

contract

Designer of the Year

**Alessandro
Munge**

39th Annual Interiors Awards

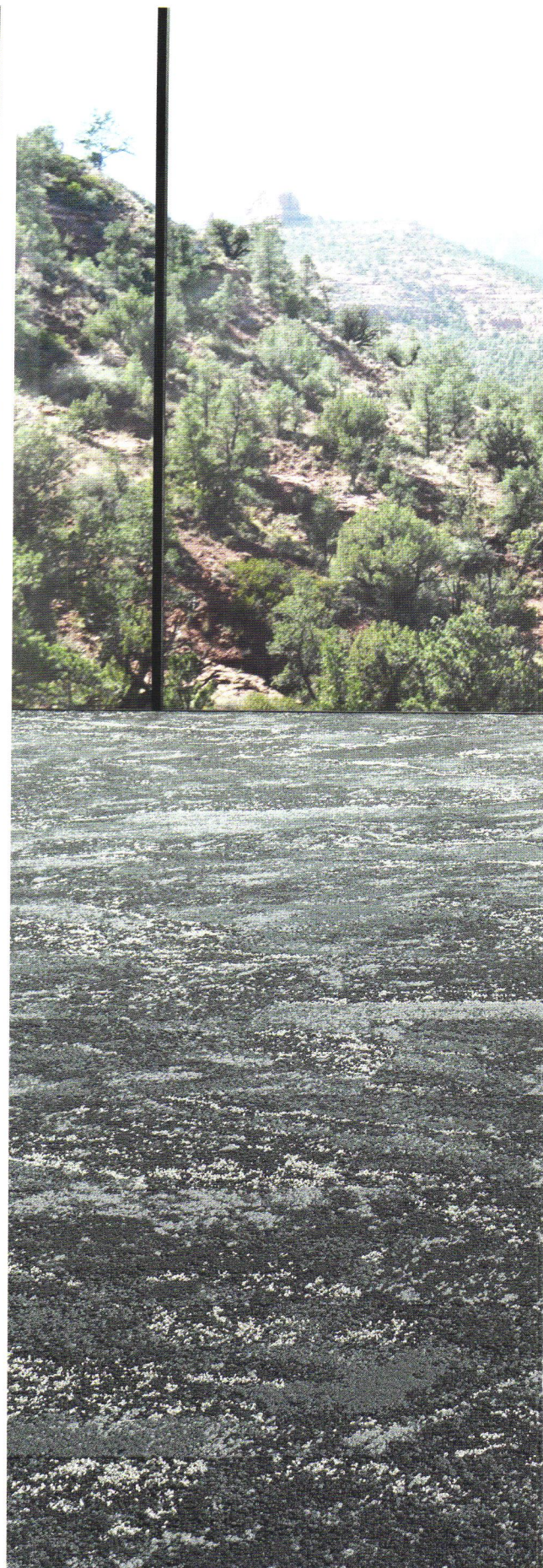
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Bringing Nobu
to Canada

volume 59 issue 1

cover, and top of this page: 2018 Designer of the Year Alessandro Munge photographed by Brian Ferry.

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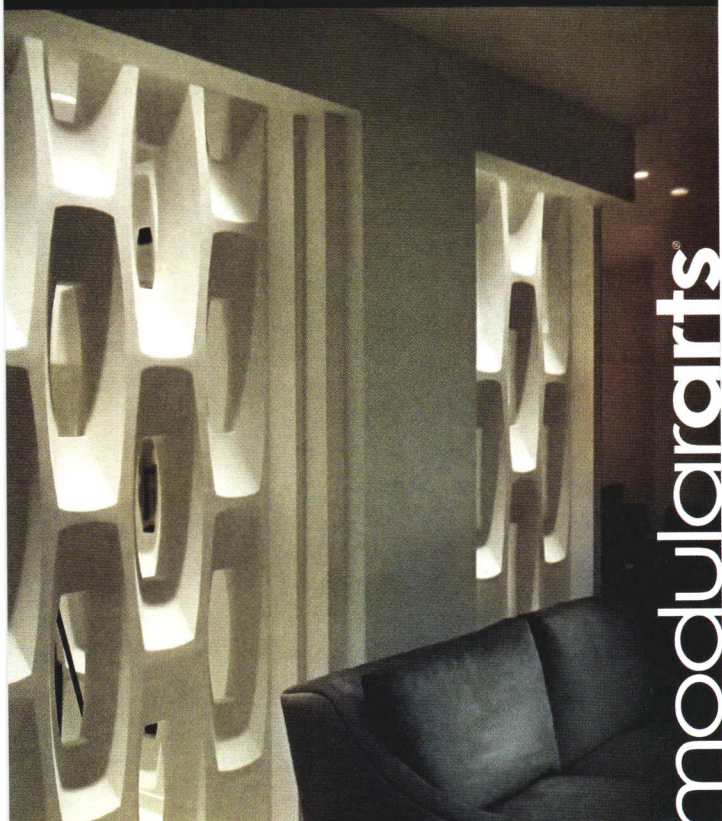
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Construction Firms Appointed for Obama Presidential Center

Four of the five selected companies, with a combined 51 percent stake in the contract, are minority owned firms based on Chicago's South and West sides.

contractdesign.com/obamapresidentialcenterconstruction

Hiroshi Sugimoto to Lead Redesign of the Hirshhorn Museum Lobby

The interior redesign, which will include a coffee bar, is the first since the Washington, D.C., museum opened in 1974.

contractdesign.com/hirshhornmuseum



Snow Kreilich Architects Named 2018 AIA Architecture Firm Award Winner

The Minneapolis-based firm has spearheaded projects that include the ports of entry for the U.S. Department of Customs and Border Protection on the Canadian border in both Maine and Minnesota.

contractdesign.com/snowkreilicharchitects

Knoll Acquires Muuto for \$300 Million

The Muuto acquisition expands the range of price points Knoll covers in the affordable luxury segment and significantly expands the company's international reach.

contractdesign.com/knollacquiresmuuto

Sixteen Firms Listed for the State Department IDIQ Contract

SHoP Architects, Diller Scofidio + Renfro, and Ennead Architects are among the firms chosen to contribute design services for U.S. diplomatic facilities.

contractdesign.com/idiqcontract

Bob Frasca of ZGF Architects Dies at 84

The Portland, Oregon-based architect, who co-founded ZGF with Norm Zimmer and Brooks Gunsul in 1966, died on January 3 from complications of chronic lymphocytic leukemia.

contractdesign.com/bobfrasca

Designing for Health: Light, Circadian Rhythms, and the Health of Caregivers

PERKINS+WILL

Healthcare experts at Perkins+Will explain the benefits of building strategies that bring daylight into traditionally artificially lit staff spaces, and suggest ways to incorporate new lighting research into evening lighting systems.

contractdesign.com/pwcircadianrhythms







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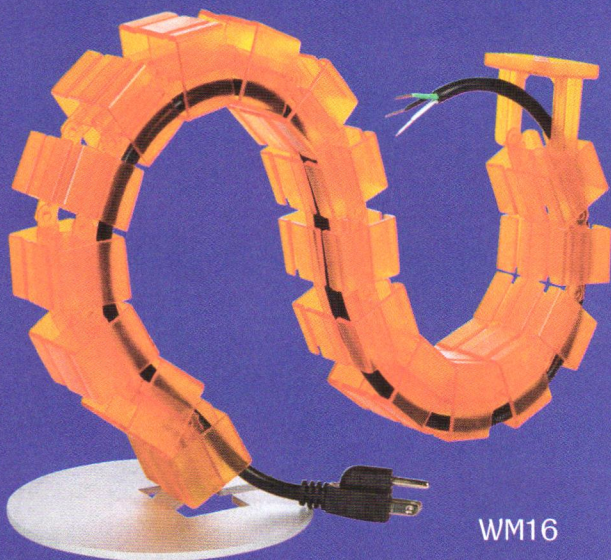


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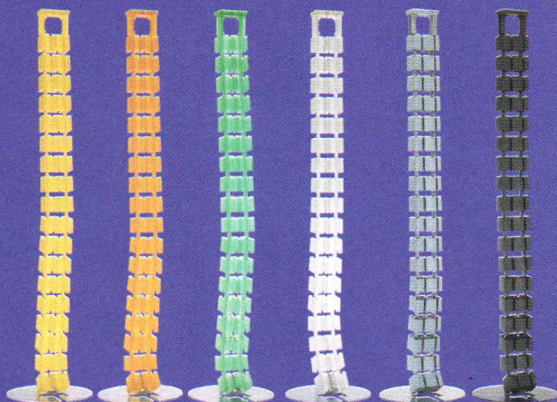


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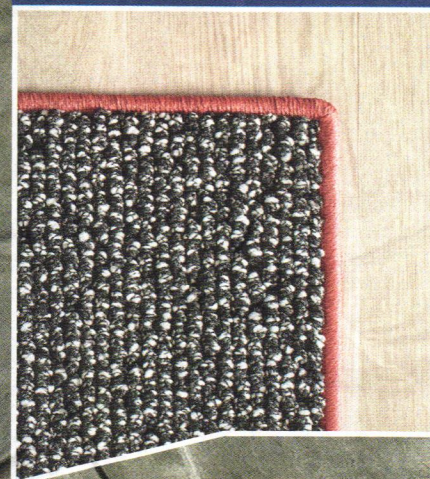
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The image shows the interior of the Porte 12 Restaurant. The space is characterized by large, sculptural pendant lights made of thin copper wires in a conical shape, each housing a single warm-toned Edison bulb. The seating consists of a long, dark blue upholstered booth with square wooden tables and a round wooden table in the foreground. All chairs are dark blue. The floor is made of light-colored wood in a herringbone pattern. The walls are a neutral, light color. The overall aesthetic is modern and minimalist.

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Honoring a Designer of the Year and a Legend



In our world of commercial interiors, we are keenly aware of the influence of hospitality design, and the blurring of hospitality, with frankly every other project type. We are observing the leading hospitality designers more carefully and with more scrutiny now to see the impact that they—as individuals and collectively as a profession—have on the design industry. With that in mind, in that context, we honor a hospitality designer who is truly standing out and having a remarkable moment: Alessandro Munge, our 39th Designer of the Year (page 42).

Even compared to just three years ago, the founder of Toronto's Studio Munge has elevated his own practice, taking the sole leadership position of a firm that has grown from about 30 to 60 professionals, with a roster of international clients of increasing acclaim. "For me, the moment right now is like a blank canvas," Munge says. "My business is evolving. I'm evolving. I feel like I'm growing and bursting out and finding myself, which is the most beautiful time I've ever, ever experienced in my career."

Munge began his career in the 1990s with Yabu Pushelberg, the hospitality design firm that was named the 2002 Designer of the Year. Eager to lead his own work, Munge developed his practice with notable restaurant and club interiors that defined the downtown Toronto social scene for the turn of the century. He gained recognition in that city, but most all of his work was in Canada and he was not well known in the U.S. or abroad. Fast-forward to this decade, with projects in more diverse locales, including Las Vegas and China, and more accolades, including Interiors Awards in the restaurant category in 2015 for Cluny and 2017 for Figo, both in Toronto. The scale of his work has increased to now incorporate entire hotels, including The William Vale Hotel in Williamsburg, Brooklyn, Munge's inaugural New York project. Since opening less than two years ago, The William Vale, its restaurant Leuca, and its club Westlight are heightening the expectations of the hospitality experience in Williamsburg and, broadly, in New York.

And now, the Munge moment. At the end of 2017, Bisha Hotel opened in Toronto, with luxurious interiors, including restaurants and lounge, all designed by Munge. Just one block from Bisha Hotel, construction is beginning on Nobu Toronto (page 136), the first-ever integrated hotel, residence, and restaurant development for the Nobu brand. Munge is designing all interiors for Nobu Toronto. In China, Munge has multiple projects underway, including hotels. And in Los Angeles,

he is designing interiors for a new Park Hyatt at Oceanwide Plaza, across from Staples Center, that will open within the next two years.

Munge's work considers context, infusing light and materiality into spaces that reflect the location and clientele. In restaurants, he is constantly seeking to refine the dining experience, allowing guests to savor an interior in new and different ways with each visit. In hotels, Munge is collaborating with clients to develop timeless, sublime interiors that enhance the guest experience. And in most all of his projects, Munge is designing bespoke furnishings, lighting, and other fixtures that are specific to the interiors. I am pleased to honor Munge, and to welcome him to the fellowship of past Designers of the Year that are present at the Interiors Awards Breakfast.

What also makes the Interiors Awards Breakfast special is the opportunity to celebrate a legend. This year, our Design Legend Award honoree is Joan Blumenfeld (page 54), a design principal and former global design director for interiors at Perkins+Will in New York. Blumenfeld has overseen the design of some of the most significant interiors completed by the firm over the past 12 years. But, perhaps more importantly, she has had a demonstrable impact as a leader among women in architecture, as a mentor, as an advocate for sustainability and wellness, and as a proponent for design excellence in New York. For the past five years, she was the chair of the board of the Beverly Willis Foundation, an organization that supports women in architecture. Blumenfeld's influence has been a positive force for change at multiple levels of our design profession.

I hope that you will learn from the stories and work within the pages of this issue, be inspired in your practice, and have a great 2018!

Sincerely,

John Czarnecki, Assoc. AIA, Hon. IIDA
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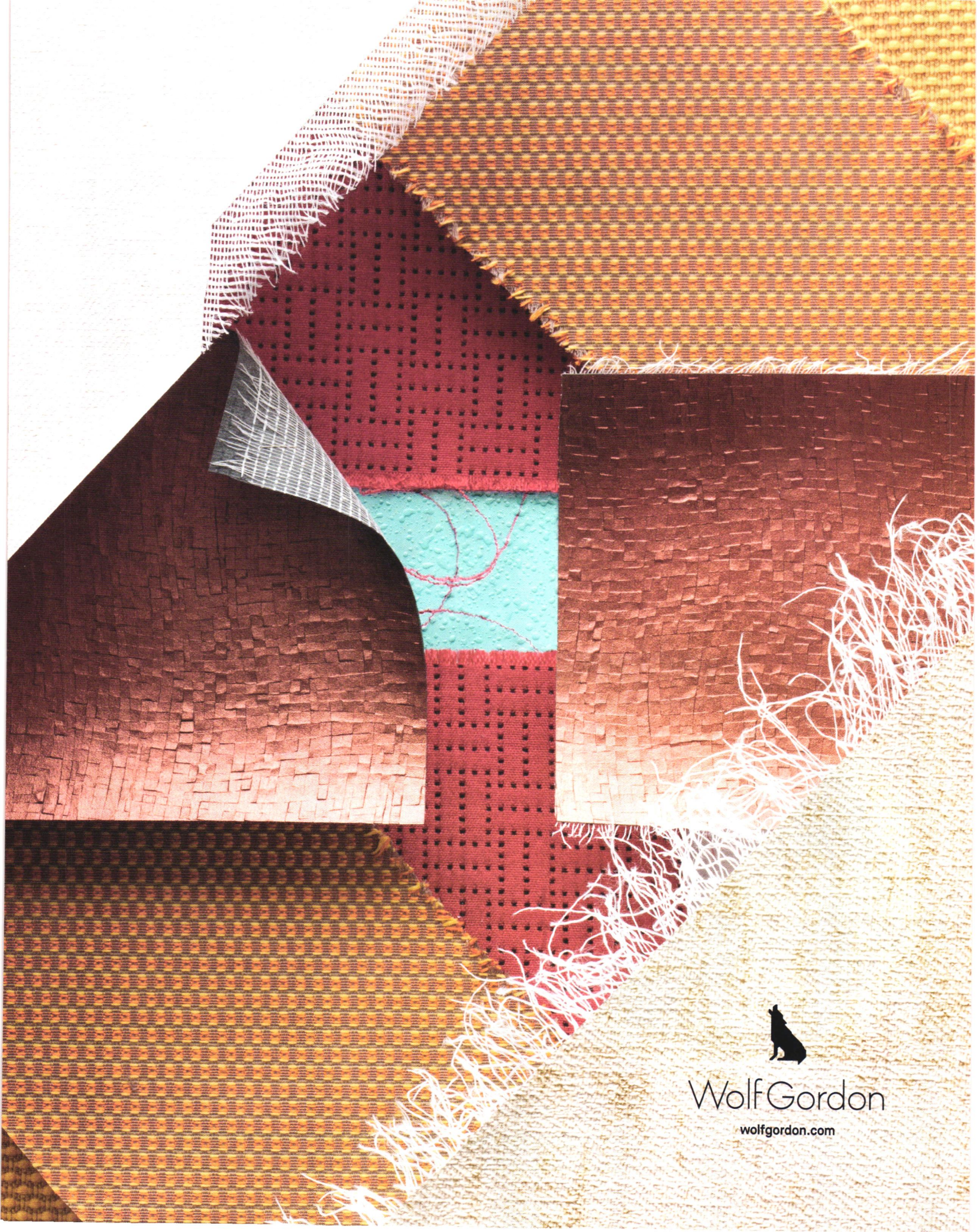
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Last year's awards grants include Lakeview Pantry by Wheeler Kearns Architects, Youthscape by HOK, Planned Parenthood of New York City by Stephen Yablon Architecture, and CounterPulse by Jensen Architects. Go to contractdesign.com/inspirationsaward to learn more about these Inspirations Award recipients.

Inspirations 2018 will be awarded in Chicago during 2018 NeoCon®. Honored work will be featured in *Contract* Magazine print and digital editions and on contractdesign.com.

2017 WINNERS

CounterPulse in San Francisco by Jensen Architects
Planned Parenthood of New York City in Queens, New York,
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Youthscape in Luton, England, by HOK
Lakeview Pantry in Chicago by Wheeler Kearns Architects

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James Stewart Polshek Named 2018 AIA Gold Medal Honoree

James Stewart Polshek (bottom, right) has designed the Rose Center for Earth and Space at the American Museum of Natural History (right) in New York and the William J. Clinton Presidential Center (bottom, left) in Little Rock, Arkansas.

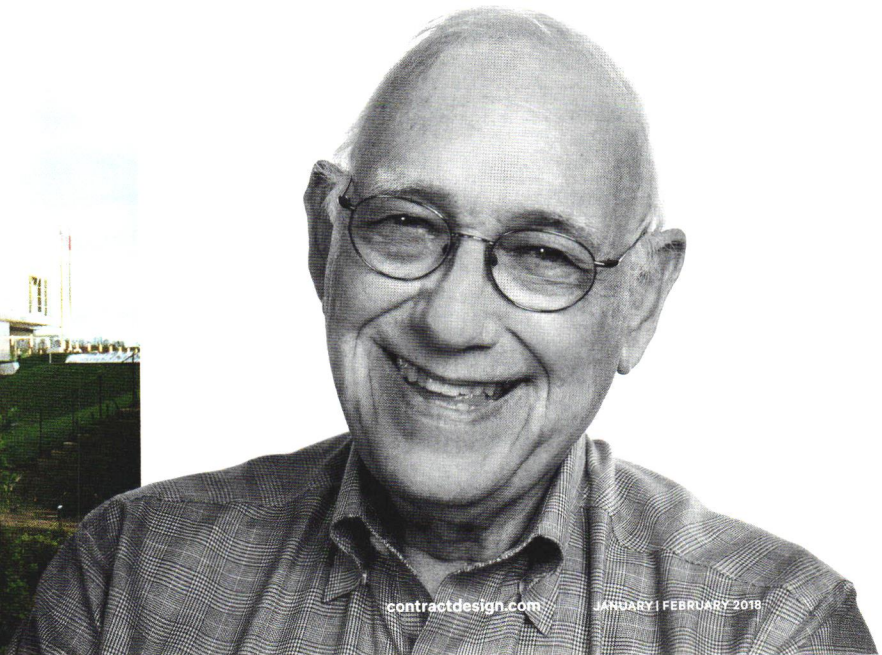
New York-based architect James Stewart Polshek, FAIA, who designed the William J. Clinton Presidential Center in Little Rock, Arkansas, and served as dean of Columbia University's Graduate School of Architecture, Planning and Preservation from 1972 to 1987, has been selected as the 2018 recipient of the American Institute of Architects (AIA) Gold Medal.

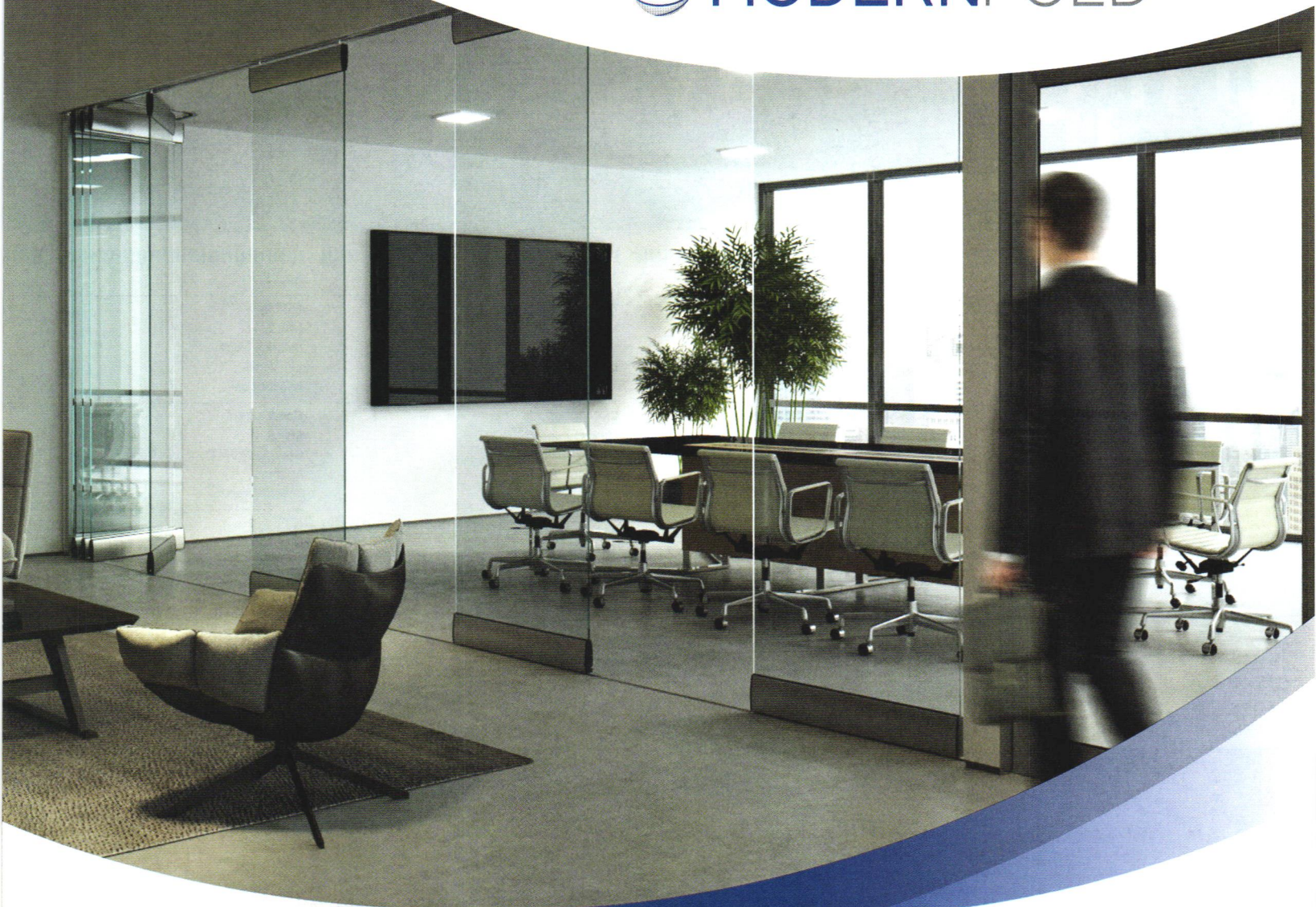
The AIA board of directors and strategic council made the announcement in December 2017, and Polshek will be formally honored during the AIA Conference on Architecture in New York this June. The AIA Gold Medal recognizes an individual or pair

of architects whose body of work demonstrates a significant, lasting influence on the theory and practice of architecture.

Born in Akron, Ohio, Polshek graduated from Yale University with a master of architecture degree in 1955, and then worked for I.M. Pei. He launched his practice, James Stewart Polshek Architect, in 1963. The firm underwent multiple iterations and was named Ennead Architects in 2010.

In New York, Polshek's restoration of Carnegie Hall was completed in 1987, and the Rose Center for Earth and Space at the American Museum of Natural History opened in 2000. Other notable projects include the Newseum on Pennsylvania Avenue in Washington, D.C., as well as the National Museum of American Jewish History in Philadelphia. —WILL SPEROS





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stockholmfurniturelightfair.se

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buildexvancouver.com

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Palm Springs, California
modernismweek.com

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Set Sail

Michael Vanderbyl designs a comprehensive collection for JANUS et Cie to conjure the nautical aesthetic of a sea lover's sailing vessel

JANUS et Cie has introduced the Hatch collection of indoor and outdoor furnishings, drawing on legendary San Francisco-based designer Michael Vanderbyl's longstanding love for sailing.

