Pillsbury Winthrop Shaw Pittman (1) in Century City, California, in 2005 that departed from the typical law firm look. For Interface America in 1999, the designers transformed a residence in Cartersville, Georgia, into offices (2) complete with guestrooms for visitors. The 1998 office for Universal Music Group (3) in Santa Monica, California, reflects that company's image transition from conservative to cutting edge. The couple (opposite, below) chose to focus on their Los Angeles practice and raising their twin daughters, Kate and Sara, in the home they designed together. The late architectural photographer Julius Shulman took the photo of Keatinge and her daughters (opposite, top) in their home.



1



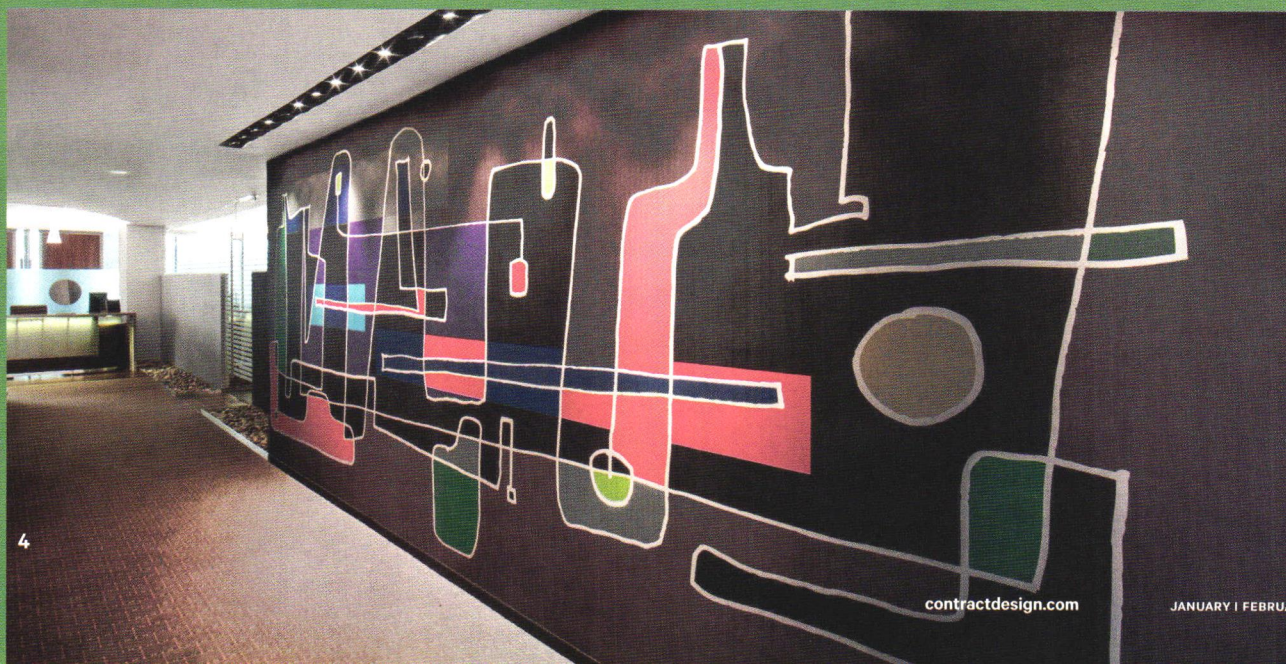
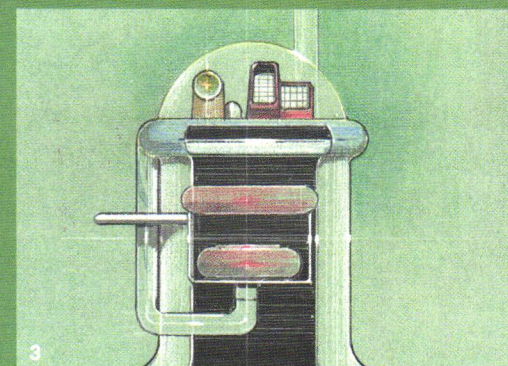
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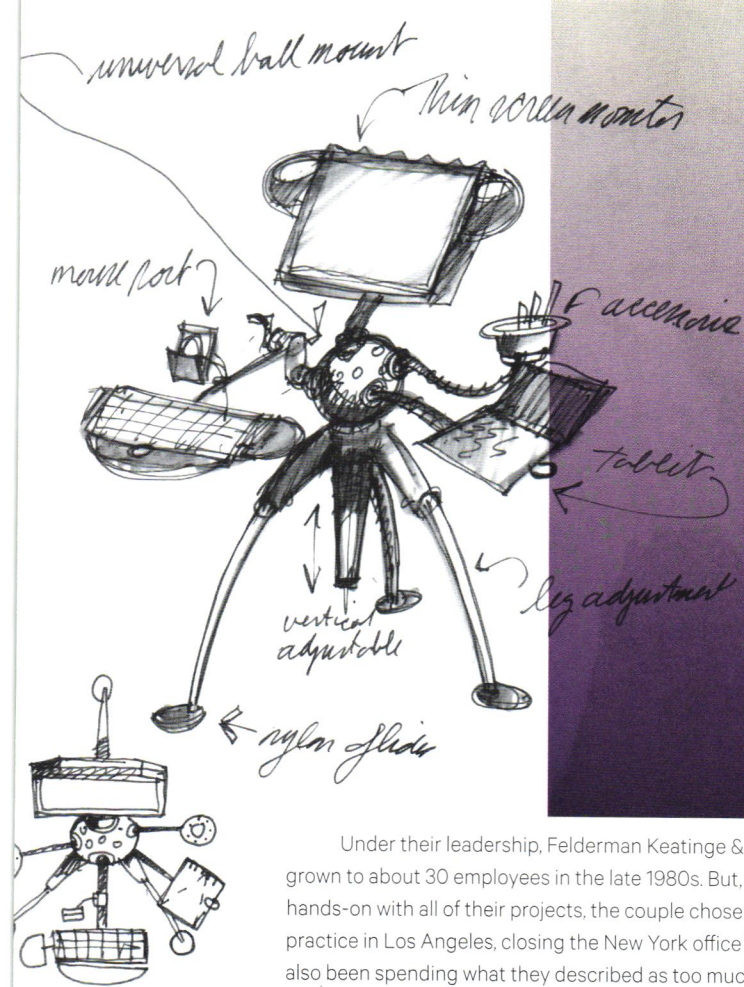


3



The 2010 design of Drago Centro (1 and 2) in downtown Los Angeles was inspired by the Rialto Bridge plaza and marketplace in Venice, Italy. Felderman designed the mural in Drago Centro as well as in the law office for Kottler & Kottler (4) in Los Angeles in 2013. In the early 1970s, Felderman illustrated an idea for an ATM (3). In 1996, Felderman and Keatinge developed a concept for Steelcase called the "Office of the Future," which included "Spiderman" (drawings opposite), an adjustable device to hold a laptop and phone that is reminiscent of the sit-stand desks of today.





Under their leadership, Felderman Keatinge & Associates had grown to about 30 employees in the late 1980s. But, preferring to be hands-on with all of their projects, the couple chose to focus on their practice in Los Angeles, closing the New York office in 1993. They had also been spending what they described as too much time on airplanes, not just to New York but also long hauls to Asia, where they had a number of projects throughout the 1990s, like the convention center in Dalian, China (1992); the Samsung headquarters in Seoul, South Korea (1996); and the Shibuya train station in Tokyo (2001). "We decided to get off those airplanes and keep our firm at a size where we could enjoy designing and also raise a family," Felderman says. Their twin daughters, Kate and Sara, are now 15. "It wasn't about how big we could be," he says. "It was about how much we get to enjoy what we do."

The artist and the problem solver

The couple's simpatico approach shines through in work completed across a spectrum of clients and scales —from offices for entertainment companies, corporations, and tech firms to restaurants, residential projects, and product design. Their singular balance between imagination and pragmatism originates with each of their strengths and insights. Felderman is the artist. Keatinge is the problem solver, the one who makes sure the projects stay true to who the clients are. Together, they author projects that surprise and inspire, approaching each one as a work of art in progress to be ultimately completed by the users.

In a sense, they are design futurists. Eschewing trends, they have practiced ahead of the curve by listening closely to and their clients. This is most evident in a project that had a profound influence on the future of both their practice and workplace design as we know it: MTV Networks' office in Santa Monica, California (1996).

Their design for MTV established a new precedent for playful, forward-thinking, environmentally responsible office space, long before LEED existed or open offices became the norm. One of the most widely published office designs ever, MTV's office would set the tone for all of the Internet company workplaces that followed. "It was really an unusual project, and they let us do a lot of things that, at the time, were

not common," Keatinge says. "MTV gave us the program, and we said, 'OK, that's nice. Now we're going to go interview everybody.'"

Felderman and Keatinge prefer to develop a deep understanding of the culture and aspirations of the client, from the leadership to the facilities people and all of the different occupants in-between, enabling them to design interiors to be flexible and malleable to people's needs. That may be considered a norm today, but it was a radical departure from the cubicles and closed offices of 20 years ago. In an approach they call "fuzzy borders," the MTV interior was not only flexible enough to allow furniture to be rearranged but it was also about making it easier for people to get out of enclosed offices, move around, and enjoy what Felderman and Keatinge called "living rooms." These spaces were created with large movable walls that opened up conference rooms.

"At that time, we had been going to different innovation and technology conferences that weren't design related," Keatinge says. "We started asking, 'What would the office of the future be like? How would people be working? And how do people want to work?' We began to see how people were going to come out of their offices, and they were going to start interacting more."

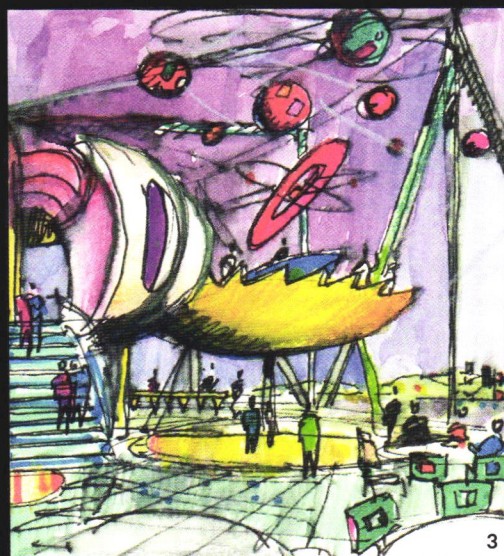
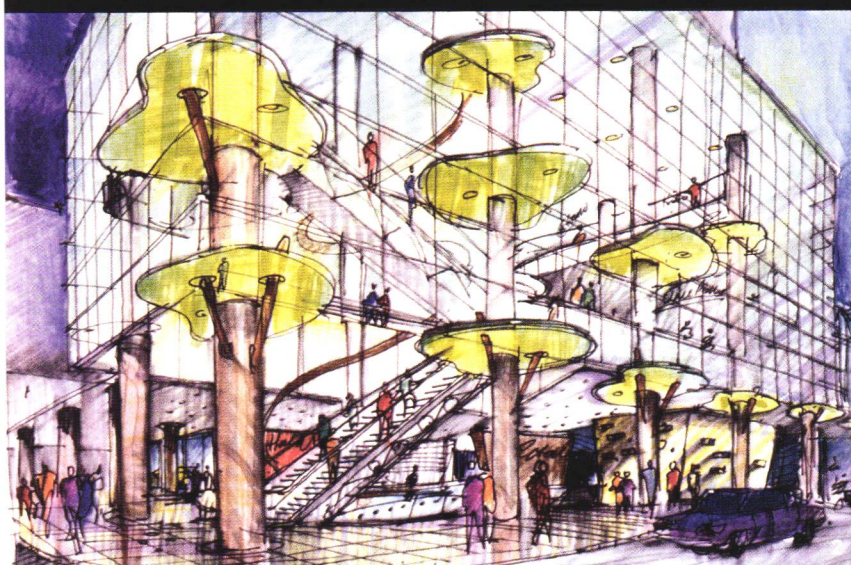
At one of those events in the mid-1990s, at the invitation of Ray Anderson, the founder of the carpet company Interface, Felderman and Keatinge saw Mikhail Gorbachev speak about Green Cross International, the global environmental organization. His speech, and the couple's relationship with Interface, were pivotal moments that changed their perspective on design.

Learning from Green Cross International, they reutilized materials and furnishings from the existing MTV office. "We even went to flea markets to get used furniture that we later redid for MTV," Felderman says. "When we heard Gorbachev and Anderson, it was like a light bulb went on, [and we realized] that we are custodians of our environment and that we need to be concerned about how what we use today can be recycled and reused tomorrow." Twenty years and many projects later, this remains a major driving force behind their work.

Not long after the completion of MTV, Interface hired the couple as consultants to help envision a future for the company that was larger



The Burbank headquarters of Legendary Entertainment (1), completed in 2013, includes a painting by Felderman that depicts characters from the company's movies within Pittsburgh's skyline. Conceived as a think tank, the Los Angeles office for iCrete (4), completed in 2010, supports the development of green products related to concrete. Felderman produced drawings such as this one (2) in 2001 depicting a new Shibuya train station in Tokyo. And his 2002 rendering for Top Cloud (3) illustrates a futuristic environment proposed for South Korea.





The New York office of Core Media Group (above right), producers of *American Idol*, melds East and West Coast sensibilities, emphasizing light, views, and openness. For the 2013 project, Feldman Keatinge & Associates designed custom workstations and private office furniture, including a conference table that transforms into a ping-pong table.

than carpeting. Felderman and Keatinge travelled to all of Interface's operations and made recommendations that would transform the company. "Why don't you become the true 'interface,'" we said," Keatinge recounts. "We came back with this concept we called 'coopetition,' about being part of something larger, where companies came together and shared in something positive." The idea was to work with other companies to make systems that could interact so that clients could choose the elements they needed. It made business sense but also advanced a larger goal of sustainability. As a result, Interface went on to collaborate with furniture companies such as Steelcase, Herman Miller, and Haworth.

In the 1990s, the pair designed a variety of products, including chinaware for Sasaki, glass and lighting for Venini, and furniture for ARC International. While in Europe at this time, Felderman and Keatinge learned about the emergence of Bluetooth technology, and this prompted the couple to start conceptualizing the "untethered" office, in which people would no longer be working at desks, and computers would start to behave like phones. Sound familiar? As a result of their work with Interface, they were hired by Steelcase to envision the office of the future. "It's kind of a joke now, because this was back in 1996, and they wanted us to envision the office of the future for 2002," Keatinge says.

The conceptual design that they developed for Steelcase had inflatable walls and movable ceilings for acoustics and privacy, adaptable furniture systems, voice-controlled environments, and a device that people would stand in front of, which they called "Spiderman," that would hold a laptop and phone. The idea is strikingly similar to the sit-stand desks we see today. "We were very much interested in this idea of working vertically and that computers were going to move from horizontal to vertical. So, for this, furniture had to be adjustable," Felderman says.

All of this innovation and experience has gone into recent projects, like the New York office of Core Media Group (2013), the company that produces *American Idol*, and Legendary Entertainment, for which Felderman and Keatinge have designed many different

facilities, including a headquarters in Burbank, California (2015), as well as custom furniture and fixtures. As a gift to Legendary's CEO, Felderman completed a 12-foot-by-6-foot painting that depicts characters from Legendary movies, including *Godzilla*, within the skyline of Pittsburgh, the CEO's hometown.

From fine dining to the entertainment industry

Felderman and Keatinge's range of work has also included restaurants, such as Drago Centro (2010) in Los Angeles, inspired by the Rialto Bridge plaza and marketplace in Venice, Italy. One of their long-time clients, Disney, entrusted them with the redesign of soundstages as well as The Land pavilion at Epcot in Florida. Currently, they are working on two Disney commissary interiors in Burbank.

"We recently finished offices for P. Diddy's Revolt TV, which is a new project for him. So we really had to brand it and figure out what that company was going to be." For this, Felderman developed about 20 large-scale artworks based on screen grabs. Today, the couple is also designing a restaurant in the newly renovated Petersen Automotive Museum in Los Angeles and beginning a project with a major film company to conceive an entire campus, including a new building, landscaping, and art. "It's the kind of project I've wanted for a while," Felderman says.

In all of their work, client relationships are key. "We have some great clients," says Keatinge. "We talk a lot about the journey that we go on with our clients and the transformation that happens for them both culturally and environmentally, as well as the transformation that happens with us along the way."

Looking back to the initial Fabergé commission, as well as his chance first encounter with Keatinge, Felderman acknowledges the power of opportunities. "If there is any [message for young designers], it is to take risks," Felderman says. "Opportunities only come once. There are many options, but you never know when that one moment is going to change your life." ■

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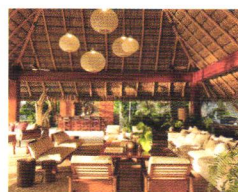
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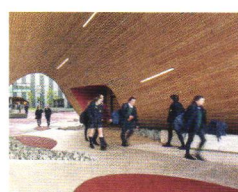
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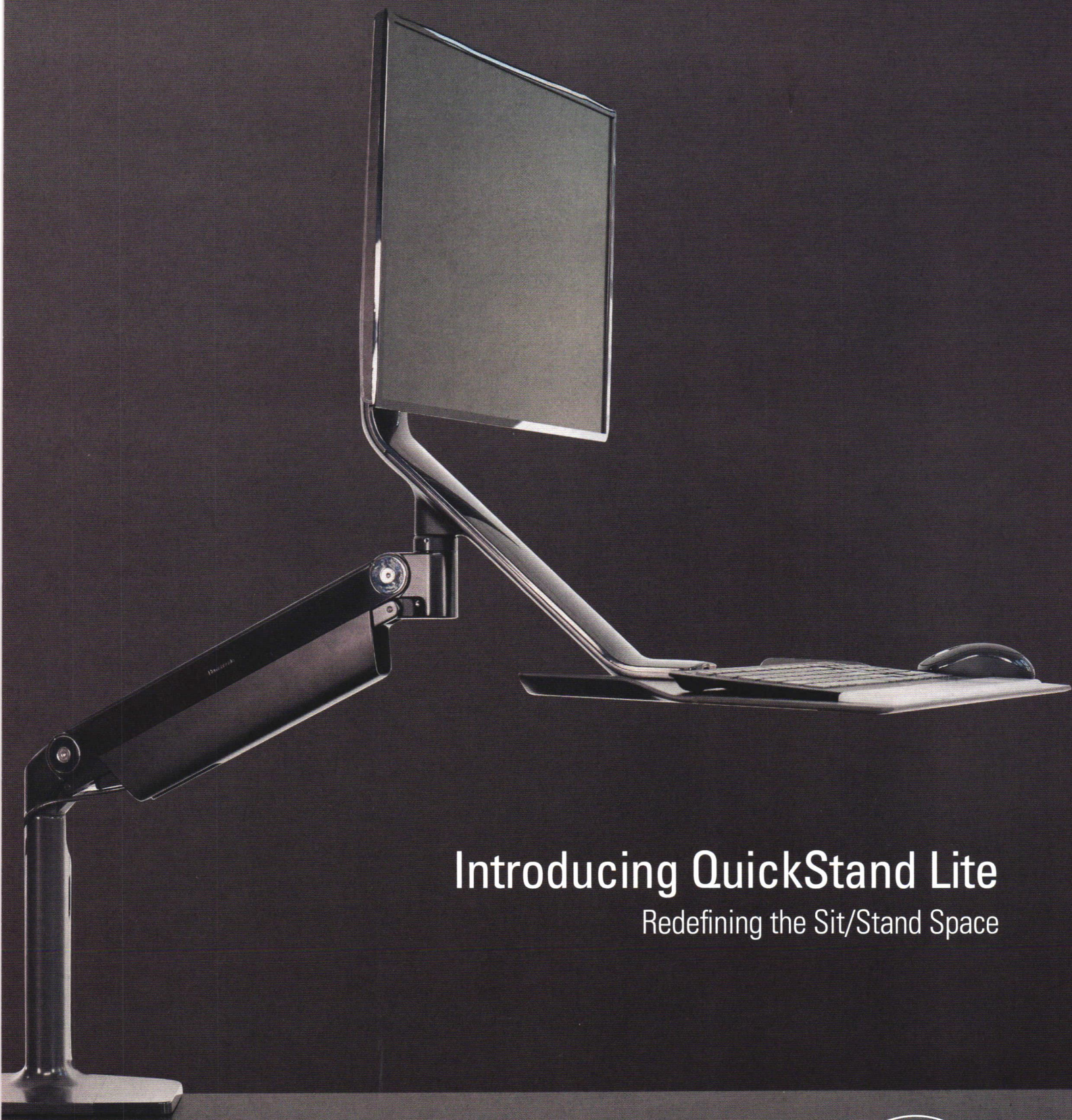
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“We gravitated toward spaces in which humanism led the design process. Purposeful placemaking—understanding why and how people use the space—was at the core. The final selections were beautifully articulated spaces reflecting clarity, simplicity, and purpose.”