"Sailing has always been close to my heart," Vanderbyl says. "It's not just because of the experience, but because of the aesthetic: The crisp white hull; the richness of teak decks; the dark, deep green of the bay waters and the clear blue San Francisco sky; and the ever-present, brilliant white sails cutting through the fog."

Emulating the archetypal aesthetic and clean lines of a classic sailing yacht, Hatch sets a teak composition against two lustrous frame finishes—Atlas Silver and Polaris White—to allude to the silver sheen of anodized masts and the crisp white hues of sails and hulls. "The design is based on the classic form of teak hatches and grates used in the marine architecture

of fine yachts," adds Vanderbyl. "Paired with sleek aluminum frames finished to reference the appearance of yacht masts, toe rails, and fittings."

Comprised of 22 distinct components, Hatch includes an armchair and a side table (pictured) as well as a side chair, a lounge chair, an ottoman, chaise lounges, and a serving cart, among other pieces. Optional cushions are available for both the seat and backrest. JANUS et Cie's comprehensive collection combines historic influences and marine craft techniques with a modern approach to elicit an authentic appreciation of the sea and sleek sailing vessels. —HAYLEY ARSENAULT

janusetcie.com



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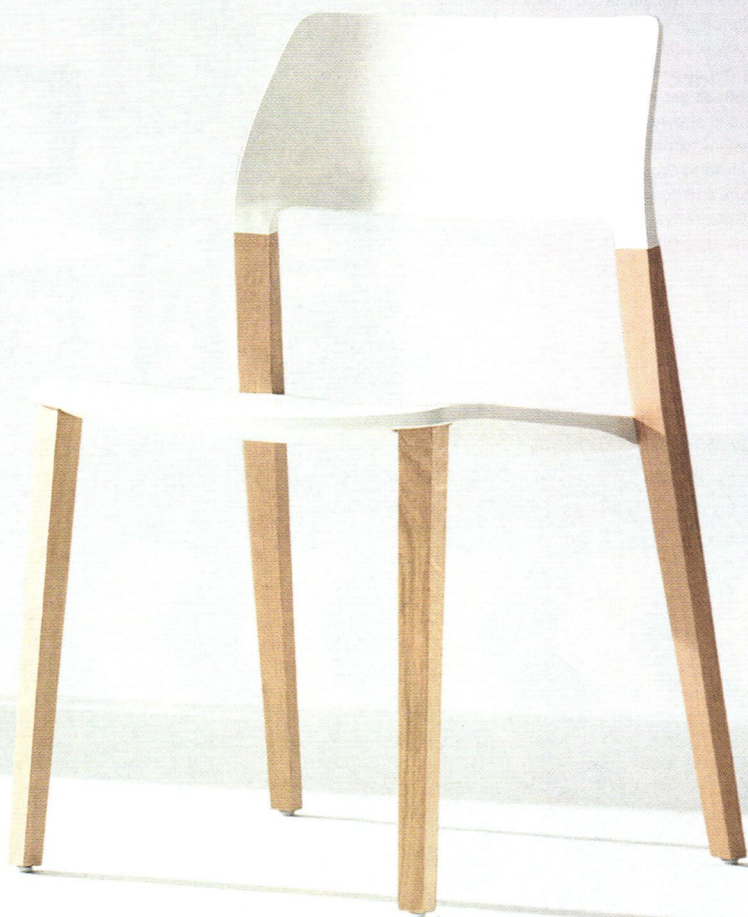


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1. HBF Textiles: Color Block

Partnering with designer Barbara Barry, the Color Block collection features five fabrics with heathered hues and nature-inspired patterns. The textural solids—including the patinated Dry Run, the blended Crosstweed (pictured), and the performance fabric Wrap Around—provide the foundation of the collection, while the organic Lava Rock and checked Paintbox bring dynamism and energy. Each is available in multiple colorways.

hbftextiles.com

2. Kimball: Canopy

A new benching system designed by Primo Orpilla of Studio O+A, Canopy offers versatile workspaces that are adaptable to the needs of the moment and the moods of the user. A system of privacy panels, canopies, writable surfaces, height-adjustable surfaces, seating arrangements, and accessory options create modular stations where privacy and collaboration are able to seamlessly coexist.

kimball.com

3. Woven Image: Echo Tile

Six new lightweight, peel-and-stick tile designs from Woven Image create playful acoustic solutions made of 60-percent upcycled PET. The cross-motif Plus, arrow-like Direction (pictured), geometric Kaleidoscope, and rounded-square design of Block bring new versatility to the Echo Tile collection, while the chiseled Groove 45 and Groove 90 tiles feature energetic lines and are available in 20 colorways.

wovenimage.com



2



3

4. Designtex: Josef and Anni

Inspired by the legacy of Bauhaus-era designers Josef and Anni Albers, two new bleach-cleanable textiles celebrate the iconic duo's lasting influence on color theory and weaving. The patterned Anni features structured geometry and rhythmic lines in six colorways, while the plush solid Josef (pictured) is available in 18 colorways.

designtex.com



4



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Featured: Lichen carpet tile, Lineate enhanced resilient tile, Variant Form carpet tile and Local Legacy commercial hardwood

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39th annual interiors awards

Congratulations to our 2018 Designer of the Year

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our Legend Award recipient **Joan Blumenfeld** of Perkins+Will
and all of this year's outstanding Interiors Awards Winners.

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39 designers of the year

The Designer of the Year honor was initiated in 1980, and Michael Graves was the second recipient. Alessandro Munge, who leads the firm Studio Munge in Toronto, is the 39th Designer of the Year.

2018 Alessandro Munge
2017 Suzette Subance Ferrier
2016 Todd Heiser
2015 Martin Lesjak
2014 Krista Ninivaggi
2013 Joey Shimoda
2012 Michael Murphy, Alan Ricks
2011 Primo Orpilla, Verda Alexander
2010 Graft: Gregor Hoheisel, Lars Krückeberg, Alejandra Lillo, Wolfram Putz, Thomas Willemeit
2009 John Peterson, John Cary
2008 Philip G. Freelon
2007 Jim Richärd, Kelly Bauer
2006 Mark Harbick
2005 Kendall P. Wilson
2004 Shashi Caan

2003 Peter Pfau
2002 George Yabu, Glenn Pushelberg
2001 Shigeru Ban
2000 Ralph Appelbaum
1999 William McDonough
1998 David Rockwell
1997 Carolyn Iu, Neville Lewis
1996 Richard Brayton, Stanford Hughes
1995 Debra Lehman-Smith
1994 Lauren Rottet
1993 Juliette Lam
1992 Gary Lee, Mel Hamilton
1991 Gregory Landahl
1990 Karen Daroff
1989 Scott Strasser
1988 Carol Groh
1987 Miguel Valcarcel, Randy Gerner, Judy Swanson, Patricia Conway
1986 Charles Pfister
1985 Francisco Kripacz
1984 Raul de Armas
1983 Joseph Rosen
1982 Orlando Diaz-Azcuy
1981 Michael Graves
1980 John Saladino

Genuine, warm, and gregarious, Alessandro Munge is the very personification of hospitable. No wonder that the founder and principal of Toronto-based Studio Munge has focused his career on the hospitality sector. Bringing people together in style, awakening their senses, and giving them a memorable experience: That is his life's work.

By Michael Totzke

Since rebranding and expanding nearly three years ago, Studio Munge has gained increased international recognition for innovative, luxurious hospitality projects that are consistent in their levels of detail and beauty. Munge's portfolio, which has grown in scale from clubs and restaurants to entire hotels both in Canada and the United States and soon in China, includes The William Vale Hotel in Brooklyn, New York, and the new Bisha Hotel in Toronto. In the midst of a career-defining moment, he is on a trajectory to do much more. Munge is *Contract* magazine's 2018 Designer of the Year, the 39th recipient of the award.

An Italian influence in everything

Both Munge and his wife, Grace Zeppilli, are Italian-Canadian. Zeppilli leads her own art-consulting business, GZ International, which selects artworks for many of Munge's interiors and shares an office with Studio Munge. Together, the couple is immersed in the world of global hospitality while raising two teenage daughters and now renovating a home with dramatic views of Toronto.

"It's all-things-Italian at home," says the expressive, intense Munge. "How I like to live and who I am is 100 percent Italian."

The middle child of three, Munge spent the first five years of his life in Filetto, a town in Italy's Abruzzo region, until his family immigrated to Toronto. Once in Canada, his mother, Nella, operated her own custom drapery business. Early on in his teenage years, Munge would join his mother as she met clients, and eventually he began to sketch drapery solutions for her. "This evolved into me helping my mother build little storyboards for her clients," recalls Munge. "She's my hero. I saw a woman grow a business from nothing and employ people. It created an emotion in me, a connection to people through design."


Munge graduated from Ryerson University in Toronto with a bachelor's degree in interior design in 1994. During his last summer of school, he interned at the Toronto office of Yabu Pushelberg, led by George Yabu and Glenn Pushelberg, *Contract* magazine's 2002 Designers of the Year. He continued with the firm after graduating, learning the craft of hospitality design from the duo.

But Munge yearned to create his own interiors. In 1997, he and Sia Leung, a colleague at Yabu Pushelberg, founded the firm Munge Leung that quickly became well-known in Toronto for designing the enormous and popular Guvernment nightclub for Bechara "Charles" Khabouth, the head of Ink Entertainment, who is regarded as Toronto's "King of Clubs."

Guvernment was the start of a long, important working relationship between Munge and Khabouth. Munge has designed a number of clubs and restaurants in Toronto for the impresario over the past two decades, including the nightclub Rebel in 2016. "I always felt most comfortable with Alessandro because he's able to recognize concepts, needs, and budgets, and then design

Designer of the Year

Alessandro Munge



Munge is seated in the
Vale Garden Residence,
the presidential suite
of The William Vale Hotel,
which he designed
in Williamsburg, Brooklyn.



Bisha Hotel (all photos on this spread) opened in Toronto in 2017 to great fanfare. The sleek lobby (top) features marble floors and crushed velvet wall panels, leading to the dark and seductive Mister C Bar Room (right). Many furnishings and fixtures throughout the hotel were custom designed by Munge, including guestroom bathroom vanities (above). On the 44th floor of the hotel, the restaurant Kost (opposite) is a light and airy contrast to the dark lobby and lounge.





for function,” Khabouth says. “A lot of people can design, but the function often falls short.”

After Government, Munge Leung enjoyed a steady upward climb, raking in awards and developing a strong client base. Successful Munge Leung ventures included the Rosewood Hotel Georgia (2011), a detailed restoration of a 1920s landmark in Vancouver, Canada, which incorporates the Hawksworth Restaurant, a sleek venue for the creations of David Hawksworth, one of the country’s most celebrated chefs.

Since splitting with Leung in summer 2015, Munge has continued the practice as Studio Munge, which has quickly grown from approximately 30 to 60 employees and is thriving with large projects both in Canada and abroad. “For me, the moment right now is like a blank canvas,” Munge says. “My business is evolving. I’m evolving. I feel like I’m growing and bursting out and finding myself, which is the most beautiful time I’ve ever, ever experienced in my career.”

Studio anchored in process

For the studio’s home, Munge purchased a 15,000-square-foot former factory building in a light industrial area of northwest Toronto in 2014. His own desk is purposely open to the rest of the studio because he spends most of the day among his staff. “To me, the best solutions are the ones in which the team is around me, almost like it’s around my mother’s table,” Munge says. “I feed off the energy.”

His multidisciplinary team incorporates industrial designers. Taking a holistic approach, Munge fashions custom furniture for most of his interiors, whether a hotel, restaurant, or other project type. “In my desire to control the environments and to control the guest experience, we have excellent examples of where our pieces have blended beautifully into the interiors,” Munge says. “I built a studio

that has six super-talented industrial designers, and they work very closely with me to create this custom furniture.”

While the genesis and fruition of each Studio Munge interior is different, they all share a similar gestation. Before the blank canvas is filled, three elements are considered: location, brand, and clientele. Munge enjoys getting to know a site, immersing himself in context, and connecting with the client and their business. He also intently studies people to understand how they will interact within a given space, and how the interior may function.

Next, Munge and his team create a large, physical storyboard. “We always build a narrative through images of inspiration and try to understand the ‘why.’ That’s the first way we pitch,” Munge says. “Our narratives are the most important part of our projects, allowing the team to be creative based on a specific direction. We believe that if we build a narrative that everybody believes in, then it can, ultimately, be followed through in all aspects.”

The storyboard always includes visuals that are infused with emotion. “I want to understand the project, not through images of other interiors but rather through ethereal images you have to dive deep into in order to pull a design out of them,” says Munge. “Even though you may not understand it, or you may not believe it, guests will always feel it. They will know when something doesn’t feel right within the space.”

Having a keen sense for hospitality clients and their guests has enabled Munge to produce sophisticated interiors that are attractive to targeted audiences. For example, the eatery Figo (2016) for Khabouth’s Ink Entertainment is a modern Italian restaurant designed to appeal to women in the city. Located at the nexus of Toronto’s entertainment and fashion districts, the initial inspiration was a spring collection by Dolce & Gabbana translated by Munge into a fresco-like



floral ceiling that is “very subtle, not overly ornate,” he says. The interiors are light and airy, thanks to a pale color palette and furniture such as wire-mesh barstools and glass-topped tables with shapely blonde wood bases.

The William Vale: Munge in New York

An essential example of the recent transformation in Munge’s practice is also his first project in New York: The William Vale Hotel (2016) in Williamsburg, Brooklyn. Designed for Riverside Developers, The William Vale illustrates the power of the Studio Munge narrative process. “We [initially] went through an interview process just for food and beverage [services] because the client already had a designer for the rooms and public areas,” Munge says. “But the client was blown away by our narrative, and as a result, we got to do the whole hotel,” which includes the restaurant, Leuca; the rooftop bar, Westlight; all public spaces; and 183 guestrooms and suites.

His pitch? Instead of referencing Williamsburg’s industrial past, Munge focused on its dynamic artistic present. Commissioned artworks by Brooklyn artists pervade the hotel from the lobby and lounge to the suites. Guestrooms are bright and modern, and double-height living spaces in the presidential suite amp up the luxury quotient.

“From the first day we met and discussed our vision for The William Vale Hotel, Alessandro and his team worked through many drafts to come to the final masterpiece, which continues to get rave reviews from our guests,” says Benzi Herbst, project manager for Riverside Developers. “The attention to detail is unbelievable.”

The hotel’s southern Italian restaurant, Leuca, has a particularly poetic subnarrative: The restaurant’s chef, his wife, and their young daughter moved to Brooklyn from Italy, and the cuisine is reminiscent

of their homeland. The warm, earthy oak-paneled room, with its spacious leather-upholstered custom banquettes, is a romantic evocation of their Italian country house.

Up on the 22nd floor, Westlight, The William Vale’s white-hot rooftop bar, is crisp, refined, and cosmopolitan. Visitors arrive via elevator and proceed through a corridor for a sense of heightened procession on their way to Westlight, which features stunning, sweeping views of New York. It’s one of Munge’s most satisfying achievements. “How we take people up into the elevator, narrow them into a corridor, and then blast them out into the dining room—that compression and expansion is exactly what we wanted and is exactly what happens when people walk through it,” Munge says.

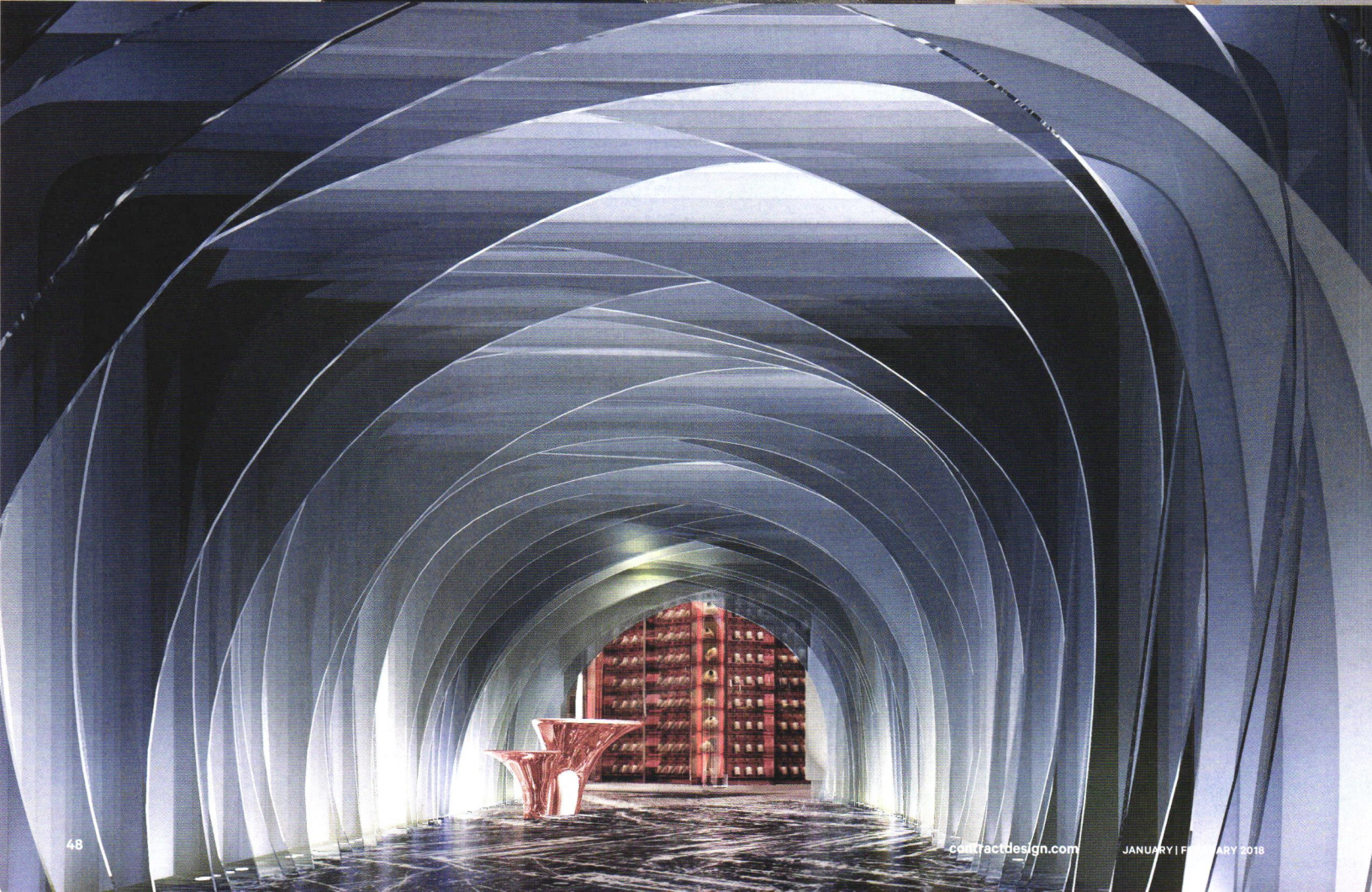
From clubs to Bisha Hotel

The evolution in Munge’s work continues in Toronto, where his most significant project to date, Bisha Hotel, opened just two months ago. Developed by Khabouth, whose nickname is Bisha, this high-end hotel tracks the upward trajectory of both client and designer. Khabouth, an operator of several Toronto clubs and restaurants, is now an hotelier, and Munge, who has completed many venues for Khabouth, is crafting entire hotels. This dynamic duo has defined and energized Toronto’s social scene with style and showmanship. “I think we’ve designed 15 projects together,” Khabouth says. “It’s been a bit of a challenge because we’re both strong-headed. We’ve been able to keep up with each other, sometimes try and outdo each other, but the end result has been satisfying for both of us.”

True to Khabouth’s nightlife background, “Bisha Hotel welcomes and celebrates the animals of the night that we are,” says Munge, who designed all 96 guestrooms, the lobby lounge

At The William Vale Hotel (all photos on this spread) in Williamsburg, Brooklyn, the guest experience begins in the lobby, where art (right) and bespoke lighting above the reception area (far right) set the stage. The Italian restaurant Leuca (opposite) is playfully inspired by Italian country homes. On the top floor of The William Vale, the Westlight cocktail lounge (bottom two) has become a go-to nightlife spot with dramatic views of New York.







“For me, the moment right now is like a blank canvas. My business is evolving. I’m evolving. I feel like I’m growing and bursting out and finding myself, which is the most beautiful time I’ve ever, ever experienced in my career.” —Alessandro Munge

The Studio Munge team (top, left) has grown from 30 to 60 professionals in just three years. Munge and his wife Grace Zeppilli have two daughters (top, right). Recent Studio Munge projects include the restaurant Lago by Julian Serrano, completed in 2015 in Las Vegas (opposite, top two); and Figo (opposite, bottom), which opened in Toronto in 2016.

named the Mister C Bar Room, and the restaurant Kost on the 44th floor. The seduction begins in the lobby. Custom-cut black-and-white-patterned marble floors, crushed black velvet wall panels, a reception desk cut like a diamond in etched gold-colored metal: Together, they suggest an opulent temple of desire. Guestrooms are luxurious and contemporary, featuring custom furnishings by Munge in such tactile materials as velvet and leather, abundant mirrors, and fabulous modern art and photography. To stay at Bisha Hotel is to feel younger, richer, and sexier—or that is the promise.

The guest experience is thoroughly considered in the Mister C Bar Room, where one can be seated in plush velvet chairs or sofas near an ornate fireplace, or at an onyx bar at one end of the expansive room. Lighting is alluringly low. Art lovers will appreciate six oversized framed scarves, creations by Damien Hirst for Alexander McQueen, with their silken fabrics festooned with imagery of skulls and ethereal butterflies.

Mister C Bar Room is as dark and mysterious as the restaurant, Kost, is light and effervescent. Here, woven rattan chairs and ivory banquettes with orange detailing suggest a sensuous coastal resort. A folding glass wall extends the dining space onto a generous terrace, complete with a glistening rooftop pool. Munge emphasizes that this dining experience—44 floors up with views of the entire city—is unlike any other in Toronto.

Nobu Toronto and a bright future

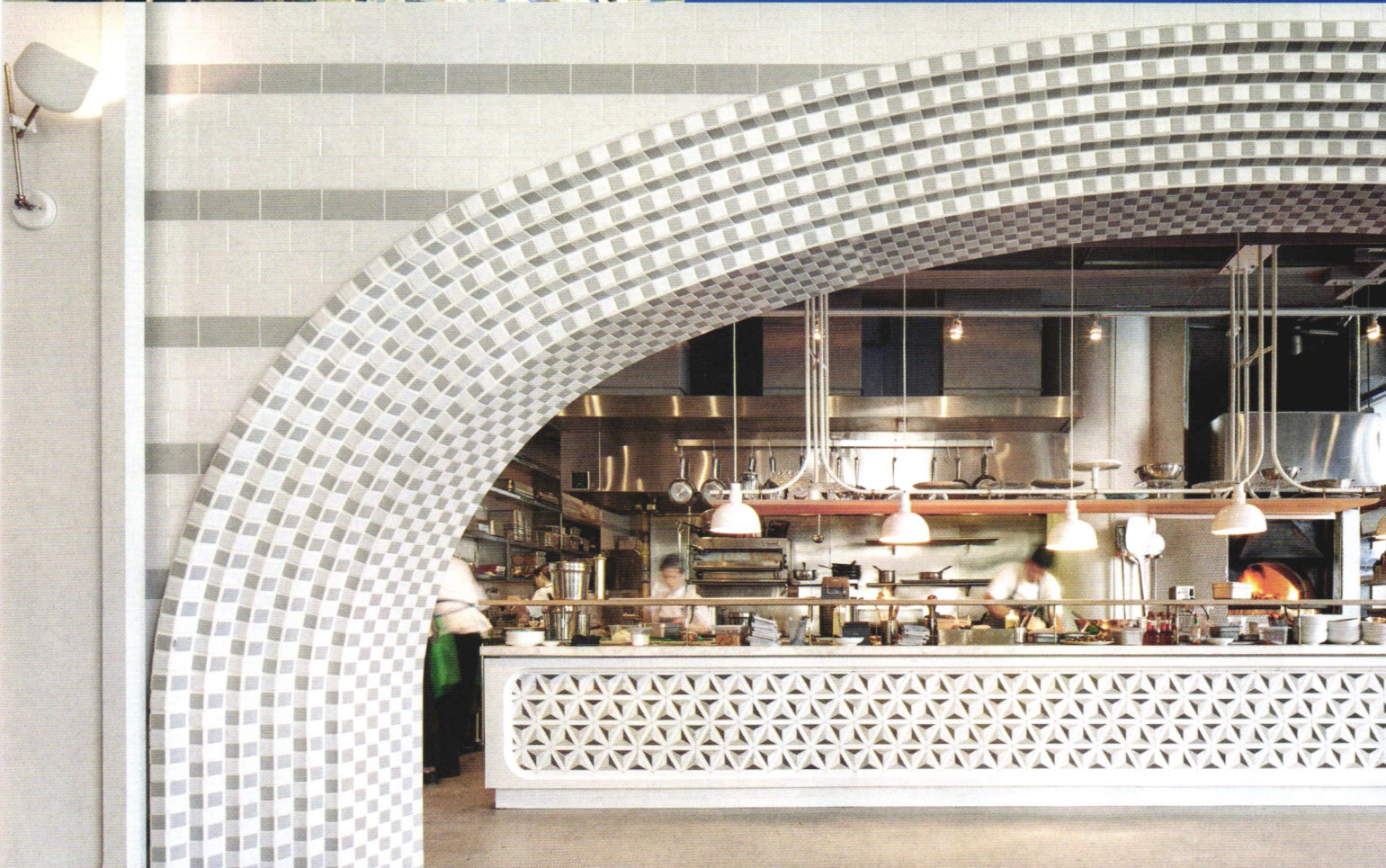
Today, Studio Munge is brimming with activity, with key projects in multiple locales. Lago, a restaurant by Julian Serrano, is due to open this year on the top floor of the Bellagio Shanghai after a successful Lago by Munge opened in Las Vegas in 2015. Design development is underway for the new Park Hyatt Hotel and Residences



in Los Angeles, across from Staples Center, opening in fall 2018, and the renovation of Park Hyatt Toronto will be complete in 2019. In China, Munge is designing interiors for two Shangri-La Hotel and Resort locations, in Nanning and Shanghai, to open by 2021.

Perhaps the most heady current endeavor for Munge is Nobu Toronto (see page 136), for celebrity chef Nobu Matsuhisa and actor Robert De Niro, set to debut in 2020. Munge is planning sumptuous interiors—hotel rooms, private residences, and a Nobu restaurant—within the 49-story twin towers by Teeple Architects. Just a block from Bisha Hotel, Nobu Toronto promises to rocket Studio Munge to a dizzying level of design fame.

Gratified to be named Designer of the Year, Munge admits to being a bit flummoxed to be recognized for “things that I’m truly passionate about every day—things that come naturally to me. It’s fun! I get to create beautiful spaces.” **c**



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A proponent for design excellence, and a champion for social responsibility, sustainability, and women in leadership, Joan Blumenfeld, FAIA, FIIDA, did not begin her career expecting to be a legend in her own right. She was not even expecting to be an architect, let alone a principal and global design director for interiors at Perkins+Will. Her journey inspires lessons for fellow design professionals across generations.

By Kristen Richards,
Hon. AIA, Hon. ASLA

"I could not wait to get out of there," Blumenfeld says of her hometown of Oceanside in Long Island, New York. "I was the only person in my high school of 3,000 kids who spent weekends in New York City at the Art Students League. I would walk around the city thinking, 'Why do we live in the suburbs and not here?'" In the 1950s, she adds, "It was assumed that girls would find a good husband, get married, and have kids. College was intended to make you an educated person to be a suitable mate for the husband you would find there. So many things have changed for the better."

Not exactly having a set career path from the start, she obtained a bachelor of arts degree in philosophical psychology from the University of Chicago, followed by a few years waitressing. For advice on next steps, she turned to her father, who had overseen the building of about 200 public schools over 10 years as the director of planning and research for the New York City Board of Education.

"You like to draw. You're good at math. Maybe you'd be interested in architecture," Blumenfeld recalls him saying.

She visited six Chicago architects to learn more about job prospects. It was the middle of the recession of the early 1970s, and they all said variations of "Don't do it," "You won't make any money," or "It's a tough field for a woman." That last piece of advice came from Gertrude Lempp Kerbis, FAIA, who, after working at Bertrand Goldberg and Skidmore, Owings & Merrill, founded Lempp Kerbis in 1967, the first woman-owned firm in Chicago. "She was a real pioneer," Blumenfeld says. "I was not aware at the time how unusual and remarkable she was."

The words of warning had no effect. "I completely ignored everything they said," Blumenfeld recalls. "All I could see were drawings, models, the collaborative atmosphere—so full of energy and creativity. I knew this was what I wanted to do."

Graduating from Harvard with distinction

While she did not know much about architecture schools at the time, Harvard University Graduate School of Design "sounded good," and she was surprised to be accepted. Blumenfeld graduated from Harvard with a master of architecture degree, with distinction, in 1979, and her class was composed of about 20 percent women. "We [Blumenfeld and her female classmates] were a novelty, the first class with a substantial number of women. A few professors gave us problems, but for the most part, we were treated equally," she says. "When I got out of school, I just assumed that it would be an equal playing field."

That assumption held true at her first job. In 1977, while still at Harvard, she worked for Sert, Jackson & Associates in Cambridge, Massachusetts, starting when Josep Lluís Sert was still active.

Legend

Joan Blumenfeld







With Perkins+Will, Blumenfeld has designed a range of projects, including a recent competition entry for Comcast headquarters (rendering, opposite top); a workplace for L'Oreal in Berkeley Heights, New Jersey, in 2009 with open cafes (opposite, bottom left); the New York Policy Academy (opposite, bottom right) in Queens, New York, in 2016; and a highly branded atrium space completed in 2009 for New York University's Stern School of Business (above) that brings natural light to underground spaces and creates a social center for the school.

"Sert was inspiring and encouraging," she remembers. "I watched how he worked with a team and got the best out of everyone. He also had no qualms about working with women."

Upon graduating and after the experience with Sert, Blumenfeld worked at several Boston-area firms. In 1984, she moved to New York to work for Emilio Ambasz's firm, where Robert Krone, AIA, interviewed and hired her. She married Krone in 1985, and they have two sons, Max and Robert.

At Kohn Pedersen Fox (KPF) from 1985 to 1987, Blumenfeld was only the second woman to be a senior designer at the firm and "the first woman in any position, including secretaries, to come back to work after being pregnant," she notes. She later skipped around to a few firms because advancement possibilities within a firm were rare. "There were no opportunities for a woman to become a principal," she explains. "There were no women principals and very few or no other senior designers at any firm." She landed at Butler Rogers Baskett Architects, where she was the senior designer on the Chelsea Piers renovation in New York in the early 1990s. When another recession hit, her work became more focused on interiors.

In 1994, Swanke Hayden Connell Architects hired Blumenfeld to design both architecture and interiors, and she remained with the firm for nearly 12 years despite obstacles. "I was given several architecture assignments as a senior designer, but [some] partners refused to take me to meetings because I was a woman. Some would not even sit with me to go over the work I was doing, [it was] clearly not a tenable situation," she said.

Richard Carlson, Swanke Hayden Connell's principal in charge of interior design at the time, was happy to work with Blumenfeld on corporate interior projects. "There was a bit of a learning curve,"

Blumenfeld says, "but I loved the quick turnaround and dealing with lighting, materials, and furniture." Her many New York projects with the firm included the interiors of Sotheby's 500,000-square-foot headquarters (2001); executive offices for IBM CEO Louis Gerstner (1996); and offices for Reuters (2001).

Becoming global design director

Blumenfeld was drawn to Perkins+Will because of the firm's emphasis on design excellence and genuine commitment to sustainability and social responsibility. "That is a really important aspect of any organization that I would want to be a part of," she explains. She instantly felt at home when she joined Perkins+Will in 2005, and she has been at the firm ever since.

For five years, Blumenfeld was the first Perkins+Will global design director for interiors, overseeing the firmwide interiors practice. She also was a member of the firm's Design Leadership Council, led by Ed Feiner, FAIA. "What started purely as project-based conversations flourished into Joan assuming a key global role on the council," Feiner says. "Her versatility to engage in almost every design discipline puts her in a class by herself."

Her recent projects with Perkins+Will reflect an evolution in her own design work and in the firm's interiors practice. This past year, she oversaw the design of the Häfele showroom (page 116) in New York, which is also a winner of a 2018 Interiors Award. The New York office and showroom for the Austrian crystal manufacturer Swarovski was designed in 2016 by Blumenfeld's team in collaboration with Valerie Pasquiou Interiors & Design. "Because a product like crystals are so sparkly, the challenge was to not have the showroom be too sparkly, to let the product really speak," Blumenfeld says.



Blumenfeld and her Perkins+Will colleagues designed many showrooms for Haworth, including the furniture company's spaces in New York in 2013 (above) and in San Francisco in 2017 (opposite, top). Blumenfeld is pictured in the Häfele showroom (opposite, bottom left) that she and her team designed in 2017. She led the design for an update to the Perkins+Will New York office (opposite, bottom right) in 2016 that opened up the reception area.

For Haworth, Blumenfeld redesigned the New York showroom in 2013 and designed six others in the past decade. "We explored the local culture and particularities of each location, and combined them with the company's global brand to create something unique for each," Blumenfeld says.

Bloomberg, a media company with a strong interest in design excellence and sustainability, hired Blumenfeld and her Perkins+Will colleagues to design offices in Sydney; Frankfurt, Germany; Mumbai, India; and Dublin. All of the Bloomberg workplaces attained either LEED Gold or Platinum certification.

Collaborating with fellow Perkins+Will architects and designers as well as Michael Fieldman Architects, Blumenfeld designed the New York City Police Academy (2013) in College Point, Queens, New York. The 730,000-square-foot LEED Gold facility, which comprises academic, training, and office functions, was the first ever to achieve the LEED innovation credit for health through physical activity, which Blumenfeld helped to develop.

Leading with a sense of purpose

Perkins+Will CEO Phil Harrison, FAIA, says he considers Blumenfeld's "focus on design ethos—the spirit of the practice" to be one of her most important contributions to the firm. He commends her experience in both architecture and interior design that has helped Perkins+Will transition into a truly multidisciplinary practice. He also credits her with much of the firm's growth in corporate interiors work and admires her as, he says, "a holistic thinker" who is dedicated to active design, health, and wellbeing.

She particularly relishes working with Harrison and other firm leadership to support women in design leadership roles. "As our

interiors practice grew, we needed to become more diverse and inclusive. Joan is tough in both standing up for design excellence and as an advocate for women, making the firm substantially more diverse," Harrison says.

Blumenfeld has been passionate about mentoring young talent, who "come out of school with so much energy and fresh ideas," she says. Her role is to, as she sees it, "nurture that energy and give them guardrails so that they stay within the realm of the real and the possible," helping them grow without becoming, what she calls, a "Madame No."

Giving back to the profession

With a keen interest in supporting and advancing women in the architecture profession, Blumenfeld became active with the Beverly Willis Architecture Foundation (BAAF), which is an organization focused on changing industry culture in architecture, engineering, and construction to be more equitable for women. Blumenfeld was the first board chair of the organization from 2013 to 2017. "Joan has successfully guided BAAF," founder Beverly Willis, FAIA, says, "while increasing the impact of the foundation's mission" by spearheading a number of new programs.

A New Yorker through and through, Blumenfeld says she "wanted to do something, anything, to help the city heal" after 9/11 in 2001. She joined the urban design committee of New York New Visions, a coalition of about 20 architecture, planning, and design organizations working pro bono to establish guidelines for the rebuilding of Lower Manhattan. The experience opened her eyes to a whole new world. "I realized I could actually contribute to the public realm in a way that I had never considered before," she says. It was a revelation on another level



“Joan is tough in both standing up for design excellence and as an advocate for women, making the firm substantially more diverse.” —Perkins+Will CEO Phil Harrison on Blumenfeld



Blumenfeld oversaw the design of a number of international offices for the media company Bloomberg, including a workplace (this page) completed in 2013 in Sydney, that achieved LEED Platinum certification. Highlighting crystal displays, the Swarovski New York office and showroom (all photos, opposite) was designed by Blumenfeld and colleagues in 2016.

as well: "I discovered a much greater correlation between interior design and urban design than between architecture and urban design. Urban design is all about circulation patterns, dealing with public 'rooms' inside the walls of an urban field."

Bruce Fowle, FAIA, founding principal of FXFOWLE (then Fox & Fowle), chaired the urban design committee of New York New Visions. He had worked closely with Blumenfeld, then at Swanke Hayden Connell, on the Reuters project in Times Square beginning in 1996. "I was already impressed by her logic, pragmatism, and range of talent," he says. "I asked her to take over for me as co-chair of the American Institute of Architects (AIA) New York Chapter (AIANY) Planning and Urban Design Committee, where she continued her engagement in public policy processes."

That was the beginning of Blumenfeld's long involvement with AIANY and its Center for Architecture, culminating with a year as the chapter's president in 2007. The theme for her presidency was "Architecture Inside/Out." As Rick Bell, FAIA, then AIANY executive director, recalls, "[Her theme] encouraged an understanding of collaboration with a focus on the future of the profession. That future was predicated on turning architectural practices inside out, removing gender barriers, and fostering diversity. Joan's vigorous leadership and impassioned spirit defined the place and the pace."

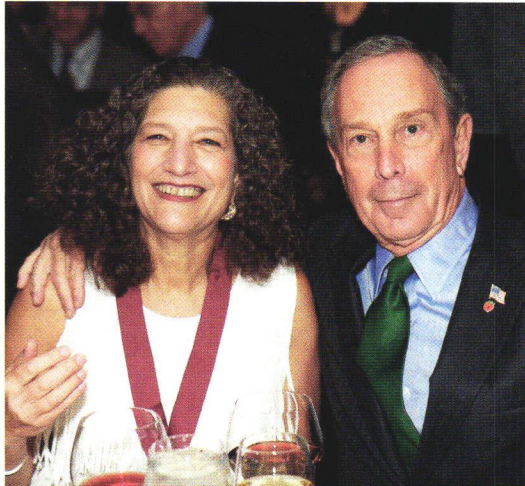
Shortly before assuming her AIANY presidency, Blumenfeld wrote to New York Mayor Michael Bloomberg about the sad state of the city government's own offices, which had largely been built to standards developed in 1971. Much to her surprise, the mayor's office asked her for a presentation of best practices that the city could use to establish new standards. She coordinated several interior design firms to formulate recommendations. Where previously there were





LEGEND AWARD

Blumenfeld is seen (this page, clockwise from top left) with New York Mayor Michael Bloomberg in 2007, with husband Robert Krone in 1988, speaking in 2017, and posed in a fashionable hat in 1973. One of the more unique interiors that she designed was the Hanwha 63 Convention Center (opposite, both photos) in Seoul, South Korea (2011), with multi-purpose areas for banquets, weddings, conventions, and other functions. One room (opposite, left) is designed specifically for brides before a wedding.





guidelines for some 32 workstation or office sizes—with high panels, of course—the city streamlined the options based on her group's recommendations to be more flexible and conducive to collaboration using just a few configurations.


Health and wellness in interiors

In recent years, Blumenfeld has developed a stronger interest in health, wellness, and active design. In 2011, Blumenfeld was among the consultants working with the U.S. General Service Administration and Centers for Disease Control and Prevention to create Fitwel, a health-and-wellness rating system for buildings. Blumenfeld was one of the first board members of the Center for Active Design, founded in 2013 by several New York City agencies, AIANY, and members of the private sector to promote and help implement the active design strategies. David Burney, FAIA, co-founder and chair of the Center for Active Design, says, "Throughout her involvement, Joan has helped change the paradigm of building design to focus more on what we can do to promote healthy living."

Although a New Yorker at heart, Blumenfeld and Krone have lived for the past year in a house that they designed in northern California, near both family and the ski slopes that they enjoy on a regular basis. But she remains active with Perkins+Will, often winging her way to work on projects in New York and beyond.

"It's always such a thrill when you imagine something, then draw it—and then actually walk into it," she muses. "That's why we all get out of bed in the morning." **c**

BREAKING THROUGH



A CONCEPTUAL DESIGN COMPETITION FOCUSED ON IMAGINATION+ INNOVATION

What if?

Exactly! Remove the barriers. Block out what you've been told can't be done. How often is an innovative design solution compromised due to codes and regulations, budget constraints, an unrealistic deadline, or reluctance to take a risk? Imagine if none of that were in play ... Consider where you think healthcare is heading and the built environment that will be required to support it, and take us there now!

Let's do it!

Healthcare Design is excited to announce an awards program unlike any other we've done before. Breaking Through is a conceptual design competition. We're looking for imaginative, innovative, and inspiring ideas. Breaking Through isn't about what you've already accomplished; it's about what you could imagine for healthcare if the rules didn't apply. What's your vision? Plan it, draw it, create it, and show us.

PRESENTED BY:

**healthcare
design**

The jury is in

The first round of submissions must include professional-quality renderings/drawings, building plans, a project narrative, and detailed responses to program questions.

Next, a jury of senior-level design professionals, consultants, and healthcare providers will assess the submissions and narrow those down to a group of finalists. Results will be issued on Aug. 10, 2018.

Finalists will then have 12 weeks to prepare for a 10-minute presentation on stage at the 2018 Healthcare Design Expo and Conference (Nov. 10-13, 2018, Phoenix). Live presentations must include high-quality visuals of the space (BIM models, fly-through animations, etc., are encouraged). All finalists will receive up to three complimentary full-conference registrations (a \$4,350 value).

\$10,000 grand prize

Following the live presentations, HCD Expo attendees will vote in real-time to determine which project will receive Breaking Through's grand prize: \$10,000. Winners will be named on-site. Finalists' projects will receive editorial coverage in *Healthcare Design* magazine and extensive public relations exposure.

How to take part


Individuals or teams may register online at HCDmagazine.com by Feb. 16, 2018. Registrants will require a brief description of the project, contact information, and a nonrefundable registration fee of \$495 (due with each project registered). Multiple projects may be submitted. Vendors/manufacturers are not eligible to compete; see website for information on sponsorship opportunities.

Instructions for preparing presentations for the first-round project screening process will be issued to the primary contact. **Presentations will be due no later than June 15, 2018.**

The finalists named on Aug. 10, 2018, must submit their HCD Expo presentation materials no later than Nov. 2, 2018. Projects will be reviewed by the editors of *Healthcare Design* in advance, and finalists will be contacted prior to the event to resolve any questions or concerns.

For more information, contact Donna Paglia at donna.paglia@emeraldexpo.com; 210.419.9017. Complete program details can be found at HCDmagazine.com/Events

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Adaptive Reuse

Quinnipiac University
Brand Strategy Group
Amenta Emma Architects

Civic/Public

National Museum of African
American History and Culture
Freelon Adjaye Bond /
SmithGroupJJR

Education

University of California,
Irvine Mesa Court Towers
Mithun

Entertainment

Hyundai Capital
Convention Hall
Gensler

Healthcare

Shirley Ryan AbilityLab
HDR | Gensler in association
with Clive Wilkinson Architects

Historic Restoration

Hewing Hotel
ESG Architecture & Design

Hotel

Detroit Foundation Hotel
Simeone Deary Design Group

Lobby Repositioning

Aventine
Gensler

Office: Large

Publicis North America
Headquarters
Clive Wilkinson Architects

Office: Small

IIDA Headquarters
Gensler

Restaurant

Tusk
Jessica Helgerson
Interior Design

Retail

Bergdorf Goodman
MNA

Showroom

Häfele New York Showroom
Perkins+Will

Sustainable

Intuit Marine Way Building
WRNS Studio and
Clive Wilkinson Architects

Student

Urban Farming Market
Yue DaisyWu

“We saw tremendous strength and diversity of work in all categories. A consistent thread was the synthesis of interiors that are layered, functional, tailored, and playful, all while responding to—and leveraging—the architecture that they are within.” —KIM YAO, JUROR



Jurors, from left:

Kim Yao

Principal

Architecture Research Office

New York

Betsy Vohs

CEO and Partner

Studio BV

Minneapolis

Phil Weddle

Partner

Weddle Gilmore Black Rock Studio

Phoenix

Mark Harbick

Studio Director

Gertler & Wente Architects

New York

Adaptive Reuse

Amenta Emma Architects

Client
Quinnipiac University

Location
Hamden, Connecticut

By Krista Sykes
Photography by
Robert Benson

Outlined in black, a striking nested box hovers above the ground floor and features extensive glazing.

quinnipiac university brand strategy group

The brand strategy group at Quinnipiac University, located in Hamden, Connecticut, recently moved into a modern office cleverly concealed within a 19th century three-story house. Working closely with the university, Amenta Emma Architects—a design firm with offices in Connecticut, New York, and Massachusetts—devised a strategy to transform the compartmentalized house, which dates to the 1850s, into a collaborative, energizing workplace for a department that had previously been scattered across the campus. The result is surprising and sophisticated, characterized by transparency, abundant natural light, and a contemporary yet playful aesthetic.

Located along the edge of campus, the house was owned by the university for years, and had most recently been used for other offices. In its previous condition, though, the house was a hard sell to the university's brand strategy group. "It had creaky floors and was closed and claustrophobic. It didn't feel like an office that would be driving innovation and thought leadership on campus," says Keith Rhodes, vice president of brand strategy and integrated communications for Quinnipiac University.

To refashion the house, the university "wanted fresh ideas and a firm with a modern design sense that could transform it into an open office with a loftlike feel," says Elizabeth Bender, Quinnipiac's assistant director of capital planning.

Amenta Emma had worked with the university previously and understood that this adaptive reuse project needed to do more than accommodate an office program. "Not only was it critical that the new space provide an environment for communication and sharing ideas," says Michael Tyre, principal at Amenta Emma, "but that it embody the new, progressive spirit of this department," which is charged with the school's marketing, communications, brand strategy and identity, and digital initiatives.

The exterior gives little hint of the unique interior, which privileges openness, transparency, and light. A vertical atrium topped by a glazed skylight pierces the center of the three-story, 4,200-square-foot building, allowing sunlight

to infiltrate throughout. Two nested boxes—one on the ground floor, another hovering above—establish a focal point. Featuring extensive glazing and dangling spherical light fixtures, these meeting rooms are clad with cork tiles, which serve both practical and aesthetic purposes. In addition to providing a place to pin up during brainstorming sessions, the cork dampens acoustic reverberations.

Outlined in black, the boxes read as quasi-industrial installations within the larger interior volume, which is characterized by smooth white walls and ceilings, quarter-sawn oak floors, and recessed lighting. Birch plywood with white laminate is used on the desks, tables, and cafe bar, while the black cafe backsplash, stools, desk chairs, and yellow accent wall offer moments of contrast.

Beyond simply uniting the department's 32 staff members within a single space, the layout fosters collaboration between the marketing staff on the ground floor and the creative staff on the second. An open, centrally located kitchen with adjacent cafe seating is an area for casual, impromptu interactions on the ground floor. To encourage the exchange of ideas, nearly all of the staff work at bench workstations without partitions, an intentional shift away from cubicles. For group work, large moveable tables permit flexibility. Aside from allowing for natural light, the central atrium opens the lines of sight and communication between different teams.

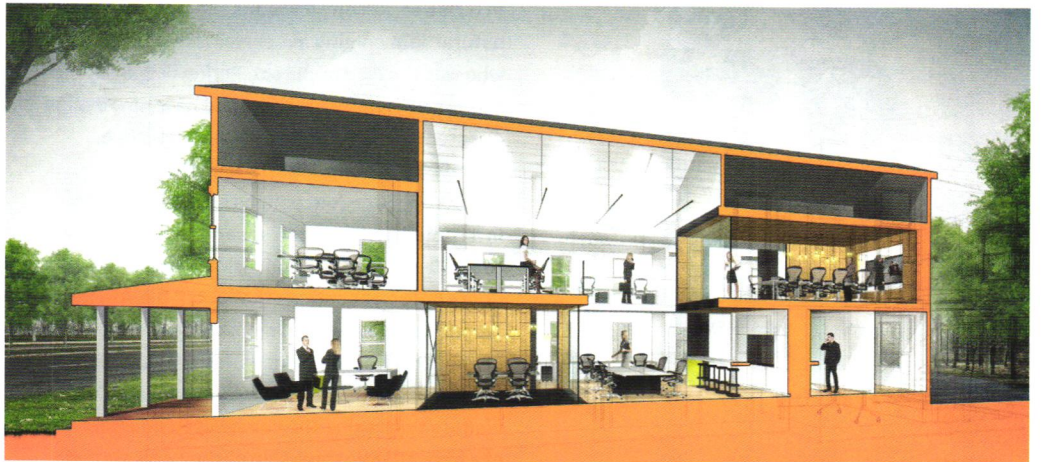
As the employees here endeavor to propel Quinnipiac University into the future, its new workplace embodies and telegraphs these efforts. As Bender says, "the [office] design's precision and quality is emblematic of the quality of the work being produced by the brand strategy group." ■





Contained within a home from the 1850s, the interior is pierced by a vertical atrium with a glazed skylight (opposite, bottom two). Two nested boxes clad with cork tiles and illuminated by dangling spherical light fixtures (above) serve as the focal point of the interior, which is distinguished by muted walls and ceilings, oak floors, and recessed lighting (opposite, top).