—Juror Laura Guido-Clark

Adaptive Reuse

3XN Studio

3XN Architects

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Campus Kolding**

Henning Larsen Architects

Entertainment

Exploded Cinema

One Plus Partnership

Exhibition

**Zibo Great Wall Museum
of Fine Art**

Arch Studio

Healthcare

**Palo Alto Medical Foundation
San Carlos Center**

NBBJ

Historic Restoration

New York City Hall Renovation

Beyer Blinder Belle
Architects & Planners

Hotel

The New York Edition

Ian Schrager Company
and Rockwell Group

Office: Large

Newell Rubbermaid Design Center

Perkins+Will

Office: Small

The Barbarian Group

Clive Wilkinson Architects

Public/Civic

Whitney Museum of American Art

Renzo Piano Building Workshop in
collaboration with Cooper Robertson

Restaurant

Teahouse in Hutong

Arch Studio

Retail

Fangsuo Bookstore

Chu Chih-Kang Space Design

Student

Escape Folly

Dace Sūna

Sustainable

**University of Arizona Environment
and Natural Resources Building 2**

Richärd+Bauer Architecture

Adaptive Reuse 3XN Architects

3XN Studio

By Krista Sykes
Photography by
Adam Mørk

After outgrowing its previous office, which was spread over three floors, Danish architecture and design firm 3XN needed a new studio to facilitate its team-based philosophy. "It was important that we could bring all [of our] staff together on one level to create an environment conducive to collaboration and sharing of knowledge," says Kim Herforth Nielsen, 3XN's founder and principal.

The firm discovered the perfect solution in the Gunboat Sheds. Situated along a canal in Copenhagen's Holmen neighborhood, these landmark buildings were constructed in the 1820s to shelter Danish gunboats. 3XN transformed a grouping of the boat sheds, most recently compartmentalized into pharmaceutical laboratories, into an open-plan studio that highlights the original structure of the sheds while providing a light-filled, democratic working environment for the firm's 80 employees.

The 20,000-square-foot 3XN studio occupies five adjoining 25-foot-by-138-foot boat-shed bays, which were originally designed to house two gunboats each. Functioning as one level, the studio gradually steps down toward the canal, tracing the earlier sloped floor that had once assisted in the gunboats' aquatic launches. As a protected landmark, the building's larch wood exterior, terracotta roof, and pine structure could not be altered. Fortunately, "This was not a challenge," Nielsen says, "since we loved the building as it is."

This appreciation for the boat sheds' historic architecture translates into a sensitive renovation that transforms the original exposed pine beams into a framework that delineates zones for workstations, a model shop, a materials library, a canteen, and meeting rooms. Reflecting the pitched roof, sloped ceilings rise from 10 to 20 feet above the rough pine structure, smooth bamboo floors (installed by the previous occupant), and primarily white furnishings. Clerestory windows and a glazed canal-side facade allow light to stream through the studio, playing off the white walls to emphasize the overall interior simplicity. "We adopted a 'less is more' approach to our new studio," Nielsen says. "Light is really the most significant 'material.'"

3XN partners sit among the staff in the open work area, located closest to the canal with water views. The design and competition

teams work back-to-back, and they can readily pivot in their chairs to discuss projects, an impossible task in 3XN's previous studio. In the new office, "The open plan facilitates quick and easy communication and allows us to see what our colleagues are working on, to share inspiration and information," Nielsen says. The five glass-walled meeting rooms maintain this sense of openness, ensuring privacy while allowing light to filter into and through the space.

Similarly, 3XN's model workshop features an operable glass wall. When closed, the glass minimizes escaping noise while preserving a visual connection. When open, it allows the workshop to function as a continuous part of the larger whole. "Physical models are an integral part of our process, and we wanted to create a large model workshop where our team can explore and build all types of models," Nielsen says. "We located the workshop adjacent to the competition teams, so there can be an easy flow between the designers and the model workshop team."

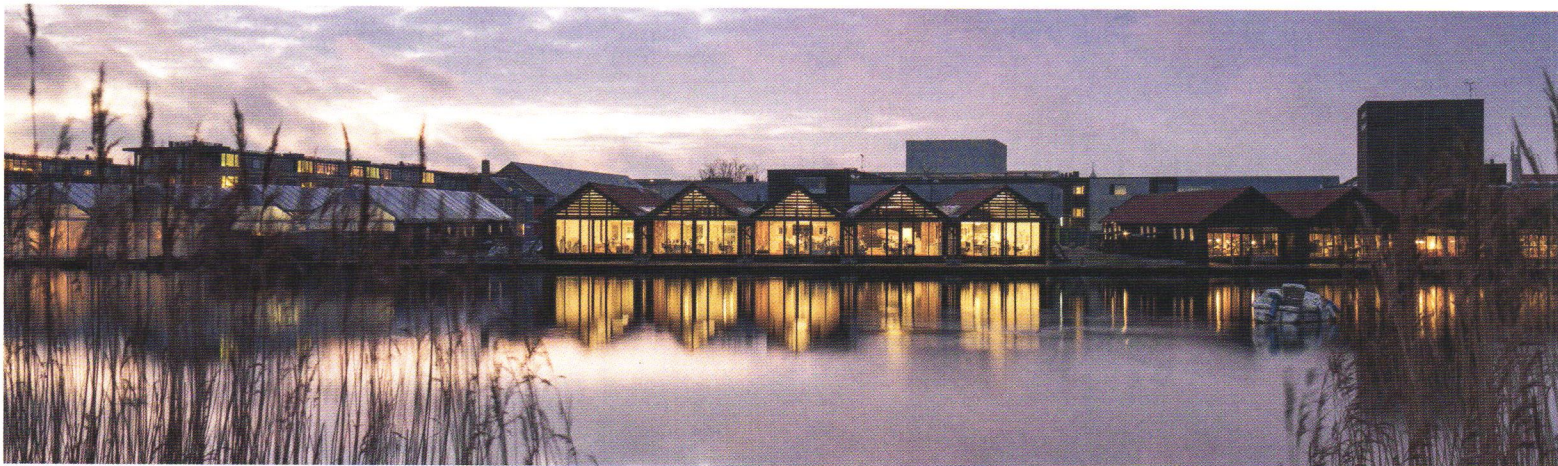
Indeed, scale models appear throughout the studio, underscoring their importance in 3XN's practice. "[In addition to] giving [our architectural models] pride of place in the reception area," Nielsen says, "we use the existing architecture to frame [the scale model] presentation." Most notably, models perched among the pine beams activate the interstitial spaces between the bays.

Since 3XN has been in its new headquarters, the staff has appreciated the transformed boat sheds' spatial continuity and day-lit interiors. And the exterior environment is equally inspiring, Nielsen says: "We have amazing views out onto the canal, with its 'pirate' houseboats, waterfowl, and an unending parade of boats, kayaks, and swimmers." ■

Client
3XN Architects
Location
Copenhagen



Five historic boat-shed bays with exposed pine structures were transformed to function as 3XN's single-level, open-plan studio in Copenhagen. The workspace features bamboo floors and white furnishings.



“This is an incredibly wonderful space—the perfect backdrop for creativity. The design very carefully both revealed and concealed the original structure.” —Jury

Glass-walled meeting rooms (top) maintain a sense of openness. The new design studio overlooks a canal (above). Glazed facades and clerestory windows (opposite) allow abundant natural light to permeate the interior.



Floor Plan

- 1 Entrance
- 2 Reception
- 3 Open work area
- 4 Model workshop
- 5 Canteen
- 6 Material library
- 7 Meeting room



Education

Henning Larsen Architects

University of Southern Denmark, Campus Kolding

By Zach Mortice
Photography by
Hufton+Crow

For nearly 25 years, the University of Southern Denmark-Kolding (SDU-Kolding) had been housed in a 100-year-old former hospital. This makeshift solution offered students few amenities and reinforced a commuter campus atmosphere that administrators were anxious to shed. "We had no common space there," says Per Krogh Hansen, SDU-Kolding's head of design and communication. "It was either offices or classrooms."

When plans for a new building began unfolding, Hansen wanted a place that would build a sense of community and, most importantly, encourage conversations and activity to continue once the lecture is over. "We wanted students to engage with learning outside of the classroom," he says.

The university turned to Copenhagen-based Henning Larsen Architects to design SDU-Kolding's first purpose-built home—a \$47 million, 146,000-square-foot building for nearly 2,800 students. The structure puts informal social meeting areas at its heart: A signature five-story atrium features a wide range of spaces for lounging and studying.

Two contrasting geometries guide the overall design, from the facade to the furnishings. The building's equilateral triangular form evolved in order to capture views of the nearby city center, harbor, and Kolding River. The triangular theme continues in the articulation of the facade, with 1,600 automated sunscreens that open and close in response to sunlight levels and interior temperature. Similar to tiles in a mosaic, the perforated triangular screens (some in bright neon colors) create varied textures and shadows.

In contrast to the sharply angular exterior, curving geometry is prominent inside. The five-story atrium, filled with soft light diffused by the exterior sunscreens, is bordered by classrooms, meeting spaces, and outdoor terraces, which are covered in green wall plantings and Kebony-fir-treated softwood. "We wanted more of a free and organic approach to smooth it out so it didn't become too rigid," says Peter Koch, project manager at Henning Larsen.

The atrium's balconies, catwalks, and stairs synthesize the strict triangular forms of the exterior with the smooth helical lines of the

interior. In plan, each floor plate rotates 60 degrees as the building rises, creating visual variety. "It's a dynamic atrium in which you have a sense of what's happening on the next level, and the next level," Koch says.

On the ground floor, a curvilinear glass-enclosed meeting room accommodates large groups. Students can study together while utilizing furniture custom-designed by Henning Larsen and fabricated by Soroe, including semicircular banquettes and pairings of chairs and tables that offer a sense of enclosure and intimacy in the expansive atrium. Small groups can gather around stylish Ninety red-framed desk lamps by Glamox along the atrium balconies. A semicircular seating plan continues the curvilinear interior theme in the largest lecture hall, which accommodates 250 people and features warm tones with veneered ash plywood and Kerto laminated veneer. The building also houses a cafe, bookstore, and library.

Social spaces are in close proximity to classrooms, thanks to a custom-designed acoustic control system that implements perforated triangular plywood ceiling panels. Hansen says noise from the social spaces does not bleed into the classrooms, and professors leave doors open even when groups of students are studying and talking nearby.

Classes offered in the new building focus on design, communication, management, and entrepreneurship, all of which are fields that require the same types of chance encounters and spontaneous conversations that progressive Silicon Valley workplaces seek to cultivate. With its lively social and study spaces, the new SDU-Kolding offers a wide range of ways to keep students engaged in the life of their school. ■

Client
**Danish University
and Property Agency**
Location
Kolding, Denmark

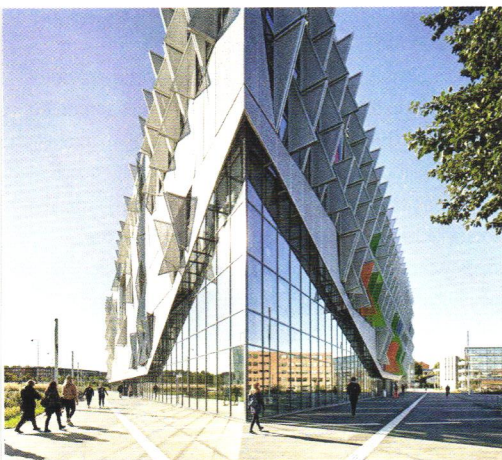


Curving geometry rules the five-story atrium, which is illuminated by diffused light from sunscreens. Henning Larsen custom-designed semicircular banquettes and sets of tables and chairs for a variety of seating arrangements.





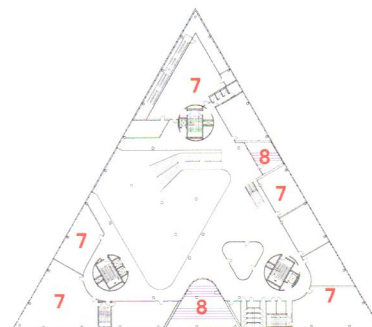
A curvilinear glass-enclosed meeting room (left) on the ground floor accommodates large groups. From the atrium, the pinwheeling arrangement of balconies above is evident (opposite, bottom). The facade features 1,600 automated sunscreens (bottom two)—many in bright colors. These perforated screens, which open and close in response to light levels and interior temperature, can be viewed up close from a terrace (opposite, top).



- 1 Entrance
- 2 Atrium
- 3 Library
- 4 Auditorium
- 5 Canteen
- 6 Offices
- 7 Classroom
- 8 Terrace



First Floor Plan



Third Floor Plan

“The interiors are simultaneously dynamic and softly organic. The contrast of flowing lines and the triangular plan is what really makes it beautiful. A great variety of spaces are created; variety with coherence.” —Jury

Exploded Cinema

By Lydia Lee
 Photography by
 Jonathan Leijonhufvud

For moviegoers in the city of Wuhan, China, escape from reality begins immediately upon entering the lobby of Exploded Cinema by One Plus Partnership. As the name suggests, this 11-screen cineplex is designed to evoke the special effects seen in disaster movies, such as "The Day After Tomorrow." However, as a very stylized and abstracted version in black and white, this theater is completely plausible as a rarefied venue for art films and avant-garde productions.

"We want to change people's minds of what a cinema should be, so they'll expect more," says Virginia Lung, director of One Plus Partnership, a commercial interiors firm based in Hong Kong. "The visitor can come and be inside the movie world rather than just watching it."

Lung and her One Plus Partnership co-founder, Ajax Law, have come to specialize in designing modern movie palaces, among other project types. They've created more than a dozen theaters, each based on a specific theme, such as vintage roll films, pixelated images, and ocean waves. Their high-impact cinemas are often selling points for retail developments, designed to attract a growing Chinese middle-class. Since the husband-and-wife team launched their firm in 2005, they've sought to create design-forward environments—initially in model units for new high-rise towers but more recently in various hospitality projects. "It was our goal from the very beginning to fight to do something special," Lung says.


Upon entering the 66,740-square-foot Exploded Cinema, designed for Hubei Insun Cinema Film Company, guests encounter what initially seems to be a chaotic and tumultuous environment. In a dramatically lit entry corridor, white metal beams project through the ceiling at haphazard angles, while additional beams made of white solid-surface material are embedded into the floor. "When you walk in here, you think, *Wow, what is going on?*" Lung says.

The corridor leads to the main lobby, where the ceiling rises to a lofty 30 feet high. Here, more large beams, powder-coated in black and brightly lit from within, beckon guests to enter through portals into another world. One beam suspended from the ceiling is entirely clad with large LCD screens, an inspired way to display trailers of current

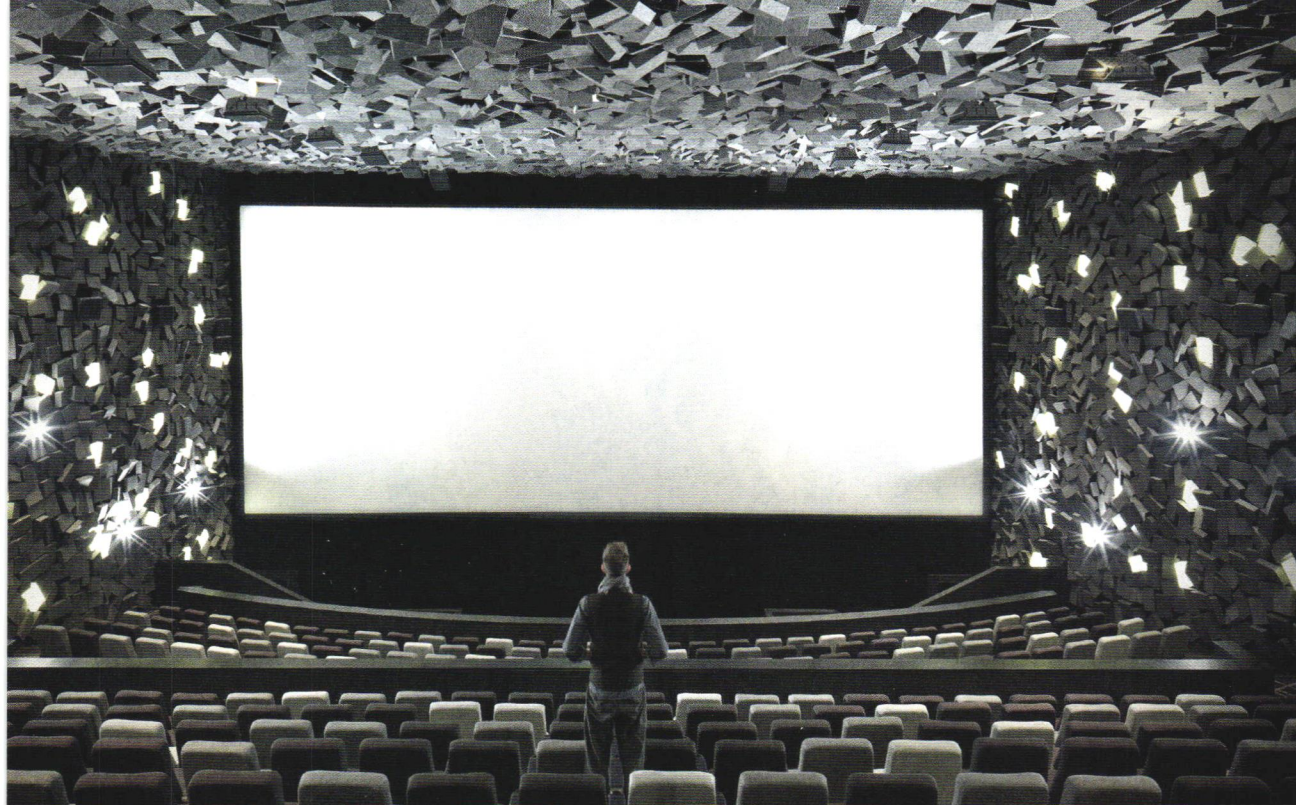
theater attractions. Angular, geometric ground-floor portals serve as ticket and concession booths.

The theme of disintegration is carried into the screening rooms themselves, most notably in the cinema's largest 344-seat screening room. With a tight budget, the need to create the effect of an explosion required some careful deliberation. The designers took advantage of Chinese expertise in manufacturing and worked with a local supplier to create more than 6,000 rectangular boxes out of gray acoustic paneling. The boxes, which are of uniform size but tilted at six different angles to give the impression of randomness, line the walls and ceiling of the large screening room. "Symmetrical is boring," Lung says. "We like asymmetrical and random." The unusual visual effect also improves the acoustics of the room, since all of the angled surfaces absorb sound effectively.

The cinema features a VIP lounge, with an eye-catching bar clad in black marble and boldly patterned walls. In the lounge bathroom, a tube suspended from the ceiling acts as a high-tech faucet, sending down water when a sensor is triggered.

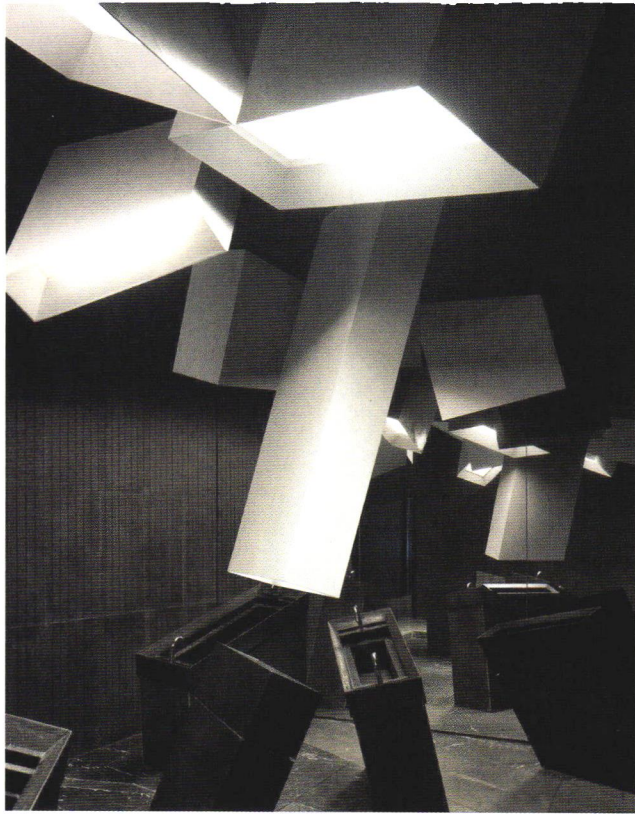
According to the client, hiring One Plus Partnership was a winning move: The cinema is the most popular and highest-grossing theater in its region. "We have a good, longstanding partnership with Ajax and Virginia," says Ruan Yong Chao, vice general manager at the Hubei Insun Cinema Film Company. "They never give up, and they look for unique and new ideas every time." 

Client
**Hubei Insun Cinema
 Film Company**
 Location
Wuhan, China



The walls and ceilings of the largest screening room (left) are covered with boxes encased in gray acoustic paneling. In the lobby (below), a series of portals house the ticket office and concession stand.

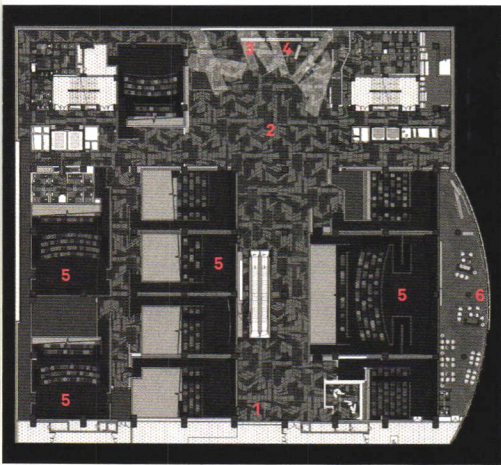




One canted, suspended element in the lobby (left) is covered with LCD screens that display graphics and movie trailers. Restrooms feature custom pedestal sinks and wastebins (far left) that rise from the floor at various angles. A VIP lounge (below) includes an angular bar in black marble and graphic walls of black-and-white acoustic paneling. Sculptural elements in the entry passage (opposite) emerge from the walls, ceiling, and floor.



“This is a really new and very innovative way of thinking about an interior. The way they manipulated the scale is what makes it so effective. The form-making reinforces the spatial aspects.” —Jury



Floor Plan

- 1 Entrance
- 2 Lobby
- 3 Ticket office
- 4 Concession stand
- 5 Theater
- 6 VIP lounge



Zibo Great Wall Museum of Fine Art

By Michael Webb
Photography by
Wang Ning

Zibo is a rapidly growing city of nearly five million people in eastern China. Two thousand years ago, it was the center of Qi culture, and thus one of the cradles of Chinese civilization. Like most modern Chinese cities, it has its share of abandoned factories, relics of an early wave of industrialization, many of which are finding new life as art museums.

One example is Zibo Great Wall Museum of Fine Art, which aims to achieve a success similar to that of the sprawling 798 Art Zone in Beijing but on a more modest scale. Originally a pharmaceutical factory built near the city center in the 1940s, the Zibo structure stood empty for about 20 years. Beijing-based firm Arch Studio completed a fast, low-budget conversion to provide exhibition spaces, artists' studios, a seminar room, a restaurant, and a storage area.

Having studied environmental art design at the Central Academy of Fine Arts in Beijing, Han Wen-Qiang, the founder of Arch Studio, developed a broad perspective on art and architecture, which he views as "a medium of communication between man and man, as well as man and nature, which can enrich our feelings." He admires Louis Kahn for the tranquility and poetry of his work, recognizing similarities between his designs and those of traditional Asian spaces.

The Zibo factory's original building is architecturally undistinguished, but Wen-Qiang saw value in the long-span structure and the earthy texture of the three brick factory sheds. Walls were scrubbed clean with high-pressure water hoses, revealing the painted red slogans that had once inspired Communist workers. Much of the patina remains. A glass-walled concourse links these volumes with storage buildings to create a unified 41,000-square-foot interior. Ancillary facilities—including a tearoom, art studio, and meeting room—are contained within the new structure at ground level, with offices upstairs. Its transparency serves as a bridge between the paved courtyard and the stripped shell of the factory. Of the five studios, one is large enough to serve as a live-work space for an artist in residence. Floors are covered in self-leveling cement, and simple wooden furnishings augment the bare spaces.

Completed in four-and-a-half months as a design-build project, the interior is straightforward and spare. As Wen-Qiang recalls,

"Because this was a quick, low-budget project, we had to use the simplest construction methods, the cheapest materials, and plans that could be easily understood."

The client organization, Zibo Yong Quan Shu Hua Yuan, is an arts institute that focuses on calligraphy and contemporary painting. The museum curator, Zou Tao, praises Arch Studio's work: "The art museum [offers a] strong atmosphere of culture [while] protecting a piece of Zibo's industrial heritage. The glass building unfolds slowly, like a long scroll, to the courtyard. The flexibility, openness, and environmental charm of this space fulfill the basic demands of the museum—enriching people's lives and assisting in the process of art creation, education, and research. The new building is like a vivacious example of Chinese calligraphy, which reflects our program of exhibiting calligraphy and paintings."

Zibo Great Wall Museum of Fine Art is a model of adaptive reuse that places art and practicality ahead of showy architecture. With an emphasis on simplicity and frugality, it offers spaces that artists love to work and show in. Rather than an ill-conceived museum of trophy architecture, Zibo has chosen a better way. ■

Client
**Zibo Yong Quan
Shu Hua Yuan**
Location
Zibo, China



The three volumes comprising the former pharmaceutical factory are linked by a new glass-walled concourse (left and below), and original brick walls were scrubbed clean. The circulation areas have gray patterned-steel-panel ceilings and floors, while the studio areas have concrete floors.

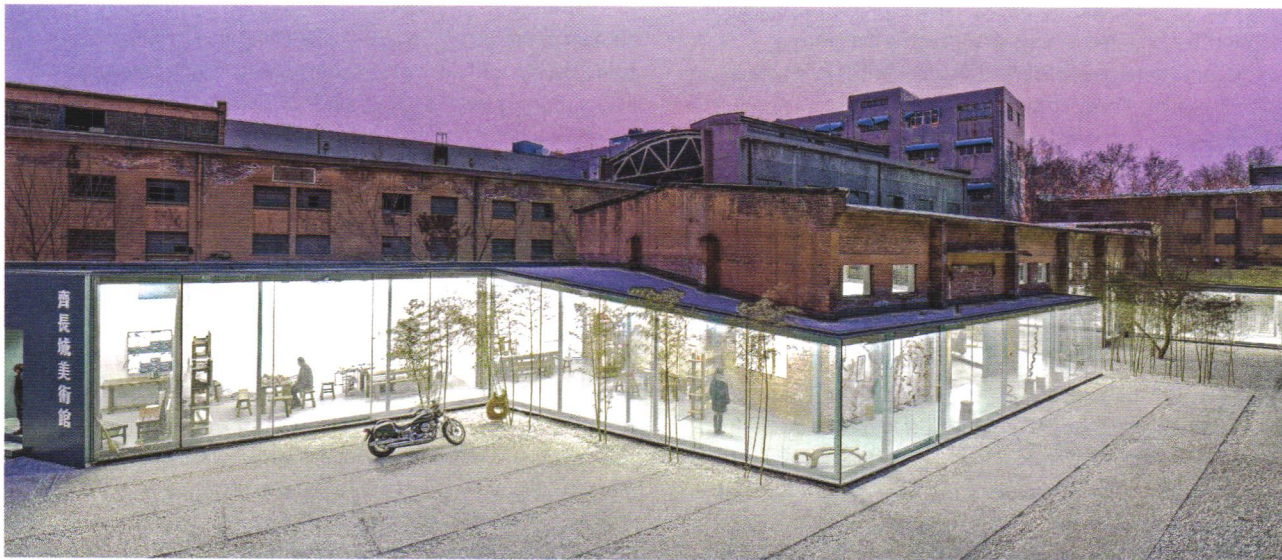
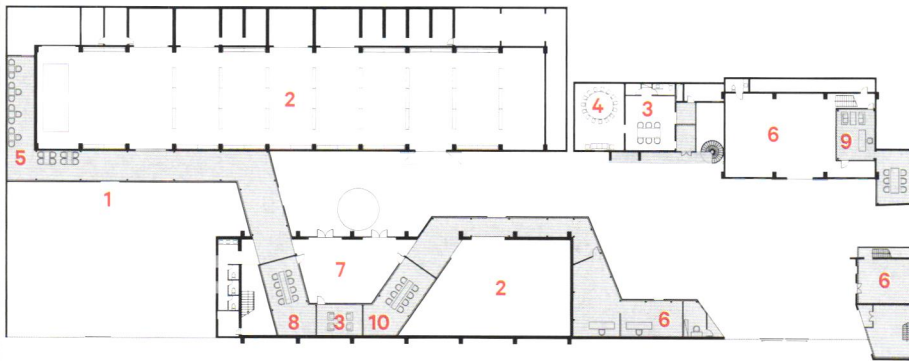




Floor Plan

- 1 Corridor entrance
- 2 Exhibition hall
- 3 Tearoom
- 4 Dining room
- 5 Tea bar
- 6 Artist studio
- 7 Seminar room
- 8 VIP reception room
- 9 Office
- 10 Meeting room

“Merging inside and outside, this is amazing. It celebrates what is there and just underscores it, leveraging the existing building and taking inspiration from it. The integration is so seamless and beautiful.” —Jury



The glass building unfolds around a courtyard (left and below). The former factory buildings' long-span structures are revealed in studio spaces and galleries (opposite two). Interiors are spare, with simple materials to keep costs low and construction time brief.



Palo Alto Medical Foundation San Carlos Center

By Lydia Lee
Photography by
Bruce Damonte and
Sean Airhart/NBBJ

The words “hospital” and “hospitality” have a common etymological ancestor: “*hospes*,” the Latin word for guest. In their earliest incarnations, hospitals provided lodging for the less fortunate and traveling pilgrims. Today’s healthcare facilities are returning full circle to become more hospitable places. Similar to a resort or spa, the Sutter Health & Palo Alto Medical Foundation (PAMF) San Carlos Center is a new ground-up clinic in the San Francisco Bay area. The 198,000-square-foot facility was designed by NBBJ to emphasize abundant natural light and to foster an atmosphere of wellness.

“We tried to create an environment that felt healing for people,” says Josie Briggs, senior associate/interior designer at NBBJ. “The client wanted a building that spoke to the community and had a connection with the outdoors.”

Located in the town of San Carlos, California, the medical complex is intended to accommodate a rapidly growing population along the San Francisco Peninsula. In this first phase, NBBJ designed a four-story outpatient clinic building, a reception and ambulatory surgery center, and a separate parking garage on the 18-acre site. A hospital is planned for a future phase. The contemporary design is inspired by the area’s California Mission style and its placement of organizing elements around a courtyard to maximize natural light.

NBBJ’s work is particularly impressive given the eight-year time span between design and completion, which included a period during the recession in which the project was put on hold. “It’s always difficult designing large projects to feel timeless and fresh when they are completed years later,” Briggs says.

The building’s design prioritizes transparency, not simply to promote natural lighting but also to aid wayfinding. The garage’s luminous glass stairwell overlooks the adjacent reception building, allowing patients to easily see where they need to go while also encouraging them to bypass the elevator. The spacious lobby feels like that of a luxury ski resort, with walls of cleft-cut sandstone and massive end-block Douglas fir. Here, as well as in the waiting areas for each clinic, high-backed Martin Bratrud Reveal banquettes provide cozy seating options.

To enter the clinic, patients pass through the complex’s signature element, a transparent corridor dubbed “the bridge” by the design team. “We see the bridge as a special place for people to connect with nature,” Briggs says. “The design intent was to have a place where people could stop, rest, and look at the gardens on either side of the bridge and feel inspired.” A 45-foot-long live-edge wood bench—custom fabricated locally from a single native Claro walnut tree—runs the length of the bridge. An aluminum canopy, CNC-turret-punched with a pattern of leaves, creates dappled light. By implementing integrated project delivery, NBBJ was able to collaboratively design the canopy and other architectural elements with the contracting team.

With large expanses of glass on the exterior walls, the clinic waiting areas also receive plentiful daylight. Photographs of the rolling hills and oak woodlands of the region are featured within horizontal niches along the waiting areas’ interior walls. Translucent dividers, printed with botanical illustrations of native plants, serve as pleasing markers of the individual clinic waiting areas.

Behind the scenes, in an arrangement that is still considered unusual within the healthcare industry, physicians and medical assistants work in a primarily open-plan office. By grouping in pods of four, the staff is able to deliver team-based care, an approach that can improve patient outcomes while reducing healthcare costs.

As the project’s medical sponsor, Dr. Ali Shafaie worked to make this a “future-proof facility” and planned ahead for this new way of working. “Physicians and staff have responded very positively,” Dr. Shafaie says. “And they have found that it works well in improving communication among the teams.” ■

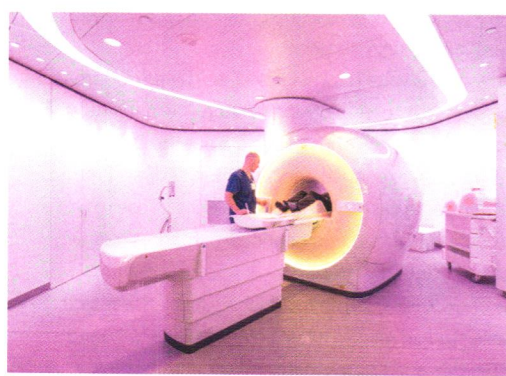
Client
**Sutter Health & Palo
Alto Medical Foundation**
Location
San Carlos, California

Connecting the main lobby with a waiting area for individual clinics is a glass-walled corridor with a perforated aluminum canopy, cleft-cut sandstone walls that extend from the indoors out, and end-grain wood flooring.



The reception desk (right) is wrapped in Richlite paneling with a CNC-milled pattern, and a pendant fixture by LightArt hangs above. Clinic waiting areas (below) feature horizontal niches with landscape photography printed on plywood panels. Waiting areas for the diagnostic imaging clinic (opposite, top) have subtle lighting and sheer curtains, and the suite itself (opposite, bottom) has fuchsia accent lighting. The glass-walled corridor overlooks gardens (opposite, middle).





“A lot of skill went into making this interior be incredibly beautiful. You don’t usually use the word ‘elegant’ in describing a healthcare setting, but this is elegant. It truly reflects nature’s power to heal.” —Jury

Historic Restoration

Beyer Blinder Belle Architects & Planners

New York City Hall Renovation

By Sam Lubell
Photography by
John Bartelstone

New York City Hall, designed in the French Renaissance style by John McComb and Francois Mangin during the first decade of the 19th century, has been renovated and modified several times in its more than 200 years as the home of the city's government. Many of these ad hoc efforts undermined the historic integrity of the building (a National Historic Landmark that is listed on the National Register of Historic Places), placing Band-Aids over chronic deficiencies and even compromising the building's structural stability.

Beyer Blinder Belle's recent renovation—precipitated by plaster falling on council members' desks in the City Council chamber—took a more comprehensive, holistic approach. It brought the building up-to-date mechanically and electrically, repairing damaged elements and restoring its earlier sheen in a very inconspicuous way that highlights the grandeur of the interiors. "So much of what is here you don't see," Beyer Blinder Belle Partner Richard Southwick says of the firm's Houdini-like ability to hide its work.


The most pressing renovation needs included improving the building's life-safety elements, such as sprinklers and smoke alarms; providing ADA access; updating antiquated or, in some cases, nonexistent HVAC equipment; upgrading electrical, lighting, audio, and plumbing systems; and ensuring that structural systems were sound. To keep the character of the building intact, new conduit and ductwork was concealed throughout the building within existing load-bearing walls, in attic spaces, and behind false millwork. Other systems were integrated into interstitial cavities and in attic and sub-basement spaces. Modern, efficient heaters were installed inside the shells of the existing wrought iron heaters, which were beautiful but ineffective.

The exterior was repaired as needed to make it weather-tight, and steel was imbedded into parts of the frame to make the building structurally stable and code compliant. Windows were restored, and cracks were filled. A zinc-coated copper roof was installed, and the facade's stonework was cleaned and replaced in some locations. Solar panels were installed on the roof and fuel cells were placed just behind the building to provide alternative energy.

Inside, practically every space was deeply renovated, including the City Council chamber, the rotunda dome, the circular rotunda stair, all public corridors, the lobby, and major meeting and hearing rooms. The floating stair, which was examined via sonogram, had grout pumped into its many internal voids to mitigate a potential structural disaster. Each of the dome's interior rosettes was either cleaned or replaced, as were the marble slabs on the floor.

Paint was peeled back in most of the rooms for color matching. Soot and grime that had built up over decades was removed, furniture was fixed or replaced, and new mahogany wall panels were installed to replace the old, worn panels. The building's invaluable art collection was restored as well. In many cases dropped ceilings and other impediments were removed to reveal original surfaces. Southwick called this process "exploratory surgery."

Not all of the rooms were refurbished alike. The firm approached each space according to its period of significance. For instance, the rotunda was brought back to its original design, but the City Council chamber, which had been expanded and later modified, is a time capsule from 1915. In some cases, Beyer Blinder Belle chose to add a subtle modern touch, like brighter paint or new carpeting, quietly bringing the institution into the present.