“The designers celebrated the creativity at play in adaptive reuse projects. The surprising contrast between the original house exterior and the creative office space carved out of the interior is a strategic, astonishing design solution.” —Jury



national museum of african american history and culture

Civic/Public

Freelon Adjaye Bond /
SmithGroupJJR

Client

Smithsonian Institution

Location

Washington, D.C.

By Deane Madsen

Photography by

Alan Karchmer/NMAAHC

Since opening more than a year ago, the National Museum of African American History and Culture (NMAAHC) has cemented its position as a cultural landmark in Washington, D.C. Located steps away from the White House and the Washington Monument on the edge of the National Mall, the museum, which is part of the Smithsonian Institution, connects to its greater context as it focuses on themes of resilience, movement, and memory.

The design team of Freelon Adjaye Bond / SmithGroupJJR conceived the multilevel museum in a restrained, monochromatic palette of metals, woods, and monolithic elements. The ground-floor Heritage Hall—surrounded by 15-foot-tall floor-to-ceiling windows on each side—serves as both a physical and emotional transition between the lower-level history galleries and the upper-level culture and community exhibitions. At the top of a grand stair, visitors can take in an uninterrupted view of the interior's 160-foot height. "You want to welcome people in. It needs to be open and light, in terms of perceived weight and with regard to natural light coming in," explains Phil Freelon, who was the lead architect. Perkins+Will has since acquired Freelon's practice, and he is now design director for the firm's North Carolina office.

Sixty percent of the NMAAHC's 379,000-square-foot volume sits below grade in a triple-height subterranean space. In addition to a 350-seat theater and a dining hall, the lower floors house exhibitions that detail the African-American narrative, dating back to the year 1400. Layouts of the history galleries range in size to respond to the stories told within, allowing visitors to imagine the constricted quarters of a transatlantic slave ship as they walk through a low-ceilinged dimly lit gallery space.

As visitors proceed upwards through chronologically organized galleries, they follow a series of spaces moving forward in time, from exhibits about slavery to emancipation and

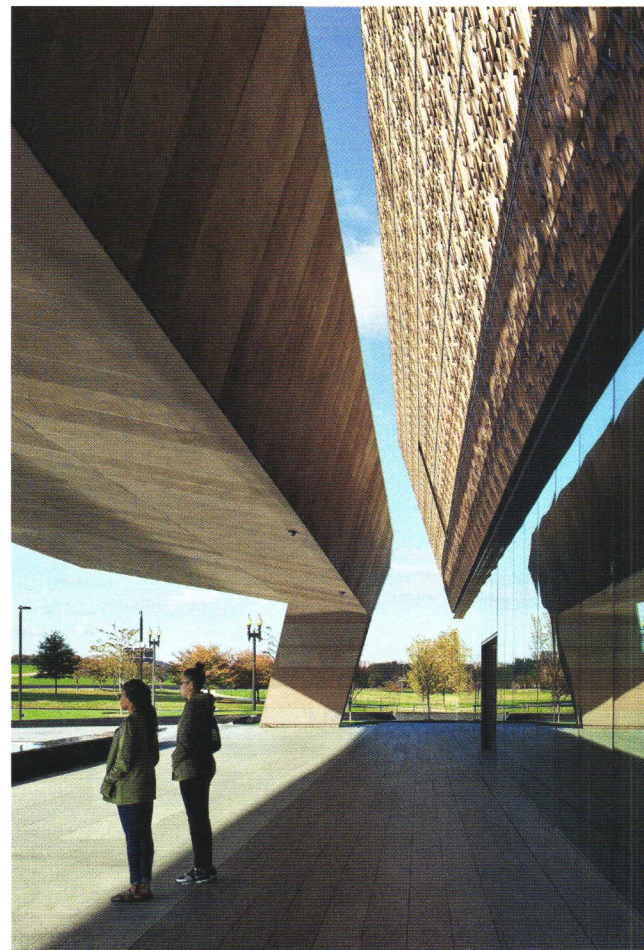
up to the present day. Several larger galleries house oversized artifacts from the collection, such as a rail car from the segregation era and a plane used by one of the Tuskegee airmen. "There's a flow that has a certain dynamism to it: You're in a big space, then a small space. You're in bright light, then it's more subdued," Freelon says. "The story is multilayered and complex: It is sorrowful and jubilant at the same time."

Following the history galleries, the Contemplation Court, a quiet room lit from above by a ground-level oculus and ringed by a vertical water feature, offers a place for introspection.

The building was designed to permit daylight in the entire above-ground portion. The upper-level galleries are pulled back from the facade, allowing the intricate latticework of bronzed aluminum panels to filter dappled sunlight into the interstitial circulation space. The panels form a three-tiered corona referencing traditional Yoruban sculpture with a pattern inspired by ornate ironwork found in the South. Throughout the upper galleries, lenslike portal windows pierce the corona to direct views toward specific elements of the cityscape.

Focused reflection is another key theme at the NMAAHC. "We thought it was important to connect back to that context of the National Mall," says Zena Howard, a principal at Perkins+Will who was part of the design team with Freelon. "You have the gallery box enshrouded in the corona form, and you move through that interstitial space and are connected back to the context. We modulated the porosity of the panels and privileged views out." **c**

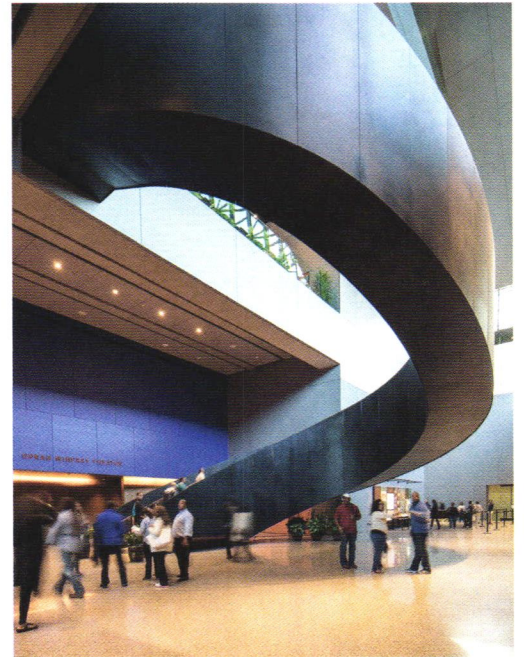
Dappled light enters multiple levels of the museum through the bronze-colored aluminum metal panels on the exterior.



Rising with three expanding tiers, the museum's exterior boasts a bronze-colored metal lattice skin (above, left). The entrance is located beneath a canopy (above, right). The Contemplation Court (right), a quiet room lit from above by an oculus and ringed by a cylindrical waterfall, is a space of introspection. A sinuous staircase leads from the ground level down to the Oprah Winfrey Theater (opposite, top right). Exhibitions within the museum (opposite, top left and bottom) portray the history and culture of African Americans.



“This is an emotional, powerful project, and it exemplifies everything civic architecture should be. The narrative related to the architecture is clear. Movement through the buildings is quite amazing, framing these moments of our history.” —Jury

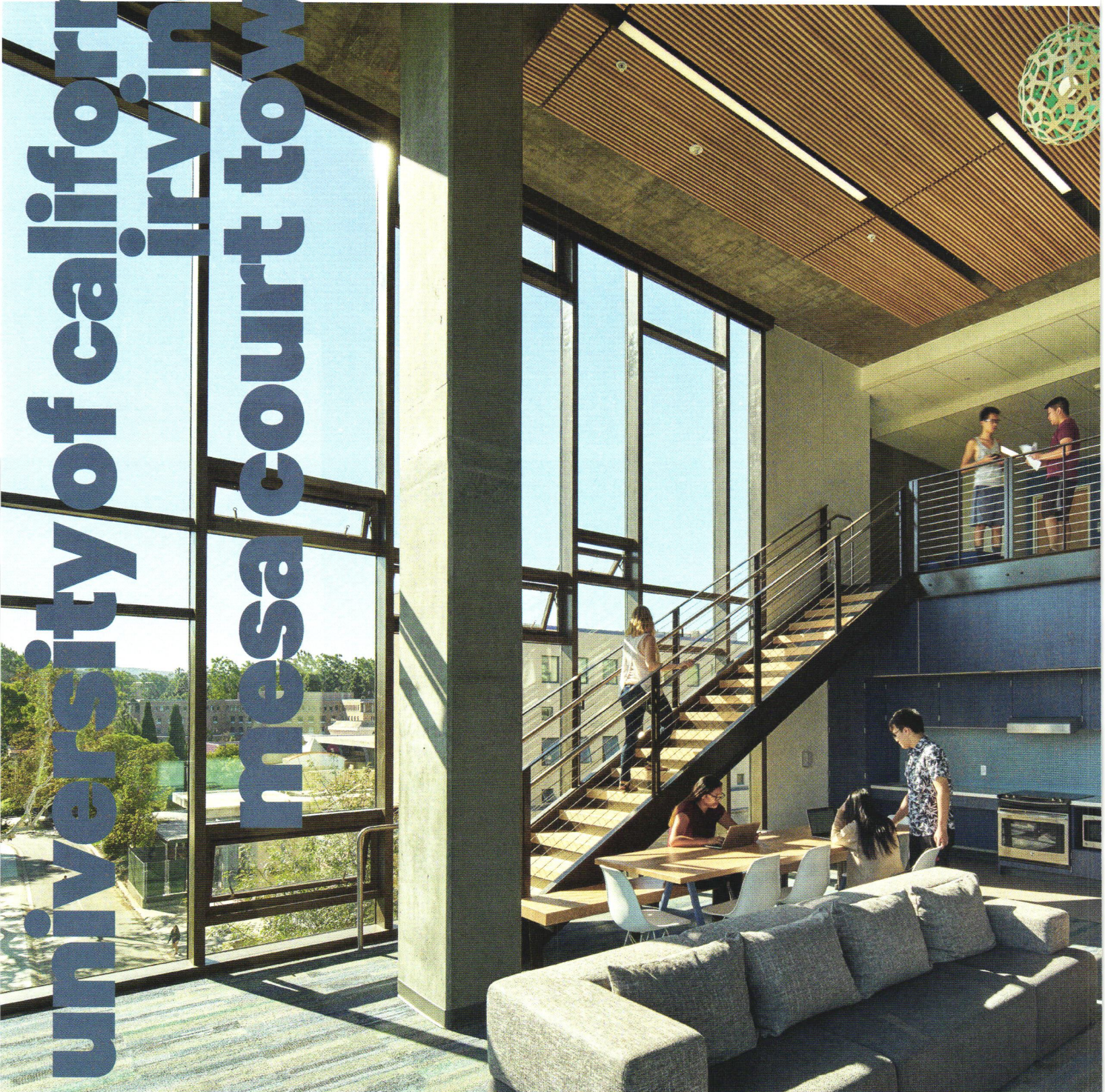


Education
Mithun

Client
University of California,
Irvine

Location
Irvine, California

university of california, irvine mesa court towers



By Michael Webb
Photography by
Bruce Damonte

Each residential tower features double-height great rooms that contain small kitchens for club meetings and other events. Carpeted floors and sound-absorbent materials on walls and ceilings mitigate noise.



Many universities are trying to fit more people and buildings into limited acreage. Mesa Court Towers on the campus of the University of California, Irvine (UCI), in Orange County, demonstrates how density can enhance the quality of life for the 900 freshmen housed there, as well as for the larger student body of 2,500. The architecture firm Mithun created three seven-story residential towers for UCI as part of a design-build commission.

"The freshmen housed here are mostly 19-year-olds who have never lived away from home," explains Bill LaPatra, Mithun's partner in charge of the project, which was designed by the firm's Seattle office. "Their priority is making friends. Combining small rooms with amenity-driven communal spaces is a recipe that works well for UCI while allowing them to hold down costs."

A central two-story facility contains a fitness center, a game room, and other shared services, as well as an expansive skylit dining area, which opens up to a terrace via pocketed glass sliding doors. "The students we polled told us that they wanted multiple dining options with an emphasis on freshness, more like a farmers' market than a cafeteria," says Elizabeth McPherson, a partner at Mithun who led the interior design team. "There are seven different stations, fresh fruit in baskets, demonstration cooking, and a diversity of seating options inside and out."

In each tower, five residential floors feature 15-foot-wide corridors linked by double-height great rooms that contain small kitchens for club meetings and other events. An array of social and study areas are along these concourses for student gatherings. "The live-learn concept has been evolving over the last few years," says LaPatra. "Academics have discovered that learning is happening outside the classroom through collaboration and group study in the residential environment."

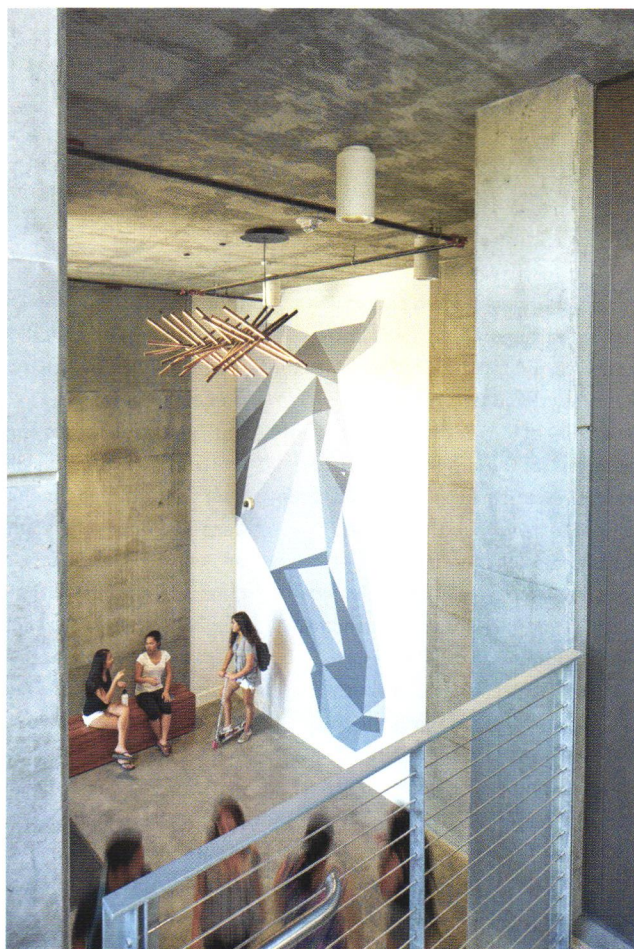
Staying within budget, connecting Mesa Court to its neighboring context, and achieving the highest level of sustainability required careful planning. Designed to exceed the requirements for a platinum rating in LEED for Building Design and Construction, the towers are nearly 75 feet tall. "Over that [height], they would be classed as highrises, which involve more exacting code requirements," LaPatra says. High-performance glass and louvers minimize heat gain on south-facing facades, and the upper levels are cooled by ocean breezes

through open windows. Only the ground-floor large rooms require air conditioning. Rooftop photovoltaic panels provide electricity, and solar thermal panels preheat water.

The student life emphasis is on comfort and practicality, with a dining area that is open 16 hours per day and breakout areas that never close. Carpeted floors and sound-absorbent materials on the walls and ceilings mitigate noise. Expansive glazing enclosing the ground floor and the double-height great rooms in each tower enables views of the campus, connecting residents to the activity beyond. Each tower has a signature color—orange, green, or blue—to give it a sense of identity, which is reinforced by graphics and furnishings.

"We're competing for top undergraduate and graduate students, so amenities and the quality of the living environments are crucial," says UCI Campus Architect Brian Pratt. "The success of Mesa Court Towers gave us the confidence to move ahead with another version of this project, also designed by Mithun." ■

The trio of seven-story towers (opposite, bottom) contains a variety of shared amenity spaces (right two) within two-story podiums, including expansive skylit dining areas (below and opposite, top) that open to terraces via pocketing glass sliding doors.





“This exemplary project demonstrates that design excellence can be achieved within the challenging and constrained residence hall typology. The project melds midrise tower density with communal and shared spaces that connect to the neighborhood and campus.” —Jury

Entertainment
Gensler

Client
Hyundai Capital

Location
Seoul, South Korea

hyundai capital convention hall



The double-height space captures the sophisticated and contemporary aesthetic of the Hyundai brand while accommodating a wide range of activities, including training sessions, seminars, meetings, performances, and parties.

When Ted Chung, CEO of consumer finance company Hyundai Capital, tasked Gensler's Philippe Paré with redesigning the conference center interiors at the company's headquarters in Seoul, South Korea, his mandate was simple: reinvent what a multipurpose assembly space can do.

"It's always important for the client to set a clear vision and let us do what we do best," says Paré, a design principal at Gensler in London who led the team that created the restrained, rarefied hall. And having successfully collaborated with the firm on several previous projects, Hyundai readily offered Gensler free reign to achieve that mission.

Completing the task, however, was not without challenges. "When a space must accommodate various functions, you need to avoid creating interiors that feel like a compromise because you're trying to do too many things," Paré says. In this case, the 6,250-square-foot double-height setting was to serve an exceptionally wide range of activities, including training sessions, staff meetings, client presentations, guest speakers, video streaming, live performances, and parties.

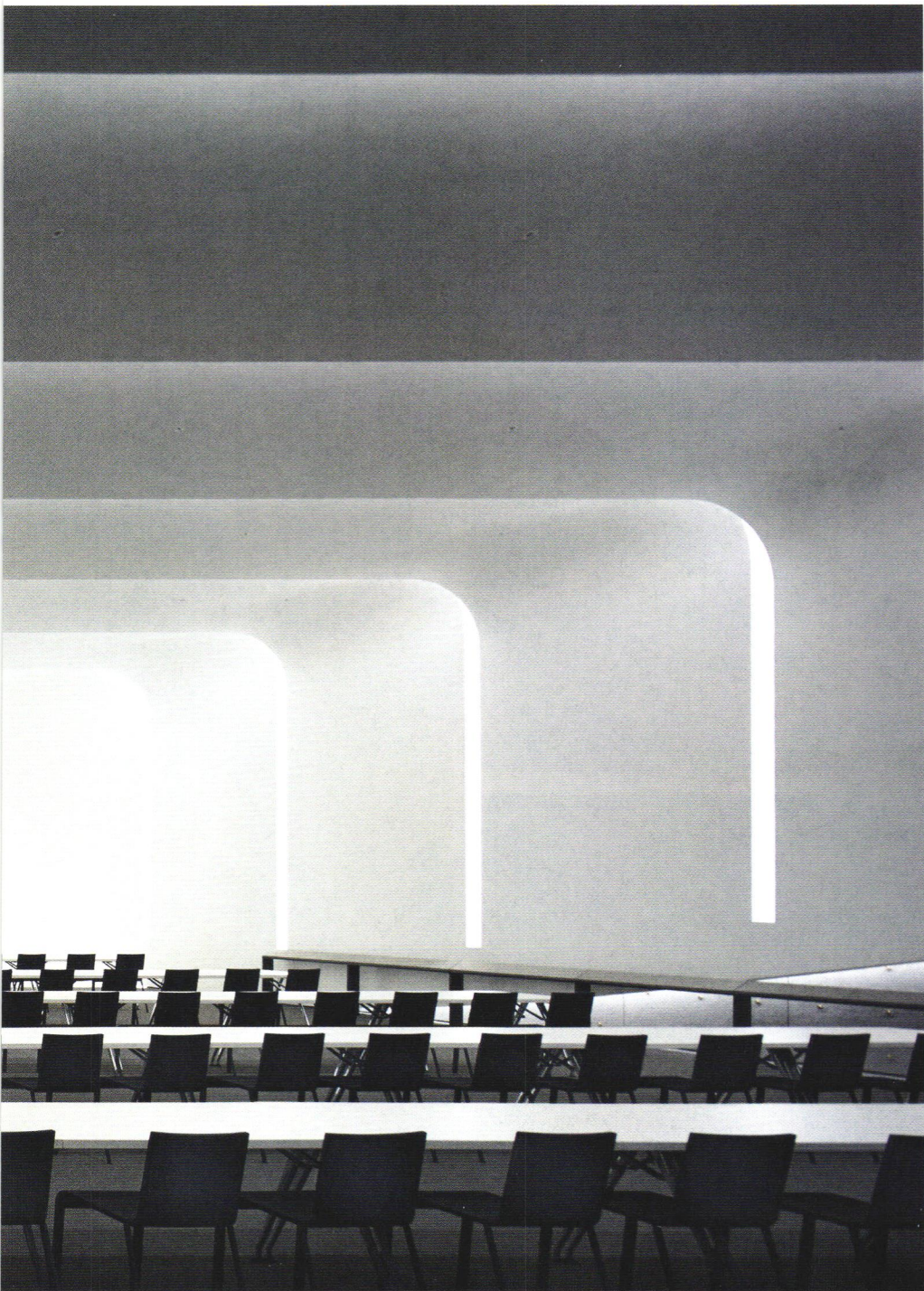
In addition to addressing the host of functional objectives, the Gensler team aimed to align the design with the visual values of the Hyundai brand. "The client is extremely sophisticated and embraces a contemporary aesthetic," Paré says. "The Hyundai ethos with respect to interiors is timeless, yet always includes something a little bit unexpected that skews toward an artful approach able to stand on its own."

The focal point of Gensler's tripartite concept was "a white canvas or backdrop, like the cycloramas that photographers use to challenge the idea of boundaries," according to Paré. The goal was to transform the once dreary, windowless auditorium into a shimmering white shell with rounded edges that both blur the intersections between the wall and ceiling planes and alter the perception of the hall. "To pull off that trick, you need really even illumination that makes the space feel like it glows," Paré says. The designers seamlessly tucked LED strips—and other infrastructural components—into slots that wrap around the walls and ceilings to keep the shell pristine.

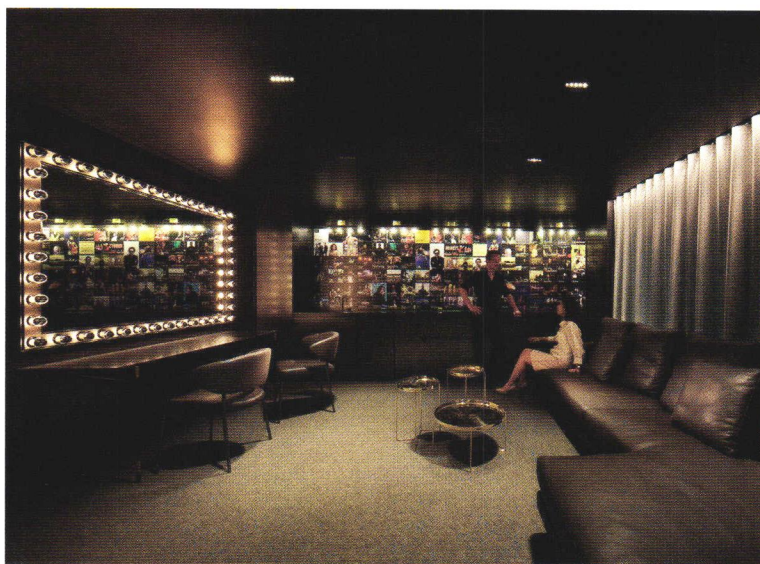
A limited material and color palette defines the setting and brings it to life like "a Joseph Beuys art installation," Paré says. Offset in hand-troweled white acoustical plaster, which both absorbs sound and contributes to the shell's impeccably smooth surface, are charcoal gray needle-punched industrial felt carpet and panels—rigorously fastened with brass buttons—that add contrasting layers of texture and color.

Toward the back of the room, additional contrast comes in the form of a cold-rolled steel structure dubbed "the machine," which contains a control room and retractable motorized system of bleachers, as well as tables, chairs, and a small pantry. On the upper floor, black cerused oak floors and fabric-wrapped panels turn a presentation room into another counterpoint to the ethereal white shell.

"Before the renovation, the space was rarely used, but now it is an eventful place filled with lectures, meetings, and more," says Andy Jung, team manager of Hyundai Capital. "We believe space can change the way people think, and we strive to develop spaces to boost employees' pride." Given its newfound popularity, he says, the new Hyundai Capital Convention Hall does just that. **■**

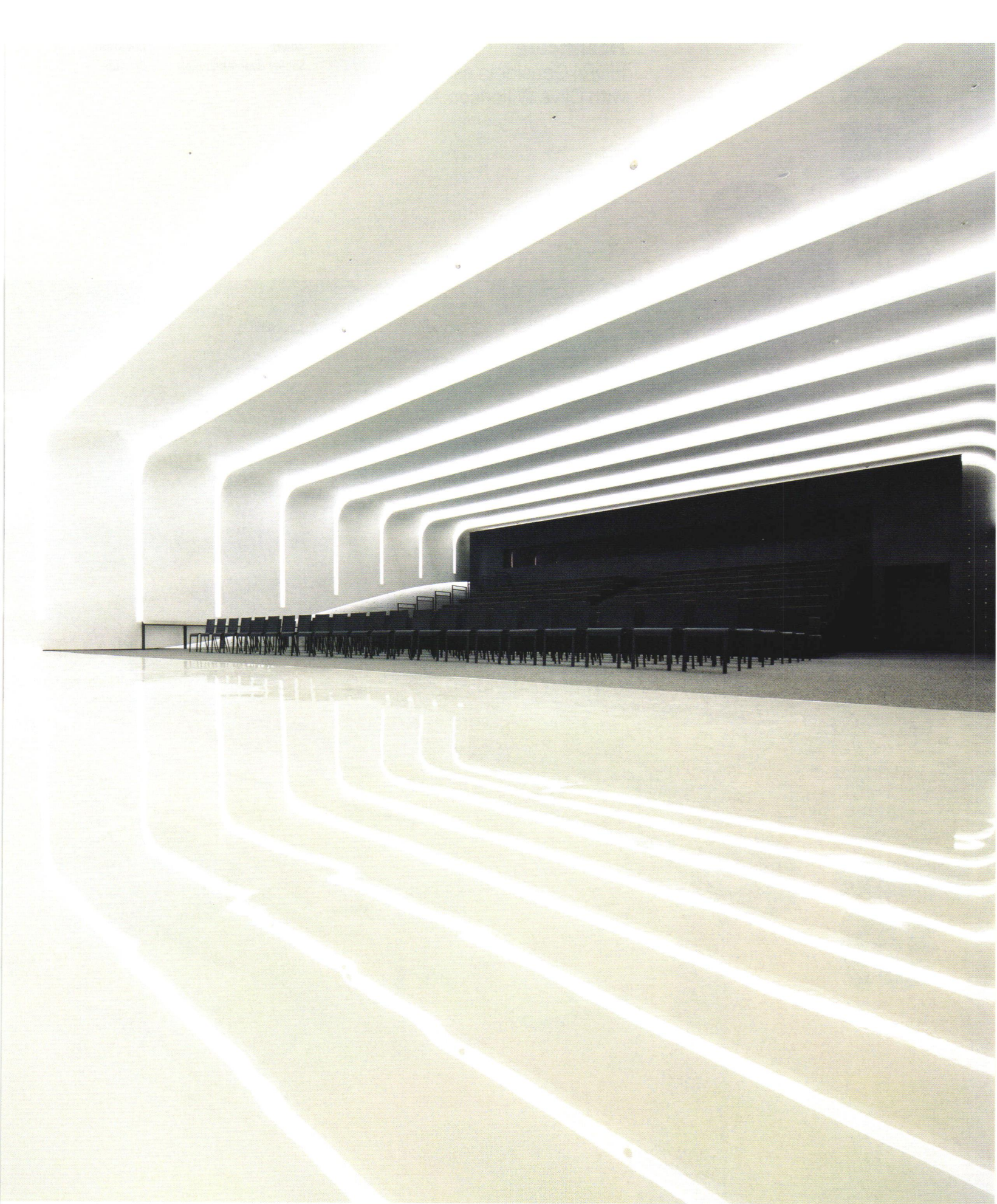


“The design is really refreshing with an incredible envelope. For a program that is quite complex, they showed amazing restraint. The designers crafted beautiful, consistent detailing, with integrated lighting, through the series of spaces.” —Jury



Gensler transformed the windowless auditorium into a glowing white shell (opposite) with rounded edges accented by LED strips, which are tucked into slots wrapping the walls and ceilings. The dressing room is furnished with a comfortable, long couch (above). A smaller seminar room (right) has black cerused oak floors and stepped seating.





Healthcare

HDR | Gensler in association
with Clive Wilkinson Architects

Client

Shirley Ryan AbilityLab

Location

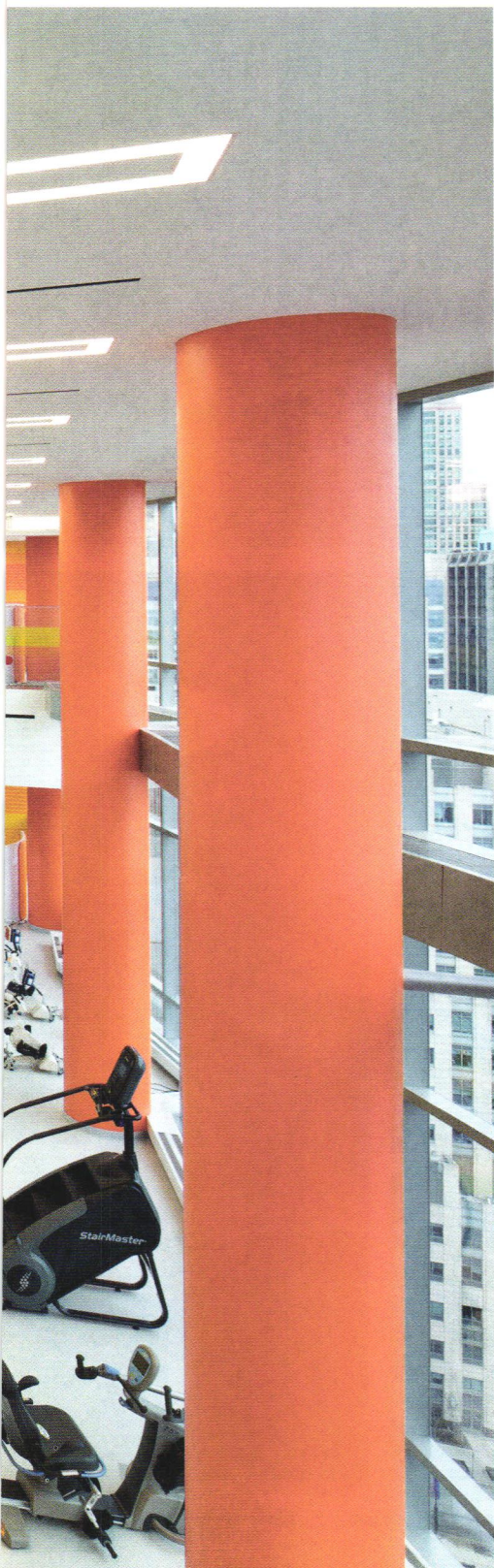
Chicago

shirley ryan abilitylab



By Edward Keegan, AIA
Photography by
Michael Moran

Interiors feature bright colors and abundant white surfaces on the floors, walls, and ceilings that help distribute ample daylight throughout.



A cutting-edge rehabilitation hospital in the Streeterville neighborhood of downtown Chicago, the Shirley Ryan AbilityLab delivers sophisticated care in a highly creative setting.

Designed by HDR | Gensler in association with Clive Wilkinson Architects, the 27-story, 1.2 million-square-foot tower meets complex programmatic needs. The team was assembled for its interrelated skills, leveraging HDR's healthcare know-how, Gensler's high-rise and workplace expertise, and Wilkinson's user experience savvy. Los Angeles-based EGG Office joined the design team for the interior surfaces and graphic identity. Previously known as the Rehabilitation Institute of Chicago, the organization wanted its new building to facilitate translational medicine, a practice in which professionals discover and apply research findings in real time.

Upon arrival, the public is directed to the 10th-floor sky lobby, which includes two exterior roof gardens, a chapel, a conference center, and the executive office suite. Curved edges and surfaces create what Wilkinson calls "frictionless" spaces.

"The client had a clear vision of the building's elements," says Anne Gibson, a Gensler design director. "It's a Venn diagram of science, patients, and care." This concept is most readily apparent in the five AbilityLabs, each centrally located on separate floors and targeting specific therapies: thinking and talking, walking, arms and hands, strength and endurance, and pediatrics.

"Since the labs were such a novel concept, we could not find furnishings in the marketplace and therefore custom-designed almost all the furniture within [them]," Wilkinson explains. "Screening was carefully conceived to maintain openness while providing some privacy." The approach was so revolutionary that Wilkinson received patents for a few of the unique components.

White is the dominant interior color, but bold, mostly orange, graphics are deployed in the public areas, including the lobby, sky lobby, covered roof gardens, and AbilityLabs. "The designs by Wilkinson and EGG are specific to each lab," notes Tom Trenolone, HDR design principal and creative director.

"The building supports patients with challenges," Gibson says. "It's about the ease of finding things. Spaces are wider, more open." Even hallways enable multiple uses because they are wider than the norm. "Eight feet is the standard width in hallways," Trenolone remarks, "but it's the minimum at AbilityLab," where they expand up to 13 feet. "We wanted to make them spaces, not hallways," Gibson says. "They are places where staff and patients can do therapy, have meetings, etcetera.

"Aspects of the building needed to reflect the challenges of the real world," Gibson continues. "The Activities of Daily Living Studio is set up like a traditional Chicago apartment—a tiny bathroom with cabinets below the sink and a kitchen with upper cabinets. There are all these challenges. The AbilityLab is about preparing patients for the real world."

Individual patient rooms are clean and spare with warm light-colored wood built-ins, but the overall palette is intentionally neutral. "Patients are here for weeks or months at a time," Gibson explains. "It's about populating the space with their own things—plants, photos, and personal effects."

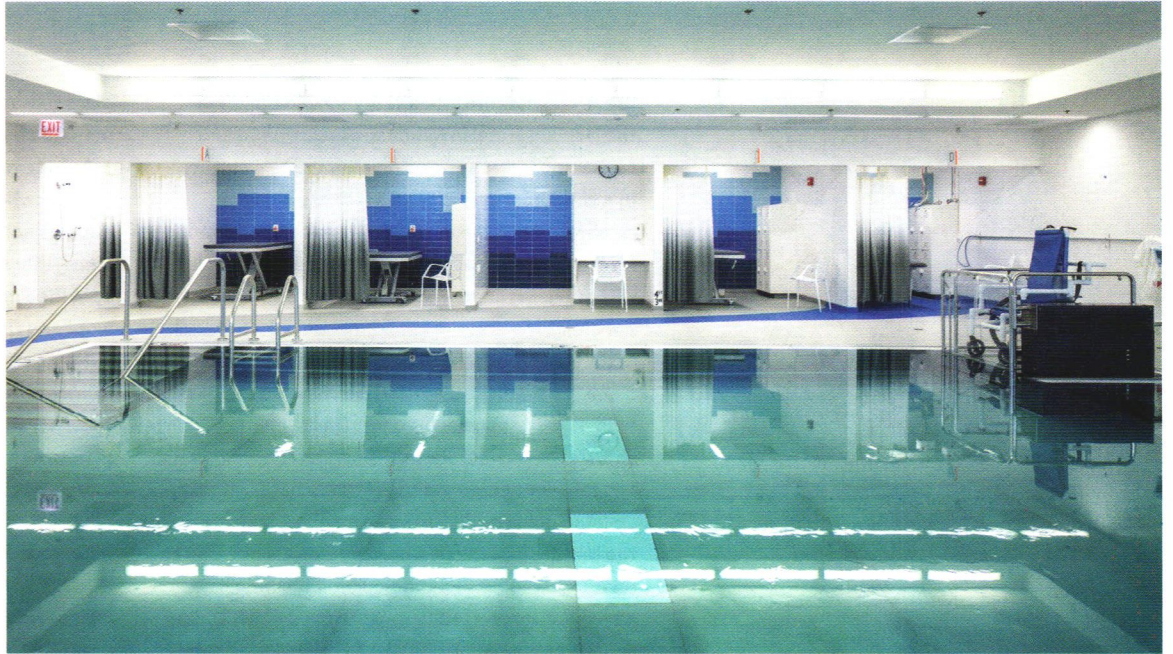
"The building has taut lines, but [the] AbilityLab is about a disruption in life," Trenolone says. This idea is represented across the 26-story glazed exterior by the folded planes that mark the AbilityLab locations on the north elevation. More important, the Shirley Ryan AbilityLab raises the stakes for healthcare design. Gibson adds, "It doesn't look like a hospital." c



Colorful, large-scale graphics (above) guide visitors and patients through the facility (right). Curved surfaces ease navigation (opposite, bottom). Interiors, including a therapy pool (opposite, top), are designed for specific rehabilitation therapies.



“Everything here is about optimism. This project, with sophisticated rehab programming, shows that you can design with bold color in healthcare and that can be successful. The branding is well-integrated into the design, and it’s not an afterthought.” —Jury



Historic Restoration

ESG Architecture & Design

Client

Fe Equus Development
and Aparium Hotel Group

Location

Minneapolis

Hewing Hotel

Breathing new life into a 120-year-old building, the Hewing Hotel in Minneapolis is refined and contemporary, showcasing Minnesota's culture in a way that residents and visitors alike can celebrate. "Our design goal was to create a hotel for locals, to embody who we are in Minneapolis without being cheesy or clichéd," says Ann Fritz, the director of interiors at Minneapolis-based ESG Architecture & Design, which oversaw the project.

The historic nature of the Jackson Building—built in 1897 and used as a farm implement showroom and warehouse—inspired the renovation and interior design of the 124-room hotel within. Located in the hip North Loop neighborhood near the Mississippi River, where numerous structures related to the timber and flour-milling industries have been converted to modern uses, the 93,000-square-foot building boasts 13-foot-tall windows, exposed old-growth pine beams, Cream City brick walls, and distinctive exterior masonry.

The boarded-up behemoth sat forebodingly on a prominent corner until Tim Dixon of Milwaukee-based Fe Equus Development, a partner with Aparium Hotel Group, saw its potential. Knowing Minneapolis's history as a center for large sawmills and hewing—as the process of cutting logs into lumber is known—he reveled in the building's rough ambience.

"The interior is rich in feel," says Dixon, who was not interested in a pretty hotel. "Instead, give me a highly functional, compelling, and approachable design based on local identity, where guests never need to leave the hotel because the local culture is right there."

The local culture starts with the building itself. A new steel-and-glass vestibule opens into the lobby and lounge, where original wood floors lead to a fireplace of blackened steel surrounded by comfortable furnishings and shelves. The ground floor also includes the Tullibee restaurant, a bar, a wine cellar, and a ballroom.

Portions of floors two through five were removed to create an atrium, topped with a skylight, that exposes the distinct framing methods used on each floor. (The building originally had only two floors, and additional floors were added over time.) Teardrop-shaped handblown silver-and-purple

glass fixtures by the Foci Minnesota Center for Glass Arts float within the atrium, creating "purple rain" in tribute to the musician, and native son, Prince.

The hotel's finishes "are all real materials—such as solid wood, leather, steel, copper, and zinc—that will patina over time," Fritz says. "We also specified materials Minnesotans gravitate toward—wool and flannel, as well as the plaid pattern—without stereotyping ourselves as lumberjacks." Custom Nordic-inspired patterns are discretely incorporated, and local products fill the guestrooms: casegoods by Blu Dot, blankets from Faribault Mills, and Tattersall gin stocked in the minibars. ESG designed wallcoverings that abstract pine trees, ducks, and oars as intricate graphics.

To preserve the physical structure, ESG collaborated with the National Park Service and State Historic Preservation Office. A shoring system was installed in order to cut new shafts for elevators and stairways and to remove structural columns to open up space for the ballroom. The original fifth floor and roof of the two west bays were removed and rebuilt, and a sixth floor was added for a rooftop deck, bar, and spa.

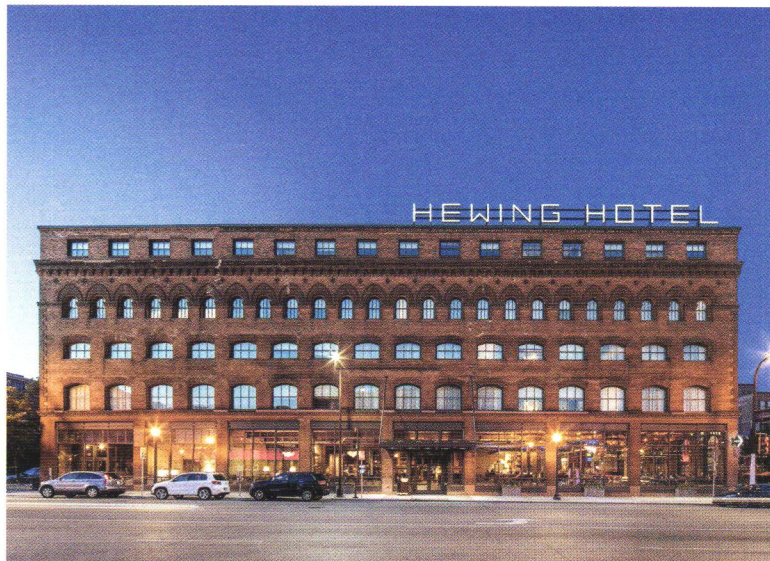
"Creating a comfortable environment in which spaces feel curated, thoughtful, and intentional was our goal, to celebrate the building and our culture," Fritz says. "This is us." c

By Camile LeFevre
Photography by
Brandon Stengel

Inspired by the historic nature of a former farm implement showroom, the renovated interior of the hotel features original wood floors, exposed old-growth pine beams, and Cream City brick walls. A fireplace of blackened steel is in the lobby.



“The designers respected the building and kept just the right amount of rawness. New and old all just blend so beautifully. Interiors and furnishings are delicately inserted, and the material palette is beautifully detailed.” —Jury





The masonry exterior of the 120-year-old building (opposite, top left) is exposed in guestrooms (opposite, top right) and in the ground-floor restaurant Tullibee (above and opposite, bottom). The new sixth floor includes a rooftop deck (left), bar, and spa.

Hotel

Simeone Deary Design Group

Client

Aparium Hotel Group

Location

Detroit

A building as rich in history as Detroit's former fire department headquarters presented a special challenge to the design team behind the new Foundation Hotel. The project—centering around a structure that spans the city's rise and fall, and its exciting current revitalization—is symbolic of a re-energized Detroit. Local architecture firm McIntosh Poris Associates orchestrated the adaptive reuse of the five-story 1929 fire station and an adjacent 19th century building, and the Chicago-based interior design firm Simeone Deary Design Group oversaw the interiors to create a 100-room boutique hotel for the Aparium Hotel Group in the heart of downtown.

With the design theme “coming home to Detroit,” the hotel conveys the essence of the Motor City. The melding of past and present is everywhere, in such original and salvaged elements as interior glazed-brick tiles and marble cornices. “A lot of history is built into this hotel, and it is our favorite type of project,” says Gina Deary, co-owner of Simeone Deary. “It's just so full of opportunity.”

One of the original terracotta-faced arched doorways serves as the hotel's entrance, and a monumental ground-floor space that once housed fire engines is now home to the lobby, restaurant, and bar. Here, a vintage credenza is reconceived as the reception desk. The restaurant, aptly named the Apparatus Room, incorporates an open kitchen and is a welcoming gathering spot for both locals and guests. The antique brass rails in the restaurant recall a fireman's pole. Over the bar area, a warm custom chandelier is a beacon, with 359 exposed-element LED lamps and 110 pieces of handblown glass hanging from the ceiling like golden raindrops. Elsewhere in public areas, dark wood paneling and leather armchairs set against a backdrop of ceramic tile and marble create a comfortable, old-fashioned opulence.

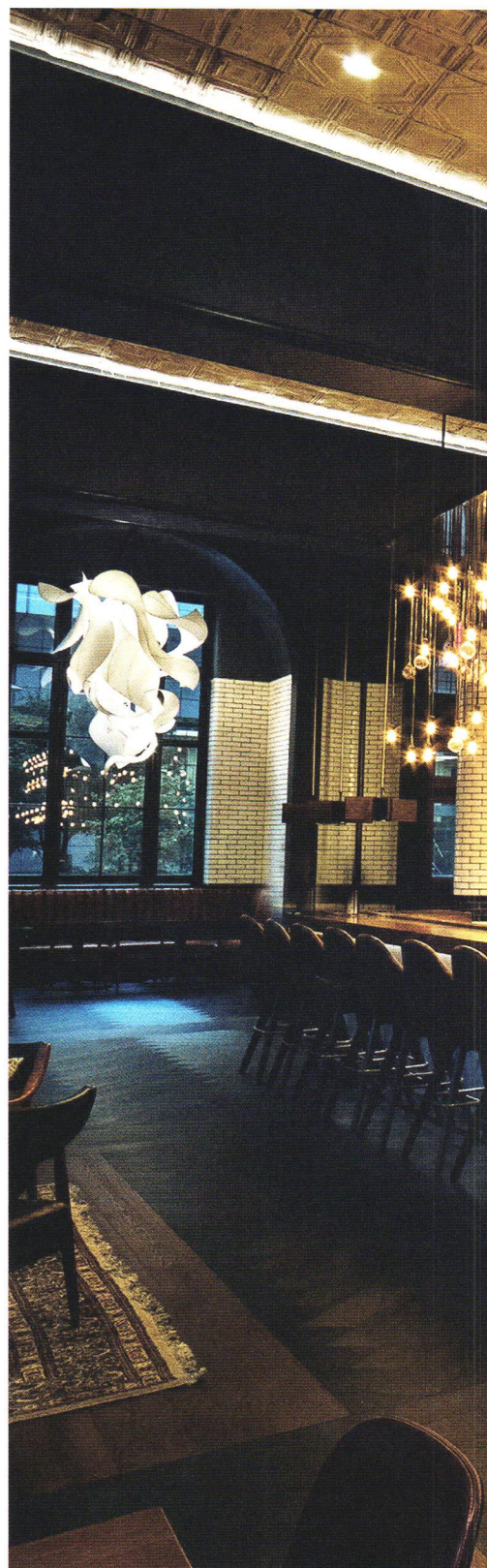
In many of the guestrooms, the original brick and marble, often with the distressed finish one would expect of century-old material, is juxtaposed with modern furniture for a familiar yet contemporary feel. Unexpected accents in metallic pink and pastel blue, akin to 1960s automobile colors, punctuate a palette of deep chocolate brown.

Furniture throughout celebrates an industrial design aesthetic, offset with luxurious materials. A channel-tufted velvet sofa and the soft curve and lacquered finish of the headboards, also

inspired by high-end cars, add a touch of nostalgia. “There's a masculinity to the building and a timelessness, so the last thing we wanted to do is pick out trendy furniture,” Deary says.

Deary worked with Matt Eaton, the director and curator of Detroit's Red Bull House of Art and residency program, to involve emerging artists. In all, 50 local painters, sculptors, furniture makers, and textile and glass artisans contributed. For example, guestrooms feature wall art installations composed of salvaged building trim and moldings. Graphically manipulated photographs of abandoned Detroit landmarks were transformed into printed wallcoverings in guestrooms.

The craftsmanship of the interiors is a testament to Detroit's ingenuity. As Deary says, “I've never seen anything like Detroit, the way people collaborate to get a project done. There's a really great, unique partnership between the sciences and the arts in Detroit.” c



By John Gallagher
Photography by
Nathan Kirkman

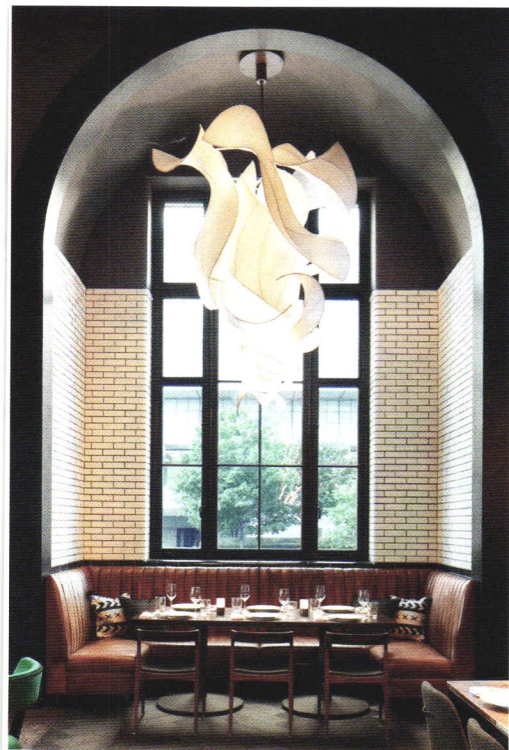
Over the bar in the
Apparatus Room restaurant,
a warm custom chandelier
is a beacon, with 359
exposed-element LED lamps
and 110 pieces of handblown
glass hanging from the ceiling
like golden raindrops.





The hotel's entrance (above) is through one of the original terracotta-faced arched entryways. A vintage credenza is reconceived as the reception desk (opposite, top). Furniture throughout the hotel celebrates an industrial design aesthetic, offset with luxurious materials and modern light fixtures (opposite, bottom left two). The guestrooms feature a rich color palette including chocolate brown (opposite, bottom right).

“A superb repurposing of a building, this is a great example of taking something old and showing what it can be. The design has great balance of refined materials in a raw space.” —Jury



Lobby Repositioning

Gensler

Client
An affiliate of
Rockpoint Group

Location
San Diego



By Jackie Bryant
Photography by
Ryan Gobuty / Gensler

Featuring planar Corten walls to provide directional guidance and a nod to the building's reddish exterior, the new lobby unifies disconnected spaces with a holistic design.