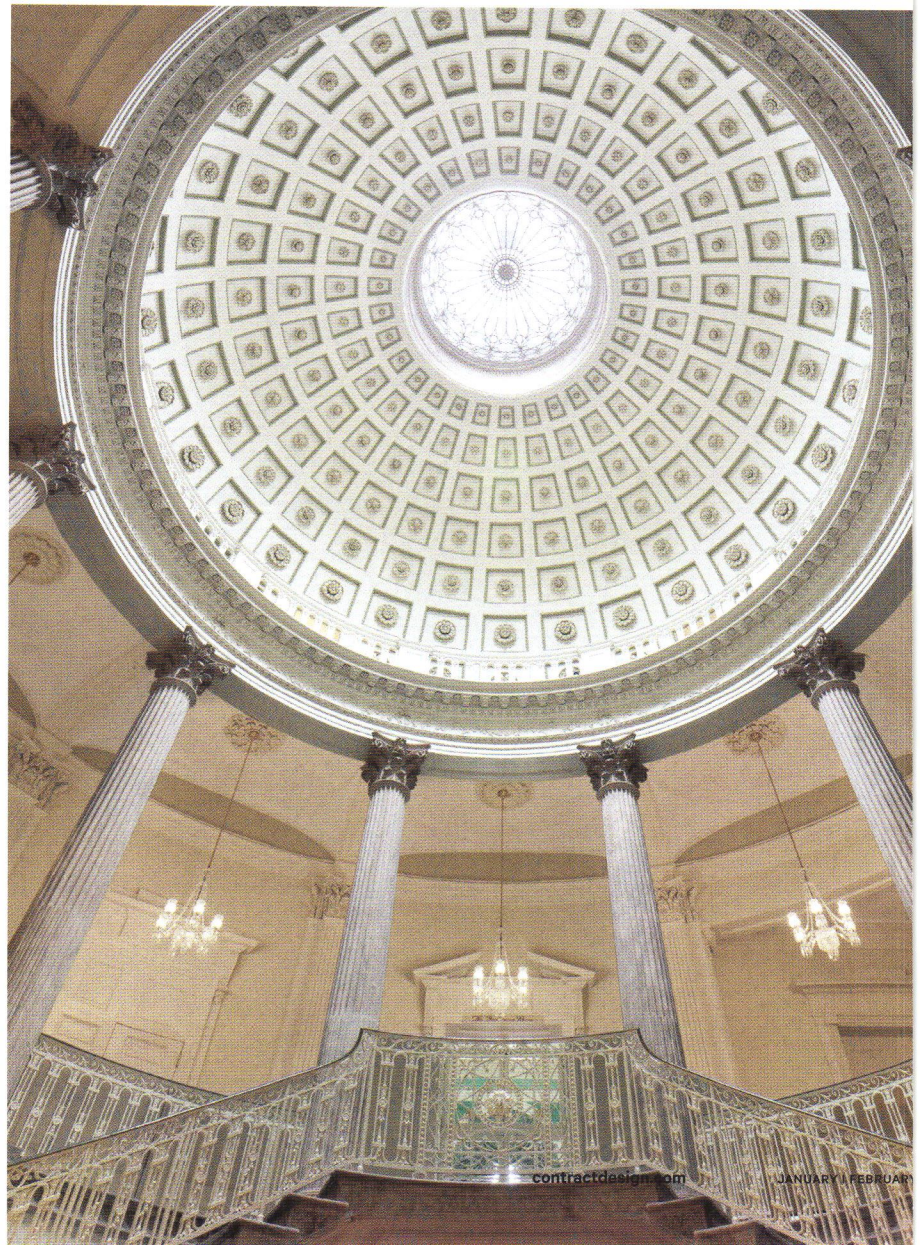
The scope of work involved an astonishing level of research. Beyer Blinder Belle studied minute details of the edifice for months, poring over documents and photos to ensure accuracy. The renovation adds up to an amazing amount of ingenuity while maintaining and enhancing the building's history. "We wanted a couple of surprises, but they couldn't be obvious," Southwick says. "They add another, new layer of meaning." 

Client
**City of New York
Department of Design
and Construction**
Location
New York

The original design of the rotunda was restored. Beneath the dome, the circular floating stair was strategically injected with grout to ensure its structural integrity.

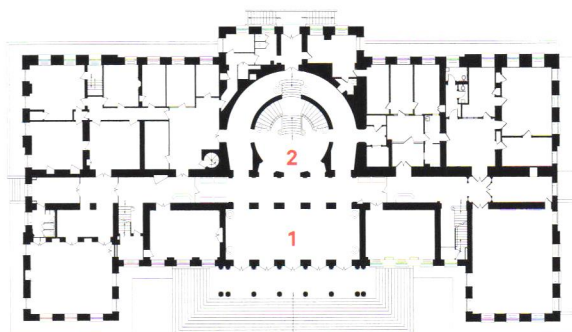


Public spaces, including corridors and stairs (right and below left), were deeply renovated. Each of the dome's interior rosettes (below right) was either cleaned or replaced. The City Council chamber (opposite) was renovated to resemble its appearance in 1915.

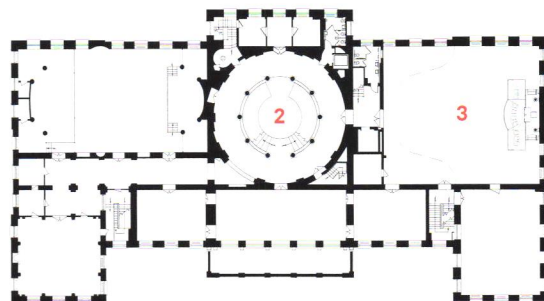


“That kind of grandeur does not happen anymore, so the fact that it came back to this original form is remarkable. Considerable talent is needed as an architect and preservationist to make it look like nothing has been done to it.” —Jury

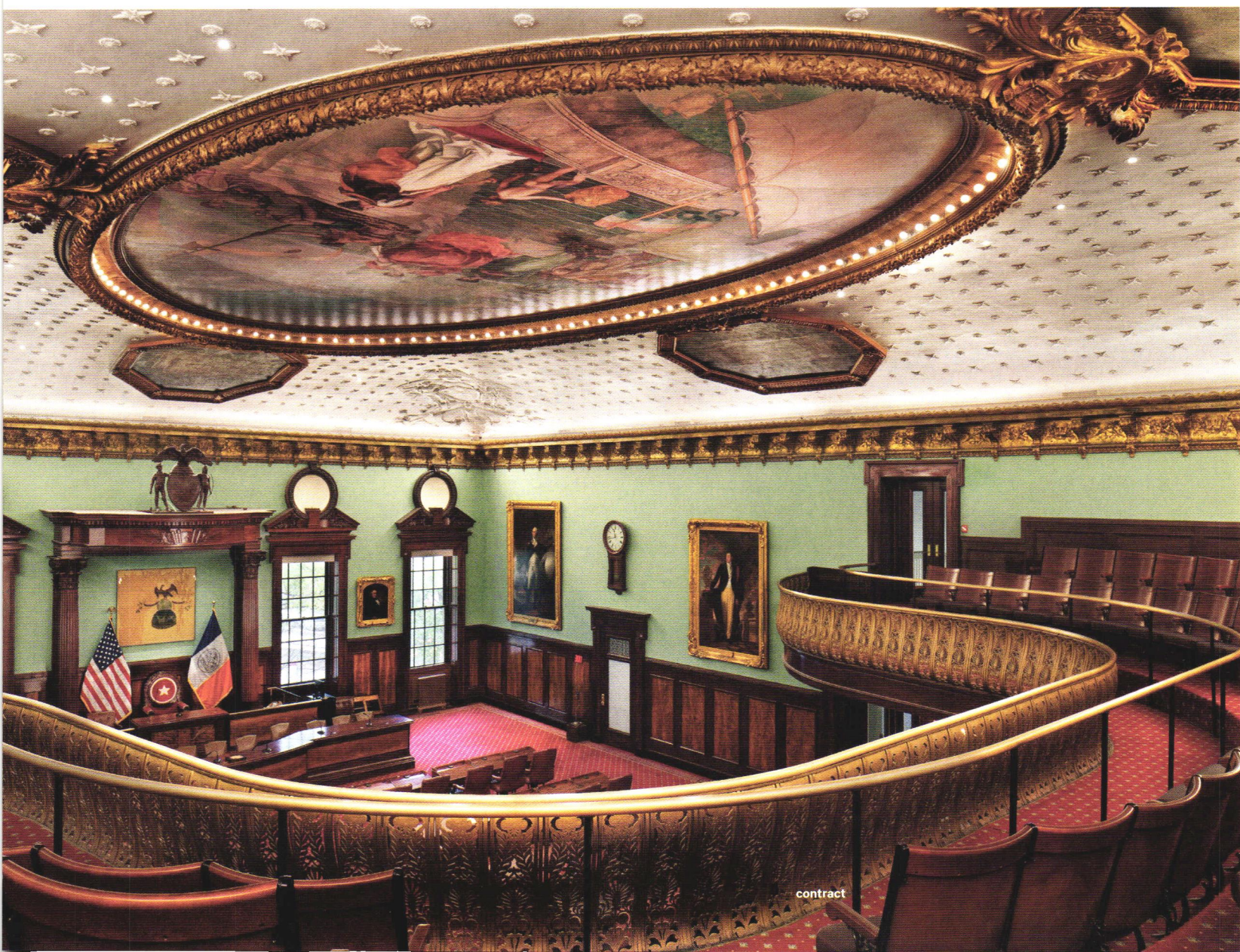
- 1 Entrance
- 2 Rotunda
- 3 City Council chamber



First Floor Plan



Second Floor Plan



Hotel Ian Schrager Company and Rockwell Group

The New York Edition

By David Sokol
Photography by
Nikolas Koenig

The Metropolitan Life Insurance Company Tower has been a beloved feature of the New York skyline since it was the world's tallest building for four years following its 1909 opening. Modeled after the Venice Campanile by Napoleon LeBrun & Sons, the 41-story tower is on the National Register of Historic Places and is designated a National Historic Landmark.

But icon status has only partially spared the Met Life Tower: A series of renovations beginning in the early 1960s wiped most of its interiors clean of the original design elements. When Marriott International purchased the building and teamed with Ian Schrager Company to develop the 273-room New York Edition hotel, the former office interior was almost a blank slate. Working in concert with Schrager, New York-based Rockwell Group was selected to transform that canvas into a series of restrained-yet-sumptuous public and private spaces that meditate on the boundary between old and new. Adamson Associates Architects served as the architect of record.

The New York Edition is the fourth property in a new brand of boutique hotels that Marriott is rolling out in partnership with Schrager, who invented the boutique concept with Steve Rubell in 1984. Having individual properties designed site specifically has allowed the Edition initiative to successfully meld Schrager's personality with Marriott's global scale. To create an authentic solution for the New York Edition, Rockwell Group had to strike its own balance between history and modernity. "We certainly didn't want to recreate the past, but we did want guests to have touchpoints that speak to the building's heritage," Rockwell Partner Shawn Sullivan says.

Guests immediately comprehend that this is not the Met Life Tower of yore as they enter the New York Edition to find a new datum: The lobby's check-in, bar, and seating areas form a perimeter perched five steps above the foyer and elevator landing. The elevation change works in concert with a dropped ceiling to give the impression that the 3,100-square-foot room was slipped into the original cavernous space. The alcove reception desk and 30-foot-long inset fireplace

underscore the entire ground floor as a sleek, low-slung departure from LeBrun's Gothic Revival.

Sullivan explains that the project team "obsessed over a refined set of finishes" to arrive at a lobby interior that also honors precedent. Artisanry provides one link to the past. For example, the reception desk is a custom walnut fabrication and the fireplace was hand-forged in blackened steel. Rubbed plaster and concrete tiles are matched to the color of the exterior limestone. "Getting the most beauty out of a narrow palette is a very modern approach," Sullivan says.

That strategy roars to life one floor above. Here, Met Life's executive offices largely escaped demolition and have been transformed into the 90-seat Clocktower restaurant, where verticality and maximalism come to the fore. Accessible by an otherworldly metal-helix stair with oak treads, the restaurant is a composition of painstakingly restored wainscoting, mahogany doors, and other landmarked elements complemented by a new gold-leaf bar, pendant lighting by Eric Schmitt, and hundreds of photographs hung salon-style. "They're not modern for modern's sake," Sullivan says of these interventions, likening them to cues for "remembering New York in different ways."

Guestrooms and suites, meanwhile, represent a middle ground in their own right, as the simplified-yet-substantial millwork and spare furnishings coincide with the lobby's abstract atmosphere. The vaulted ceilings above some guestrooms embody the jubilant preservation spirit of the tower.

"It was fascinating for a company like Marriott to embrace somebody as radically different as Schrager and tear up the playbook," Sullivan says. Rockwell will participate in rewriting the proverbial hospitality playbook as the partnership has invited the firm to collaborate on future Edition hotels with Schrager. ■

Client
Marriott International
Location
New York

Striking a balance between history and modernity, the lobby's check-in, bar, and sleek seating areas are perched five steps above the foyer, featuring a 30-foot-long inset fireplace that was hand-forged in blackened steel. A metal-helix stairway with oak treads leads to a restaurant on the floor above.



contract

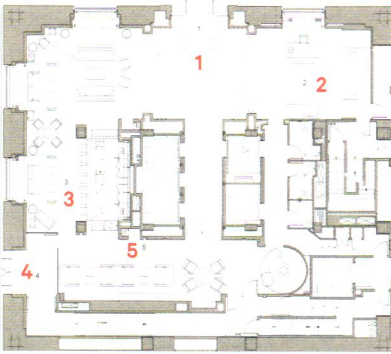


Verticality and maximalism are emphasized in the 90-seat Clocktower restaurant (left), which honors precedent with meticulously restored wainscoting, mahogany doors, and photographs hung salon-style. Guestrooms and suites (below and opposite) boast substantial millwork and refined finishes with a simplified aesthetic and minimalist furnishings.

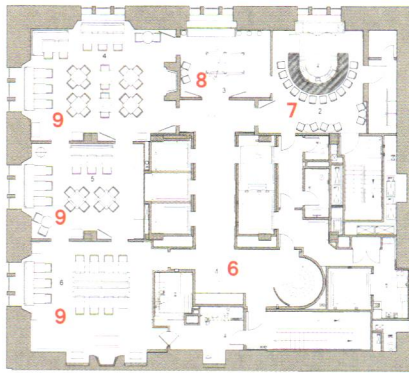


“Very elegant, well-detailed, and understated, the hotel has a sophistication to it. The designers created a beautiful space that puts people in the foreground with a really sumptuous background.” —Jury

- 1 Entrance
- 2 Check-in
- 3 Bar/lounge
- 4 Restaurant entrance
- 5 Gallery/lounge
- 6 Host station
- 7 Gold Bar
- 8 Billiard room
- 9 Dining hall



First Floor Plan



Second Floor Plan



Office: Large
Perkins+Will

Newell Rubbermaid Design Center

By Edward Keegan
 Photography by
 Hedrich Blessing
 Photographers

Atlanta-based Newell Rubbermaid is an extensive conglomerate behind many household products, “from Paper Mate to baby carriages,” explains Eva Maddox, a Perkins+Will branded environments design principal based in Chicago.

The company charged Perkins+Will with the creation of a consolidated center for its designers at Western Michigan University’s Business Technology and Research (BTR) Park outside Kalamazoo, Michigan. More than 100 professionals—including industrial designers, graphic designers, usability professionals, and studio engineers—are employed at this facility, which is within a nondescript existing 40,000-square-foot steel-framed big-box structure in a suburban-style office park.

Southwestern Michigan has played a storied role in the industrial design world—home to giants Haworth and Herman Miller, who are both recent clients of Maddox. “There’s a trove of designers in that area,” she says. The design for Newell Rubbermaid attempts to connect to that long-established local design culture of making by expressing wood detailing and craft.

“Great design is a competitive advantage,” says Nate Young, Newell Rubbermaid’s vice president of global innovation. “It’s an exclusive tier of companies that recognize and endorse its impact.”

The center’s design is simple: An open-plan studio in the middle is bracketed by meeting and reception rooms along the west end and workshop spaces to the east. Bisecting the plan—and tying together these elements—is an open corridor defined by slats of locally sourced ash wood on the walls and ceiling.

More than seven miles of 2-inch-deep horizontal ash wood slats clad the main interior corridor walls. Along the south wall of the space, which also leads to the design studio, the pattern is only slightly irregular, with slats eliminated to reveal six nearly 10-foot-tall supergraphic numerals that signify each “immersion room.” These discrete workspaces can be dedicated to project teams for an extended period of time for intensive and private explorations.

Products conceived here can be readily prototyped on-site in the adjacent workshops, fully evaluated, rethought, and redesigned

in a rapid feedback loop, which allows the designers to engage naturally in an iterative process to encourage innovation. South of the immersion rooms, a narrow zone of open space along the building’s perimeter provides informal collaboration areas with ample natural daylight, allowing a literal breather from the more intense interior spaces.

Grand Rapids, Michigan-based XIBITZ produced the wood installations. “[XIBITZ designers are] great collaborators and problem solvers,” recalls Maddox, who has worked with the company on previous projects. A dark blue wood wall behind the reception desk incorporates approximately 30,000 1-inch-by-2-inch wood blocks in a pattern intended to represent collaboration while providing a gateway to the rest of the interior. “Some blocks are acrylic that twinkle with light—the spark of creativity, spark of an idea—spilling out in all directions,” explains Eileen Jones, also a Perkins+Will branded environments design principal based in Chicago. Ash was used here for its durability and dimensional stability, which is especially important in such a large installation. It didn’t hurt that a current supply glut resulted in lower costs as well.

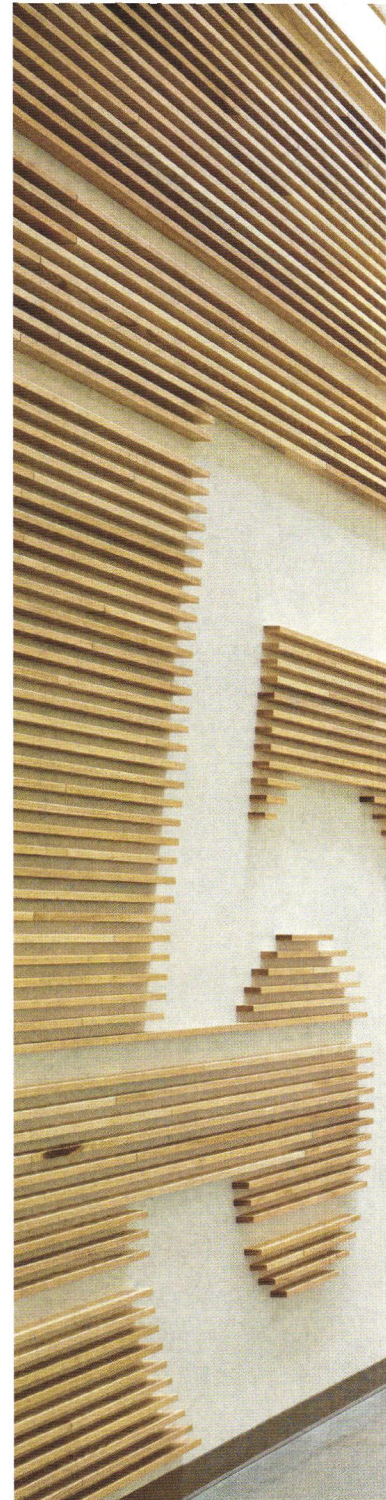
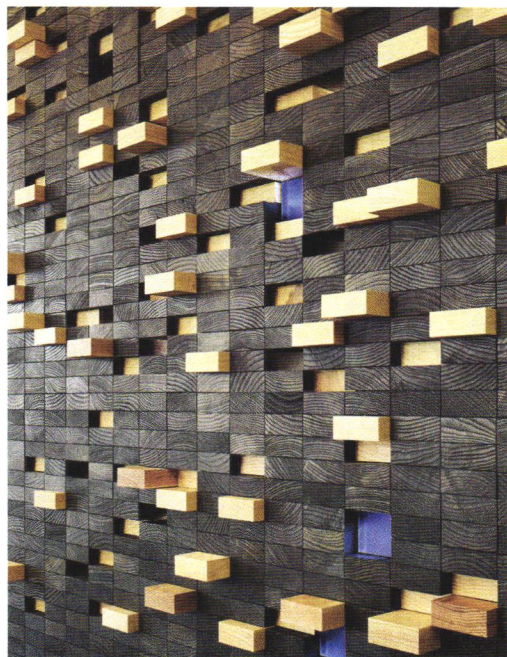
Beyond the wood feature installations, the interior palette is quite neutral, with the building’s exposed interior structure painted white. Matching white gypsum board walls define the spaces, and concrete floors are exposed. This neutral backdrop allows for work to dominate the space, enabling the tactically deployed features, such as the slatted wood wall, to provide design inspiration. Despite the design center’s relatively small size, Atlanta-based Perkins+Will Senior Interior Designer David Sheehan says, “We gave great clarity to the space by making a major impact with simple means.”