Reconsidering the architectural interiors created by a legend is a heady task, particularly if it was less than 30 years since the initial construction. Aventine, designed by Michael Graves and completed in 1989, is a reddish-hued 11-story office building in San Diego with postmodern common spaces that had become dated, disconnected, dark, and lacking in amenities popular in offices today.

Aventine is part of a mixed-use complex designed by Graves that includes the Hyatt Regency La Jolla at Aventine as well as stores and restaurants. The office tower had some elements that aged faster than others, which was problematic within an otherwise hot real estate market. Rockpoint Group purchased the building in 2015 and hired Gensler for a lobby repositioning to make the entry sequence more functional for tenants and more attractive to the commercial real estate market.

"When we first approached the project, there was this question of what do we do with a classic piece of architecture, recognizing who the original designer was," says Darrel Fullbright, principal at Gensler's San Diego office. "But we quickly came to realize that the function was paramount to us delivering a new vision, and that the main rotunda was directly in the way of achieving this."

Fullbright's team fused the disjointed components—which included two front doors, three elevator lobbies, and a rotunda—by removing the walls separating them to create one large, open space. Gensler retained the spirit of Aventine by incorporating high-quality materials and details, but with contemporary twists with marble, wood, and planar Corten walls. A cafe was added with black Vibia pendant lights over a counter of nublado light marble with a contrasting quartz countertop. A large communal table, made of flat-cut walnut veneer and oil-rubbed bronze, occupies the center. Gensler custom designed the cafe tables, which were constructed by Southwest Millworks. Outdoor tables and chairs were incorporated to take advantage of the mild San Diego climate.

Since the repositioning, Tony Russell, a broker for JLL, which is one of Aventine's tenants and its leasing manager, says the lobby has come alive with activity, something that had been missing previously. "I see many tenants having small meetings in the different common seating areas. Tenants also spend

lots of time taking small breaks from work, going to the cafe for a coffee, or to play Cornhole or Jenga on the outside patio. Before the renovation, it was not a place people would spend time," Russell says.

Michelle Tello, a project designer for Gensler, echoes that, adding, "the overall feedback has been positive. The amenities and cafe are constantly being used and attracting new tenants." And those tenants, she notes, are even reducing their internal lounges, maximizing their own square footage by utilizing the main lobby and cafe instead.

The increase in usage required the building owner to enhance the cafe since the repositioning opened. "Additional food and beverage equipment was added to accommodate the cafe operator's needs," Tello says.

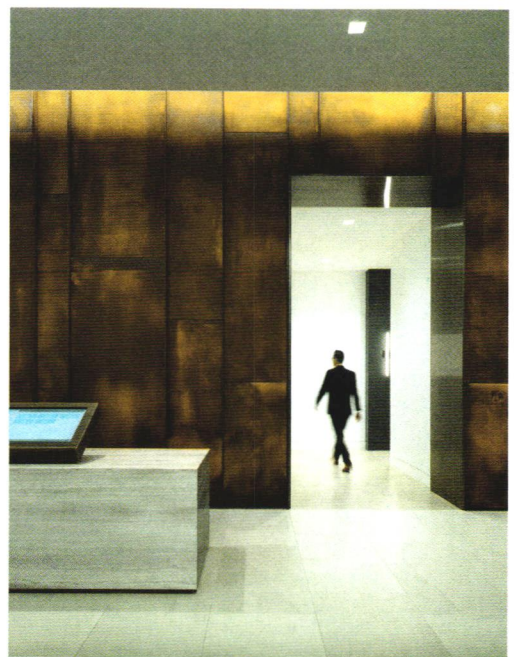
Besides fine-tuning functionality, the Gensler team learned other lessons from Aventine's repositioning, particularly about involving the client and working around a sensitive history and reputation. "It is important to collaborate with your client and make them an integral design partner, especially when proposing a unique design for which the results are not completely known," Fullbright says. "It is also important that we, as designers, are strong advocates for design ideas that will help achieve the client's ultimate goals and objectives." ■

“With strong detailing and a nice balance of refined and raw, the designers made the lobby wonderfully active, not just a place to pass through. There’s an element of surprise everywhere you look.” —Jury





Completed in 1989, Aventine was designed by Michael Graves with public spaces that were a series of rooms (opposite, top). A new cafe by Gensler features a counter made of marble with a quartz solid-surface top (opposite, bottom) and a central communal table composed of flat-cut walnut veneer and oil-rubbed bronze (above). Walls of Corten steel add color and texture (right two) to enrich the interior.



Office: Small
Gensler

Client
International Interior
Design Association

Location
Chicago

Small Space Big Impact



By Zach Mortice
Photography by
Michelle Litvin

Lining the western
window wall, informal
seating areas with classic
furnishings and rugs
cultivate a domestic vibe.



The new headquarters for the International Interior Design Association (IIDA) in Chicago expresses the organization's core identity and function from the start. "When you walk in, you know immediately that it's about design," says IIDA Executive Vice President and CEO Cheryl Durst, Hon. FIIDA.

Occupying 17,000 square feet on the second floor of One Illinois Center, a high-rise by epochal modernist Mies van der Rohe, the office interior by Gensler implements Miesian orthogonal minimalism as a remarkably flexible, neutral space enlivened by furnishing flourishes. IIDA's lobby announces "Chicago" immediately, with a print of the 1909 Plan of Chicago by Daniel Burnham and Edward Bennett on a retractable wallcovering, fronted by a burnt maple reception desk—an implicit reference to the Great Chicago Fire of 1871. Overhead, the office's palette of subdued grays finds its most textural expression in the original concrete waffle-slab coffered ceiling, exposed with Gensler's renovation.

Todd Heiser, IIDA, a principal at Gensler who was *Contract* magazine's 2016 Designer of the Year, oversaw the project with colleagues from Washington, D.C., and Chicago. Gensler Principal Jim Williamson, FIIDA, who was the 2012–2013 IIDA president, brokered numerous design decisions between Durst, the IIDA board of directors, and the Gensler team.

The office's northern section contains the majority of the open and private spaces for IIDA's 25 staff members. Nearby, connecting a linear series of meeting rooms, the 15-foot-wide "boulevard" section along the entire western floor-to-ceiling window wall is changing how IIDA employees work. Here, seven vignettes of casual and classic furnishings, each defined by a sumptuous rug, offer a free-flowing zone for small informal meetings or simply a change of venue. Classic chairs, tables, and other timeless pieces, such as Eames sofas, are installed, though Durst says her team will periodically refresh these areas.

The staff's attraction to the options along the boulevard has been palpable. "Everyone has expanded their personal workspace," Durst explains, noting that employees might begin their day at their desks but gravitate to the boulevard as the day goes on. As a hybrid that places a premium on spontaneous interactions, the boulevard has

further enabled IIDA staff to break out of their professional silos and connect with one another.

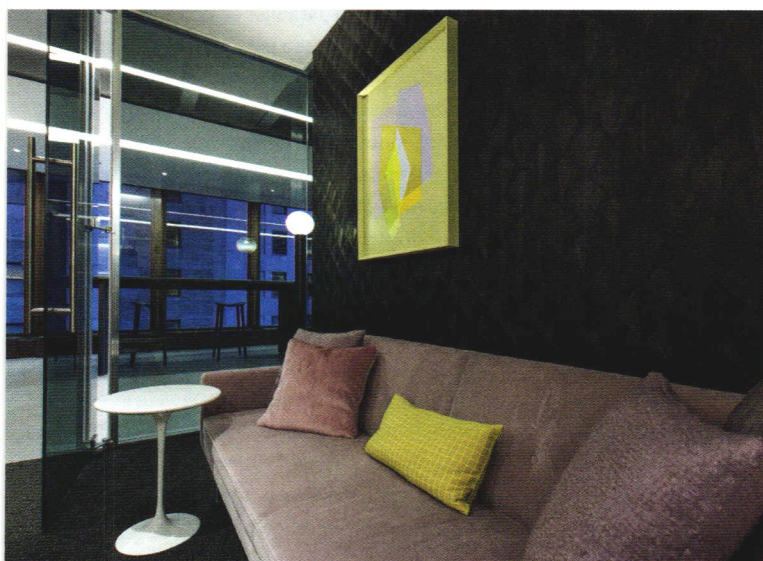
The boulevard connects the workspaces to the IDEA Studio, a flexible meeting and event room that occupies one-third of the new office. Also available for rent, the IDEA Studio allows IIDA to convene discussions about design with diverse audiences outside of the association's traditional sphere. The IDEA Studio has already been host to meetings of design firm principals, an IIDA advocacy symposium with regulators and lobbyists, and a think tank for manufacturers. "Our ability to have a conversation about design excellence with the American Hospital Association is very valuable to us," Durst says, as an example. "It gives us a built-in reason to talk about how design enhances the human experience."

Now months since moving in, Durst and her IIDA colleagues are enjoying the positive impact that a well-designed workplace has on the team. "At its essence, the new headquarters is about people," she says. "And it is as steeped in purpose as it is in personality." c





Near the workspaces, a high table with stools enables informal meetings (left). Dropped ceilings were stripped away to reveal the building's original concrete waffle slab, which is accentuated by recessed LEDs (left and below, right). The IDEA Studio (below, right) is a flexible event space to host seminars, training sessions, and large meetings. The office of the EVP/CEO Cheryl Durst includes a sofa for conversation (below, left). The reception area (opposite, top) features a custom-printed retractable wallcovering depicting the 1909 Plan of Chicago, a desk made of burnt maple wood and leather, a mosaic floor by Sisis, and a chandelier by Lindsey Adelman. A long sectional sofa and a vintage shelving unit by George Nelson (opposite, bottom) are near the reception desk.



“A balancing act is reflected in the open plan, use of interior glazing to define rooms, access to daylight, and the layering of finishes and furnishings. The perimeter zone of varied seating is particularly successful, literally connecting staff to membership.” —Jury

publicis north america headquarters

Office: Large
Clive Wilkinson Architects

Client
Publicis Groupe

Location
New York

By Sam Lubell
Photography by
Michael Moran

With eight floors of a rectilinear Midtown Manhattan highrise, one might expect the new office of Publicis North America to have a rather regularized grid-like plan. But Los Angeles-based Clive Wilkinson Architects broke the office-in-a-skyscraper mold by seemingly dematerializing the rigid spatial template, cutting large atria and adding a grand stair to unite floors.

Consolidating its three previously scattered New York locations, global advertising and public relations company Publicis Groupe commissioned Wilkinson to design its new North American headquarters across 190,000 square feet of 1675 Broadway at 52nd Street. The office gives Publicis a strong creative identity and rethinks its work layout, injecting the interior with high-octane energy and a sense of collaboration.

The metaphor of a tree extending upwards is evident throughout, such as in the fragmentation of the floor plates and branchlike ceilings. "We were looking at this rather big core in a very typical slab highrise and thinking: 'How do we transform it?'" Wilkinson says. "We noticed there was a big trunklike space in the center, so we said, 'Why don't we exploit and play with it?'"

The dynamic procession begins at the multifloor entrance atrium, which leads to a raised platform containing lounges and a boardroom. From this point, surfaces ranging from drywall to glass and timber are pushed, pulled, curved, and creased in multiple directions, and often rendered in bright red, the company's brand color. Other planes are covered with playful wallpaper patterns that frequently evoke natural themes. These malleable surfaces carve out quiet, intimate areas and, in other instances, form large rooms, resulting in what Wilkinson describes as a "mini city."

To create liveliness and better promote teamwork, Publicis has implemented a mobile working strategy. All employees share desks, collaborative work settings, and meeting rooms, and the resulting environment is vivacious and varied. Sitting and standing desks, conference rooms, and individual desks, as well as cafe and lounge seating, all encircle

the core. Movable partitions allow employees to set up individual or group spaces. The office is full of life, constantly and creatively morphing.

"We literally broke down the walls that prevented us from communicating," notes Andrew Bruce, the president and CEO of Publicis North America. "I call it dynamic architecture—a living, breathing space that continually adapts to our needs as a vital, growing organization."

Treatments are equally varied and energetic in nature. The lighting scheme, for instance, mixes downlights, pendants, light bars, and cove lighting, while flooring consists of polished concrete, carpet, and different types of wood.

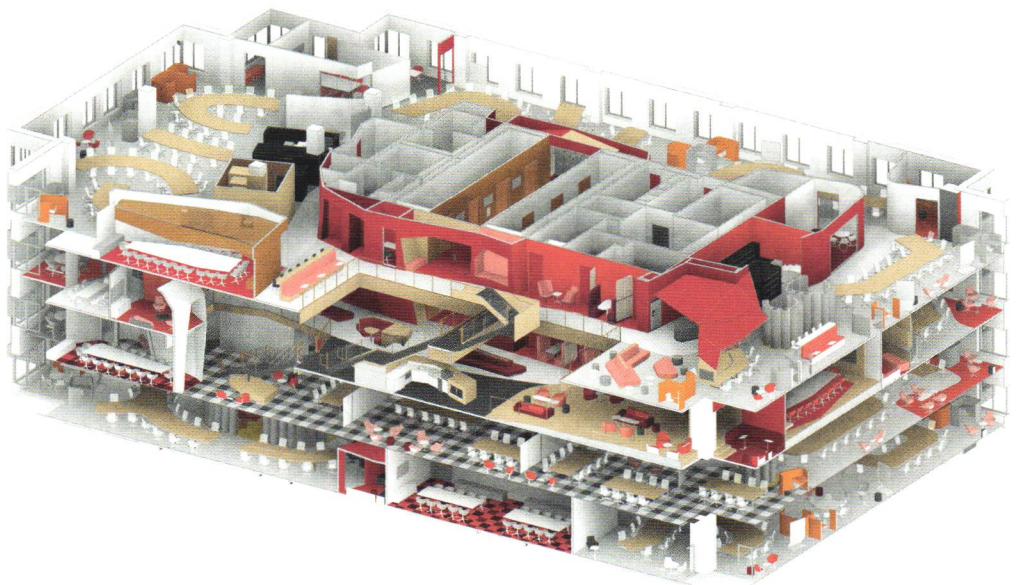
Further enhancing the Publicis communal culture, Wilkinson established public destinations on each floor—such as a pub, plaza, and multiuse room—that encourage spontaneous interactions and knowledge sharing. These spots have proved to be very popular. "You're meeting new people; you're talking to your co-workers. It's an incredibly creative environment," says John Jenkinson, the director of corporate communications for Publicis North America.

"This is our home, but it just happens to be our work home," adds Carla Serrano, the CEO of Publicis New York. "And now with a beautiful, open, welcoming, collaborative space, we are injecting our individual purposes and values into everything we do, every day. That life blend just naturally makes us better, more creative people, and inevitably drives the work to a much better place." c



A multilevel entrance atrium with a grand stair unites floors within the office.

“The interior experience is a story that stands on its own, activating the day. With a unique plan, and a variety of spaces, there are moments of surprise, wonder, and exploration. The simplicity of materials and colors is well executed.” —Jury





Folded surfaces are rendered in white (above) and bright red, the company's brand color. The angular walls carve out quiet, intimate spaces (opposite, top two) and, in other instances, form larger rooms (left)—resulting in what Wilkinson describes as a “mini city.” A three-dimensional axonometric diagram (opposite, bottom) illustrates the variety of spaces across the four floors.

Restaurant

Jessica Helgerson
Interior Design

Client

Submarine
Hospitality Group

Location

Portland, Oregon



The restaurant is flooded with natural light during the day, which is reflected from its numerous white surfaces.



Even on a typically gray and rainy afternoon in Portland, Oregon, inside Tusk, the city's popular and acclaimed Middle Eastern restaurant, the ambiance feels decidedly sunnier, as if diners have been whisked away to a warmer locale. Local interior designer Jessica Helgerson intentionally crafted an unexpected dining experience for Portland.

"A lot of restaurants reaffirm that Northwest feeling," explains Helgerson, noting the tendency toward reclaimed wood. "But I think when you walk in the door at Tusk, you're not in Portland anymore."

In a sense, Helgerson's design began with Tusk's colorful food from award-winning chef Joshua McFadden: house-made couscous and tagines, and skewers of hearth-roasted vegetables and meats. McFadden and Tusk co-owner Luke Dirks wanted restrained interiors that wouldn't compete with the food as it arrives at a table. They also sought to avoid Middle Eastern stylistic tropes. As a result, McFadden's first mood board for Helgerson included a lot of Scandinavian influences rooted in white-walled minimalism.

As the concept evolved, however, the owners and Helgerson opted for a kind of Palm Springs or Southwestern ambiance, leavened by a shared love of classic rock. The restaurant's name is taken from Fleetwood Mac's 1979 album, for instance, and the dominant artwork at Tusk, hanging over the bar and facing the entrance, is a large photo of Rolling Stones guitarist Keith Richards floating in a swimming pool. "[When] you think of the Middle East, you think of the desert and heat and that kind of environment, maybe not so different from Palm Springs," says Helgerson. "It's a unique take on the same climate and the same sense of transportiveness: out of the mossy, woody, green wet of the Northwest to a place with palm trees."

The interior is enlivened by details. The veining of the bar's marble countertop, for example, almost reads as a continuation of the rippling pattern from the pool water in the Richards photo. The weathered banquette cushions—linked together by custom buckles—are cinnamon-hued raw leather instead of more durable vinyl. "It's like growing old with grace versus someone who's fighting it," says Dirks.

With weekend brunch service as well as dinner, the restaurant had to have not just the right ambiance but also a fluid one. "A space that feels right both day and night as well as [during] the transition time between them is hard to achieve," Dirks says. One solution is the array of latticed wood ceiling panels, which filter the artificial lights above them to create a dappled pattern of shadows that, he adds, "allows for a nice soft transition from day to night."

Since opening in summer 2016, Helgerson and the owners have continued to tinker with the design, adding sound-absorbing panels to two walls to curb noise and remilling table edges to be more rounded after their sharper edges began to chip. Even so, a host of favorable press has made Tusk a coveted dining destination for tourists and locals alike.

"I think it feels fresh and special to people, a departure from the Portland norm," says Helgerson. "It feels a little mini vacation-ish. I think people are having fun." e



‘Everything in this space feels very tailored. The consistency of detail is in every element throughout. Materials are specified that we are used to seeing, but the designers implemented them in unique ways to elevate the level of sophistication.’ —Jury



With a ceiling composed of rows of wood dowels (above, left), the dining area is distinguished by whitewashed maple tables paired with chairs in a natural finish (opposite, bottom) and leather-clad banquettes (above, right). A photograph of Keith Richards in a pool is featured beyond the Carrera marble-topped bar (opposite, top). An outdoor seating area offers a lush gardenlike setting with communal maple-topped tables (left).

Retail

MNA

Client
Bergdorf Goodman

Location
New York

Bergdorf Goodman is an iconic New York store, synonymous with luxury and a certain kind of uptown class. Unlike other department stores that have chased—and, of late, often closed—far-flung outposts, Bergdorf's, as it is simply called, occupies a single location, with its women's and men's departments across the street from each other. Founded in 1901, the retailer first took up its current residence, a chateaulike palace of fashion, at Fifth Avenue between 57th and 58th Streets in Manhattan in 1928.

Meddling with classics is always a tricky business, so Bergdorf's was very deliberate in how it approached a recent 15,000 square-foot ground-floor renovation, designed by New York-based architecture firm MNA. "Bergdorf Goodman wanted to work with a boutique firm that would give the company full attention and really take a big picture view," says Jeff Ruby, a co-principal at MNA who oversaw the project with Michael Neumann, also a co-principal. The store's last major renovation was in the 1990s.

Overall, the MNA design unifies and extensively renovates existing interiors with contemporary details, and establishes new jewelry salons that have their own dedicated entrance off of 57th Street. Some of the spaces closest to the Fifth Avenue side of the building had retained their original details over the years, such as intricate plasterwork and moldings, which MNA restored. Elsewhere, the ground floor had been more fully altered in the past, providing an opportunity for a unifying reinterpretation by MNA. The succession of interiors now feels coherent and in line with the Bergdorf Goodman heritage and atmosphere.

A cool, neutral palette of white and gray is carried throughout the various rooms. "The fixtures and materiality tie all [of] the spaces together," Ruby says. "In particular, lighting was very important. The chandeliers, old and new, are a key thread."

The historic lobby contains four crystal-and-brass chandeliers and inlaid stone floors with plaster details. Here, handbags and large accessories are displayed in curved glass-and-metal cases with elaborate decorative elements. MNA treated the lobby with deference, mostly restoring the original details and using them as inspiration for the intervention. "It was very important to create a unified design, combining the traditional with the more modern," Neumann says.

As a stylistic link, the accessories room beyond the lobby was updated with a similar stone floor pattern, featuring diamonds with a boldly enlarged bowtie motif. The concept of a chandelier is reinterpreted as an illuminated central display wall to create a focal point that also shows off merchandise.

Inspired by faceted gemstone designs of the 1920s and the 1930s, the jewelry display area is completely refreshed. Jewels are showcased in a room laid with dappled gray carpet; its subtle, irregular dots lending a soft, naturalistic feel. This contrasts with the crisp and sharply beveled gray-pickled wall panels punctuated with inset vitrines and mirrors, which add a contemporary edge. Crystal sconces contribute to the chandelier motif. Elegant faceted display cases with delicate metal hardware echo the forms of the wall panels. The effect is that of a jewelry box with a plush lining, the perfect environment to showcase Bergdorf's most precious wares.

While staying true to the Bergdorf Goodman brand, MNA's update has improved the shopping experience and subtly renewed the grand store. **c**



By Alan Brake
Photography by
Thaddeus Rombauer

The firm MNA referenced
Bergdorf Goodman's history
as inspiration for a renovation
and redesign of the store's
ground-floor spaces, which
are distinguished by a cool
palette of white and gray
carried throughout.

For the new season





Crystal and brass chandeliers are overheard in a room that features handbags in curved glass and metal cases with elaborate decorative elements (opposite, top), while a central display wall creates an illuminated focal point (opposite, bottom). Jewelry is showcased in a room with dappled carpet (above) and beveled pickled wall panels peppered with inset vitrines and mirrors (right) that are shaped like large, faceted gemstones.





“A bit playful, the interiors are crisp, modern, and beautiful. Whimsical moments, which were very intensely detailed, frame elements. This is interior design that elevates the craft.” —Jury

Showroom
Perkins+Will

Client
Häfele

Location
New York

häfele new york showroom



Sliding glass doors have oversized drawings of Häfele products depicted as lines across the frosted glass.



For Häfele, the German manufacturer of hardware, fitting systems, lighting, and electronic locking systems for interiors, its New York showroom needed to display its products in a way that would be attractive to a broad design-minded and urbane audience. Perkins+Will, led by 2018 Design Legend Joan Blumenfeld (page 54) and Arjav Shah, accomplished this in a showroom where sliding, moving, and rolling elements help to show off innumerable hardware products within a confined space.

Häfele moved its New York showroom into a new 4,000-square-foot space on the second floor of a Flatiron District building in Manhattan. “This is a showroom that really illustrates the fact that Häfele is a global company. But it is New York, and the company wanted it to look like it belonged here,” Blumenfeld says.

The interior appeals to three types of visiting clientele: architects and interior designers, millworkers, and kitchen or closet builders. “The showroom had to be visually appealing for all of those people,” says Christine Bengtson, senior marketing manager for Häfele America, who served as the client contact for Perkins+Will. “The primary goal was to create a hardware destination—showing our hardware in a clean and inspirational setting.”

Perkins+Will’s Eileen Jones oversaw the integration of Häfele’s brand identity—incorporating the color red—throughout the interior to inspire, guide, and motivate customers to learn about the products. That process starts with a red-branded portal-like entrance adjacent to display cases where, Blumenfeld says, “The hardware is displayed in little jewel boxes as though it is jewelry.”

Inside the showroom, ceilings as high as 14 feet open up interior possibilities in a space where square footage is at a premium. Häfele LOOX LED dimmable lighting is installed overhead and incorporated within millwork. Floors are large-format tiles, as well as carpet. Tongue-in-groove walnut wood on walls that enclose a conference room adds an element of warmth.

The showroom integrates Häfele’s innovative technologies within vignettes that, when taken together, cover a wide spectrum of products from kitchen solutions to door hardware and lighting. In an immersive customer engagement experience, visitors are encouraged to slide, fold, and lift up drawers and millwork to discover the expansive

lines. High-density mobile display units allow the company to showcase a multitude of products.

Although this is a showroom for professionals, the design is inspired by hospitality and even residential settings. An area that contains a custom kitchen is converted over time into a small-space living display. Upon entering the showroom, one sees a setting with casual seating that can be adapted to accommodate meetings or presentations for up to 100 people. Floor-to-ceiling sliding glass doors—with oversized drawings of Häfele products depicted as lines across the frosted glass—both separate this area from the employee workspaces and allow for a more spacious interior when fully open.