Most of the Newell Rubbermaid Design Center’s innovations lie ahead. The facility’s real potential is to foster broader engagement within the company and even with neighboring companies in the BTR Park and the region. “It’s a future trend,” Maddox says. “How can industry and education come together?” ■

Client
Newell Rubbermaid
 Location
Kalamazoo, Michigan

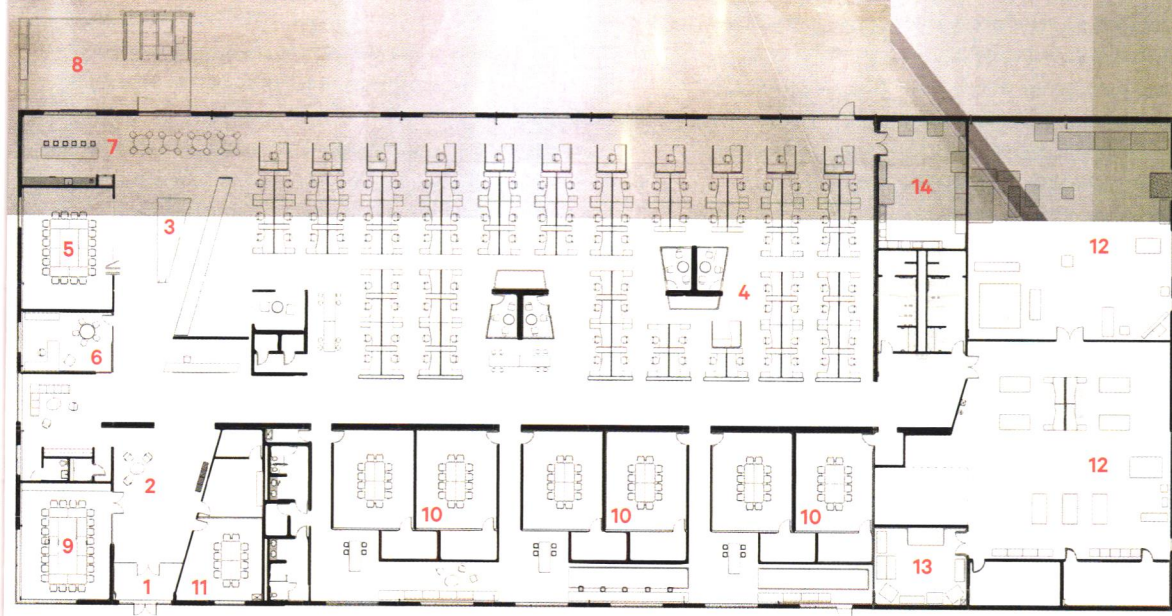


Walls and ceilings in an open corridor feature slats of locally sourced ash wood. Behind the reception desk is a dark blue wood wall incorporating approximately 30,000 1-inch-by-2-inch wood blocks.



XIBITZ created the feature wall (above) in the reception area. Collaborative areas (top and above right) employ a neutral palette with white walls, concrete floors, and exposed structural elements that have been painted white. Along the south wall, wood slats are eliminated to reveal six supergraphic numerals (opposite), each nearly 10 feet tall, that identify the immersion rooms.

“This is restrained, low-key, and consistent as one strong statement. We love the layering of the private areas with functional areas naturally defining public spaces. It’s an elegant solution.” —Jury



Floor Plan

- 1 Entrance
- 2 Lobby/reception
- 3 Materials library
- 4 Open work area
- 5 Multipurpose room
- 6 Office
- 7 Break area
- 8 Patio
- 9 Conference room
- 10 Immersion room
- 11 Usability lab
- 12 Workshop
- 13 Rapid prototyping room
- 14 Mounting photography room

Office: Small Clive Wilkinson Architects

The Barbarian Group

By Sam Lubell
Photography by
Michael Moran

At the top of the website of the brash New York Internet advertising firm The Barbarian Group, which boasts the catchphrase "It's gonna be awesome," is a video about its new workspace, designed by Los Angeles-based Clive Wilkinson Architects. "It's not a half-pipe. It's an awesome desk," proclaims the headline.

Without a doubt, the dominant feature of the 20,000-square-foot office is what's been nicknamed "the Superdesk," a continuous, plywood-framed, resin-topped surface that winds its way through, around, and above the office, providing a flexible work and collaboration space for 125 to 175 employees.

"They wanted to be one community all stitched together," says Wilkinson, who sold the idea of all employees sharing the same worksurface to the client after just one sketch. "When we realized we could also create new spaces underneath, it was a real aha moment."

Each of the desk's six vertical undulations is designed to create cavelike interaction spaces underneath to accommodate meetings, provide focused or high-counter workspace, and house bookshelves and other storage. No wider than 11½ feet at any point, the desk has 4,400 square feet of table surface and 1,100 linear feet of perimeter edge surface. Initially about five linear feet were allotted for each employee, but since the firm has increased in size to nearly 175 people, that space is closer to four feet per worker, according to Wilkinson. If the company continues to grow, he and the firm have discussed merging the desk with the adjacent stairway and continuing it—this time with a black surface—on the floor above.

The desk's gridded supporting structure is made up of about 870 unique plywood panels (each shape is based on structural stress), which were designed using Revit and Rhino modeling software and then laser cut by robots in sections by Los Angeles-based fabricators Machineous. Panels were assembled on-site and connected via steel plates. The resin table surface, which cantilevers over the structure to provide maximum legroom and collaboration space beneath, was poured continuously over a Masonite-and-MDF surface in 30 hours to achieve a seamless effect. "It was quite a labor of love," Wilkinson says of the epic pour.

The desk dominates the central area of the workspace, and Barbarian has no private offices, which is indicative of a culture of sharing. The founder sits at the desk alongside everyone else. Perimeter rooms that were previously used as offices were converted into conference rooms and other communal areas, including a dine-in kitchen. The palette is minimal, with white walls and exposed mechanical systems featured throughout.

"We wanted a very iconic, interesting, open environment," says Edu Pou, the chief operating officer of The Barbarian Group. "We wanted it to be a metaphor for everybody working together, and we believed the place we created would inform the way we worked. That's why we wanted something that wasn't the average cubicle setup."

Furthermore, the desk structure does not hinder flexibility. "It doesn't feel crowded or static; it feels quite flexible," Pou says. "We can change things around quite a bit, shifting the arrangement by accounts or groups. We wanted to have places where we could be together as well as have privacy, and that's what the Superdesk is providing us."

Since the project was completed, it has not only become a pop culture sensation—featured in *The New Yorker's* "Talk of the Town"—but has also proved a major selling point for Barbarian, which constantly brings in guests. "They have so many potential clients wanting to see the desk. It makes a statement about the firm's creativity and making things in a digital way," Wilkinson says.

"This is the first place we've designed in eight years, so we put some effort into it," says Barbarian Chairman Benjamin Palmer in the firm's web video. "It was meant to facilitate more casual interaction and less time cooped up in a meeting room." **e**

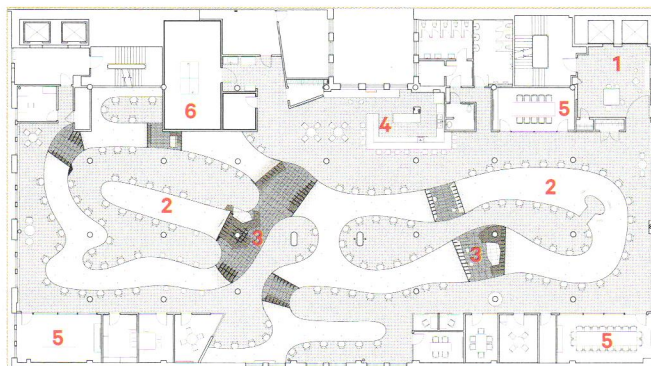
Client
The Barbarian Group
Location
New York

The focal point of The Barbarian Group's office is the Superdesk, which has a structure made of plywood panels. The desk undulates to create cavelike interaction spaces beneath.



A dine-in kitchen (below) doubles as a casual work area. The Superdesk's resin surface (opposite, top) was poured continuously to achieve a seamless effect. Its structure (opposite, bottom) comprises about 870 unique laser-cut plywood panels.

“As an exuberant statement on how offices can be inhabited it’s very compelling. A strong identity and strong idea, this office reimagines the way a space and its employee interactions can work.” —Jury



Floor Plan

- 1 Entrance
- 2 Superdesk
- 3 Breakout meeting area
- 4 Kitchen/bar
- 5 Conference room
- 6 Studio





Public/Civic

Renzo Piano Building Workshop in collaboration with Cooper Robertson

Whitney Museum of American Art

By John Gendall
Photography by
Nic Lehoux

Long perceived—and designed—as bastions of high culture, many museums have become more outward facing, connecting with their context. The new home of the Whitney Museum of American Art has done so convincingly. Since its opening in May 2015, the Whitney has established itself not only as a major cultural anchor for downtown New York but also as a 21st-century model for the museum as a civic space.

Designed by Renzo Piano Building Workshop in collaboration with Cooper Robertson, the museum includes 50,000 square feet of indoor exhibition space, most of which is arrayed in vast column-free galleries stacked on the upper floors. The 18,000-square-foot fifth-floor gallery is the largest column-free gallery in New York. On the top level, sawtooth skylights allow natural light to evenly filter into a 4,500-square-foot gallery. Wide-plank pine floors recycled from manufacturing facilities soften the interiors, and four elevators designed by artist Richard Artschwager shuttle visitors between floors. In addition to galleries, the new building, on target to be certified LEED Gold, also includes the types of spaces that have become increasingly important to contemporary museums: a 170-seat theater, an education center, and an art conservation center.

Even as the Whitney carries out its exhibition program, the museum has become notable for its design in another, less objective way—namely by distinguishing itself as an important civic destination where the Meatpacking District meets the West Village and the West Side Highway. Piano emphasizes the museum's public role by consistently referring to its ground plane as a piazza, recalling the lively public plazas of his native Italy.

"The mass of the building appears to float above the lobby, creating visual transparency that merges the indoor activities with the public realm outside," says Scott Newman, a principal at Cooper Robertson, the New York-based firm that served as the project's executive architect. Into this ground-level, Piano tucked the lobby, a gift shop, a freely accessible gallery, and a restaurant, Untitled, overseen by chef Danny Meyer. The glass curtain wall allows for visual connectivity between the vibrant activities of the museum's ground plane and the bustle of the surrounding neighborhood.

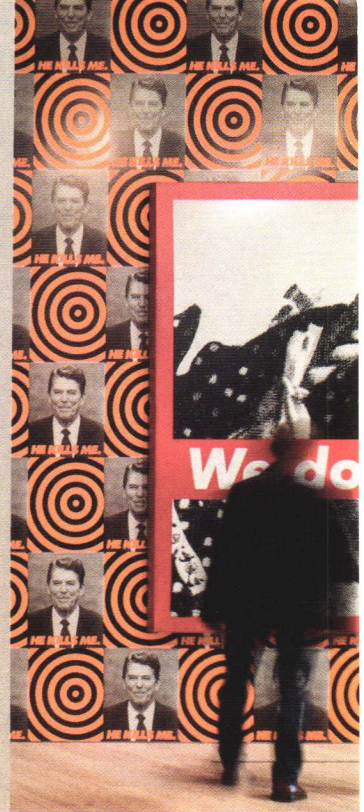
Piano looked beyond the site itself, considering the museum in relation to a network of public spaces. The building overlooks the adjacent High Line, becoming a node at the southern end of the 1.5-mile-long park. Then, by shaping the museum's public outdoor areas, which Piano designed in partnership with Matthews Nielsen Landscape Architects and Piet Oudolf, the Whitney visually connects the High Line with Hudson River Park, generating what Newman calls "a continuous public realm. The Whitney's new building is inextricably connected to its urban setting."

Adjacent to the upper-level galleries and linked by exterior staircases and walkways, a series of open-air terraces allow curators to display art outdoors while doubling as places to engage with expansive city views. When viewed from the High Line and various points in the neighborhood, the building appears active with people walking along these terraces and walkways.

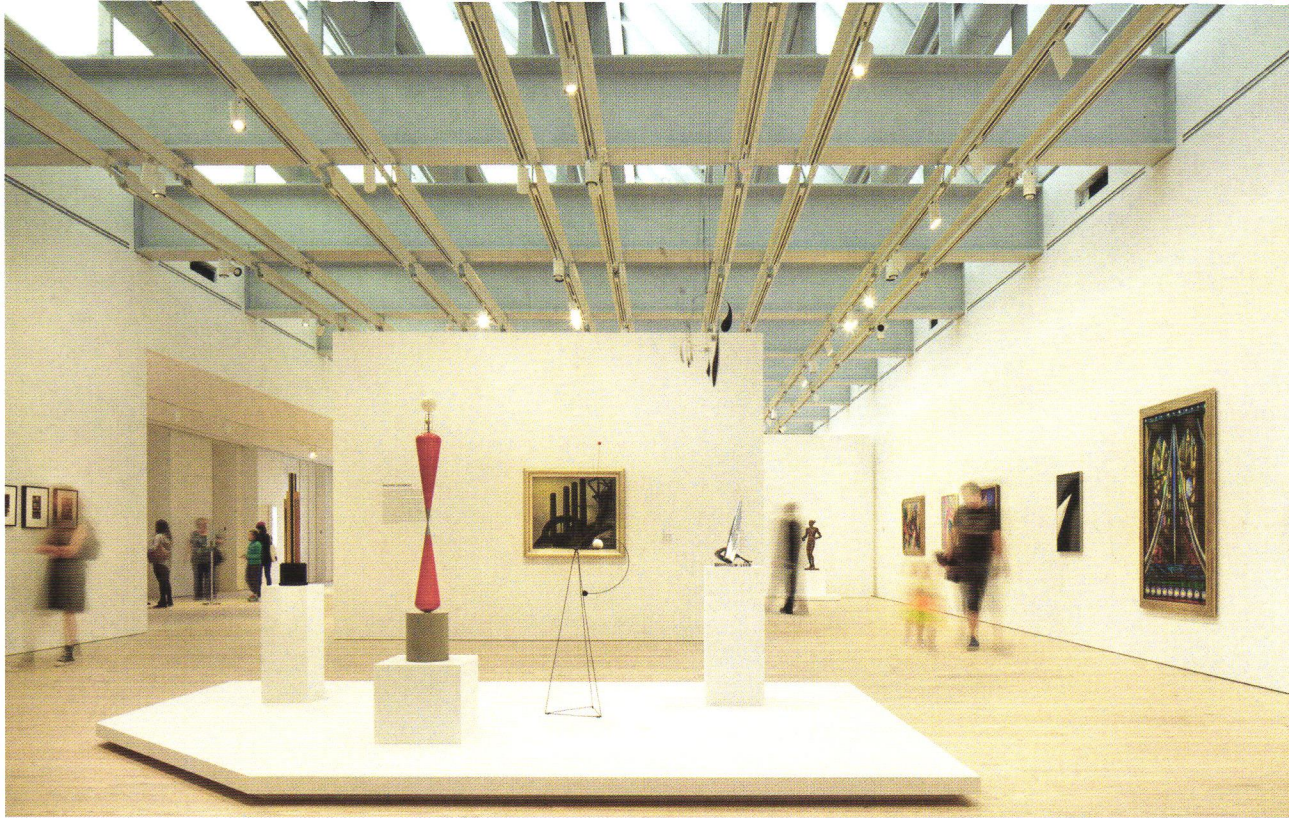
From within the galleries, floor-to-ceiling windows frame the Hudson River to the west. "Visual connection between the galleries and the city provide a new context for viewing art," Newman says.

Viewing art, after all, is what the \$422 million building is meant to accommodate, and the museum does so with far greater flexibility and significantly more square footage than its former Marcel Breuer-designed home on the Upper East Side had allowed. The generously proportioned double-height galleries, each a slightly different dimension, give the museum the chance to let its impressive collection flourish in exhibition. **c**

Client
**Whitney Museum
of American Art**
Location
New York



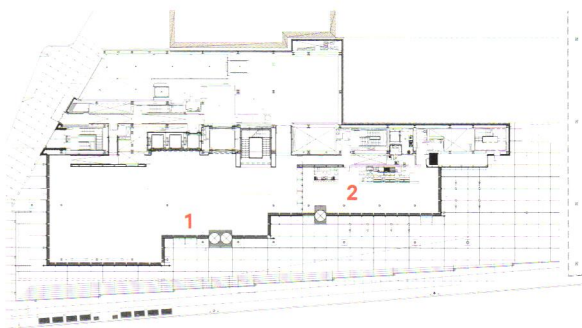
The column-free interior of the 18,000-square-foot fifth-floor gallery (above) allows for a range of shows. Sited along the West Side Highway in downtown Manhattan, the new Whitney Museum (left) stands out from adjacent older buildings.



Sawtooth skylights filter daylight into top-floor galleries (left). Stepped terraces on the eastern edge of the museum (below) enable patrons to appreciate both sculptural art and city views, and floor-to-ceiling windows in galleries (opposite, top) offer sweeping views of the Hudson River. The curatorial library (opposite, bottom) has a level of stacks above and meeting areas below.



- 1 Entrance
- 2 Restaurant
- 3 Gallery
- 4 Curatorial area



First Floor Plan



Sixth Floor Plan

“It’s a machine for art. The act of moving through the galleries, engaging the city, and returning to see exhibits is as important as the spaces themselves. Very much of its place, it’s a building for the city.” —Jury



Teahouse in Hutong

By Michael Webb
 Photography by
 Wang Ning

The historic core of Beijing has changed more in the last 60 years than in the previous six centuries, but enclaves of courtyard houses (siheyuan) and narrow lanes (hutong) threaded between the high walls still exist. During the destructive years of Mao, most of the city's fortifications were torn down, and broad avenues were driven through the ancient urban fabric—similar to what Baron Haussmann did in 19th-century Paris. To accommodate a tide of new residents, courtyards were built over, and the poor were crowded into ramshackle structures. Now that the capital has become a vast metropolis, there's a growing respect for historic buildings, in part because so many have been destroyed. The surviving siheyuan are being restored and upgraded to serve as commercial premises and costly residences.

Arch Studio, a Beijing firm founded by Han Wen-Qiang in 2010 with a special appreciation of the past, was commissioned to design the Hutong Teahouse as an interior that is reverent of history. "Old buildings are part of a city's memory and have a unique aesthetic value," Wen-Qiang says. "Instead of pulling them down, we should find ways of maintaining their value so that old and new coexist."

Located in a quiet residential area of the old city, the teahouse demonstrates Arch Studio's mastery. Cong Xiao, Zhao Yang, and Wen-Qiang shared responsibility on the landscaping, interior design, and architecture for the project.

The client, Beijing Shuimoxuan Cultural Development, which specializes in the sale of traditional calligraphy and art implements, asked Wen-Qiang to create four tearooms, a dining room, a kitchen, offices, and a reception desk within the five existing buildings. The challenge was to restore three older buildings while rebuilding two badly decayed structures from the 1980s, then weave them together to create a continuous flow of space.

From above, the five tiled roofs are clearly separate, but the rooms below are linked and open onto inner patios of white gravel, planted with bamboo and enclosed with curvilinear glass walls. Specialized artisans from Yi County in Hebei Province were employed to lay the dark clay bricks and roof tiles, using time-honored techniques.

In the old buildings, stripped log columns support open pitched roofs, and the floors are paved with brick. In the rebuilt spaces, white self-leveling resin paint was used for the floors, which complement the white ceilings and walls. Screens of cedar slats add warmth, and the inner courtyards bring nature indoors.

Tea drinking is an established social ritual in China, and the five rooms allow groups of friends or families to gather in a convivial circle to enjoy a level of privacy that is unfamiliar in Western cafes. The same rooms are used for dinner and sometimes host exhibitions of traditional arts. The dining chairs are a local variation on Hans Wegener's Wishbone chair, itself inspired by Ming Dynasty wooden armchairs.

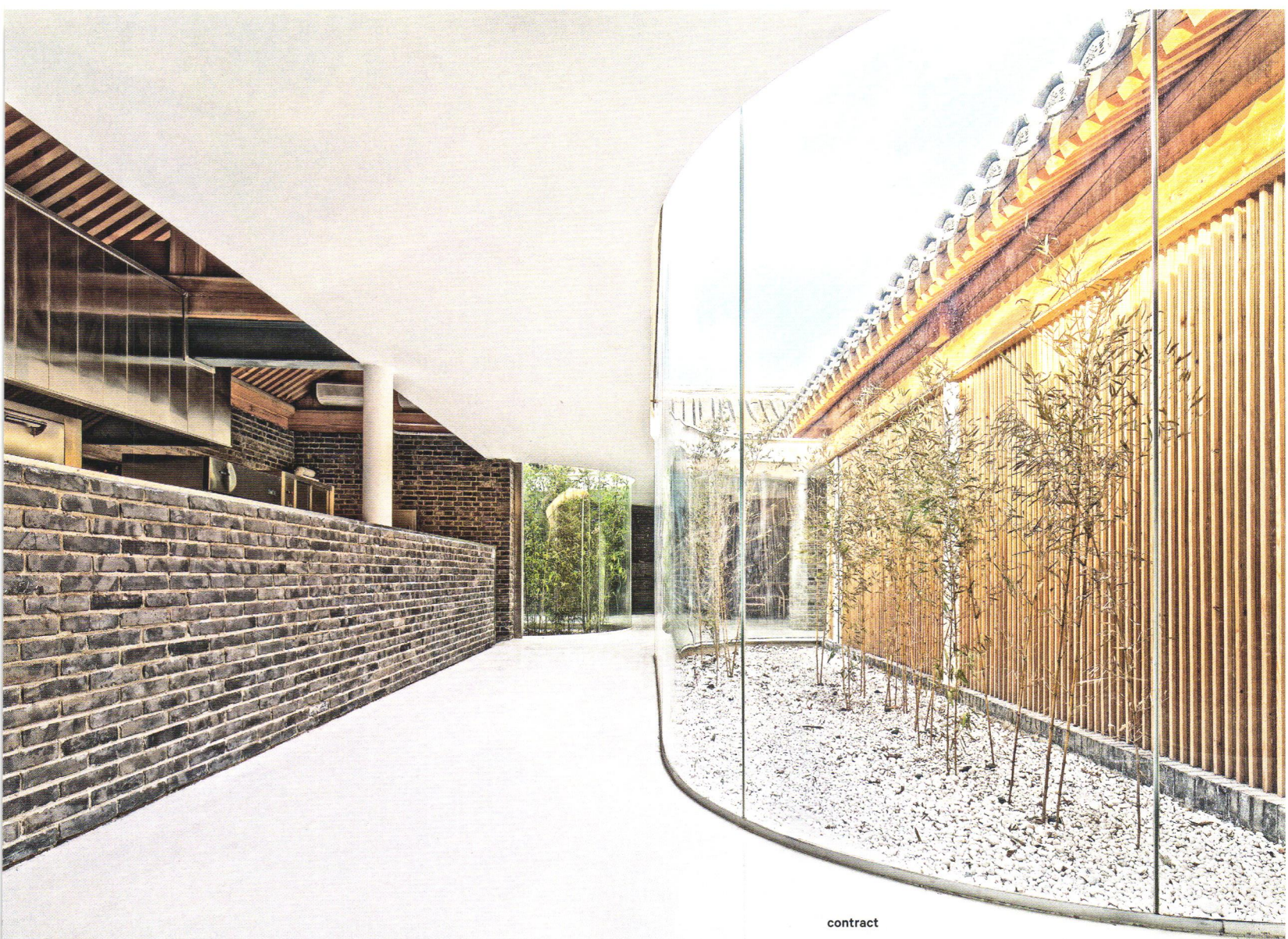
This client shared the designer's love of craft and was willing to wait for the job to be done right. As Wen-Qiang recalls, "It took three years to achieve a high level of design and construction. The site was too confined to do all [of] the work at once, and the limited budget required us to plan each step with great care. It was impossible to understand the complexity of [the] old buildings from drawings, so the designers had to be on-site to discuss construction methods with the workers and make timely adjustments."

Xue Bing-Hua, the general manager of the teahouse, complimented Wen-Qiang, saying, "The designer combined old and new perfectly; fashion and tradition coexist here. The project creates a model for the renovation of Beijing hutongs." ■

Client
**Beijing Shuimoxuan
 Cultural Development**
 Location
Beijing



The tiled roofs of the five buildings that comprise the teahouse appear separate from above (left), but the interior spaces are linked and open onto glass-enclosed patios (below) with white gravel and bamboo plants.



“Like an oasis, this teahouse is magnificent and moving. The space is about restraint and purpose. We love how they enclosed the trees, bringing nature into the space to make it seem very calm and serene.” —Jury

Floor Plan

- 1 Entrance
- 2 Reception
- 3 Courtyard
- 4 Dining room
- 5 Tearoom
- 6 Book cafe
- 7 Kitchen
- 8 Office





Screens of cedar slats add warmth to the interior (below), which boasts white self-leveling resin paint on the floors to complement the white ceilings and walls. Three restored older buildings and two rebuilt structures from the 1980s were woven together to create a continuous flow of space (left). The design of the tearooms (opposite) allows groups to gather in a convivial circle for dining. Wooden chairs are a local variation on Hans Wegener's Wishbone chair.



Retail

Chu Chih-Kang Space Design

Fangsuo Bookstore



By Michael Webb
Photography by
Chu Chih-Kang
and Li Guo-Min

Taiwanese designer Chu Chih-Kang, who studied painting before turning to architecture, opened his first office in Taipei in 2006. In 2010, he relocated to the mainland China city of Shenzhen while maintaining a foothold in Taipei, making him one of the few professionals to straddle the divide between the two states. As a Buddhist, he has a deep respect for the spirit of a place and of the land, so he eagerly embraced a commission to create the Fangsuo Bookstore in Chengdu, the ancient capital of Sichuan Province. The client, Fangsuo Culture Development Company, wanted a store that could play many roles and be unique to Chengdu.

While researching the location, Chih-Kang found that it was close to the site of the ancient Daci Temple and had historical links to Xuan Zang, a famous monk of the Tang Dynasty. "That inspired me to draw on the idea of the secret scripture library, a feature of many Buddhist temples," says Chih-Kang. "For centuries, scholars sought wisdom in such repositories, for books contain some of mankind's most profound wisdom. I wanted to bring that sense of solemnity to this 60,000-square-foot basement beneath a new development in the center of the city."

Upon entering the store, one may feel like an archeologist who has discovered buried treasure. A metal pavilion marks the entrance from the street and doubles as a vitrine, and an escalator partially enclosed in a brushed copper sleeve leads customers to the lower level. "[The escalator enclosure] is shaped like a meteorite, and the journey through this passage to knowledge is designed to release tension and allow customers to enter the space in a relaxed frame of mind, open to discovery and enchantment," Chih-Kang says.

By evoking the structure of a temple, Chih-Kang used the lower-level limitations to his advantage. Thirty-seven 30-foot-high structural columns are celebrated as sculptural concrete monoliths, sharply angled and pigmented in the same dusty brown as the concrete floor and the exposed ducts and pipes that crowd the ceiling. Books are displayed on tables that can be moved aside to create room for events; more volumes are stacked on shelves on both the ground level and mezzanine gallery. A dedicated children's department is

contained within a white arched space that doubles as a projection screen. Portholes and steps leading up to classrooms recall the features of a ship or an airplane, giving shoppers a sense of both intimacy and fun. In addition to books, clothing is sold from racks in one corner of the store, while another section is devoted to well-designed objects.

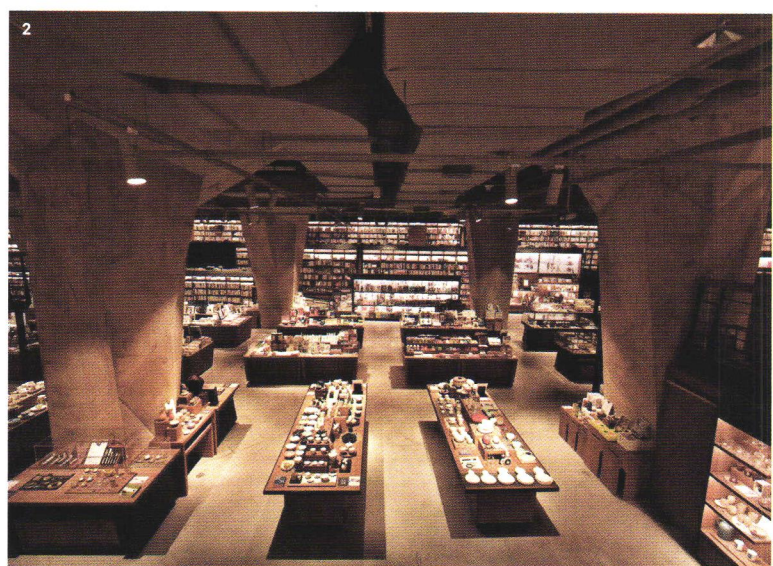
Chih-Kang made at least 50 design revisions in order to meet the client's request for a place that is much more than a bookstore. "We wanted to create a public platform for culture, and in less than a year of operation, we have organized more than 60 art, literary, and musical events," says Selina Liao, manager of the store. "We plan to invite guests from different professions so that customers of Fangsuo can enjoy many different experiences in addition to reading and browsing."

Chengdu claims to have more teahouses than the metropolis of Shanghai, but there is always room for one more. The strategy to create Fangsuo Bookstore as a third place for the public to gather, shop, and enjoy tea has proved successful, attracting a range of people from millennials to older citizens. ■

Client
**Fangsuo Culture
Development**
Location
Chengdu, China



Customers descend to the store's lower level on an escalator, which is partially enclosed in a brushed copper sleeve.

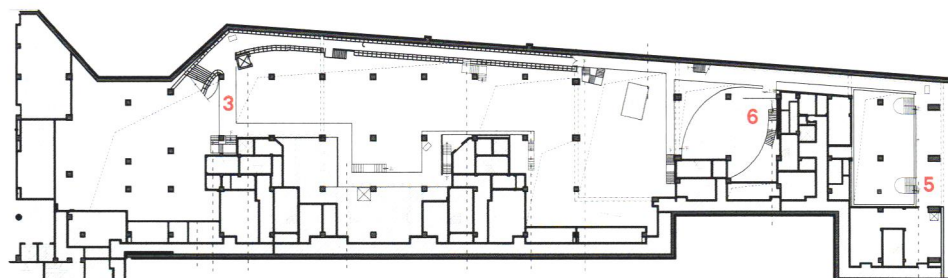




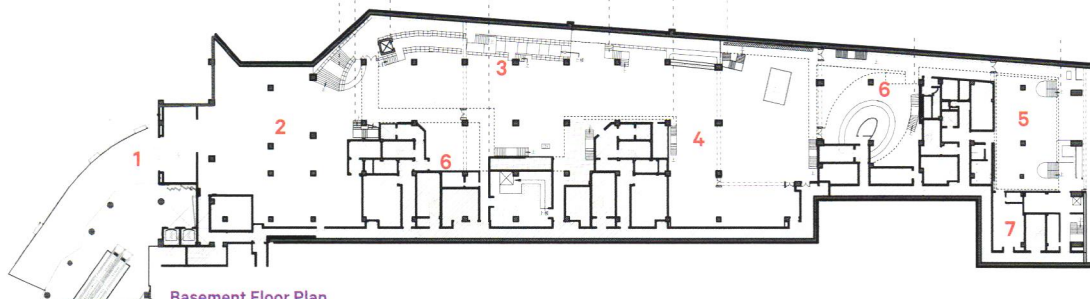
Angled concrete columns appear as sculptures within the book-lined, double-height space (above and 2), which includes a mezzanine level (4). The copper elevator enclosure (1 and 3) is shaped like a meteorite and designed to relax customers as they descend.

“The space is quite clever and seamless, with a lovely warmth and openness. Normally an underground space like this doesn’t work for retail, but they made it very interesting and inviting, and the lighting is spectacular.” —Jury

- 1 Entrance
- 2 Fashion area
- 3 Book area
- 4 Art area
- 5 Children's area
- 6 Coffee bar
- 7 Office



Mezzanine Floor Plan



Basement Floor Plan

Student Dace Sūna

Escape Folly

By Hayley Arsenault
Renderings by
Dace Sūna

Emphasizing frivolity, Fashion Institute of Technology graduate Dace Sūna explored folly in architecture in her senior thesis project. Sūna focused on the concept as a useful aspect of design, allowing meaning to be determined in the eyes of the beholder. Imagining an environment that celebrates the value of purposelessness, Sūna created conceptual renderings of a space that provides a refuge from the confinements and consumerist sensibilities of everyday life in New York.

"It's a dream in the city of dreams," Sūna says. "Every day, we are surrounded by consumerism. Escape Folly is a reaction to how we lead our lives." Originally from Latvia, Sūna moved to New York to pursue a bachelor's degree in interior design, and she credits the captive feeling that can dominate life in the city as the inspiration behind her thesis project. "For a New Yorker to get out of the city, you need to make a real effort," Sūna says. "The getaway becomes another thing to do, another thing to buy. Escape Folly is accessible and free. It's not advertised, so only New Yorkers would know about it."

Sūna selected an abandoned grain elevator in Red Hook, Brooklyn, near the mouth of the Gowanus Canal, as the site of her proposed project. Built in 1922 and abandoned in 1965, the grain elevator is a massive structure with 54 silos. Referencing the structure's long history along Brooklyn's industrial waterfront, Sūna chose the "useless monster of a structure," as she puts it, because its prominent profile is highly visible from multiple points.

From outside, a visual slice runs down the center, dividing the structure and creating a gap to enter through. Escape Folly consists of a succession of interior spaces that are punctured by 5-foot-wide silos. Fashioning a new purpose for the grain elevator, Sūna finds value in its futility. Each space within the sequence is intended to offer a retreat from the routine stressors of the city.


Once inside, the first space encountered is Pond, a room flooded by cleansing salt water dispensed from the collection of silos above. This space is designed to wash away the city's cover of dust and allow visitors to float in the water. The exploration of Escape Folly continues with Woods, where visitors can wander; Foam,

to activate their sense of touch; Pit, a place to gather; and Pillow, for sleep. Finally, the last room in the sequence is BI, a heavenlike environment that embodies the ultimate intent of the project.

Providing refuge from the everyday tensions of city life, Escape Folly narrates a series of interiors, each one embodying Sūna's values as a designer and resident of New York. Beautifully crafted, expressive renderings depict the project's imaginative concepts, articulating the activation of the senses that it ambitiously proposes to achieve.

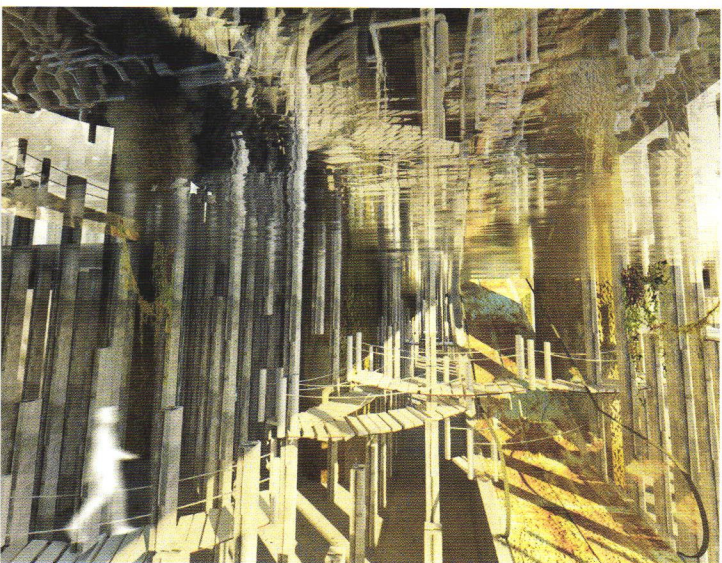
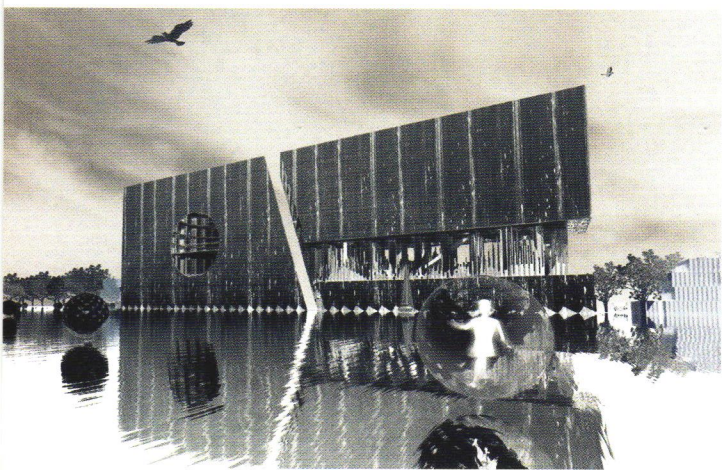
Since graduating, Sūna continues to explore the design of interiors in her current pursuits, working in New York as a freelance rendering and modeling designer, assisting with exhibition and parametric sculpture installations, and fabricating lighting fixtures for the Brooklyn-based design shop Workstead. Adjusting her approach to life in the city, she says, "I'm trying to find things I love to do so I don't feel confined and I would not feel the urge to escape. I'm still exploring and figuring out what space means to me and what approach I want to take." ■