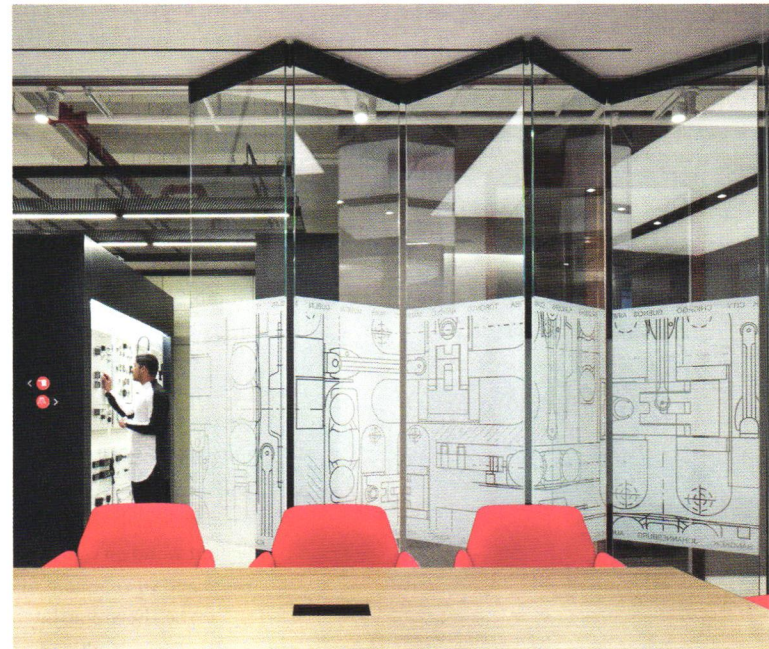
Häfele showroom employees enjoy the company’s AdjusTableSystems adjustable-height desks. Adjacent workstation credenzas were customized by Shah with a variety of Häfele hardware, such as power charging and cable management, concealed locking cabinets and drawers, and cabinet fittings such as hinges, drawer slides, connectors, and floor glides.

“We are a company [that is] about the details,” says Bengtson. “Tasked with presenting everything in an elegant package, the Perkins+Will team did a great job of taking our brand strength and making our new showroom reflects that.” ■

“In a very technical way, this is a brilliant space. It’s a demonstration of what the hardware company produces. The designers elevate the hardware, setting it apart and making it beautiful in a tight, intelligently planned space.” —Jury



With high-density mobile display units, Häfele hardware is shown in a variety of ways within interior architecture that is sliding, moving, rolling, and folding (all this page). A casual seating area (opposite) in the center of the interior is flexible to also allow for meetings or presentations for up to 100 people. The enclosure of a conference room is clad in walnut (opposite, top).





intuit marine way building

Sustainable

WRNS Studio and
Clive Wilkinson Architects

Client

Intuit

Location

Mountain View, California

A building designed to the highest standards of sustainability can, indeed, be beautiful. Projected to attain Platinum level in LEED for Building Design and Construction, Intuit's new office in Mountain View, California, offers spaces that have intrinsic beauty and promote a sense of community. Designed as an antidote to the insular tech campuses nearby, the Intuit workplace is engaging and human-centered. Inside its enormous light-filled atrium and broad landscaped terraces that bring nature to every floor, employees can find a wide range of working environments.

Intuit wanted this flagship project, its first ground-up building, to reflect the organization's culture and prioritize the employee experience. Specifically designed to bring approximately 1,080 people in its small-business division together under one roof, the building needed to be "low, wide, connected, and flexible," says Jan Penagos, senior workplaces business partner at Intuit. "We were also looking for better quality materials, and we didn't want kitsch that didn't reflect the work being done."

For this 185,400-square-foot, four-story building, Intuit paired up two California firms to realize its vision: San Francisco-based WRNS Studio for the core and shell, and Los Angeles-based Clive Wilkinson Architects for the interiors. The design team chose to highlight the construction by exposing the concrete structure. "It's more industrial, in a genuine way, than most offices—somewhere between a warehouse and an art gallery," Wilkinson says. "All of the materials that are used to adorn it are done in contrast to the concrete."

The board-formed concrete walls and flat cast-in-place concrete ceilings have a refined appearance. The designers reduced the amount of cement by incorporating 15 percent fly ash into the concrete mix, the maximum they could use before the color would be compromised. Corridors are accented with dropped slatted ceilings of solid vertical-grain hemlock. All of the wood used throughout the project is FSC certified.

To bring in natural light and create a central gathering point for the long four-story structure, the design team planned the building around a striking 3,600-square-foot central atrium, breaking up the nearly 60,000-square-foot floor plates. Outfitted with bleacher seating in durable hickory, the atrium easily accommodates all-staff meetings. Stairs integrated with the bleachers allow access between

the first two levels. The remaining floors are connected by a grand staircase with a distinctive railing of perforated aluminum, powdercoated in Intuit's brand blue. Two conference rooms with tilted glass walls, which cantilever out from the upper levels, increase the drama in the large open space.

Aside from concrete, glass is also prevalent inside, contributing to an indoor-outdoor feeling throughout. Thanks to substantial terraces with an undulating landscape of native plants, each level feels like it is at grade. The top floor, which is devoted primarily to glass-walled conference rooms, features a wide, sheltered terrace with outdoor meeting areas.

Each workplace neighborhood of roughly 30 people has more intimate gathering spaces, including two meeting rooms and several phone booths, as well as access to two living rooms and kitchens on each floor. The variety of programmatic functions along the atrium perimeter lends itself to an active, lively setting.

"We tried to create spaces with a great variety of scales to allow people to engage at different levels," says Sam Nunes, a partner with WRNS Studio. "Sustainability includes human well-being, and empowering people with choices so they can create the kind of environment that works for them." ■

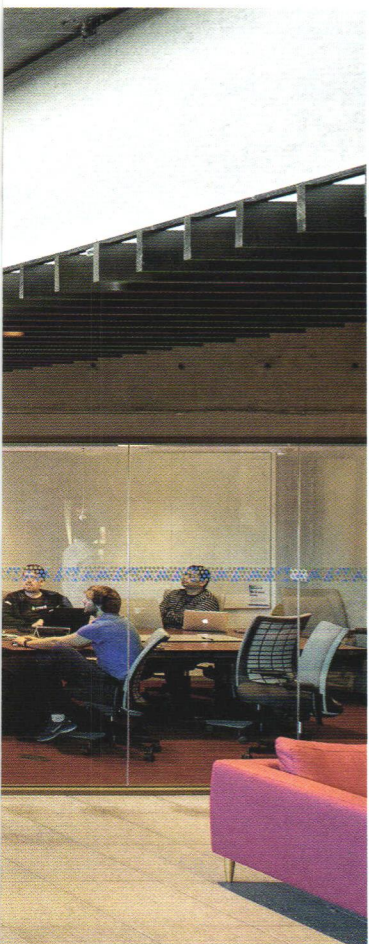
By Lydia Lee
Photography by
Jeremy Bittermann

The central light-filled atrium highlights the building's exposed concrete structure, including board-formed walls and cast-in-place ceilings, which are complemented by hickory bleacher seating and a grand staircase that is powdercoated in Intuit's brand blue.



“Integrating the architecture with the interiors, the workplace has moments that are intimately scaled. And yet the expansive courtyard is very welcoming with daylight introduced into the center of the building.” —Jury





The atrium (above) easily accommodates all-staff meetings, and conference rooms with tilted glass walls (far left) cantilever out from the upper levels. Thoughtfully integrated with the landscape, the building (opposite, top), features sheltered terraces (left) that double as outdoor meeting areas.

Student
Yue DaisyWu

School
New York School
of Interior Design

By Hayley Arsenault

urban farming market



Distinguished by a muted palette, Urban Farming Market's design features a central gathering area.



In cities, the demand has increased for fresh, locally sourced food offered in settings that are relaxed, hospitable, and nurturing. A sustainable site for urban agriculture in Long Island City, New York, designed by Yue DaisyWu offers a verdant reprieve from frenzied streetscapes while meeting the diverse needs of multigenerational groups of city dwellers.

“Thinking of New Yorkers’ fast-tempo lifestyles, work-related stress, and intense living conditions, I designed a self-sufficient urban farming market,” says DaisyWu, a native of Nanjing, China. “Teachers can bring their students to learn about agriculture, and community members can grab dinner and release stress at the farm.”

Developed as her thesis project at the New York School of Interior Design, where she graduated with a master of fine arts degree in interior design in 2017, DaisyWu’s carefully crafted conceptual scheme—entitled Urban Farming Market—comprises expressive renderings characterized by a cohesive and eloquently hushed palette. The muted, mixed-use space spans 43,500 square feet to provide a calming oasis that boasts a bespoke aesthetic. Its idyllic appeal manifests the designer’s interests in retail, workplace, hospitality, and product design. And the scheme builds on a conceptual collaboration with the client Foragers, a New York-based restaurant, grocery market, and wine shop that sources all of its produce locally. “I chose Foragers as my client since I agree with their concept and appreciate their values,” DaisyWu says. “They advocate for people to enjoy a slow-paced life, which is quite different from the common lifestyle of New Yorkers, and they focus on cooperating with local farms.”

In addition to reflecting her knowledge of the lifecycles and growing conditions of suitable crops, DaisyWu’s concept replicates empirical research carefully collected during visits to community gardens throughout New York City.

The urban pastoral premise serves as the primary point of exploration for the design, taking form in eloquent illustrations of five abstract senses—serenity, purity, craft, freedom, and belonging—that are articulated in architectural language throughout the interior. Natural daylight floods the Urban Farming Market, and a juxtaposition of light and shadow abounds, with whisper-thin

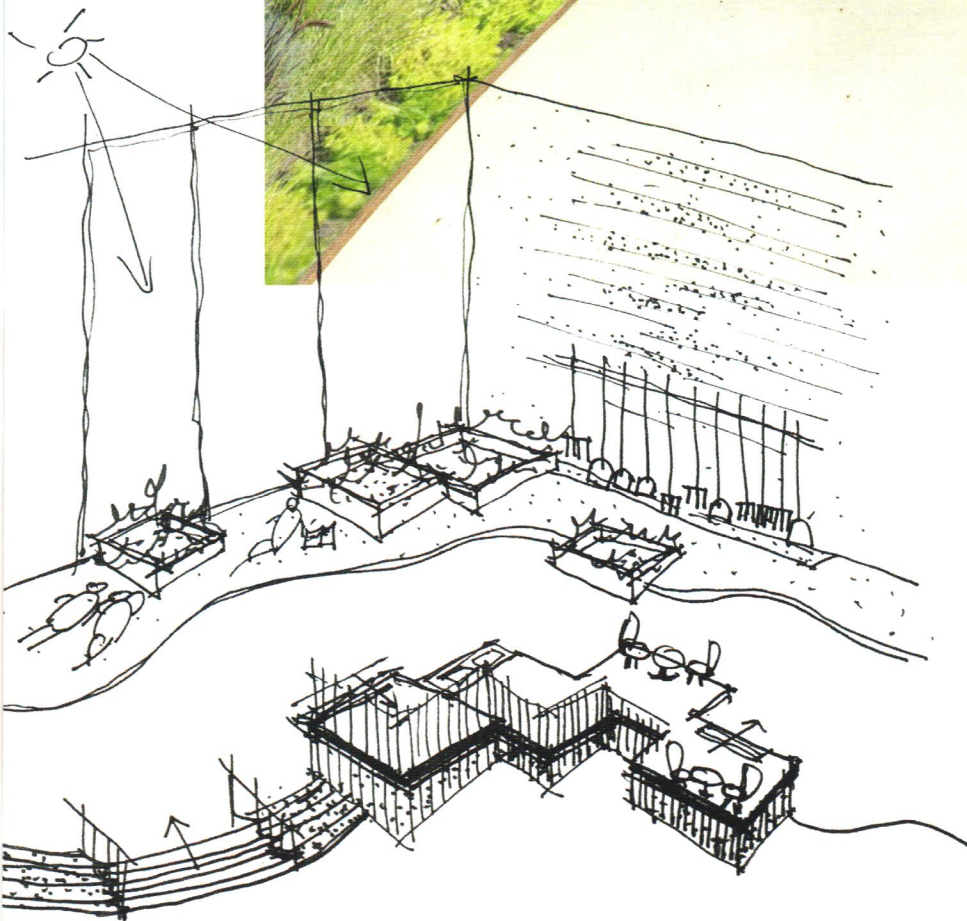
draperies defining areas while facilitating fluent customer circulation. Passing through a succession of spaces, patrons encounter zones for buying, growing, and harvesting, and the central exhibition area offers a leafy respite within which to gather.

As a refuge from the routines of city life, the Urban Farming Market proposes an imaginative interior that embodies serenity and advocates for sustainable, sophisticated living standards. “Urban farming is not just related to growing and harvesting, but it also represents a new lifestyle and ideology for communities,” she says.

Now a designer at Gensler in Chicago, DaisyWu began her career last year as an assistant interior designer at Wilson Associates in New York. **c**

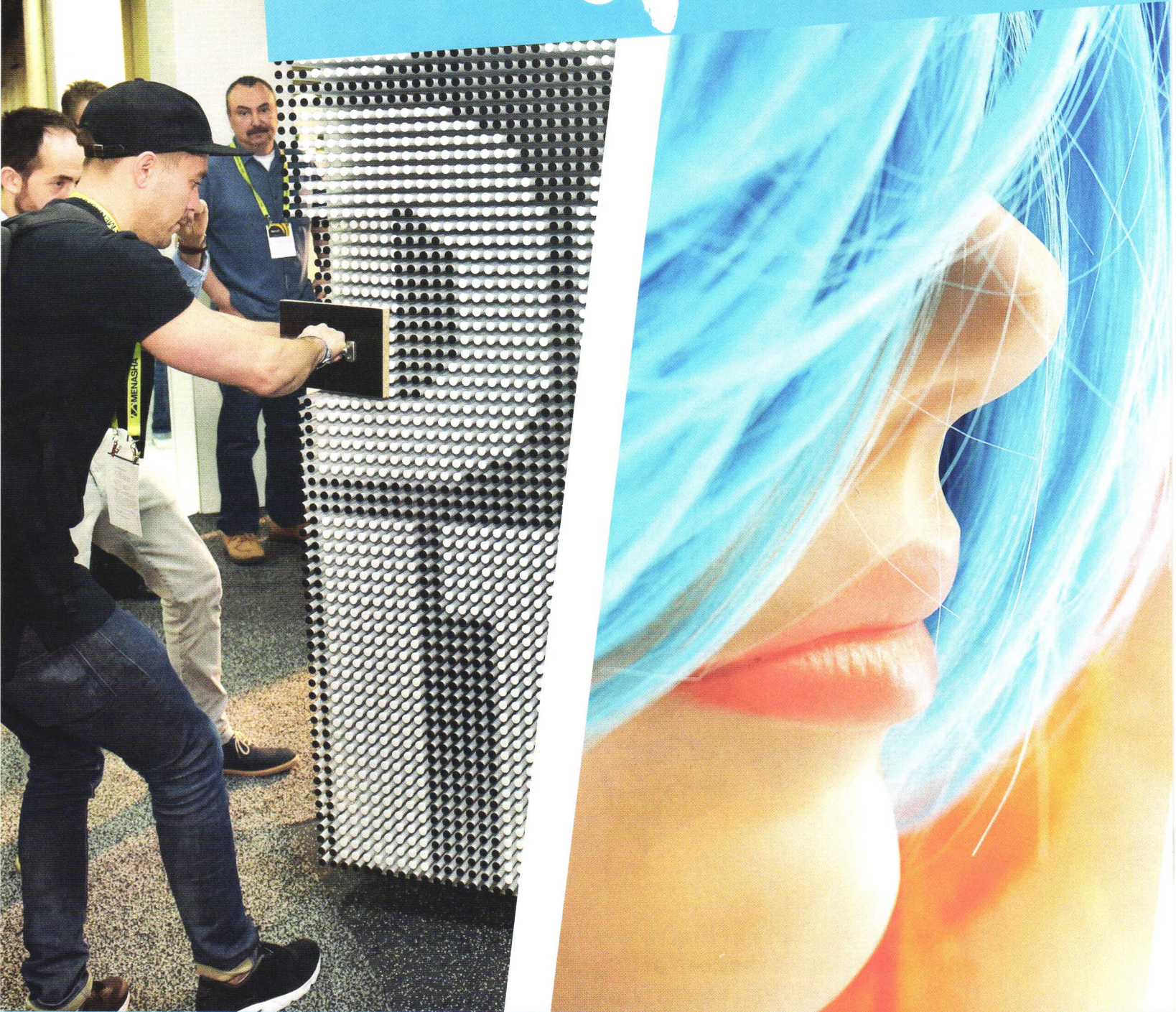


Natural daylight fills the Urban Farming Market (opposite, bottom), and the strategic placement of trellises facilitates circulation throughout the various spaces (opposite, top), which are augmented by plentiful plants and flowers (right).



“Focused on quality of life, this is a student project with well-being as the core of design. She finely illustrates the concept of urban serenity with beautiful drawings. The drawings are excellent, the palette is consistent, and the depth in design is rich.” —Jury

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Quinnipiac University Brand Strategy Group (page 68)

who Architect: Amenta Emma Architects. Project team: Michael B. Tyre; Marc A. Moura; Rachana Ky; Rebekah R. Reid. Contractor: FIP Construction. Engineering: Edward Stanley Engineers (structural); Quinlan, Giannoni & Livingston (MEP).

what Surfacing: Habitus Finishes. Carpet Tile: Mohawk Group. Tile: Stone Source. Lighting: Elliptipar. Seating: Humanscale; Allsteel; Keilhauer; Encore; Keilhauer. Tables: Herman Miller; Agati; Stylex; HighTower; Dia; Accessories: Hamilton Sorter; Humanscale.

National Museum of African American History and Culture (page 72)

who Architect and interior designer: Freelon Adjaye Bond/SmithGroupJJR. Project team for Freelon: Phil Freelon; Zena Howard. Contractor: Clark / Smoot / Russell, A Joint Venture. Exhibit design: Ralph Appelbaum Associates. Exhibit fabrication: Design and Production. Lighting: Fisher Marantz Stone. Food service: Hopkins FoodService Specialists. Landscape: Gustafson Guthrie Nichol. Acoustician: Shen Milson Wilke. Sustainability consultant: Rocky Mountain Institute (RMI). Engineering: WSP FLACK + KURTZ (MEP/FP); Robert Silman Associates (structural); Rummel Klepper & Kahl (civil); Guy Nordenson and Associates Structural Engineers; Froehling & Robertson (Geotechnical and environmental). Traffic studies: Gorove Slade. Surveying/ subsurface utility investigation: A. Morton Thomas & Associates. Tier II: AECOM. Security: Arup. Specifications: Construction Specifications. Retail design: Doyle Associates. Hardware: Erbschloe. Cost estimating: Faithful+Gould. Theaters/ multi-media performance space design: Fisher Dachs. Vertical transportation: Lerch Bates. Wayfinding: Poulin+Morris. Historic resource protection: Robinson & Associates. Life safety code consultant: Rolf Jensen Associates. Facade consultant: R.A. Heitges & Associates. Threat protection/ blast: Weidinger.

what Paint: PPG. Laminate: Nevamar. Walls: National Gypsum. EMCO; Modernfold; Pyrock. Flooring: Terrazzo; Forbo; Shaw; Mannington; Granites of America; Armstrong; Accent Ceilings and Walls. Lighting: Forum; OptoLum. Hardware: Assa Abloy; Doors: Ambico / Eggers. Glass: Enclos; Interpane; Standard Bent Glass; Bendheim; Dlubak. Windows: MechoShades. Seating: Series

Seating; Landscape Forms; Coldspring Granite. Tables: Jefferson; David Allen. Storage: Penco; Jefferson. Surfacing: Jefferson; Morel Foundry; Dura Industries. Solar panels: SunPower Corp. Green roof: Henry; Moerings USA; Xero Flor America. Water feature consultant: CMS; Wesco. Fountains. Stone: Coldspring Granite. UHPC panels: TAKTL; Allface. Doors: Dawson & C.R. Laurence Landscape: Ruppert Nurseries. Signage: Gelberg; Exterior Plumbing: Ferguson; American Standard; Bemis Commercial; Toto; Kohler; Chicago Faucets; Elkay; Florestone.

University of California, Irvine Mesa Court Towers (page 76)

who Architect and interior designer: Mithun. Project team: Bill LaPatra; Brendan Connolly; Erik Hagen; Matt Dunbar; Chip Hammer; Zac Jensen; Allison Orr; Carolyn Spiess; Mike Fowler; Sean Cryan. Elizabeth MacPherson; Sarah Gross; Kaylyn Parrish. Contractor: Hensel Phelps Construction. Lighting: Michael Wall Engineering. Engineering: KHR Associates (civil); DCI Engineers (structural); Hartford Engineering (MEP); Michael Wall Engineering (electrical). Kitchen: Ricca Newmark Design. Landscape: Mithun. Graphics: RSM Design. Acoustician: Veneklasen Associates.

what Paint: Vista Paint. Laminate: Wilsonart; Pionite; Nevamar; Formica. Walls: Georgia Pacific; Angelus Block; Panelfold; Coned | Wall Technology. Flooring: Prosocon Consolidack; Forbo Marmoleum; Interface. Ceiling: Rockfon; USG Mars; ACGI. Lighting: Cooper Lighting; Spectrum Lighting; WAC Lighting; Nulite; Vibia; Prima; Indy; Focal Point; California Accent Lighting. Exterior lighting: Bega; Solera. Doors: ABH; SDC; Stanley; Precision Hardware; Pemko; Assa Abloy; Rockwood; Stanley; PHI; Best Access Systems; Architectural Glass & Aluminum (AGA); Glore & Associates; Door Components; Eggers Industries. Glass: Architectural Glass & Aluminum; Northwestern Industries; Oldcastle. Windows: Hunter Douglas. Seating: Knoll; Steelcase; Keilhauer; HighTower; Coalesse; Andreu World; Emeco; Landscape Forms; Herman Miller. Upholstery (fabric manufacturers): Arc Com; Maharam; Mayer Fabrics. Tables: Knoll; Herman Miller; Izzy+; Keilhauer; Coalesse; ISA International; HighTower; Steelcase Surfacing: Roppe; Daltile; Rex; Glasstile; Bellavita.

Hyundai Capital Convention Center (page 80)

who Architect and interior designer: Gensler. Project team: Philippe Pare; Amy Pokawatana; Marissa Tan-Gatue; Mirko Wanner; Tina Rothermund; Joanne Chan; Julia Park; Shawn Shin; Fernando Flores; Julia Ok. Lighting: Kaplan Gehring McCarrroll Architectural Lighting. Acoustician: Veneklasen & Associates.

what Wallcoverings: Sutherland Felt Company. Paint: Dunn Edwards. Laminate: Formica. Walls: BASWA. Carpet/carpet tile: Findeisen Nadelvillies. Ceiling: BASWA. Lighting: Iguzzini. Reggiani; Zumtobel; Color Kinetics; House of Troy. Doors: Custom. Seating: Vitra; Minotti; Handvaerk; Plakor International. Upholstery: Maharam; Kvadrat. Tables: Vitra; CMOS Habibi. Plumbing: Vola.

Shirley Ryan AbilityLab (page 84)

who Architect and interior designer: HDR | Gensler in association with Clive Wilkinson Architects. HDR project team: Abigail Clary; Todd Eicken; Tom Trenolone; Jon Crane; William DeRoin; Michael McGinn; Karl Lust; Jeffrey Fahs; Jennifer Bradley; Lance Thies; Claire Swanson; Randy Niehaus; Krysta Lynch; Kevin Augustyn; Trevor Hollins. Gensler project team: Nila R. Leiserowitz; Grant Uhler; Steve Weindel; Brian Vitale; Linda Mysliwiec; Aleksandar Sasha Zeljic; Scott Hurst; Chris Grosse; Carlos Martinez; Anne Gibson; Lena Kitson; Lindsey Feola; Rachel Sears; Daniel Krause. Clive Wilkinson Architects project team: Clive Wilkinson; Chester Nielsen; Amber Wernick; Humberto Arreola; Ben Kalenik; Jesse Madrid; Evan Bliss. Graphics: EGG Office. EGG Office project team: Christian Daniels; Kate Tews; Mary Kim Harmon; Andrea Lee. Contractor: Power Construction. Engineering: Thorton Tomasetti (structural); ED Design (MEP); V3 International (civil). Vertical transportation: Lerch, Bates & Associates. Parking garage: Desman Associates. Fire/life safety: Jensen Hughes. Owner's Rep: Arcadia. Project Management: Rise Group. **what** Wallcoverings: Versa; Koroseal; D.L.Couch. Paint: Benjamin Moore. Laminate: Formica; Wilsonart. Curtain wall system: Permasteel Group North America; Innovation Glass Corporation. Aluminum Paint: PPG Industries. Walls: USG; TileBacker by Georgia-Pacific; Sky Fold; ModernFold. Flooring: Stone Source; Daltile; Armstrong; Nora; Mannington; Sika. Carpet/

carpet tile: Interface; J+J Invision. Ceilings: Tnemec; Armstrong. Interior lighting: 3G Lighting; Selux; Kurt Versen; Lumenpulse; Traxon; Focal Point; Nessen; Coronet Lighting; a-light, Eureka. Exterior lighting: BEGA; HessAmerica. Hardware: Best Access Systems; Folger Adam; Ives; McKinney; Norton; Pemko; Rockwood; Rixson; Sargent; Securitron. Doors: C.R. Laurence; Dorma; Horton Automatics. Veneers: Bacon Veneer; Wilsonart. Glass: Shanghai Yachuo; Pilkington Glass Group. Windows: MeMechoShade. Workstations: DtanK; Steelcase. Seating: Steelcase; Coalesse; Davis Furniture; Allermuir; Coalesse; Vitra; Plank; Keilhauer; Healthcentric; Lowenstein; OFS; Nemschoff. Upholstery: Knoll; Maharam; Architetx; Designtex; Momentum Group; Bernhardt Design; Wolf-Gordon; Brentano; Enviroleather. Tables: Bernhardt Design. Storage systems: Steelcase; Superior; Classic Woodworking; Bradley; Kewaunee Scientific Corporation. Roofing: American Hydrotech; LiveRoof; Midcon Products; Hanover Architectural Products; Carlisle Syntec. Elevators: ThyssenKrupp North America. Woodworking: Imperial Woodworking. Exterior: Kettal; Knoll Studio. Signage: Poblacki. Plumbing: Kohler; Delta; Symmons; Elkay; Sterling.