School
**Fashion Institute
of Technology**
Proposed Location
Brooklyn, New York

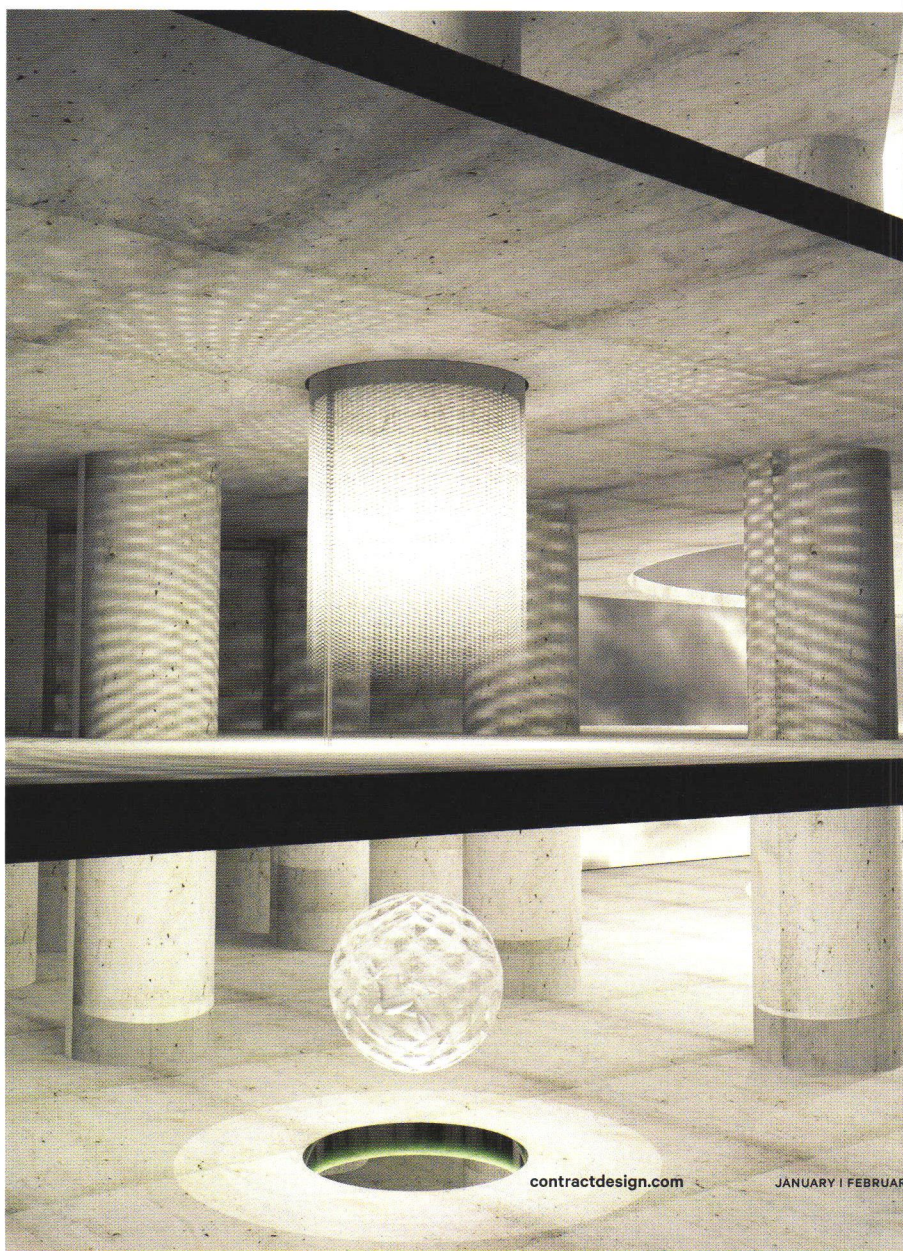


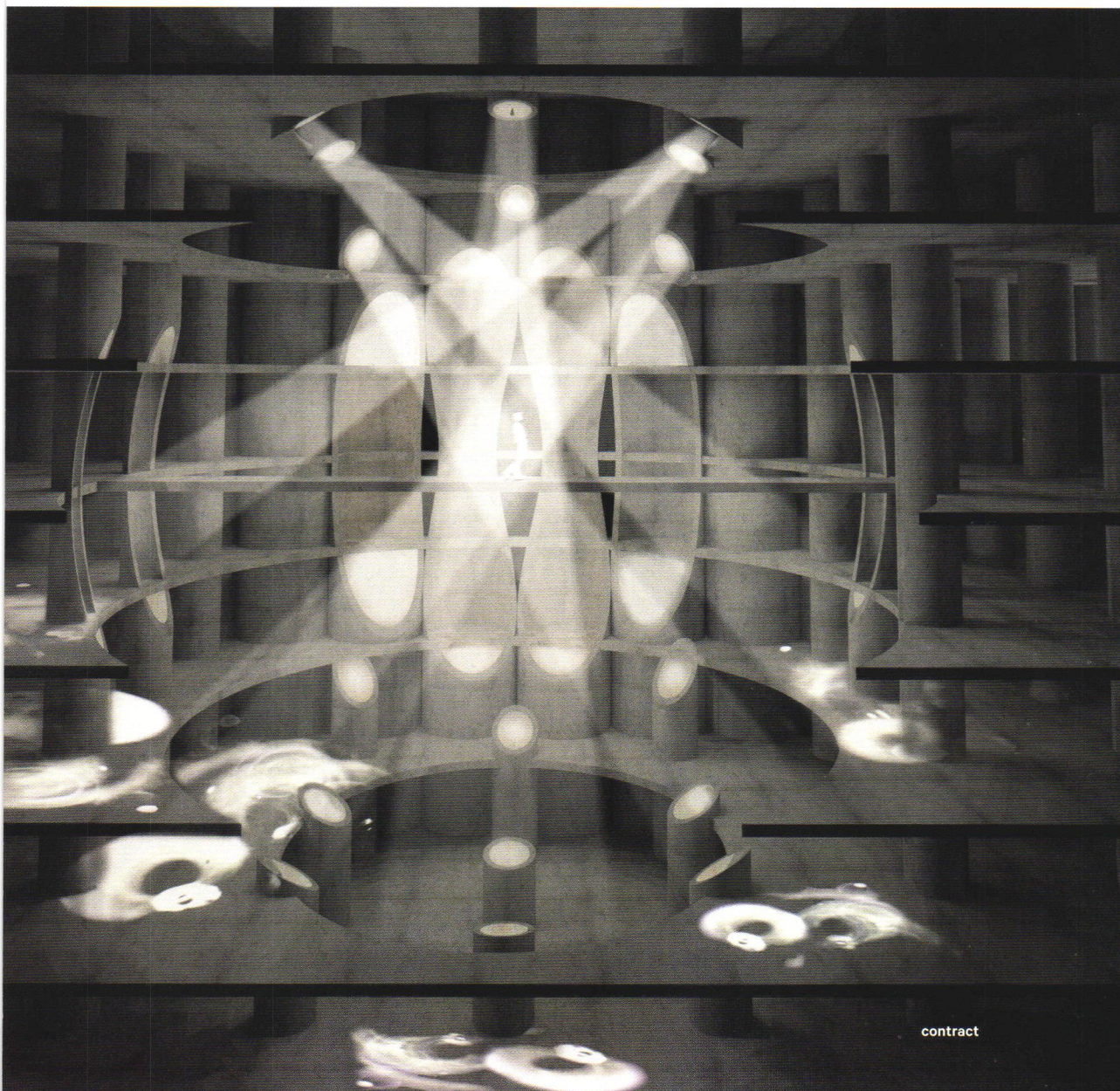
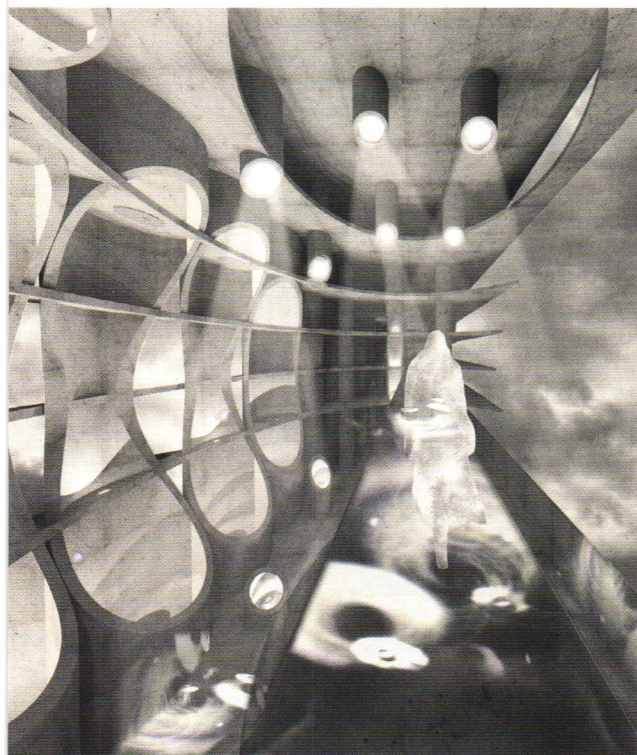
An abandoned grain elevator
in Brooklyn, New York,
is the site of Escape Folly,
an imagined environment
that celebrates the potential
value of purposelessness
in architecture.

“It is a remarkable feat to capture and illustrate so many emotions within one vision. The spaces are creative, and the renderings are beautiful. This is strong work, with so much imagination and skill.” —Jury



A visual slice runs down the structure's center, creating a gap that serves as an entryway into the interior (top). Expressive renderings depict each of the conceptual and imaginative spaces (above and right).





Designed to activate different senses, the interiors are punctured by 5-foot-wide silos (above, left). The individual spaces (above and left) within the sequence are intended to provide a retreat from the routine stressors of the city. The first room encountered is Pond, which is flooded by cleansing salt water (above).

Sustainable
Richârd+Bauer Architecture

University of Arizona Environment and Natural Resources Building 2

By Ann Jarmusch
 Photography by
 Bill Timmerman

Designed as a living, breathing, evolving entity that interprets and abstracts the concept of a canyon, the Environment and Natural Resources Building 2 (ENR2) at the University of Arizona in Tucson is recognized as a model for both sustainability and interdisciplinary study. This is the third University of Arizona academic building by the Phoenix-based firm Richârd+Bauer Architecture, led by Jim Richârd and Kelly Bauer, who were honored by *Contract* as the 2007 Designers of the Year.

ENR2 is the new multidisciplinary research home for the Institute of the Environment, School of Geography and Development, and School of Natural Resources and the Environment, each of which had previously been housed separately on the Tucson campus. The university's most ambitious sustainable project to date, this concrete, glass, and weathered-steel building is on track for LEED Platinum certification and is already achieving 30 percent energy savings, according to May Carr, a senior architect at the University of Arizona.

The centerpiece of the 151,000-square-foot rectangular building is a serpentine, five-story central courtyard, modeled on Arizona's slot canyons. Open to the sky, this 71-foot-tall courtyard echoes natural canyons, where sunlight and shadow play against sculpted rock, vegetation grows in crevices, and seasonal rainwater flows down the walls to the floor. The architects translated this vivid imagery and natural sustainability into their design. Terraces along the courtyard are screened by carbon steel members that enhance the verticality of the space, and balcony plantings recall desert vegetation.

The building's ground floor includes a 575-seat auditorium, a lecture hall for 145, and a lively cafe that spills out into the courtyard when 13-foot glass garage doors roll up. An abstraction of a canyon floor, the courtyard is paved with three kinds of Arizona rock and decomposed granite, and it features meandering paths, concrete seating, and drought-tolerant plants and small trees.

ENR2's upper floors are devoted to faculty offices that are primarily located along the north and south facades, as well as open-plan areas and pods for graduate students. The contoured pods have flexible interiors and serve as shade structures for the interior


courtyard. Landscaped terraces on the second through fifth floors serve as both circulation spaces and lounge areas for connecting faculty and students of different disciplines, such as geologists and geographers. "The university has been very receptive, as have the occupants of the building, in undertaking this architectural exploration to introduce the exterior environment into daily use," Richârd says. "The stairs, elevators, and pods are all connected physically and visually by exterior terraces."

The building design responds in both active and passive ways to Tucson's warm climate to save energy, water, and operating costs. The responsive and sustainable strategies include operating large ceiling fans above the terraces, strategically using daylight, allowing for airflow through raised access floors, and harnessing the thermal mass from the substantial concrete walls. As a result, the need for air-conditioning is substantially reduced.

One of the courtyard's most dramatic and effective features is the rainwater collection system. Summer monsoons provide the bulk of Tucson's rainfall, and the building is equipped to recycle this water to irrigate the courtyard and terraces. Exposed weathered-steel pipes channel the water from the roof to the courtyard floor, where it collects in small cisterns with glistening rocks.

Carr believes the progressive approach to sustainable design for ENR2 will pay dividends for the university for years to come. "Richârd+Bauer brought an understanding of, and experience with, desert architecture that enabled them to respond to the Sonoran Desert's harsh environment and provide an unusual respite," Carr says. "This building uses resource-saving systems that we have not incorporated in other LEED-certified buildings, so we are hoping some of the moves play out for future use." ■

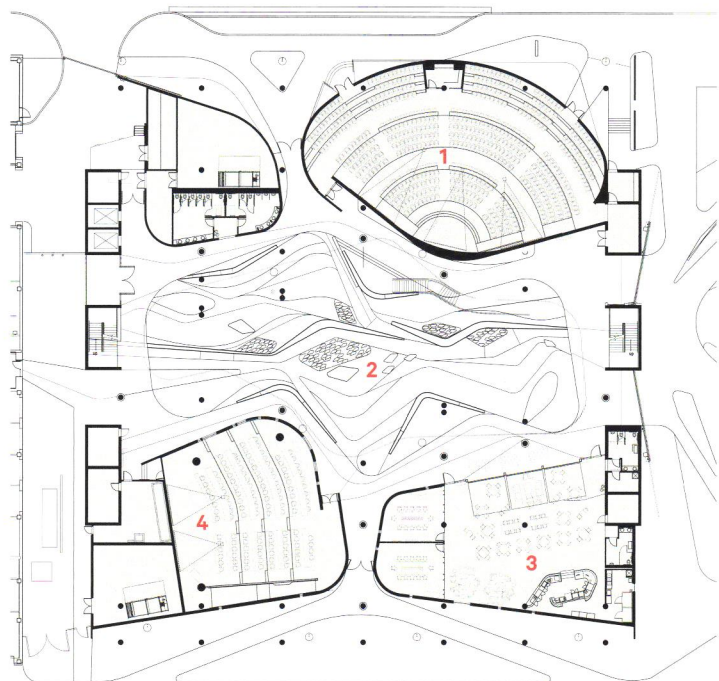
Client
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 Location
Tucson, Arizona



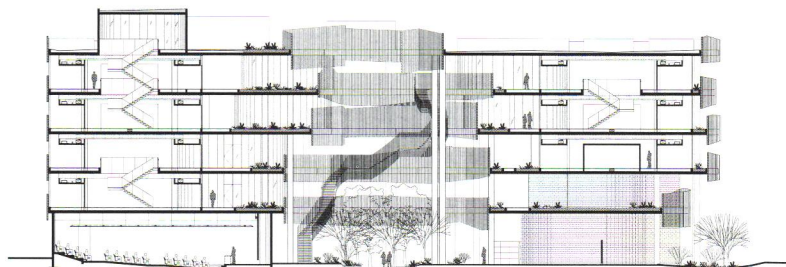
A serpentine, five-story courtyard is the centerpiece of the building. Modeled on Arizona's slot canyons, it features vertical carbon steel members that create a play between light and shadow.

First Floor Plan

- 1 Auditorium
- 2 Courtyard
- 3 Commons/cafe
- 4 Lecture hall



Section





Paved with three kinds of Arizona rock and decomposed granite, the surface of the courtyard (left) is designed as an abstraction of a canyon floor. The ground floor includes an auditorium (above), a cafe (top), and meeting areas (above right).

“Everything in this building is so beautiful and simple; very minimal. The interior merges with the exterior, and there is a richness to it. They designed the performance requirement into the architecture really artfully.” —Jury

3XN Studio (page 72)

who Architect: 3XN Architects. Project team: Kim Herforth Nielsen; Marie Hesseldahl Larsen; Jan Ammundsen; Signe Blomquist; Jeppe Kongstad Hjort. Contractor: HK Byg Enterprise A/S. Engineering: Leif Larsen Ventilation. Photo murals: Damgaard-Jensen. Light art installation: Studio Steven Scott.

what Task lighting: Artemide. Pendants/chandeliers: Flos. Decorative partitions: HK Byg. Dining seating: Fritz Hansen. Conference tables: Arper.

University of Southern Denmark, Campus Kolding (page 76)

who Architect: Henning Larsen Architects. Contractors: EMR Murer; Jorton; Eiler Thomsen Alufacader; Hansson og Knudsen; Brøndum; Moelven; Hustømmerne; Sorøe Møbler. Engineering: Orbicon. Landscape: Kristine Jensens Tegnestue. Art: Tobias Rehberger.

what Ceiling/architectural/custom woodworking: Moelven. Architectural glazing: Lafuco; SkandiBo. Auditorium seating: Haworth. Other seating: Henning Larsen Architects; Sorø Møbler.

Exploded Cinema (page 80)

who Interior designer: One Plus Partnership. Project team: Ajax Law Ling Kit; Virginia Lung Wai Ki. Acoustician: Wuhan Silver Sea Equipment.

what Paint: Dulux. Hard flooring: Shanghai Deyi. Carpet: Shanhua Carpet. Lighting: CDN Lighting. Seating: Sacon.

Zibo Great Wall Museum of Fine Art (page 84)

who Architect: Arch Studio. Project team: Han Wen-Qiang; Cong Xiao; Zhao Yang. Contractor/engineering: Zibo Sheng Da Real Estate.

what Wallcoverings/paint: OUR STUCCO. Laminate: Quanfu. Lighting: Chang Can Lighting; Ka Luo Lighting. Hardware: Ying Guan Hardware. Glass: Zi Bo Jin Jing Glass Factory. Seating/tables: Timeless Funnichair. Planters/accessories: QIYI Construction Group.

Palo Alto Medical Foundation San Carlos Center (page 88)

who Architect: NBBJ. Project team: Dale Alberta; Kimball Bergerud; CJ Brockway; Mary Butenschon; Rich Dallam; Barb Gipple; Jon Gray; Jay Halleran; Mas Haruyama; Chad Harnish; Dylan Henry; Wayne Hiranaka; Chuck Jackson; Euseok Jeong; Ross Leventhal; Craig Matheny;

Andrew Molchany; Rob Murray; Angela O'Brien-Ruff; John Pangrazio; Bill Parker; Larry Parrett; Matt Powell; Jesse Prince; Celeste Robinette; Robert Seelenbacher; Lynne Shira; Larry Smith; Dave Swain; Kimberly Taylor; Diane Vondruska; William Wagner; Emily Wong-Suh; Josie Briggs; Shannon Coughlin; Katie Davis; Ashlee Holtman; Diane Lasko; Diane Lindberg-Nigh; Pete Lorimer; Anna McCune; Sarah Oliver; Tara Schneider; Rysia Suchecka; Christina Yates. Contractor: Skanska. Engineers: KPFF (structural); Mazzetti (MEP); BKF Engineers (civil). Landscape: Office of Cheryl Barton. Acoustician: Sparling.

what Paint: Benjamin Moore. Masonry walls: Colorado Stone Company. Walls: Terramai; DIRT T; Alpi; Acrovyn; KHS+S. Hard flooring: Kaswell Flooring; Daltile. Resilient flooring: Forbo; RE Cuddie; Nora. Carpet: Shaw; Superior Tile. Ceilings: Armstrong; Clipso; Maharam; Pohl Inc. of America. Lighting: Tech Lighting; Kirlin; Portfolio; Gotham; Spectrum; Intense; Edison Price; H.E. Williams; Kennal; Vista; Litecontrol; Alight; Lithonia; Columbia; Pinnacle; Prudential; iO; Belfer; 3form/LightArt; Shaper; Ledalite;

Rezek; Insight; Electric Mirror; Beta LED; Visionaire; Rebelle; Bronzelite; Winona; Bega; Gardco; Hydrel; Targetti; Celestial; Fail-safe; Lumiere. Doors: Raumplus North America; Horton Automatics. Arch. glazing: PPG. Decorative glass: Skyline Design; Creative Central; 3form; Peter David. Workstations/tables/seating: Steelcase. Lounge/reception seating: Flexform; Brent Comber; Martin Brattrud. Upholstery: Architect; Ultrafabrics; Carnegie; Sina Pearson; Edelman Leather; Maharam; Arc-Com; Spinneybeck Leather. Files: Steelcase. Shelving: Woodtech; Steelcase. Lockers/cubbies: Steelcase Health. Woodworking: Woodtech; Richlite. Accessories: Takeform; Humanscale; Landscape Forms.

New York City Hall Renovation (page 92)

who Architect: Beyer Blinder Belle Architects & Planners. Project team: Richard Southwick; Lawrence Gutterman; Andrew Berlinger; Noerah Alvi; Charles Kramer; Stacey Moye; Christopher Cowan; Mei-Fen Chu; Lars Moestue; Joseph Gall; Steve McCarthy; Anna Grabowska; Conrad Gartz; Denis

Dambreville; Laura Carrera; Sergey Khoroshilov; Katherine Lemos McHale; Margaret Kittinger; Monica Siebenmorgen; Erin Hynes. Contractors: Rockmore; Plaza Construction; Adams European Contracting. Consultants: Chrysalis Archaeological Consultants; YR&G; Jablonski Building Conservation; Jamie Drake. Lighting: Susan Brady Lighting Design Studio. Engineering: Robert Silman Associates; Lakhani & Jordan Engineers. Plaster repair/decorative painting: Strauss Painting; Evergreene Architectural Arts. Wood restoration: Premier Restoration. Architectural woodwork: Midhattan Woodwork. Stone restoration: A. Ottavino.

what Paint: Benjamin Moore. Drywall: National Gypsum. Resilient flooring: Johnsonite. Carpet: Atlas Carpeting; Karastan; Bloomsburg. Lighting: Se'lux; Legion; Zumtobel; Vode; Wilmette; Crenshaw. Hardware: Accurate; Omnia. Arch. glazing: PPG; Bendheim. Window treatments: MechoShade. Auditorium seating: Wallsdorf.