Howling Hotel (page 88)

who Architect and interior designer: ESG Architecture & Design. Project team: Aaron Roseth; Steve Oakley; Jennifer Garman; Mike Gordon; Ann Fritz; Megan Eckhoff; Ciarah Coenen. Contractor: Greiner Construction. Lighting: Schuler Shook. Engineering: Ericksen Roed & Associates (structural); Steen Engineering (MEP); Sunde (civil). **what** Paint: Sherwin Williams; Benjamin Moore. Flooring: Mannington; Johnsonite; Shaw; Mohwak Group; Metro Cermaics; Grazzini Brothers & Company; Tile by Design; KMAC; Acoustic Associates. Surfacing: Chemetal; Formica; Form From Form; Willie Willette Works; WD Flooring; Bendheim; Solyx; Iris Ceramiche; Fiandre USA; Settecento; 140Raitaliana Seneca Tiles; American Universal Corp; Fioranese Cermaica; Quintessenza; Daltile; Appiani; American Olean Reed; Citi Tile; Armstrong; Ecophon; Blu Dot; DRF Concrete Construction; Nordstrom Architectural Sheet Metal; Distinctive Cabinet Design; Scathain. Glass: Pella Replacement Windows & Doors; Northwestern Glass Fab. Hardware: Assa Abloy; Real Carriage Door Company; Kaba; Hiawatha; Accurate; Artisan NW

Hardware; Mockett; Signature Hardware. Textiles: Faribault Woolen Mill. Lighting: Allied Maker; Apparatus; Tech Lighting; Prudential Lighting; Forum; Stilnovo USA; Indy; Shades of Light; Fabulux; Juno; FLOS; Solais. Brendan Ravenhill; Tango Lighting; RUBN; Foci Glass; The Urban Electric Company; Rich Brilliant Willing; Restoration Hardware; Forestier; Barn Light Electric; Johnathan Browning; Marz Design; Schoolhouse Electric; Cooper Lighting; Cedar & Moss. Wallcoverings: Koroseal Interior Products; Kick.Stand.Press; Wolf-Gordon; Arte; Scandinavian Wallpaper & Décor; Trustworth; Koroseal. Workstations: Groupe Lacasse. Seating: Haworth; Charter Furniture; Arteriors; Decca; Design Form Furnishings; Lily Jack; MTS Seating; Sandler Seating; Anatomy Design; JL Furnishings; Blue Leaf Hospitality; Revolution Design House; Calligaris. Tables: Kathy Kuo Home; Interlude Home; Lumens; CFL; Burke Décor; Skram Furniture; Usona Home; D'Style; Arteriors; Ditty Rehkamp. Plumbing: Brixo; Decolav; Jacuzzi; Toto; Duravit; Newport Brass; American Standard. Art: Patrick Pryor; Cassandra Smith. Accessories: Architectural Antiques; Hunt & Gather.

Detroit Foundation Hotel (page 92)

who Architect: McIntosh Poris Associates. Interior designer: Simeone Deary Design Group. Interior design Project team: Gina Deary; Lisa Simeone; Christine Babin; Katie Liberman. Contractor: Sachse Construction. Lighting: Illuminar. Engineering: MA Engineering. Kitchen: Next Step. Graphics: Simeone Deary Design Group Art & Branding. Acoustician: Soundscape Engineering. Art: Matt Eaton; Lisa Spindler. **what** Wallcoverings: Indie Walls; Simeone Deary Art & Branding; Detroit Wallcovering. Flooring: Hakwood; Bolon; Mohawk Group; Lampa Rugs; Old New House; One Kings Lane; The Vintage Shop; Borokhim. Ceilings: Architectural Salvage Warehouse of Detroit. Lighting: Lambert & Fils; Restoration Hardware; Visual Comfort; HB Architectural Lighting; Incite Design; Lambert & Fils; Troy Lighting; Challenger Lighting; Lusive Custom Lighting; Restoration Hardware; Visual Comfort & Co.; Fire Orb. Windows: Miceli Drapery Company; JF Fabrics; P/ Kaufmann; Valley Forge. Workstations: Urban Ashes. Seating: MTS Seating; 1st Dibs; Afra Furniture; Custom Contractor; Designform; France & Son; Roger

& Chris; Sandler Seating; Restoration Hardware; Anton Maka; Ariston; Bernhardt; Charish; JL; Marquis Seating; Mitchell Gold + Bob Williams. Upholstery: Architetx; CF Stinson; Dani Leather; Fabricut; Fabric Innovations; Fishman's Fabrics; HBF; Moore & Giles; Optima Leathers; Opuzen; Swavelle; Valley Forge. Tables: Anton Maka; Ariston Hospitality; Beachwood Custom; Urban Ashes; Wood Goods Industries; 1st Dibs; Atelier Gary Lee; Herman Miller; Interlude Home; JL; Restoration Hardware; Cheng Meng Furniture; Coalesse; Mitchell Gold + Bob Williams; Skypad; West Elm. Storage: Cheng Meng Furniture Ariston Hospitality; Foxwood Wine Cellars. Woodworking: Mod Interiors. Signage: Detroit Laser Company. Plumbing: Delta; Kohler; Sonoma Forge.

Avantive (page 98)

who Architect and interior designer: Gensler. Project team: Darrel Fullbright; Nicholas Willis; Claudia Salazar; Julia sources Baikova; Michelle Tello; Christopher Leppert. Contractor: Prevost Construction. Engineering: RB Consulting Engineers; Mechanical System Contractors; KMP Plumbing; KPFF Consulting Engineers. Kitchen: Orness Design Group. Landscape: Lastras de Gertler. Graphics: Gensler. Other: Southwest Millworks. **what** Wallcoverings: Ehmcke; Crossville; Maharam; Panolam. Paint: Sherwin-Williams. Laminate: Nevamar. Movable walls: Panda Windows & Doors. Flooring: Iris Ceramica; Armstrong; Interface. Exterior: Westcoat Specialty Coating Systems. Lighting: Focal Point; Finelite; Prescolite; Tivoli; De La Espada; Truman; Flos; Vibia; Sonneman; Lithonia; Bega. Doors: Oregon Door; Timely Frames; Schlage. Glass: Panda Windows & Doors. Seating: Cassina; Artifort; Bensen; Restoration Hardware. Upholstery: Maharam; Edelman Leather. Tables: Pental; Andreu World; HBF; Bensen; custom. Woodworking: Dooge Veneers. Accessories: Tournesol. Plumbing: Kohler; Neo-Metro; Zurn. Textile: Maharam; Designtex; Sunbrella.

IIDA Headquarters (page 100)

who Architect and interior designer: Gensler. Project team: Todd Heiser; Jim Williamson; Marc Herndon; Stephen Ramos; David Winans; Randi Richardson; Joohyun Son; Pierce Fisher; Yukiko Takahashi; Daniel Krause; Patrick Foley. Contractor: Skender Construction. Lighting: Kugler Ning Lighting.

Engineering: Environmental Systems Design. Structural engineering: Magnusson Clemencic Associates. Graphics: Moss. Acoustician: Shiner + Associates. A/V: AVI Systems.

what Wallcoverings: Maya Romanoff. Paint: Sherwin-Williams. Laminate: Formica. Movable walls: Adotta. Flooring: Daltile; Sics; Ardex; Armstrong; Tandus Centiva; Johnsonite; Shaw Contract; Mohawk; Oscar sberian; Tandus Centiva. Ceilings: USG. Lighting: Birchwood Lighting; Tech Lighting; Focal Point; Apogee; Juno; Artemide; Lindsey Adelman; Tom Dixon. Hardware: Schlage; Tydix. Doors: Huber. Glass: Adotta; McGroby Glass. Window: MechoShade; Knoll Textiles. Workstations: Herman Miller; DFS; Geiger. Seating: Herman Miller; Knoll. Upholstery: Herman Miller; Maharam. Conference tables: Geiger; Herman Miller; Agati; Touhy. Files/shelving: Herman Miller. Accessories: Poppin; Pagoda Red; Holly Hunt; Tom Dixon; Maharam. Plumbing: Kohler; Grohe.

Public (page 104)

who Architect and interior designer: Clive Wilkinson Architects. Project team: Clive Wilkinson; Chester Nielsen; Caroline Morris; Humberto Arreola; Jesse Madrid; Ying Song; Miya Hongo; Ben Howell; Reiko Wei; Evan Bliss. Associate Architect: Design Republic. Project Management: Gardiner & Theobald. Contractor: J.T. Magen & Company. AV Consultant: Red Thread. Lighting: Lighting Workshop. Engineering: Robert Derector Associates (MEP); The Office of James Ruderman (Structural). Graphics: EGG Office.

what Paint: Benjamin Moore; Scuffmaster; Laminate: Arborite; Nevamar; Wilsonart. Flooring: Daltile; Dur-A-Gard; Innovata; Nora; Bentley; Interface. Lighting: Amerlux; Axis; National Lighting; Bartco; Edge Lighting; Flos; Foscarini; Arte; Innermost; LuraLine; Niche; Tom Dixon; Luminii; Ketra. Doors: Dorma; Hafele; Sargent; Schlage; Trimco; Raco. Workstations: Dtank. Seating: Vitra; Allemuir; Muuto; Vitra; Custom millwork; Quinze and Milan; Bernhardt. Upholstery: Kvadrat; Maharam. Tables: Vitra; Custom millwork; Knoll; Muuto. Storage systems: Bisley. Woodworking: Midhatten. Woodworking. Signage: L&M Architectural Signs. Plumbing: Kohler.

Tusk (page 108)

who Interior designer: Jessica Helgeson Interior Design. Project team: Jessica Helgeson; Em Shephard; Jaime Merrill. Contractor: Siteworks Design Build. Kitchen: Bargreen Ellingson.

Landscape: Hyland's Nursery.

what Paint: Benjamin Moore. Restroom wall tile: Cle Tile. Custom ceiling panels: Siteworks Design Build. Recessed lighting: Halo. Track lighting: Juno. Pendants/chandeliers: Schoolhouse Electric; Lambert et Fils. Sconces: Schoolhouse Electric. Hardware: Krownlab. Seating: Industry West; MAKR; CB2; Superfab. Upholstery: Beaverton Auto Upholstery. Tables: Master Furniture Makers; Barter Design; Master Furniture Makers. Shelving: Superfab. Drawers/casegoods: Planes of Reference. Woodworking: Planes of Reference; Superfab; Siteworks. Accessories: Barter Design. Plumbing: Duravit; Hansgrohe.

Barnhart Goodman (page 120)

who Architect and interior designer: MNA. Project team: Michael Neumann; Jeff Rudy; Kevin Eliseo; Minsook Eppenstein; Akiko Arai. Contractor: Shawmut Design and Construction. Consultants: Doug Gellenbeck. Lighting: Schwinghammer Lighting. Engineering: Avcon Engineering (MEP); OJR (structural). Acoustician: Promotion Technology Group. Millwork/fixture fabricators: Daniel DeMarco & Associates; Unique Store Fixtures & Faubion Associates.

what Wallcoverings: De Gournay; Maya Romanoff. Paint: Farrow and Ball; Benjamin Moore. Laminate: Formica. Flooring: Walker Zanger; Creative Matters; Stark Carpet. Ceiling: EverGreene Architectural Arts. Lighting: Modular International; Lucent Lighting; Lorin Marsh; John Salibello; Venfield; Galerie Glustin; John Salibello; Alexander's Antiques; 1st Dibs. Doors: E.R. Butler; Omnia; Schlage. Glass: Louis Hoffman; Old Castle; Mirror Fair. Seating: Objectiques. Upholstery: Casamance Fabric. Woodworking: Daniel DeMarco & Associates; Unique Store Fixtures. Signage: Colite.

Hafele New York Showroom (page 120)

who Architect and interior designer: Perkins+Will. Project team: Joan Blumenfeld; Eileen Jones; Jennifer Graham; Steve Stobbe; Pamela Steiner; Douglas Larsen; Arjav Shah. Contractor: SPK Lewis Construction. Lighting: HDLC Architectural Lighting Design. Engineering: TAS Engineers. Kitchen: Hafele. Graphics: Perkins+Will. Structural: Severud Associates Consulting Engineers, PC.

what Wallcoverings: Robin Reigi; Carnegie. Paint: Benjamin Moore; Wolf Gordon. Laminate: Formica. Walls: PK-30 System. Flooring:

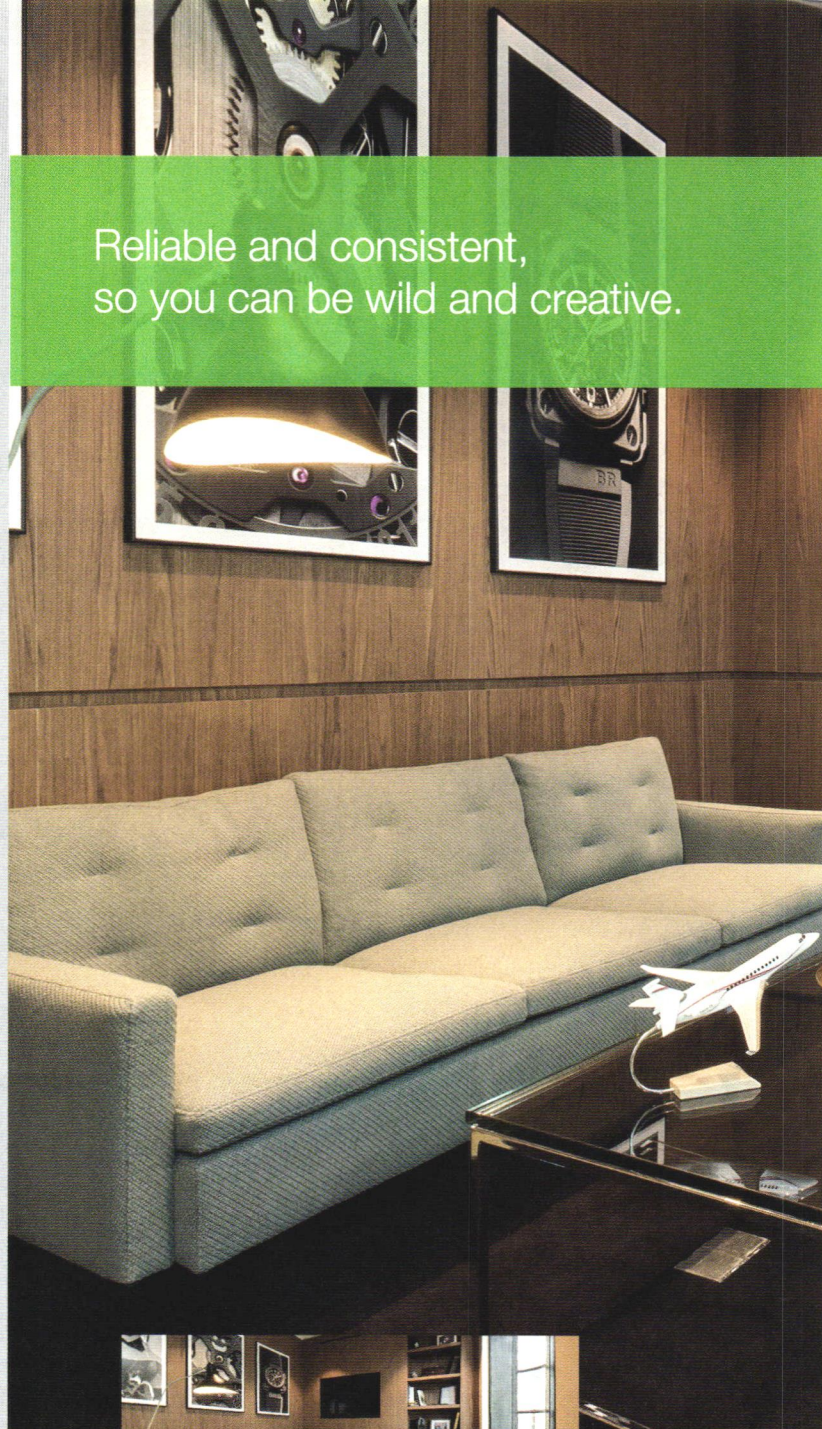
Concrete Collaborative; Encore Commercial; Shaw Contract Group. Lighting: Usai Lighting; Amerlux; Hafele; Fontana Arte. Doors: Hafele; Raydoor. Windows: Mecho Shades. Workstations: Custom millwork; Hafele. Seating: Haworth; Cappellini. Upholstery: Maharam; Kvadrat. Tables: Haworth; Millwork; Cappellini. Storage systems: Modern Office; Hafele. Woodworking: CB15; Arnold Contract. Signage: 2020 Signs Ltd.

Intuit Marine Way Building (page 120)

who Architect: WRNS Studio. Project team: Bryan Shiles; Sam Nunes; Brian Milman; Pauline Souza; Raul Garduno; Moses Vaughan; Rodney Leach; Annelise DeVore; Jason Halaby; David Gutzler; Li Kuo; Kevin Muni. Interior architect: Clive Wilkinson Architects. Project team: Clive Wilkinson; Brad Carpenter; Sasha Shumyatsky; Sam Farhang; Ben Howell; Meghan Kelly; Amelia Wong; Caroline Morris. Contractor: Hathaway Dinwiddie. Lighting: Tillotson Design Associates. Engineering: AMS Electrical (electrical); ACCO Engineered Systems (MEP); Homes Culley Engineers (structural). Kitchen: RAS Design Group. Landscape: Studio Five. Graphics: EGG Office. Acoustician/telecommunications: TEECOM.

what Paint: Benjamin Moore; Dunn-Edwards; Frazee; Ideapaint; Kelly-Moore; Shermin Williams. Laminate: Nevamar; Wilsonart. Walls: Georgia Pacific; National Gypsum; ALUR. Flooring: Carlisle Wood Flooring; Interface; J&J Invision; Shaw; Haworth Ceilings; Armstrong; Norton Industries. Lighting: Finelite; Prescolite; Bruck Lighting; Blu Dot; Design Within Reach; Hive; Moooi; Visual Technologies; Bruck Lighting; Finelite; Delray; Artemide; Prescolite; Rosco; Axo; Caravaggio; Innermost; Kurt Versen; Muuto; XAL; Zero. Exterior lighting: Architectural Lighting Works. Doors: Best; Dorma; Hafele; Ives; Schlage; Von Durpin; Eggers; C.H.I. Glass; O'reilly & Faina Glass; Pulp Studio. Windows: Mechoshade. Workstations: KBM; Knoll. Seating: Knoll; Hightower; Moroso; Afterwards; Aldea; Bernhardt; Beyt; Cisco; Coalesse; Davis; HighTower; Sandler Seating. Upholstery: Maharam. Tables: KBM; Knoll; HighTower; Mission Bell Manufacturing; Arkitektura; Blu Dot; Cisco; Harvest; Menlo Hardwood; Ohio Design; Therapy. Storage systems: Knoll; Terra Amico. Woodworking: Mission Bell. Signage: FastSigns. Plumbing: Chicago Faucets; Duravit; Just Manufacturing; Kohler; Sloan.

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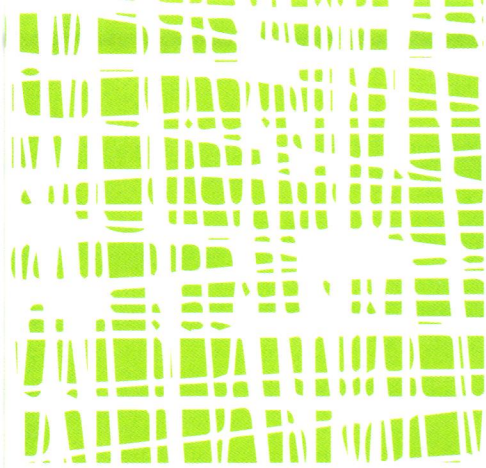
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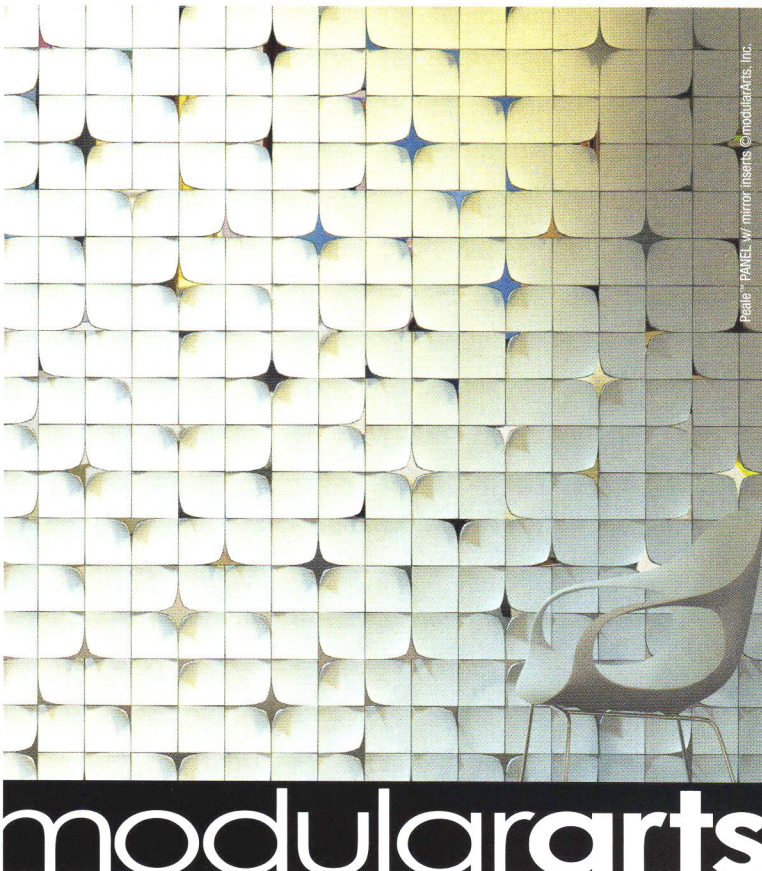
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Bringing Nobu to Canada

Designer of the Year Alessandro Munge crafts a beautiful presentation center for Nobu Toronto in anticipation of the hotel, residence, and restaurant interiors that he will also create



Designer of the Year Alessandro Munge (page 42) has one of his most ambitious projects ahead of him in his hometown of Toronto. His firm Studio Munge is designing the interiors for Nobu Hospitality's first-ever integrated hotel, residence, and restaurant development. Located in downtown Toronto, just a block from Bisha Hotel, which Munge completed at the end of 2017, this will be the first Nobu in Canada.

Munge crafted the presentation gallery (pictured) for Nobu Toronto last year. Inside, guests enter through a corridor informed by a symmetrical floor-to-ceiling water feature. With a jet-black stone floor, vertical wooden slats define spaces, and oversized black-and-white portraits of Nobu co-founders Robert De Niro and Chef Nobu Matsuhisa adorn the walls of the model suite.

Construction is expected to begin this year on the Nobu Toronto development, which includes two 49-story towers (see architectural model in photograph, left) designed by Toronto-based Teeple Architects. Munge is designing interiors for the Nobu-branded hotel, 700 condominium units, and a two-level, 15,000-square-foot Nobu restaurant that will incorporate a signature bar lounge, outdoor seating, and private dining rooms. The hotel will occupy the top five floors of one of the towers. Developed by Madison Group and Westdale Properties, Nobu Toronto is likely to open in 2020 or 2021 depending on construction timing. —JOHN CZARNECKI