The New York Edition (page 96)

who Designers: Ian Schrager Company; Rockwell Group. ISC

team: Michael Overington; Paul Haslhofer; Robert Ashton; Kirsten Bailey; Gilles-Fleur Boutry. RG team: David Rockwell; Shawn Sullivan; Jae Chang; Ashley Yoon; Saerom Moon; Insun Cho; Stephen Croke; Michael Horowitz; Mee-Eun Jung; Erica Klopman; Marek Kusio; James O'Meara; Elle Sears. Structural engineers: DeSimone Consulting Engineers; ADS Engineers. Lighting: Isometrix Lighting Design; Fisher Marantz Stone; WALD Studio. Audio/visual: EL Media Group. Acoustician: Shen Milsom Wilke.

what Carpet: Masland Carpet; Sacco Carpet. Lighting: Neidhardt; Atelier de Troupe; CRW Lighting; Christian Liaigre; Siena Design; Inlight International; Neidhardt; Empire Metal; Shimna. Workstations: Stickley Furniture. Workstation/task seating: A. Rudin; David Edward. Lounge/reception seating: Holly Hunt; Quality & Company; Christian Liaigre; M2L; Brochier; Maxalto by B&B Italia. Dining seating: Quality & Company; Pierre Frey; BDDW; Plantation. Auditorium seating: Sacon. Upholstery: Bramson House; Donghia; Maharam; Distinctive Window Treatments; Tassel Trim Samuel & Sons;



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Archipelago Design; Bramson House; James Hare; Kravet; Crest; Pierre Frey; Casamance; JM Upholstery; Angela Brown. Dining tables: Shimna. Reception desk: Christian Liaigre. Side tables: Saint Damase Hotel Furniture; Lepere. Other tables: Artcobell; Holly Hunt; Christian Liaigre; Daniel Scuderi Antiques; Stickley Furniture.

Newell Rubbermaid Design Center (page 100)

who Architect: Perkins+Will. Project team: Kimberly Richter; Ellen Anderson; Ryan Dagley; Cary Lancaster; Kim Rousseau; Michael Flynn; Fred Grunert; Eva Maddox; David Sheehan; Stephen Mai. Contractor: AVB; XIBITZ. Engineering/lighting/commissioning: Byce & Assoc. Landscape: O'Boyle, Cowell, Blalock, & Associates. Graphics: Perkins+Will Branded Environments.

what Paint: Benjamin Moore. Laminate: Lab Designs. Movable walls: Modernfold. Resilient flooring: DalTile. Carpet: Shaw.

The Barbarian Group (page 104)

who Interior architect: Clive Wilkinson Architects. Project team: Clive Wilkinson; Chester Nielsen; Thomas Terayama;

Yuna Kubota; Caroline Morris. Exec. architect: Design Republic Partners Architects. Contractor: GC Contractors. Lighting: Horton Lees Brogden Lighting Design. Engineering: JFK&M Consulting Group. Audiovisual: Labrador Technology.

what Paint: Benjamin Moore; Dunn Edwards. Track lighting: Amerlux; Prudential Lighting. Fluorescent/industrial: Amerlux; Prudential Lighting. Pendants/chandeliers: Tom Dixon. Workstations: Machineous. Workstation/task seating: Herman Miller. Lounge seating: Quinze & Milan; Sixinch; Vitra. Dining seating: Crate & Barrel. Other seating: Patrick Rampelotto; Fritz Perknopf; Jasper Morrison; Machineous. Dining tables: GC Contractors. Reception desk: Fine Design Custom Woodwork. Other tables: Machineous. Woodworking: Fine Design Custom Woodwork. Plumbing: Blanco. Textiles: Maharam.

Whitney Museum of American Art (page 108)

who Architects: Renzo Piano Building Workshop in collaboration with Cooper Robertson. RPBW project team: M. Carroll; E. Trezzani; K. Schorn; T. Stewart; S. Ishida; A. Garritano; F. Giacobello;

I. Guzman; G. Melinotov; L. Priano; L. Stuart; C. Chabaud; J. Jones; G. Fanara; M. Fleming; D. Piano; J. Pejkoivic. Cooper Robertson project team: Scott Newman; Thomas Wittrock; Thomas Holzmann; Greg Weithman; Kieran Trihey; Weifang Lin; Erin Flynn; Christopher Payne; Annalisa Guzzini; Eric Ball; Atara Margolies; German Carmona; Jenelle Kelp; Marlena Lacher; Eric Boorstyn; Jeremy Boon-Bordenave; Lori Weatherly; Lauren Weisbrod. Contractor: Turner Construction. Lighting: Arup. Engineering: Robert Silman Associates; Jaros, Baum & Bolles; Heintges & Associates; Phillip Habib & Associates; WTM Engineers. Landscape: Piet Oudolf with Mathews Nielsen. Graphics: Entro Communications. Acoustician: Cerami & Assoc. Other: Theatre Projects.

what Paint: Carboline Company. Movable walls: Nana Wall Systems. Hard flooring: Campolonghi Italia; The Hudson Company. Ceilings: Armstrong; Baswa Acoustic; Decoustics; Pook Diemont & Ohl. Recessed lighting: iGuzzini illuminazione; Sistemalux, LSI. Doors: C.R. Lawrence; Oldcastle Building Envelope; PRL Glass Systems;

Blasi. Arch. glazing: Joseph Gartner; Bischoff Glastechnik; Vetrotech Saint-Gobain. Decorative glass partitions: Unifor; Jonathan Metals. Window treatments: MechoShade.Workstations/task/conference seating: Knoll. Lounge/reception seating: P.D.O. Auditorium seating: Jezet Seating. Woodworking: Miller Blaker; Post Road Iron Works.

Teahouse in Hutong (page 112)

who Architect: Arch Studio. Project team: Han Wen-Qiang; Cong Xiao; Zhao Yang. Contractor: Nantong QIYI. Engineering: Zhang Yong. **what** Wallcoverings/paint: OUR STUCCO. Laminate: Quanfu. Lighting: Chang Can Lighting; Ka Luo Lighting. Hardware: Ying Guan Hardware. Glass: Ying Jun Glass. Seating/tables: Timeless Funnichair. Woodworking: Nantong QIYI Construction.

Fangsuo Bookstore (page 116)

who Architect: Chu Chih-Kang Space Design. Project team: Chu Chih-Kang; Jia Lu; Li He; Li Liu-Zhen. Contractor: Hao Guan Furniture; Shanghai YueQun Metal Decoration and Construction. Consultants: Flaneur Culture Lab. Lighting: PJC Light Studio. Engineering: Hao Guan Furniture; Shanghai

YueQun Metal Decoration and Construction.

University of Arizona Environment and Natural Resources Building 2 (page 124)

who Architect: Richârd+Bauer Architecture. Project team: James E. Richârd; Kelly K. Bauer; Stephen Kennedy; Nick Nevels; Andy Timberg; Mark Loewenthal; Maura Gonzalez; Rocco Menagual. Arch. of record/MEP Engineering: GLHN Architects & Engineers. Contractor: Hensel Phelps Construction Company. Lighting: Wilson Electric. Structural Engineer: Turner Structural. Landscape: McGann & Associates; Colwell Shelor Landscape Design. Acoustician: Convergent Technologies Design Group.

what Paint: Dunn Edwards. Laminate: Formica. Drywall: Universal Wallboard. Masonry walls: Sun Valley Masonry. Access floor: Integrated Support System; Tate Concore. Carpet tile: Interface. Tile: Iris Ceramica; Kaiser Tile. Resilient flooring: Ozogrip. Ceilings: TP Acoustics. Recessed lighting: Philips. Task lighting: Lux; Turnstone; Fluorescent/industrial: Ledalite; Philips. Pendants/chandeliers:

Gammalux. Sconces: Philips. Exterior lighting: Moda Lighting. Hardware/doors: Sun Door and Trim. Arch. glazing: Border Glass & Aluminum. Workstations/task seating/training tables/reception desk/files/shelving: Herman Miller. Conference seating: Herman Miller; Davis; Hightower. Lounge/reception seating: Herman Miller; Keilhauer. Dining seating: Hightower. Auditorium seating: Sedia System; Source International. Outdoor seating/benching: Janus et Cie. Conference: Herman Miller. Cafeteria/dining: West Coast Industries. Meeting Tables: Nucraft. Side tables: Allermuir. Other tables: izzy+; West Coast Industries. Lockers/cubbies: Claridge. Woodworking: Architectural Millwork Design. Planters/accessories: Landscape Form. Signage: Century Sign Building. Plumbing: Fiat; Elkay; Chicago Faucets; Kohler; Delta Faucet; Zurn; American Standard.

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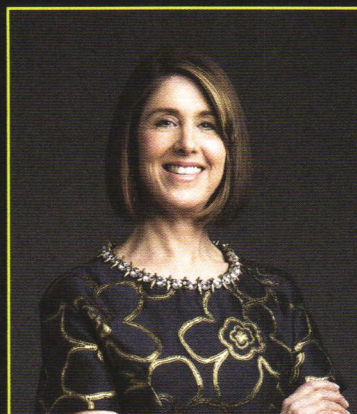
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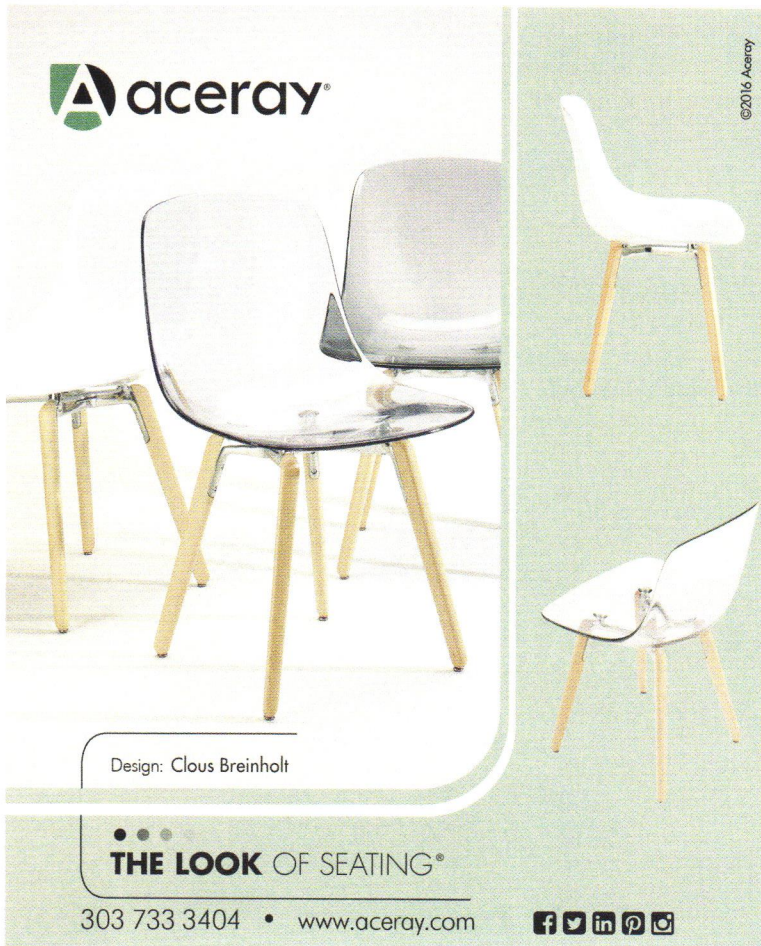
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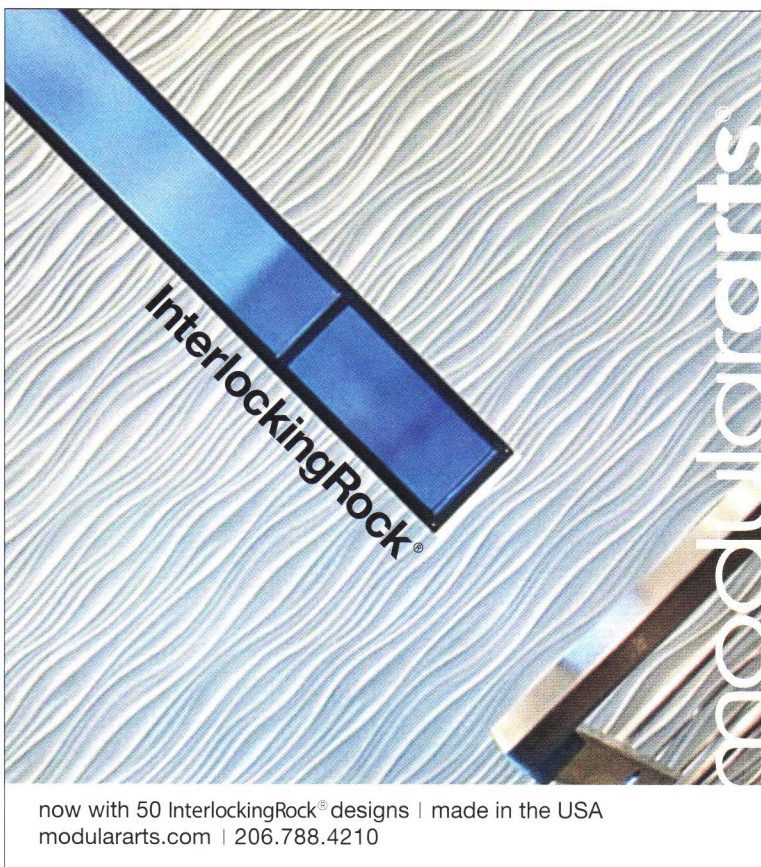
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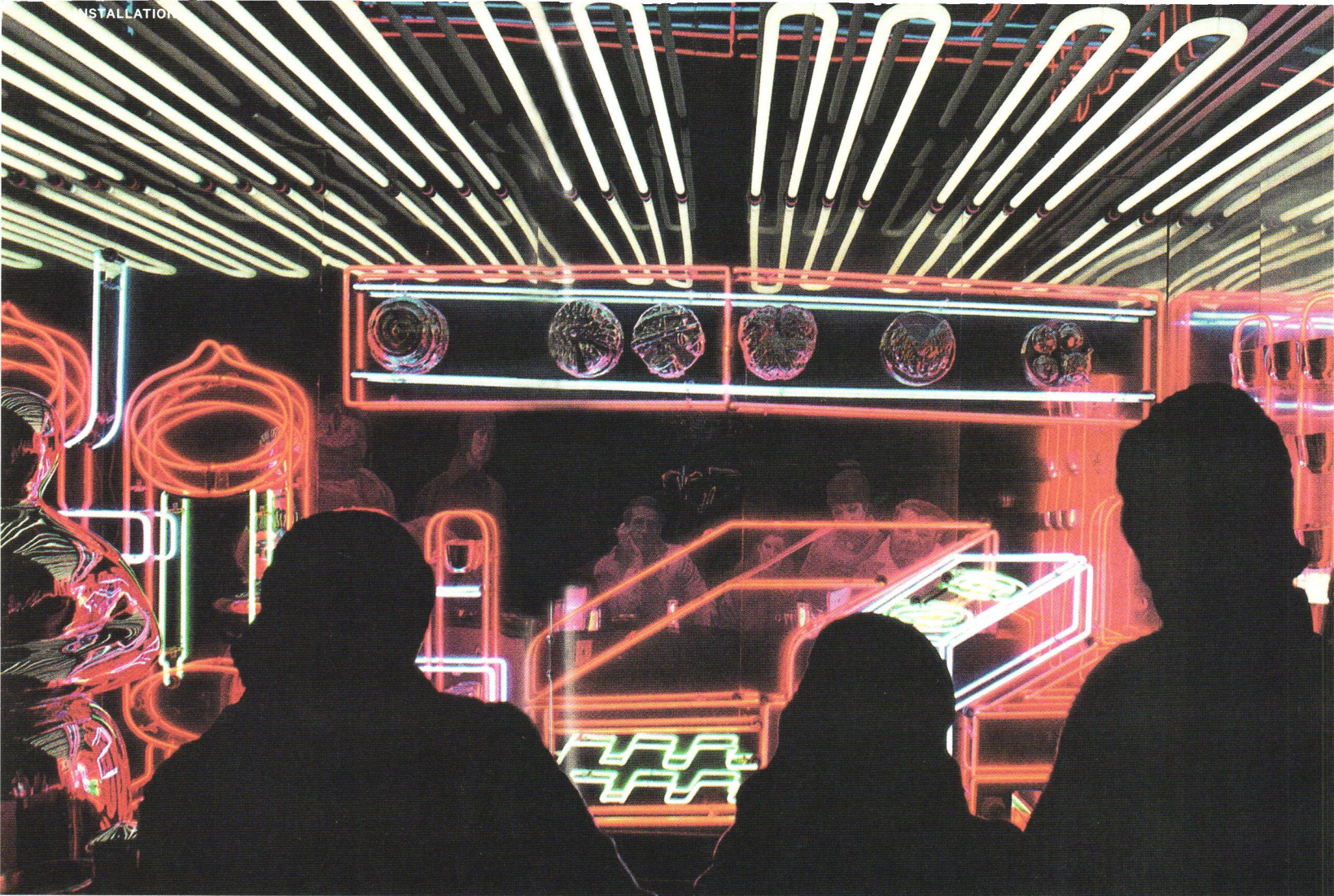
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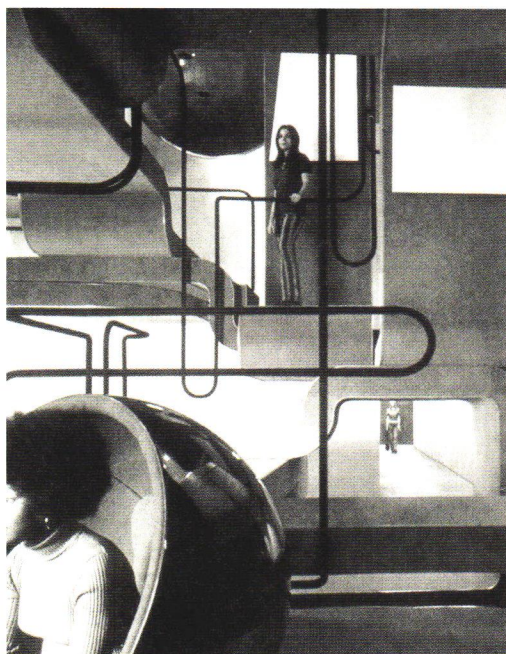
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Given the Chance to Dream, Legend Stanley Felderman Launched his Career with the Fabergé Headquarters



Legend Award winner Stanley Felderman (page 54) got his first big break with the commission to design the Fabergé headquarters in New York. He was in his early 20s, had just recently graduated with an architecture degree from Pratt Institute, and left a job with a large firm for this temporary gig. He was given a tremendous amount of latitude to design Fabergé, which was described as sculptural, mod, funky, and maybe even groovy, when it was completed in 1970.

"I took this job, and I was given a chance to dream. It was an early opportunity to create a space that represented the heart and soul of what a company was about," Felderman says. "I created drawings that were way out there. I mean, I had things that I didn't even know could be built."

His futuristic concept featured fiber optics, neon lighting, colored cathode illumination, and a combination of holographic images and perfume scents, which produced a virtual showroom within

the interior. A multimedia stairway (pictured, left) connected multiple levels, and the space featured a selection of European-imported modern furniture that was otherwise rarely available in the U.S. "We brought in furniture from Europe that predated the Italian show at the Museum of Modern Art," Felderman says.

The design also boasted a large-scale, three-dimensional art installation (pictured, above) by Felderman that is composed of neon, cathode, and Lucite. Mounted in the pre-function space for the executive screening room, the installation featured silhouettes of Fabergé's executives on black Lucite. These flat cutout profiles were contrasted by corresponding images painted on the opposite side and reflected onto the black Lucite wall. —HAYLEY ARSENAULT